

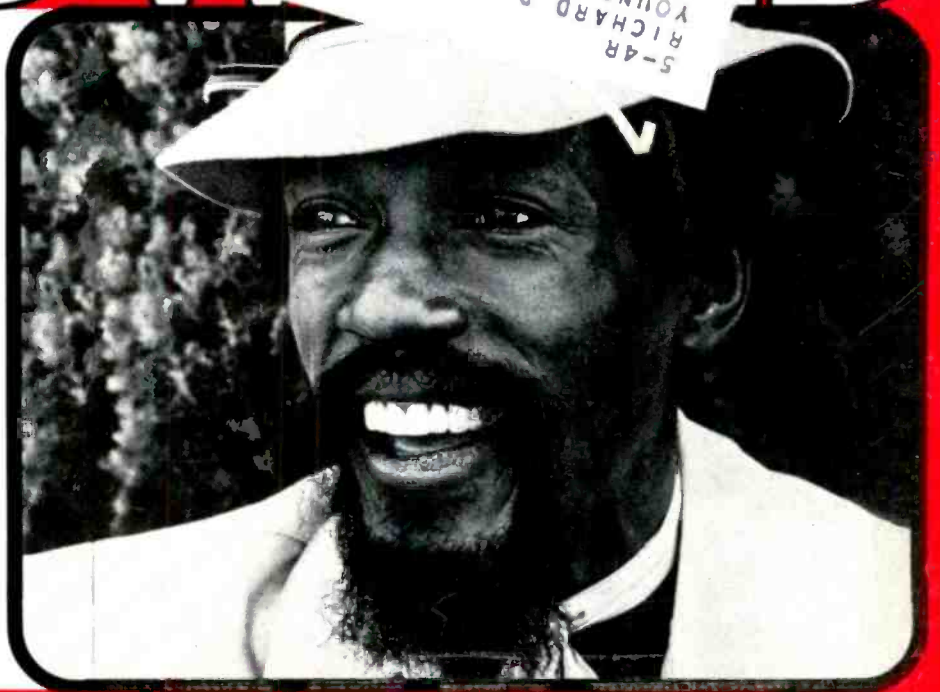
RECORD WORLD

MARCH 2, 1974

WHO IN THE WORLD:

EDDIE KENDRICKS

With "Keep On Truckin'" Having Garnered The Number One Spot On The RW R&B And Pop Charts, And His Current "Boogie Down" Single Bulleted At Three Pop And Grabbing The Top Spot On The R&B Chart For The Second Consecutive Week, Eddie Kendricks Is A Prime Example Of A Crossover Colossus. See Story On Page 22.



HITS OF THE WEEK

SINGLES

HELEN REDDY, "KEEP ON SINGING" (prod. by Tom Catalano) (Pocket Full Of Tunes, BMI). With "Leave Me Alone (Ruby Red Dress)" having attained smash status, Ms. Reddy heads right back to the top with a lyrical gem, auspiciously arranged and capped off by tight Tom Catalano production and her strong vocals. Capitol 3845.

RINGO STARR, "OH MY MY" (prod. by Richard Perry) (Braintree, BMI). The "Ringo" album is chock full of potential hit singles and this latest gleaning should follow "You're Sixteen" to numero uno. Starr co-wrote this tune, and the superb Perry production is the super-solid stuff from which gold records are made. Apple 1872 (Capitol).

LOU REED, "SWEET JANE" (prod. by Steve Katz & Lou Reed) (Dunbar/Oakfield Avenue, BMI). Gotham's darling should bring the powerful, heavy metal sounds of this live cut culled from his "Rock 'n Roll Animal" album to the charts. With a style that generates pure excitement, sweet sounds abound! RCA APBO-0238.

JOHNNY RIVERS, "SITTING IN LIMBO" (prod. by Johnny Rivers & Bob Montgomery) (Irving, BMI). Johnny's first for the label is a mellow, reggae-oriented number once featured in the movie "The Harder They Come." Catchy rhythm keeps you floating on air and will have Rivers running to the top of the charts. Atlantic 3011.

SLEEPERS

EL CHICANO, "GRINGO IN MEXICO" (prod. by J. Musso, M. Lespron, B. Espinosa & A. Baeza) (Big Kitty, ASCAP). "Tell Her She's Lovely" was a top 20 hit, and this tune pulled from the "Cinco" album should firmly cement their position as hitmakers. Vocals and instrumentals both stand out, assuring lots of spins and sales. MCA 40199.

KISS, "NOTHIN' TO LOSE" (prod. by Kenny Kerner & Richie Wise) (Casablanca/Rock Steady, ASCAP). The first single pulled from their debut album is a hard rocker par excellence. Big gutsy vocals and heavy instrumentals are pulled together under Kerner-Wise production. A fine first outing for future superstars! Casablanca NEB 0004 (WB).

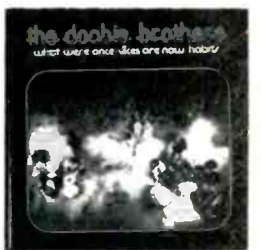
TOM SCOTT AND THE L.A. EXPRESS, "STRUT YOUR STUFF" (prod. by Tom Scott) (India, ASCAP). Scott and his rapid transit buddies come on strong with this jaunty instrumental off their self-named debut album. Standout organ and horns are well-integrated under Scott's self-production. Tune should strut right to the top! Ode 66043 (A&M).



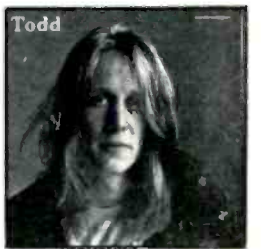
EUGENE WALLACE, "BOOK OF FOOL" (ABC ABCX-810 [5.98]). The raunchy, raspy vocals of Wallace are guaranteed to keep you mesmerized all through his debut disc. For a more detailed review see page 10.

ALBUMS

THE DOOBIE BROTHERS, "WHAT WERE ONCE VICES ARE NOW HABITS." These consistent chart toppers will quickly blaze another fast path up to the top with this set. Professional pop pleasers abound on the disc, with "Pursuit On 53rd Street," "Eyes Of Silver" and "Tell Me What You Want" possessing special punch. A Doobie delight! Warner Brothers W 2750 (6.98).



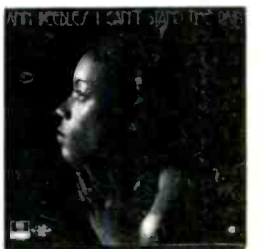
TODD RUNGREN, "TODD." Hot Toddy sizzles with this two record set. Coming off "Hello It's Me," he remains a strong sales contender. As artist/producer/arranger/engineer, Todd dabbles in novel electronic effects, which predominate the disc. The single, "A Dream Goes On Forever," possesses solid commercial appeal. A nod for Todd! Bearsville 2BR 6925 (WB) (9.98).



THE MARSHALL TUCKER BAND, "A NEW LIFE." A smashing second album from this southern sextet! Melodic and laid-back, this disc will surely serve to further their first far-reaching success. Tunes to focus on include the up-tempo "Blue Ridge Mountain Sky," the sexy-bluesy "Too Stubborn" and the plaintive title track. Tuck 'er in! Capricorn CP 0124 (WB) (5.98).



ANN PEEBLES, "I CAN'T STAND THE RAIN." A soulful songbird, Ms. Peebles' talents are excellently exemplified on this heart-rending release. She contributes a major portion of the penning, and production from Willie Mitchell adds sparkle on such sultry struttin' selections as "Do I Need You" and "If We Can't Trust Each Other." Right Ann! Hi XSHL-32079 (London) (5.98).



RECORD WORLD PRESENTS A TRIBUTE TO

SAM GOODY

35 YEARS OF CREATIVE RECORD RETAILING

On March 11th over thirty million people will see John Denver on T.V.

On March 12th a lot of those people will want to bring him home.



So stock up now on the entire John Denver catalogue. "Greatest Hits," "Poems Prayers and Promises" (which includes his big hit single, "Sunshine On My Shoulders") and all the rest. One John Denver Special on March 11th will bring you all the in-store traffic you can handle March 12th.

RCA Records and Tapes

Oscar Nominees Named

■ HOLLYWOOD — Competition for the "best song" Oscar, one of three musical categories in which Academy Award nominees were announced last week, pits performances by Barbra Streisand ("The Way We Were"), Paul McCartney & Wings ("Live and Let Die"), Maureen McGovern ("You're So Nice to Be Around"), Tony Bennett ("All The Love That Went to Waste") and a theme from the Disney film "Robin Hood" ("Love") against each other. Three films ("The Way We Were," "Cinderella Liberty" and "A Touch of Class") were nominated in the scoring categories as well, and composer-arranger Marvin Hamlisch was also triply honored.

Meanwhile, several soundtrack charters including hits by Neil Diamond ("Jonathan Livingston Seagull," Columbia), Jim Croce ("I Got a Name," ABC) and Mike Oldfield ("Tubular Bells," Virgin, from "The Exorcist") were ignored in the final ballot as was the case with "Lost Horizon" (Bell) and "O Lucky Man" (WB).

Best Song

The "best song" field, the musical Oscar category which normally receives the most public attention, has been narrowed down to the following:

(Continued on page 108)

Knight-GFR Settle

■ NEW YORK—The two-year old legal actions between the members of Grand Funk Railroad and their former manager Terry Knight have come to an end. Both sides are claiming victory in financial terms; at the crux of the entire balance-sheet seems to be the valuation of oil and gas wells. Knight claims that these properties, now his as part of the settlement, are worth more than \$1.5 million; John Eastman, attorney for Grand Funk puts the figure at "more like \$10,000."

Statements from Knight claim the total settlement amounts to some \$2.7 million, including royalty payments previously withheld. Eastman maintains "this settlement didn't cost us a thing," explaining that royalty payments previously held in escrow were never in

(Continued on page 103)

Gasoline Shortages Hampering Dealers

By GARY COHEN

■ NEW YORK—A survey of record stores around the country finds that most are affected in one way or another by the gasoline shortage and general energy crisis. Outlets most seriously affected are reportedly free-standing record stores, remote shopping centers and rural and suburban areas. The reports of weakening sales also come at a time when there have been very few major releases, which some retailers blame instead for the poor sales showing.

Since some of the nation's communities have begun implementing a form of gasoline allocation as a result of tediously long lines at gasoline service station pumps, consumers are apparently altering their traveling and buying habits. The change, however, is not due to any serious economic problem; rather it is a question of people unable to obtain gas for

(Continued on page 103)

Gortikov Talk Highlights Nashville Anti-Piracy Meet

By DAN BECK

■ NASHVILLE—A consolidated effort is beginning to emerge in the southern United States aimed at halting the illegal tape duplicating business that has been costing the recording industry an estimated \$200 million annually.

A major step in educating and stimulating recording industry executives took place here last week (15). The NARAS Anti-Piracy Symposium, sponsored by the Nashville Chapter of NARAS, joined various trade associations, law enforcement officials and company representatives together for the two hour luncheon dedicated to ending the tape rape.

Stanley M. Gortikov, president of the RIAA, served as the featured speaker. (See below for excerpts of his speech). His remarks followed comments from the panel moderator John Sturdivant of **Record World**; Glen Snoddy, president of the Nashville Chapter of

NARAS; past president of the Nashville Chapter of NARAS Cecil Scaife; Bill West of the Tennessee Bureau of Investigation; Robert Strong, assistant district attorney from Nashville; the Country Music Association and Country Music Foundation's legal advisor Dick Frank; CMA chairman Joe Talbot; and Robert Knauss, Dean of Vanderbilt University Law School.

Vest brought the need for more laws and public education to the attention of the estimated 200 in attendance. He emphasized that most juries have little knowledge or understanding of tape piracy and that convictions are therefore difficult to obtain. He added that agents are beginning to understand the laws and implications of tape piracy more thoroughly. Vest commented that no investigator from Tennessee had been able to devote his full time to ending tape piracy. Later, RIAA president Gortikov took exception to this point, urging the industry to demand greater law enforcement.

Strong, of the D.A.'s office, noted that the white collar crimes resulted in juries being disinclined to give the convicted prison terms. CMA-CMF legal consultant Dick Frank added that such punitive action was essential due to the financial capabilities in paying fines by most bootleggers. He also emphasized the importance of

(Continued on page 109)

RCA Engineers Strike

■ NEW YORK — RCA Records recording engineers have gone on strike after failing to reach a new contract agreement with the label. The engineers, from the National Association of Broadcast Engineers and Technicians (NABET), are reportedly striking over seniority and RCA's use of non-union engineers for outside recording sessions.

The strike began Wednesday (20) and at press time, no further negotiations between RCA and the union were reported. Picketing as a result of the strike was reported outside RCA's main office, at 1133 Avenue of the Americas in New York City.

(Continued on page 103)

The Public Speaks:

'American Music Awards' Honors 13

By ROBERT ADELS

■ HOLLYWOOD — Although nominees for the Dick Clark produced "American Music Awards" (ABC-TV, Feb. 19) frequently crossed the pop-soul barrier (RW, Feb. 2), the public seemed to have no trouble categorizing their biggest favorites. A total of 13 acts walked off with some 15 awards; winners in any one of the three

(Continued on page 108)

■ HOLLYWOOD — "Experts are never going to agree with the people," Dick Clark told **Record World**, following the completion of the "American Music Award" special which he produced for ABC-TV. "This awards show can stand up there alongside the Grammys, the Oscars and the Emmys for that very reason. The results don't have to agree.

"Just to cite one example," Clark continued, "this telecast named Helen Reddy as favorite female vocalist. She didn't even get one Grammy nomination this year. The industry has that right, if they choose not to recognize her this year because she won last time around. But then the public doesn't care about things like that. Our awards deal only with the tastes of the record buyer and the radio listener, not the politics involved in the industry itself."

40% Right

Clark related how, just for the
(Continued on page 108)

'Awards' Tops

■ NEW YORK—National Nielsen figures for Tuesday evening (19) placed the "American Music Awards" special on top of the ratings race. CBS-TV's normally top-rated "Hawaii Five-O" (8:30-9:30 p.m.) garnered a second-place 25.9 rating (33 share) while NBC-TV's "Mystery Movie" ("Banacek," 8:30-10:00 p.m.) came in third. The ABC-TV special was clearly the public's choice with a 25.9 rating (38 share).

RIAA To Honor N.J. Congressman

■ NEW YORK—The author of a number of culture-related bills, Representative Frank Thompson, Jr. (D-N.J.), will receive the Recording Industry Association of America's (RIAA) sixth annual cultural award at a dinner in Washington, Wednesday, March 13.

Congressman Thompson will be cited for his authorship of the bill creating the National Cultural Center (now designated as the John F. Kennedy Cultural Center for the Performing Arts), his sponsorship of bills that created the National Council on the Arts and the National Foundation on the Arts and the Humanities, and for authoring the bill that preserved from demolition the historic Patent Office Building in Washington, now the repository
(Continued on page 107)

NARM Balloting For 'Best Sellers'

■ BALA CYNWYD, PA.—The National Association of Record Merchandisers (NARM) has revealed their official ballot for "best seller" awards in 21 categories. Results of the competition will be announced at the closing NARM banquet (March 27), at which David Steinberg will act as host and Tom Jones will be guest performer.

Four write-in categories (children's album and line, economy album and line) join 17 other award classifications: hit single, album, movie soundtrack, male artist, male country artist, female country artist, male soul artist, female soul artist, group, orchestra and/or instrumental artist, jazz artist, comedy artist, classical album, new male artist, new female artist and new group.

According to NARM, "the votes are based on actual sales in the retail outlets serviced by our rack jobbing (and/or one stop) operation, or in the retail stores and/or leased departments owned by the company."

Capitol Makes Tender Offer

■ HOLLYWOOD—Capitol Industries-EMI, Inc. has announced that it plans to make a cash tender offer for all of the approximately 1,350,000 of its outstanding shares held by shareholders other than EMI Limited. The tender offer price will be \$15 per share net and all shares properly tendered will be accepted. Capitol will pay
(Continued on page 102)

Wayne to Join Irving/Almo

■ LOS ANGELES—Record World has learned that within three weeks, Artie Wayne will assume the post of executive director of music publishing for Irving/Almo Music. For the past three and a half years, Wayne has been with Warner Brothers Music here, most recently as general professional manager and director of creative services. There was no indication of what new position may be assumed by Bud Dain, who currently heads Irving/Almo Music.

SPI Asks Further Plastics Decontrols

■ NEW YORK — The Society of the Plastics Industry, Inc., after having participated in the successful campaign to have the Cost of Living Council decontrol plastics prices on the manufacturing level, has now called for an end to all wage and price controls affecting plastics industries. In making that decision, the Society noted that "SPI favors the elimination of all controls and a return to a free economy as soon as possible." In addition, they are pressing their demand that the Federal Energy Office take further steps to make more materials available to the plastics industry.

Schroeder to RCA Sales Post

■ NEW YORK—Topper Schroeder has been appointed manager, album and tape sales, RCA Records. The announcement was made by Jack Kiernan, acting director of sales, to whom he will report. Schroeder joined RCA in April of 1973 in the company's product management department.



Topper Schroeder

For a year and a half previous to joining RCA, Schroeder was national sales and promotion director of Audio Fidelity Records. Before that he was in national promotion and then national sales for Ampex Records, and prior to joining Ampex, he had spent a number of years with Mercury Records in Chicago.

Ann Ivil Named Atlantic Pub. Dir.

■ NEW YORK — Jerry Greenberg, Atlantic Records senior vice president and general manager, has announced that Ann Ivil has been named director of publicity for the firm. Ms. Ivil comes to Atlantic's New York headquarters from London, where she has been head of creative services for Atlantic, as well as publicity director of WEA International.



Ann Ivil

In her new post she will be in charge of Atlantic's publicity operations throughout the country and will also liaison with the firm's international publicity activities. She will work closely with Bob Rolontz, Atlantic's vice president of public relations and advertising.

Ms. Ivil has been with the Atlantic London office since it was started last fall. Before that she was in charge of publicity for the entire WEA International operation in London for the previous two years. She also had her publicity firm in London for many years, which handled Dr. John, Frank Zappa, Julie Driscoll, Brian Auger, The Animals, Alan Price and John Mayall.

ABKCO Quarter Down Slightly

■ NEW YORK — ABKCO Industries, Inc. has announced results of its operations, on an unaudited basis, for the first quarter ended December 31, 1973 with revenues of \$2,281,287 and a loss of \$59,830 or 4 cents per share. This compares to revenues of \$4,356,190 and earnings of \$364,097 or 25 cents per share for the corresponding period in 1972. The company has not accrued in the current quarter revenues for the management of Apple Corps Ltd., its subsidiaries and affiliates, (the "Apple Companies") and Messrs. Harrison, Lennon and Starkey. Such revenues were accrued in the comparable quarter of the prior year.



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
ROBERT ADELS/ASSOCIATE EDITOR
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WEST COAST
SPENCE BERLAND
VICE PRESIDENT

WEST COAST MANAGER

Craig Fisher/News Editor

Beverly Magid/Radio Editor

Linda Nelson/Production

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

NASHVILLE

JOHN STURDIVANT
VICE PRESIDENT

SOUTHEASTERN MANAGER

Dan Beck/Southeastern Editor

Marie Ratliff/Editorial Assistant

Red O'Donnell/Nashville Report

806 16th Ave. So., Nashville, Tenn. 37203

Phone: (615) 244-1820

LATIN AMERICAN OFFICE

TOMAS FUNDORA/MANAGER

Carlos Marrero/Assistant Manager

3140 W. 8th Ave.

Hialeah, Fla. 33012

(305) 823-8491

(305) 821-1230 (night)

ENGLAND

NOEL GAY ORGANISATION

24 Denmark St.

London, W.C.2, England

Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE

4F Tominag Bldg.

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

GERMANY

PAUL SIEGEL

EUROPEAN EDITOR

Tautentzstrasse 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

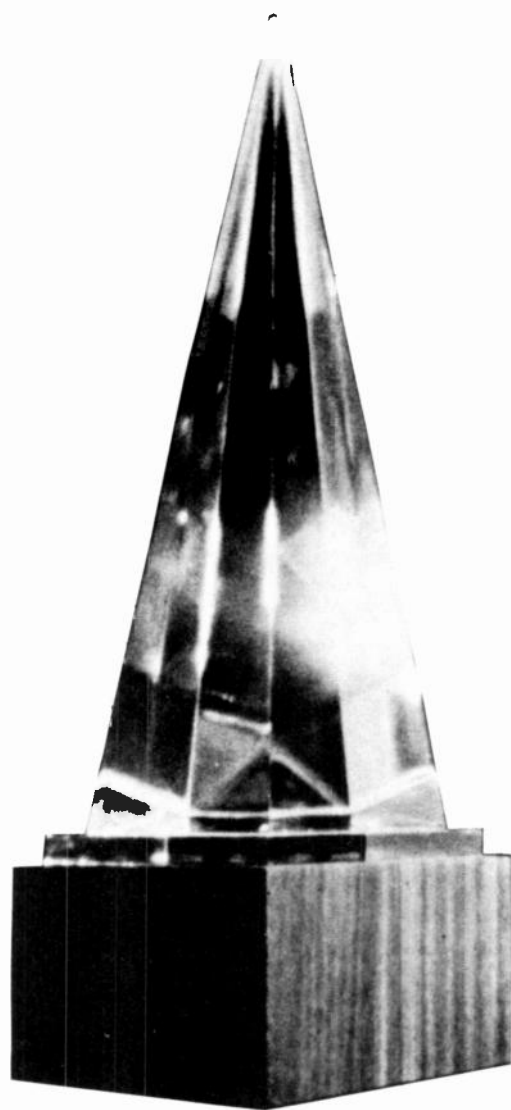
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**Thank you, America
for voting
the American Music Awards to:**



**Best Album-Pop/Rock Music,
“Lady Sings The Blues,” Diana Ross**

Best Male Vocalist-Soul, Stevie Wonder

Best Single Recording- “Superstition” Stevie Wonder

Best Duo, Group, or Chorus-The Temptations





*In 1973, the Industry awarded
Helen Reddy
the Grammy, MOA Artist of the Year Award,
a Trendsetter Award, Number One Female Vocalist
Awards in Billboard, Cash Box, and Record World,
and an NAACP Image Award.*

*In 1974 the American people voted Helen
the most popular female pop artist at the
American Music Awards.*

*Helen Reddy's brilliant follow-up
to her three #1 Gold singles couldn't be
more appropriately titled...*

"KEEP ON SINGING"

3845

*From her forthcoming album,
LOVE SONG FOR JEFFREY*

Loyola Conference:

College Radio is Alive And Well in the Midwest

By GARY COHEN

■ CHICAGO — College radio in the midwest continues to have a most promising future; that is one simple but obvious conclusion drawn from the college radio conference held at Loyola University here (15-17). The weekend drew over 400 delegates, gasoline shortage notwithstanding, from Illinois, Indiana, Wisconsin, Pennsylvania, Ohio, upstate New York and Michigan.

One of the largest contingents, outside of the local Chicago area stations, came from the state of Michigan. Under the auspices of the Michigan College Radio Association (MICRA), a group of students rented an entire Amtrak car to carry their 75-plus delegation to Chicago.

The conference, the fourth sponsored by Loyola in Chicago in as many years, also drew strong support from major national and key local record manufacturers and distributors. Hospitality suites were crowded, thankfully without the usual rush - grab - drink - flee scene. Gunter Hauer and Beth Rosengard represented Atlantic Records, while Arnie Handwerker of Columbia joined the meeting with five of his local campus reps all of whom were among the key national record manufacturers present. On the local level, Delmark and Alligator, two important (Chicago-based) jazz and blues labels, were there. So were manufacturers of all sizes in between.

Phil Spector In Near-Fatal Crash

■ LOS ANGELES — His office here revealed last week that while traveling for a few days of rest to Phoenix, Ariz., on Feb. 10, Phil Spector was in what is described as a near-fatal automobile accident. Full details were not made available apart from a statement that extensive emergency surgery was performed on Spector, who after the accident, it said, was reported to be in critical condition from multiple burns as well as severe head and body injuries.

The statement concluded: "Friends and aides said that Spector would be kept in seclusion and that they were unable to give any additional information other than his condition, which is still quite serious, and that he is receiving the best medical care available."

At the two-hour opening session, which included Sam Sutherland, campus editor of *Billboard*, along with this correspondent, the key topic was the credibility of college radio and what can be done to improve it. Sutherland cited as problems college radio's unstable legal status vis-a-vis the government and the Federal Communications Commission, and the general economic problems that faces both record industry and campus community. "The key word last year at the IBS Convention was 'bottom line.' The record companies say they can't sell records from college radio airplay, and that the efforts to promote to you have proven fruitless. The music industry 'dream' is now over." Sutherland explained that the station on campus should "know who your audience is, how to reach them and know how records sell." He added that experimental music programming and jazz continue to receive wide exposure on college radio.

(Continued on page 103)

The Legal Implications of the Tony Macaulay vs. Schroeder Case

(The following is the second in a three-part series by noted British attorney W. F. Lyons.)

Macaulay

What happened in this case was that during the five year term of the contract, Tony Macaulay became a successful and well known composer and also entered into a recording agreement with a major recording company. The composer became dissatisfied with the contract and endeavored to negotiate a new agreement with his publisher. The negotiations, according to him, did not make much progress. He arranged for the publisher's books of account (which were maintained at the head office of January Music in New York) to be examined by his own New York accountant. This examination revealed that the composer was not receiving, as he had supposed, 25% of the income collected at source by the foreign publishers (who were mainly other affiliates in the group headed by January Music).

Accounting Error

The composer claimed that there had been a repudiation of the contract by breach and that there had been misrepresentation with regard to the royalty accounting system etc. This was quickly followed up by the commencement of an action in which the composer also claimed the contract was void as being contrary to public policy. He claimed that there had been misrepresentation in the presentation of royalty statements and also that the publisher had repudiated the contract by breach of an implied warranty that they would not artificially diminish the receipts which he might expect to receive from the compositions.

The publishers denied that the contract was void as contrary to public policy. With regard to the royalty accounting, they conceded that there was an implied warranty that they would not artificially reduce the composer's receipts, but maintained that they never intended that his royalties from the foreign sub-publishers should be reduced below 25% of the income collected at source. They said there had been a mistake on the part of their own internal accounting department which was in the course of being rectified when the audit by the

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Van Peebles to Atlantic



Melvin Van Peebles, of "Ain't Supposed to Die a Natural Death" and "Don't Play Us Cheap" fame, has been signed to a long-term exclusive recording contract by Atlantic Records. Pictured from left: Atlantic's Jerry Greenberg and Ahmet Ertegun; Van Peebles; and Jerry Wexler and Henry Allen, also of Atlantic.

Gold for Aretha

■ NEW YORK — Aretha Franklin added to her string of million-selling records when her Atlantic single "Until You Come Back To Me (That's What I'm Gonna Do)" was certified gold by the RIAA last week. The single is from Aretha's new album, "Let Me In Your Life." The album was co-produced by Ms. Franklin and Jerry Wexler, Arif Mardin and Tom Dowd.

Col Coast A & R Ups Goldsmith

■ NEW YORK — Ted Feigin, Columbia Records a&r west coast vice president, has announced the appointment of Peter Goldsmith as director of west coast a&r operations for the label. In his new capacity, Goldsmith will report directly to Feigin.

Goldsmith is moving to the Los Angeles offices after working for Columbia Records in New York since 1967, when he joined as supervisor for new release scheduling. In 1968, he was promoted to national product coordinator and in 1970 to manager for a&r administration.

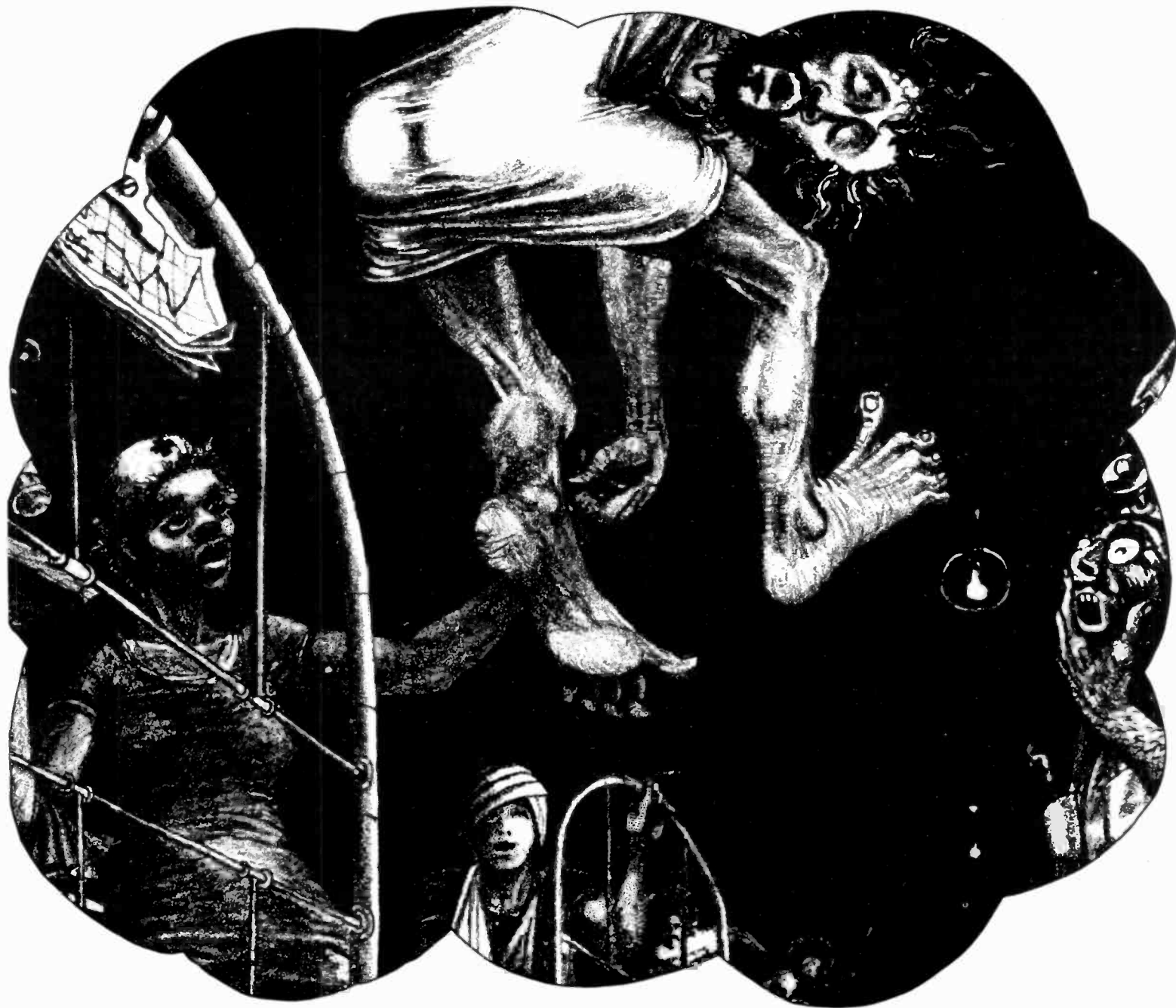
ABC to Present 'California Jam'

■ NEW YORK — The American Broadcasting Company has announced plans for a 12-hour live concert at the Ontario Motor Speedway near Los Angeles. The concert, marking ABC Entertainment's initial entry into the concert promotion field, will take place April 6 and will be called "California Jam."

Artists already signed for the show include Deep Purple, Black Sabbath, Seals & Crofts, Black Oak Arkansas, Eagles and Earth, Wind & Fire. ABC expects to announce signings of other acts shortly. The company is making plans for over 400,000 people to attend, with admission reportedly \$10 in advance and \$15 at the door, and ABC has also arranged for health and food facilities.

In announcing the concert, Martin Starger, President of ABC Entertainment, stated that "with this 12 hour event, ABC Entertainment moves into the concert promotion field with an attraction we feel will merit significant attention for the realm of contemporary music."

"OH MY MY" 1872



**SOON TO BE RINGO'S
THIRD #1 GOLD SINGLE...
FROM HIS PLATINUM ALBUM**

RINGO

(SWAL-3413)



PRODUCED BY RICHARD PERRY

By CRAIG FISHER



■ A CROWD IN STUDIO C: The Sausalito Record Plant has been the site of live Sunday evening broadcasts, over KSAN, for some time now. So Sunday last, a group of friends got together in the largest studio at the local Record Plant to do a prototype for what they affectionately termed "The Jim Keltner Fan Club Radio Hour." Lotsa folks showed up. The jammers included **Harry Nilsson, Ringo Starr, Mickey Dolenz, Bobby Keyes and Richard Perry**—plus **Chip Monck**, who lit the affair

. . . Nor was that last week's only notable gathering. In case you haven't heard, **Neil Bogart** hosted **Casablanca Records'** official opening, and a performance by **Kiss**, in the Century Plaza Hotel's Los Angeles Room. Neil was decked out for the occasion in the tux and trousers **Humphrey Bogart** wore in "Casablanca" (Altered? Not at all, said Neil), and among those strolling and gambling in his very own **Cafe Americaine** were **Alison Steele, Alice Cooper, Iggy Popp, David Janssen, Dani Greco, Bobby Goldsboro, Joshua White, Hugh Masekela, Dick Clark** and the **Guess Who's Burton Cummings** (who ended up in the hospital the following morning; he wondered if someone had slipped him a doctored drink). For the gamblers: first prize, the original Maltese falcon, was won by Ms. Greco; second prize, a life-sized stuffed camel, by **Buddy Epstein**, and third prize, unspecified, by **Jim Benci**. . . Then the following day, **Bob Krasnow** hosted a luncheon at **Martoni Marquis** to drum up support for local public TV station **KCET's** annual auction, May 3-11. A heavy group gathered to hear this drummer, to wit: **Russ Regan, Tom Rodden, Mike Maitland, Joe Smith, Marv Helfer, John Fruin, Ben Scotti, Gary Stromberg, Gil Friesen and Sal Licata**. . . **Elliott Roberts, Bob Dylan and Cher Bono** were scheduled to host a surprise birthday party for **David Geffen** Thursday evening (the *wunderkind* is now 31). Hopefully, it went off without a hitch. . . On other newsfronts: Condolences are due **Steve Katz**, whose **New City, N.Y.**, home burned down Tuesday last. . . In **Malibu**, meanwhile, the **George Howards** sold their home. The buyers, according to the **Malibu Times**, were "**Kris' Kristofferson** and his wife, **Reta Coolidge**, popular **Country Music** performers". . . One **Lani Hall**, formerly **Brasil '66's** lead singer, will be part of the **Herb Alpert** tour. Coincidentally, she's also Mrs. A. . . **Marvin Gaye** is rumored to have made his decision and re-signed with **Motown**. . . **Roxy Music** has signed with **Atlantic**. "Stranded," their first effort for the label, is due next month. . . And a question keeps cropping up on the Street: "What the hell is **Oval Office Records?**"

RECORDING: Well, there's **Dennis Cooley**, for one. He was playing the lead in "Jesus Christ Superstar" when it closed on Broadway; he's recently signed to **Warners**, and **Nashville** is where he's laying it down. . . Then there's **John Sebastian**, who's waxing here, with none other than **Eric Jacobson** at the controls. . . And **Steve Cropper** was in town last week to produce singles for **Cold Blood** and **Climax**. . . **Badger**, meantime, have finished their next album. Most of it was done in **New Orleans**, **Allen Toussaint** supervising, but **Jeff Beck** added some licks to one track back in **London**. The **U.K.'s** where they're touring now. However, they'll be doing the same here in **April**. . . And you thought there was a **PVC** shortage? Well, so did we, but there's a raft of new releases a-comin' up. **Steely Dan's** "Pretzel Logic" is due next month. Then they're planning a tour on which they'll take along an additional drummer, a pianist and a conga player cum lead singer. Those two young women who helped them out on the last tour are currently backing **David Cassidy**. . . **ABC** biggies say the label's also preparing "The Hexorcist"—a comedy album sporting the likes of **Pat Paulsen, Gary Owens** and **Jaye P. Morgan**—for rush-release. . . Besides **Roxy Music**, **Atlantic** next month will ship **Buzzy Linhart's** "Pussycats Can Go Far," **Dr. John's** "Desitively Bonneroo," **King Crimson's** "Starless and Bible Black," **Johnny Rivers'** "Road" and a **Mott the Hoople** package, "Rock and Roll Queen"—plus several others. . . **Bell** will have new ones from the **Delfonics**, the **Modern Barbershop Quartet** and **Mike and Barbara Smith**—in addition to **Melissa Manchester's** next. . . **A&M's** readying stuff from **Quincy Jones, Joan Baez, Humble Pie** (that **Peter Frampton** solo album should be out before this month's end), **Cat Stevens, Rita Coolidge, Billy Preston** and the **Move**—plus **Herb Alpert**, of course. . . **Rod Stewart's** next solo effort, finally, has been scheduled to ship **April 15**. . . In tour news: **Elton John** broke the **Rolling Stones'** record in **Perth, Australia**, Sunday last. He was reported real pleased. . . In departure news: **Janet Planet** is waving goodbye to the Tower this week. She's going to **London**, and will be sorely missed. . . And in literati: **Brown Meggs'** long-awaited novel is on **Random House's** spring list. "Saturday Games" is the title.

RSO Ups Tornberg

■ NEW YORK — In another step connected with the current expansion of U.S. operations, **Robert Stigwood**, chairman of **The Robert Stigwood Organisation, Inc.** has announced the appointment of **Jeffrey Tornberg** as vice president in charge of administration and new projects.

Tornberg was previously president of **Robert Stigwood Organisation West** in **Los Angeles**, a subsidiary of the **New York** based parent company. He will continue with the development of projects initiated by him in **Los Angeles**, reporting directly to **Peter Brown**, president of **The Robert Stigwood Organisation, Inc.**

Prior to his position with **RSO West**, Tornberg was personal assistant to **Stigwood** when he worked on the development projects including the launching of "Jesus Christ, Superstar."

Felony Charges Cite Gault Ind.

■ LOS ANGELES—A Federal Grand Jury here returned a 125-count indictment charging the owner of what has been called the largest nationwide tape piracy operation in the country and four of his employees with willful infringement of copyrighted sound recordings, mail fraud and interstate transportation of stolen property. The indictments were announced by U. S. Attorney General **William B. Saxbe**.

William D. Keller, U. S. Attorney in **Los Angeles**, said this was the first time that an accused tape pirate has been charged with felony violations of mail fraud and interstate transportation of stolen property in addition to the misdemeanor charge of willful infringement.

The defendants, all employees of **Gault Industries of Bel Air** were identified as: **Richard Taxe, 33**, also known as **Rudy Mann** and

(Continued on page 109)

President-Price Parley



Following her only **New York** recital of the season, soprano **Leontyne Price (RCA)** was feted at a supper in her honor by **Columbia Artists Management** at the **St. Regis Hotel**. She is shown here chatting with **RCA Records** president **Kenneth Glancy**. Her recording for the label of **Puccini's "Tosca"** is currently one of the nation's best selling classical albums.

Ind., N.M. Fight Pirates

■ NEW YORK—Indiana has become the 19th state with an anti-piracy law while **New Mexico** may well be the 20th. **Indiana Governor Otis Bowen** signed into law **House Bill 1192** which will take effect on **July 1, 1974**. In **New Mexico**, a state anti-piracy law passed by both houses of the legislature was awaiting signature by the Governor.

The new law in **Indiana** provides that those found guilty of manufacturing, distributing and selling pirated sound recordings will be punishable by imprisonment of up to one year and/or a fine of up to \$2,000 for the first offense, and by imprisonment of one to 10 years and/or a fine of up to \$5,000 for any subsequent offense. In addition, the new law makes mandatory that all sound recordings sold in the state contain on its packaging the true name of the manufacturer of the sound recording, not the name of the presser or the manufacturer of the cartridge or cassette.

The bills passed in **New Mexico** make the unauthorized duplication of sound recordings a felony punishable by a \$5,000 fine and/or imprisonment of up to one year, and make the retailing of pirated sound recordings a misdemeanor. The law also requires pre-recorded tapes to be labeled with the name of the manufacturer.

Asylum's New Feller

■ NEW YORK — **Elektra/Asylum Records** has signed **Dick Feller** to a long-term recording contract.

Feller has also achieved prominence as a songwriter with his "Lord Mr. Ford" hit recorded by **Jerry Reed**, and "Any Old Wind That Blows" by **Johnny Cash**.

Feller will now record for the **Asylum** label, following up his previous **UA** charter "Biff, the Friendly Purple Bear."

SLEEPER PICK

"Book of Fool"

■ **Wallace** puts every ounce of energy he possesses into his vocalization, and the results are gloriously gritty and evocatively emotive. Although this is his first disc, this **Irish** musician was discovered by **Peter Townsend** and has toured with **The Who**, as well as being involved with **David Essex** in the film "That'll Be The Day." He'll be touring the States shortly. . . but to get ready. . . listen to this powerful performer wail on the familiar "Morning Glory," **Randy Newman's** "You Can Leave Your Hat On" and his self-penned "The Badman."

A Fool's paradise!



*Atlantic Records
welcomes a great artist
with a great new single*

JOHNNY RIVERS

"Sitting in Limbo"
3011

From the soon to be released album

"ROAD"
SD 7301





SINGLE PICKS

DEBBIE TAYLOR—Polydor 14219

I HAVE LEARNED TO DO WITHOUT YOU (prod. by David Jordan) (Groveville, BMI)
Powerful yet delicately soulful, this number showcases Ms. Taylor's evocative vocal style. Fine arrangement coupled with superior production from David Jordan mark it as a hot crossover item.

BRINKLEY & PARKER—Darnel 1111

DON'T GET FOOLED BY THE PANDER MAN (prod. by George Tobin) (Chardax, BMI)
This first issue on Bill Darnel's own label is a monster from the word go. Dynamite tempo and incredibly heavy lyric line are put together superbly. Can't miss!

NEW CENSATIONS—Pride XW406-W
(United Artists)

COME DOWN TO EARTH (prod. by Van McCoy) (Van McCoy, BMI)
Booming bass and sneaky wah-wah guitar are showcased on this together tune, with vibrant vocals and ever-so-solid production making success a shoe-in. Outtasight!

MANU DIBANGO—Atlantic 3000

WEYA (prod. by Rolande Le Couviour) (Cotillion, BMI)
The "Soul Makossa" man comes on strong with another solid instrumental featuring incredible rhythm work and hot 'n heavy horns. Dibango's d'best!

THE EMOTIONS—Volt VOA-4106 (Stax)

PUT A LITTLE LOVE AWAY (prod. by Al Bell, William Brown & Marvel Thomas) (ABC/Dunhill, BMI)
This fine Gamble-Huff tune is handled beautifully by the smooth, even-tempered vocal work of the Emotions. Fine lyrics and production will put a little gold away!

THE EBONYS—Phila. Intl. ZS7 3541 (Col)

I BELIEVE (prod. by Gamble-Huff) (Cromwell, ASCAP)
The Ebonys grab hold of this standard made popular by Frankie Laine way-back-when, and turn it into a soulful masterpiece. With super Gamble-Huff production, believe it's a hit!

SUGARLOAF/JERRY CORBETTA—
Brut 815 (Buddah)

I GOT A SONG (prod. by Frank Slay) (Claridge/Corbetta, ASCAP)
The title cut off their recent album demonstrates the vocal abilities of Jerry and the sweetbread boys. Tune has what it takes—they've got a hit!

THE DRAMATICS—Volt VOA-4105 (Stax)

AND I PANICKED (prod. by Tony Hester) (Groovesville, BMI)
From their "Dramatically Yours" album comes one of the sweetest sounding tunes of the year. Mellow vocals work well with outstanding orchestration.

THE STAPLE SINGERS—Stax STA-0196

TOUCH A HAND, MAKE A FRIEND (prod. by Al Bell) (East Memphis, BMI)
This tune culled from the "Be What You Are" album is already an r&b smash and looks like a heavy crossover smasher. Fine singing and Al Bell production does it all!

KITTY WELLS—Capricorn 0040 (WB)

FOREVER YOUNG (prod. by Johnny Sandlin & Paul Hornsby) (Ram's Horn, ASCAP)
Queen Kitty takes this country-tinged Bob Dylan ditty and sings it sweetly, backed by some fine session work from Chuck Leavell and Toy Caldwell. A crossover hit for sure!

BUSTER BENTON—Jewel 842

SPIDER IN MY STEW (prod. by Soul Productions) (Arc, BMI)
One hell of a blues tune, this number is a twelve-bar delight that should storm the r&b charts and surprise many with heavy pop crossover. A well-woven web of sound!

CHUCK JACKSON—ABC 11423

MAYBE THIS WILL BE THE MORNING (prod. by Steve Barri) (ABC/Dunhill, BMI)
A man with a truly marvelous voice, Jackson sings this powerfully plaintive number with all the soul he can muster. Maybe this will be gold!

DOBIE GRAY—MCA 40188

LOVIN' THE EASY WAY (prod. by Mentor Williams) (Almo/Danor, ASCAP/BMI)
Dobie pulls one from his "Lovin' Arms" album and keeps things jumpin' with a bumpin', thumpin', superbly sung tune. An easy way to hitsville!

THE B.C. GENERATION—Casablanca
NEB 002 (WB)

MY HAPPY BIRTHDAY BABY (prod. by Bob Crewe) (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)
One of the finest pieces of vocal work to come along in some time, this tune features exquisite harmonies and deftly handled arrangements. A happy hit!

THE CHOICE FOUR—RCA APBO-0229

I NEED YOUR LOVE TO KEEP ME WARM (prod. by Van McCoy) (Warner-Tamerlane/Van McCoy, BMI)
Written, produced and arranged by Van McCoy, this tune showcases smooth vocal work, well coordinated with subtle instrumentation. Solid soul, it's a fine choice.

TAJ MAHAL—Columbia 4-45990

LITTLE RED HEN (prod. by Taj Mahal) (Blackwood/Big Toots, BMI)
Taj's typically tough, tight sound comes through like never before on this funky little ditty that should climb the pop charts. It'll keep the deejays crowin'.

INEZ & CHARLIE FOXX—Musicor 1493

MOCKIN' BIRD (prod. by Charlie Foxx) (Unart, BMI)
A re-release of a 1968 re-make of their 1963 smash, this tune has been re-issued by popular demand. A funky counter-melody classic, it will find turntable action across the country.

CHARLIE RICH—Mercury 73466

I WASHED MY HANDS IN MUDDY WATER (prod. by Jerry Kennedy) (Maricana, BMI)
King Charles comes up with a spiffy single from his "Fully Realized" album that features a solid story line, a bouncy tempo and a strong chart future.

MORGANA KING—Paramount 0275
(Famous)

LIKE A SEED (prod. by Vince Mauro) (Four Score, BMI)
An edited down version of the cut off her "New Beginnings" album, this Kenny-Yvonne Rankin penned item is deftly handled by Ms. King. Tight production clinches hit status.

JIMMY LEE MORRIS—Atlantic CY-4014

DOG-GONE DONE WRONG BLUES (prod. by Earl Ball & Bob Milsap) (Owepar, BMI)
A gritty country tune with zippy guitar licks and gutsy vocals, this tune is gonna cross right on over to pop and surprise everyone. A doggone smash!

ROSEY GRIER—A&M 1500

YOU'RE THE VIOLIN (prod. by Jeff Barry) (Broadside, BMI)
Big Rosie has a voice that matches his physical stature. This funk-filled number should establish him as an r&b regular. Tune holds strong crossover possibilities as Grier tackles the charts!

THE SOUL BROTHERS SIX—Phil.-L.A. of
Soul 365 (Jamie)

LOST THE WILL TO LIVE (prod. by John Ellison) (Dandelion, BMI)
Hard, tight horn work and vibrant vocals are featured on this funky hunk of wax, and a foot stompin' tempo heads it right for the r&b charts. Where there's a will, there's a way!

TOM JONES—Parrot 40078 (London)

LA LA LA (JUST HAVING YOU HERE) (prod. by Gordon Mills) (A-Dish-A Tunes/Management, BMI)
Tom Terrific, his own big voice aided by fine background vocals from the Blossoms, showcases a tightly produced tune designed to head to the top non-stop. It's all here!

THE ANGELS—Polydor 14222

POPPA'S SIDE OF THE BED (prod. by Richard Landis & The Angels) (Tash/Bellsar, BMI)
This heavenly group was responsible for oodles of monster hits in the early '60s, and this tune exhibits the same sweet singing as always. A charter for sure.

*When you see or hear something special,
You realize it's special, and you remember it.
You'll remember Tom Scott and the L.A. Express.*



The single is "What You See" / "Breakin' In The Back"

Order 66043.

On One Records and Tapes. Distributed by A&M Records Inc.



IT'S TOO LATE TO STOP NOW . . .

VAN MORRISON—Warner Bros. 2BS 2760 (11.98)
A delectable assortment of hit morsels from this vocal maestro. Recorded live in both London and Los Angeles, the excitement that Van exudes while performing is compellingly captured on this two record set. From "Caravan" to "Into the Mystic" to the newly recorded and thrilling "I Just Wanna Make Love To You" Van 'the man' proves he's the best. Here's hopin' he never stops!



BADFINGER

Warner Bros. BS 2762 (5.98)
These oh so good English musicmen offer us sundry musical styles on their brand-new release. Start off mellow with "I Miss You," get countrified with "Shine On," boogie to "Matted Swamp" (great potent horn arrangements) and rock and roll with "Andy Norris." A good hand for Badfinger!



BARRELL OF FUN

COUNTRY COOKING—Rouder Records 0033 (6.98)
A country release with strong pop orientation that would do well with some progressive radio exposure. Fun music with expert fiddlin' from New York's Kenny Kosek and sweet vocals from Nondi Leonard. Especially designed to keep you smilin' and feelin' fine, delightful ditties are "Lonesome Song," "Big River" and "Plumber's Nightmare." Very flavorsome!



ICEBERG

DEKE LEONARD—United Artists LA150-F (5.98)
A chilling thriller here! This English hard rocker has already received ample FM attention on the airwaves. Assuming the roles of artist, writer and producer, Deke displays his talents well. Bluesy rockin' on "Diamond Road" is quite impressive as is "Jesse." Iceberg's a hot one!



HOUSE OF PAIN

SARAH KERNOCHAN—RCA APL1-0343 (5.98)
Last year's academy award winner proves to be a rich-voiced and deep throated chanteuse, as well, on her debut RCA disc. Vocally charged with emotion, Ms. Kernochan has penned the tunes and has charged them likewise. Her wide vocal range is astounding, with the highlights of the album being the honky-tonky "Look What The Cat Dragged In" and the delightful "Easy Girl."



FOR GIRLS WHO GROW PLUMP IN THE NIGHT

CARAVAN—London XPS 637 (5.98)
After many personnel changes and much reorganization, Caravan re-emerges with a fresh and inventive sound. Hastings, Coughlan, Sinclair and Richardson have woven their talents together to form a most impressive design. "Memory Lain, Hugh Headloss" merits much FM airplay and "C'Thlu" is a most unique piece. The Caravan's rolling!



LIVE AND IN COLOR

BALLINJACK—Mercury SRM-1-700 (5.98)
These bluesy rockers come on fast and strong with their latest release. Produced with all the vibrancy that a live performance possesses, the sounds emanating from the disc will keep you movin' and groovin' from one side to the other. You can practically see them before your very eyes while tuned into "Tycoon Buffoon" and "Big Deal."



BEST OF GRATEFUL DEAD

Warner Bros. W 2764 (6.98)
A disc sure to please the multitudinous Grateful Dead fans all, the world over. A history of their spectacular career, this album encompasses the group's most memorable moments. The compilation of their finest favorites includes "Truckin'" "Uncle John's Band" and "Casey Jones." A Grateful gem!



STOMP YOUR HANDS, CLAP YOUR FEET

SLADE—Warner Bros. BS 2770 (5.98)
These British rock & rollers, consistent chart toppers in England, are still looking for that single to break them here. This is the album that contains the long-deserved key which will turn that magical lock. Their hard style has partially softened, with the joyful jewels being "Find Yourself a Rainbow" and "Everyday."



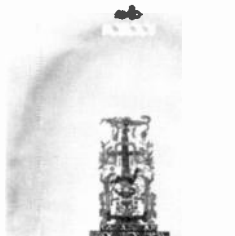
APPLE & APPLEBERRY

ABC ABCX-802 (5.98)
The combination of these two writer/vocalists makes for a most melodic r&b influenced pop release. Super-mellow selections satiate the spirits and relax the mind. Sit yourself down and soak up the sounds of "Suffering A Love" and "(Just Around The Bend) A New Day." A most tasty and juicy apple!



ASCENCION

MALO—Warner Bros. BS 2769 (5.98)
Pulsating Latin rhythms fill the grooves of this disc. The group is helmed by Jorge Santana, brother of the famed Carlos, and the musicians that he captains are tight and professional. Heavily percussed, the results are platter pleasing, from the soothing tempo of "Everlasting Night" to the rockin' Latin rhythms of "Think About Love." Attention for Ascencion!



THE SECOND COMING

JERRY LA CROIX—Mercury SRM-1-701 (5.98)
Ex-lead vocalist of Edgar Winter's White Trash makes good! Guest appearances by the Winter brothers add dazzle to an already sparklin' selection with production by the ubiquitous Kerner and Wise. A New York record, the musicians playing consist of Gotham's greatest, including McCracken, Friedman, Maeulen and Griffin. This rockin' disc assures us that La Croix will be coming again and again . . .



GOLDIE ZELKOWITZ

Janus JLS 3060 (5.94)
Whether she's called Goldie or Genya, the sound is still inimitably her own. The labels and the names may have changed, but the voice remains powerful and throaty and tough. Some movin' moanin' can be found on "Little By Little" and the Sam & Dave classic "Hold On I'm Coming." Goldie locks in!



FULL CIRCLE

LEON THOMAS—Flying Dutchman FD 10167 (5.98)
This one-time ex-lead singer for Pharaoh Sanders fills his new disc with movin' bluesy winners. Jazz, r&b and pop . . . Leon Thomas transcends all of that to get to pure gut feelings. Thomas' version of B.B. King's "Sweet Little Angel" is heartfelt, and his rendition of Stevie Wonder's oft-covered "You Are The Sunshine Of My Life" exudes tenderness. A refreshing release!



Since the release of “HERO AND HEROINE” everyone’s picking Strawbs.

It was one of Record World’s Album Picks and a Cash Box Pick of the Week (Feb. 9th). It was Flashmaker of the Week and received Top FM Airplay according to Record World (Feb. 16th). And Billboard named it a Top Album Pick (Feb. 16th).

Strawbs have also begun a national tour that will take them through the better part of March.



(SP 3607)

“Hero and Heroine” New Strawbs music on A&M Records.

Produced by David Cousins and Tom Allom

Polygram's Steve Gottlieb: Running U.K. Operations

■ Steve Gottlieb is chairman of Polygram Leisure Limited, with responsibilities for the group's interests, which include Phonogram (Philips), Polydor, Chappell Music Publishing and other enterprises in Great Britain. In the following Dialogue he discusses the complexities of running a major conglomerate.



Steve Gottlieb

Record World: A few words, please, about your background and how you arrived in the record industry.

Steve Gottlieb: I first met the record industry in 1961 when I was import manager of the Borneo Company. We were offered EMI Agency, which I jumped at, and then Cliff Richard came out on a trip. I promoted him there and got the bug. Then for various personal reasons I wanted to come back to Europe and EMI offered me the job of managing director of EMI Denmark.

RW: How many years were you with EMI?

Gottlieb: Six years, ending up as managing director, Italy.

RW: Why did you cease to be an EMI loyalist?

Gottlieb: Because I was offered a better job. The challenge offered was really irresistible. "Better" job sounds as if I was offered more money, which I was, but it was really the job that fascinated me.

RW: Your responsibilities sound like a tremendous load for one man to carry. Is it really workable?

Gottlieb: Well, I have a very interesting job. It's varied and I'm helping to build something which I consider very worthwhile. You ask is it workable. Yes, of course it's workable. Polygram UK has made enormous strides since 1969. The main reason that it is workable is that we have such good people. Since 1969 we have tripled our business in the United Kingdom. The whole of the management structure in the UK is new with a few significant exceptions.

It is a fact of life that when a company is in a mess it sometimes has to get worse rather than better before it starts the long haul back. Obviously we were obliged to make a number of management changes at the old Philips Records and then at Phonogram but that is history. It has been history since 1971. Phonogram has now got a first class team and its success, not only in 1972, but especially in 1973, proved that point. I anticipate that 1974, provided that national politics and the economy of the country do not interfere too much, will prove another bumper year for that company.

RW: What about times of crisis in one division such as you have had with Chappell and more noticeably with Philips. Do you not fall between two stools by not having enough time for the troubled company or being insufficiently available to the rest of the Group?

Gottlieb: No, I do not. When one is trying to build something one does have the odd crisis and one does make the odd mistake as well. This must prove that at least we're human! It is quite fair to say that when I was running Phonogram for the two years I spent considerably less time on the rest of the Group, and all I can say is that my colleagues were very understanding and marvelous in their support.

RW: There is the thought that your attitude is too "industrial." Artists are the lifeblood of a record company and are only concerned with the personnel and efficiency of the company as it affects them, not with soaring group profit figures.

Gottlieb: Of course artists are the lifeblood of our company, but so are our employees, or rather "the team" as I like to call them. A record company can only succeed if the artists, the repertoire and the team behind the repertoire are right. I will dispute with anybody that the word profit is an ugly word and if by being too industrial it means that I enjoy making a profit, then yes I am industrial.

RW: Other than John Franz you have virtually no house production, which must put you in the hands of independent producers to an unwelcomed extent. Are you trying to correct the situation?

Gottlieb: I really think that the word house producer is outmoded. Johnny Franz is an extremely valuable and senior member of Phonogram's staff, but there are other people who produce records both at Phonogram and Polydor. Nevertheless, the industry as a whole uses independent producers but of course we'd like, and I'm endeavoring to produce, more in house. We have extremely cordial relations with many independent producers, and I don't necessarily see that changing.

RW: What policy changes have you laid upon Chappell? Is there free competition between Intersong and Chappell, or are they subject to Group policy?

Gottlieb: It wasn't until January 1972 that Polygram took full control of Chappell and it was shortly after that we installed new management. Yes, there is free competition between Intersong and Chappell; this competitive spirit is a very healthy one within the Group, but obviously there are budgets and there are basic Group policies.

RW: At least one company in your Group has got an experienced, successful managing director. Although it is now at an end, John Fruin spent several months commuting between Polydor in London and MGM in Los Angeles. As a matter of management interest did you approve of this decision, and were you consulted about it before the event?

Gottlieb: I approved in the sense that it is right for a strong company to help, hopefully on a temporary basis, one that has got a short term management problem. However, we love John and would have been a bit sour if the Americans had kept him.

RW: Consulted?

Gottlieb: Well yes, it was discussed pretty well simultaneously with John and myself.

RW: In common with most other companies you have had appalling difficulties with pressing capacity. Had you projected demand incorrectly?

Gottlieb: Yes.

RW: When do you think the problem will be licked?

Gottlieb: One can't treat a factory like a yo-yo, and I prefer to see a factory increasing its capacity gradually rather than suddenly. Our predictions of the growth of the UK market were wrong and if it is any consolation, the whole industry was wrong about this.

RW: For how long into the future will artists have to be fearful of successful records running out of stock?

"The long term future of the industry is in audio visual—there isn't the slightest doubt about this."

Gottlieb: One of the clouds on the horizon is the shortage of raw materials. As regards capacity in Europe overall, and I include Britain in this, we have no problem. I am pretty confident that we'll cope in 1974, but I'm not sure that we can cope with another explosion such as happened in 1973. The other cloud is Britain's present economic crisis.

RW: How is the pressing capacity of Phonodisc allocated? If Philips and Polydor both have a sustained period of heavy sales who, decides priority of pressing?

Gottlieb: Our system works, but if there's any major refereeing to be done in the final analysis I'm the referee.

RW: There are some UK managers, artists and producers who don't include your American associate companies amongst the most desirable to release their product. Three consecutive managing directors of Philips have kept on saying that one of those companies in particular is about to get dramatically better—it has not. Does this not cause problems in making worldwide deals in London?

(Continued on page 105)

The latest in a long line of Isley Brothers classics: "Summer Breeze"

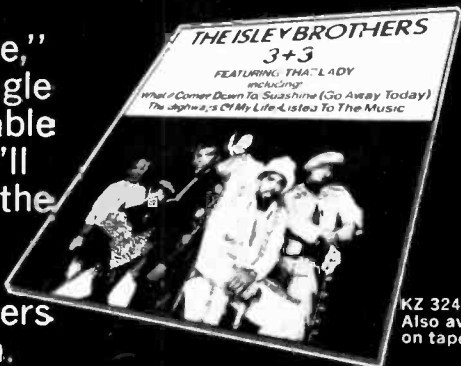
ZS7 2253



From their gold album "3+3" comes another incredible Isley Brothers production:

"Summer Breeze," the Isleys' new single and an unforgettable performance that'll put this song and the Isleys back at the top of the charts.

The Isley Brothers have done it again.



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T-NECK

AM ACTION

(Compiled by the Record World research department)

Terry Jacks (Bell) shows incredible staying power and could be the biggest record of the year. Some of the stations where it is still #1 are: WQXI, WHBQ, KHJ, KIMN, WOKY, WCOL, WLS, WDGY, KLIF, WIXY, WPIX, WFIL, WIBG, 13Q, KSTP, KYA, KILT, WPOP, WCFL and WFUN.

Ringo Starr (Apple) is trying for his third consecutive smash from his latest Apple album. Immediate picks this week include: WRKO, KFRC, KIMN, KLIF, WFIL as an lp cut, WFOM and WPIX.

MFSB (Phila. Intl.) moved hitbound to #19 at CKLW and exploded nationally with additions at: WRKO, WHBQ, WCOL, KLIF, WIXY, WIBG, KTAC, WFOM, WDRQ, and KJRB. It is also on WFIL, KHJ and KFRC.

Jim Croce (ABC) continues his climb to the top with WOKY, WCOL as an lp cut, WDGY, KLIF, 13Q, WFOM and KILT all adding the record this week. This will be the second hit from his brilliant "I Got A Name" album.

Gladys Knight (Buddah) now is assured of her third straight million seller from the "Imagination" album. The record was added this week at: KFRC, KHJ, WOKY, KTAC, WFUN and WPIX.

Sister Janet Mead (A&M) is now almost completely across the country with major additions for the third straight week. This week's commitments include: WOKY, WFIL, KTAC, KILT, KYA, WCFL and WFUN.

Bachman-Turner Overdrive (Mercury) have two albums bulleting up the charts and this week their single broke wide open with additions at: WDGY, WIXY, WIBG, 13Q, WFOM, KJOY and WPIX.

Mike Oldfield (Virgin). The theme from the "Exorcist" is making major moves in the markets where it is already being played and picked up additions this week at KIMN, WFOM, KJOY, WAKY and KSTP.

Crossovers

Main Ingredient (RCA) is now the #1 r&b record in New York and San Francisco, #13 at CKLW and was added this week at KYA, WCFL and WPGC.

Emotions (Volt). This disc, which was recorded over the weekend, has received incredible first-week action in Philadelphia. Jay Cook and George Michaels added it immediately to WFIL where it is being played every hour. WIBG, WIP, and WDAS-FM confirm the breakout action in Philadelphia.

New Action

Think (Big Tree). Jerry Peterson at WRKO added this record two weeks ago and Atlantic has picked it up with their new affiliation with Big Tree and moved the record to KJR, KFRC, WOKY and KKDJ.

Grand Funk (Grand Funk) is trying for its third consecutive AM hit with the first release from the group's forthcoming album. The record is a new up-tempo version of "Locomotion," which was immediately added at WFIL and WCOL.

Marks Music Shines for 80th Birthday

■ NEW YORK—Marks Music has already kicked off its 80th birthday celebration with the success of "Seasons in the Sun." The tune went number one pop by Terry Jacks (Bell) and is currently breaking country by Bobby Wright (ABC).

The firm is also represented in two of year's biggest films ("The Way We Were" and "The Sting"), in the Columbia "Dylan" album ("The Ballad of Ira Hayes") and in the Ray Charles Crossover album with a Jacques Brel tune ("If You Go Away").

Bill Darnel Forms Namesake Diskery

■ NEW YORK — After years as both an artist and sales-promotion director for a number of successful independent labels here, Bill Darnel has formed his own label. The first release on Darnel Records Ltd. is by Brinkley & Parker: "(Don't Get Fooled By The) Panther Man."

Most recently associated with Sunburst Records, Darnel served in national promotion and sales capacities with Bang, Jubilee and All Platinum. During his career, he was instrumental in establishing hits by artists ranging from Della Reese (Jubilee) and Sylvia (All Platinum) to Neil Diamond and Van Morrison (Bang).

First Release

Darnel Records' first release was produced by George Tobin who brought Derek's record "Cinnamon" to Darnel while he was at Bang.

Darnel Records Ltd. is located at 254 W. 54th St. here. The zip is 10019 and the phone number is (212) 541-6390. Darnel is currently setting up national distribution for his diskery through a series of independents across the country. He is the president of his new venture; additional staff appointments are expected to be announced shortly.

Manning Named CBS PR Executive

■ NEW YORK — LeBaron Taylor, CBS Records, vice president of special markets has announced the appointment of John Manning as associate director of press information for special markets.

In his new capacity, Manning will be responsible for black-oriented communication work in the newspaper, radio and television fields, working closely with Bob Altshuler, vice president of information services for the CBS/Records Group. He will report directly to LeBaron Taylor.

Manning comes to CBS Records after having worked most recently at Atlantic Records as publicist for r&b and jazz product. He previously worked as publications director for Philadelphia Model Cities, a poverty program for which he established a newspaper with a monthly circulation of 50,000.

Luckey Joins MCA Publicity

■ UNIVERSAL CITY, CAL. — Michele Di Grazia and Karen Shearer, MCA publicity, have announced the addition of Barbara Luckey to their staff as publicity assistant. Ms. Luckey, who was formerly with Pepperdine University public relations, will co-ordinate artist itineraries, press releases and general publicity functions.

Casablanca Kicks Off



The recent party hosted by Casablanca Records as a label kick-off was a gala fete done in true Bogie (Humphrey or Neil?) style. With a party theme based around the Bogart film classic, the event featured a gambling casino/cafe done up as the famous "Rick's." Seen during the festivities (from top left) are label chief Neil Bogart (wearing the jacket originally worn by Humphrey in the film "Casablanca") introducing the label's premiere act, Kiss; Dani Greco receiving kudos from Alice Cooper for the biggest winnings at the gaming tables; a legion of gendarmes greeting the guests as they entered "Rick's Cafe;" and an unidentified oil magnate (actually Warner Brothers' Carl Scott) preparing to barter gambling chips for petroleum products.

**THREE HITS
FROM ONE ALBUM
BY
KOOL & THE GANG
SO FAR...**

**Hit No.1~"FUNKY STUFF"
Hit No.2~"JUNGLE BOOGIE"**



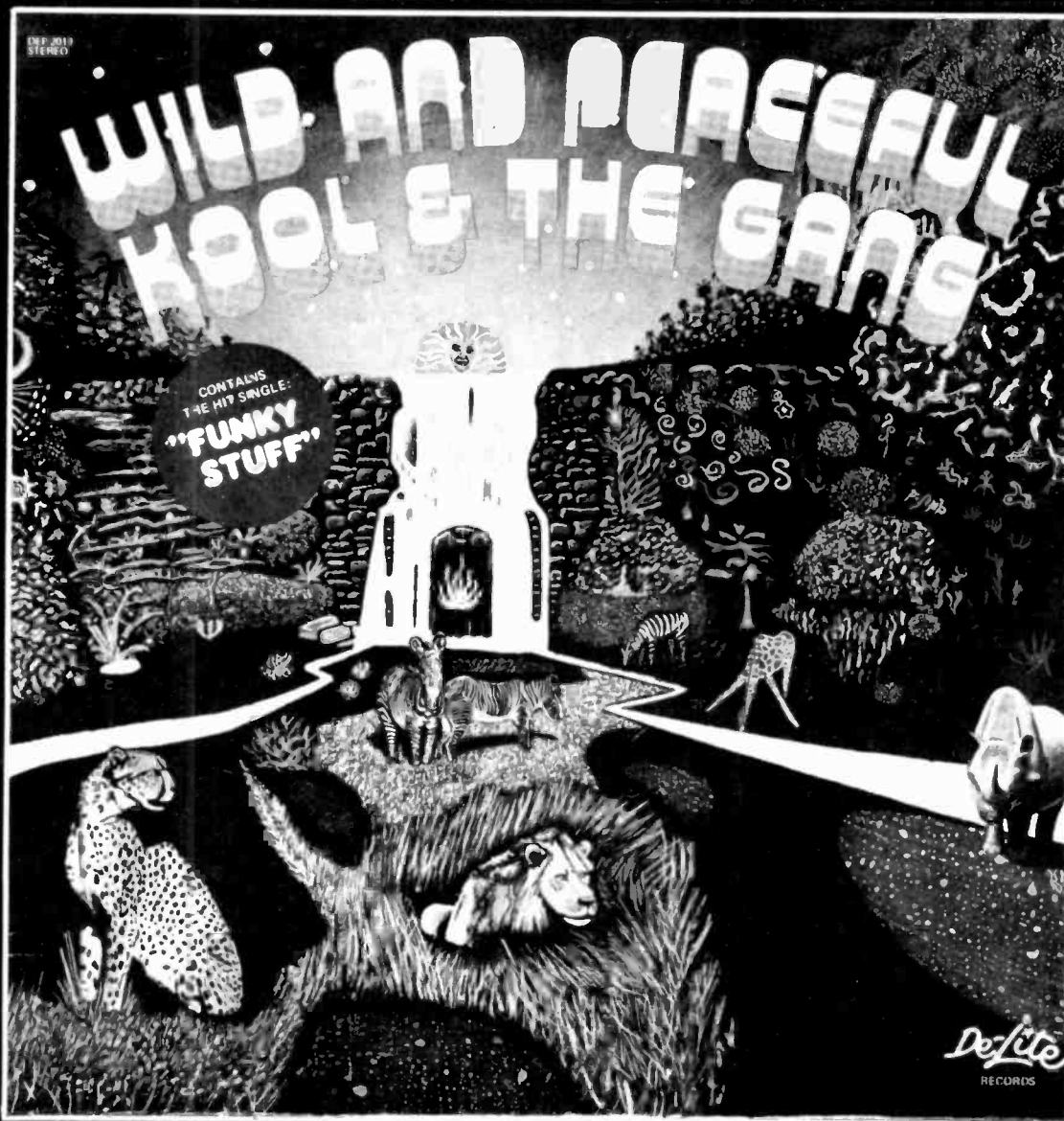
JUNGLE BOOGIE
Kool & the Gang



JUNGLE BOOGIE
Kool & the Gang



JUNGLE BOOGIE
Kool & the Gang



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Atlanta's WQXI:

Lots of Leeway Within a Format

■ ATLANTA — This city is generally considered to be the most cosmopolitan and liberal metropolis in the south, but PD John Leader of WQXI-AM feels that this impression may be a little inflated. His opinion is that the mass population is still pretty set in their ways and politically conservative. For someone programming a mass appeal station, that's important to remember. Still, with the median age just a little over 19 and lots of transplanted residents from other areas of the country, the interest in music and entertainment runs very high.

Leader, who came to Atlanta following a stint as PD at WLAV-AM in Grand Rapids over two years ago, encourages his disc jockeys to be friendly and involved with the community, but to avoid controversy on the air. "The guys here," he explained, "are all talented disc jockeys who can work within a format, with lots of leeway. Maybe not a ton of freedom, but enough to do what they please within the realm of good taste. Each guy has been here for a while, knows the city, and can intelligently talk and express opinions which relate to the audience." The line-up is Gary McKee (about 3 years) 6-10 a.m. . . . Tomm Rivers (1 year) 10 a.m.-8 p.m. . . . MD Barry Chase (over 5 years) 2-6 p.m. . . . Lee Logan (2 years) 6-10 p.m. . . . "Brown Sugar" Dave Smith (3 years) 10 p.m.-2 a.m. . . . Dave Weiss (4 years) 2-6 p.m. . . . Bill Stinchcomb, news director . . . Jim Gartner, production director.

Music

The music played consists of the hits plus some gold, and the rotation depends on the time of day. The playlist runs from 20 to 25 selections, and the choices are made at music meetings attended by Leader, Barry Chase and national PD Bill Sherrard (who also works with sister station KIMN-AM for Pacific and Southern). The music is chosen on the basis of local research of sales in stores, one-stops, juke boxes, tabulation of the calls on the request line and data from the promotion men. A questionnaire is given to each of the visiting record guys which asks about sales and airplay on their particular single at about 40 other stations. "We occasionally take shots with new records, but generally they've been those of artists who've just come off hits, like

Gladys Knight. We went on her early, but there was no way that she could miss. The last time we added a record that didn't go well was last September with the Carole King release," Leader pointed out. "It's been said that it's hard to get a record on at QXI, but everybody knows that the ones that do go on are added fairly and not just as favors to someone."

Involvement

The kind of involvement in which Leader believes so strongly extends from sponsoring the local March of Dimes Walkathon and Muscular Dystrophy Bikeathon, to home visits by the Atlanta Santa at Christmastime distributing gifts, to the QXI Quackers, a crack basketball team which has won 30 straight games. As for the team, Leader admitted that the station employs some semi-professional help: "We decided 'why should anyone pay out money to see us play badly?' This way, along with the staff, we have some really good players and give everyone a good time." For a continued good time, the QXI Crackers are being developed. This will be a strictly station-staffed softball team which will be on display this coming season. Fun is also inherent in the constant contests at the station. "I have no statistics to back me up, but my theory is it's not what you're giving away, but how you give it that's important. The audience expects craziness from us and we try not to disappoint them."

When Leader described the station as a 5000 watt, 24 hour a day, rock 'n' roll station, he mentioned that the target was 12 to 49: "As-

(Continued on page 99)

Kinky to ABC



Kinky Friedman (left) lounges about cowboy-style with ABC Records president Jay Lasker. Kinky has just pacted with the label for upcoming releases, and the cigars celebrate the occasion.

LISTENING POST

By BEVERLY MAGID



■ **WCFL-AM-Chicago** . . . Gary Price has been named the new PD at the station. He was most recently program director at WDAI-FM in the Windy City. No replacement for him at DAI has been announced.

■ **WXLO-FM-New York** . . . Last week's story about changes at the station should have started off thusly: In his first step "to kick WABC's XXX," PD Jerry Clifton has made staff changes. Tony Russa-mono and MD Jeff Mazzei are out and Joe McCoy is switching from mid-day to all night. Coming in are Brian White (from WDRQ-Detroit) doing 9 p.m. to midnight while also serving as new music director; Tom Morgan (from WDRQ) doing mid-day.

■ **KAGB-FM-Los Angeles** . . . The Latin Show is now a nightly feature, 9-11 p.m. weeknights, and 6 p.m. to midnight on Saturdays, hosted by Rolando Ulloa. The station won a Golden Mike Award, given by the Radio and TV Association of Southern California for the weekly program Sunday News Journal.

■ **KSJO-AM-San Jose** . . . The purchase of the station by Sterling Broadcasting has been officially approved by the FCC.

■ **KFRC-AM-San Francisco** . . . Dr. Don Rose now doing 6-9 p.m. . . . Chuck Buell will be coming to the station the first week in March to do 3-6 p.m. Chuck, now PD at KDWB-AM, had no problems at the St. Paul station, but couldn't resist the opportunity to come west. No one has been named as yet to replace him.

■ **KDWB-AM-St. Paul** . . . Speaking of the Twin Cities, Chuck Buell reports that the station is sponsoring Hot Dog Skiing, which is the acrobatic, balletic and frankly nutsy form of the sport, where skiers flip, somersault and bounce about in mid-air, while traveling down-hill at very high speeds, landing on just one ski at times. The station is offering 25 pound hot dogs, specially made, to the winners. (Those are the people still standing in one piece, no doubt.) Only a guy from Colorado like Buell, could go the flatlands of Minnesota and stir up so much mischief.

■ **WMAK-AM-Nashville** . . . PD Scot Shannon looking for "a career morning man" to replace Russ Spooner, who's gone to WTOB-AM-Winston-Salem. Shannon will be risking life, limb, and voice in a motorcycle race which benefits local charities. The requirements these days for program directors seems to include a love of danger, or is that spelled c-r-a-z-i-n-e-s-s ?

■ **Y-100-Ft. Lauderdale** . . . Bill Tanner, former PD at WJDX-AM-Jackson will be doing 10 a.m. to 2 p.m. and Dennis Constantine, former PD at WMYQ, joins to do weekends.

■ **KQV-AM-Pittsburgh** . . . The station now answers to 14K, in its first step of the new competitive push.

■ **KOME-FM-San Jose** . . . Latest line-up includes Steven Dunwoody 6-10 a.m. . . . PD Cliff Feldman 10 a.m.-noon . . . Don Potoczak noon-4 p.m. . . . Wolf 4-8 p.m. . . . MD Phil Charles 8 p.m.-midnight . . . Zim Zoots midnight-6 a.m. . . . PD Feldman is looking for a progressive disc jockey to do mornings. Contact him at (408) 275-6600.

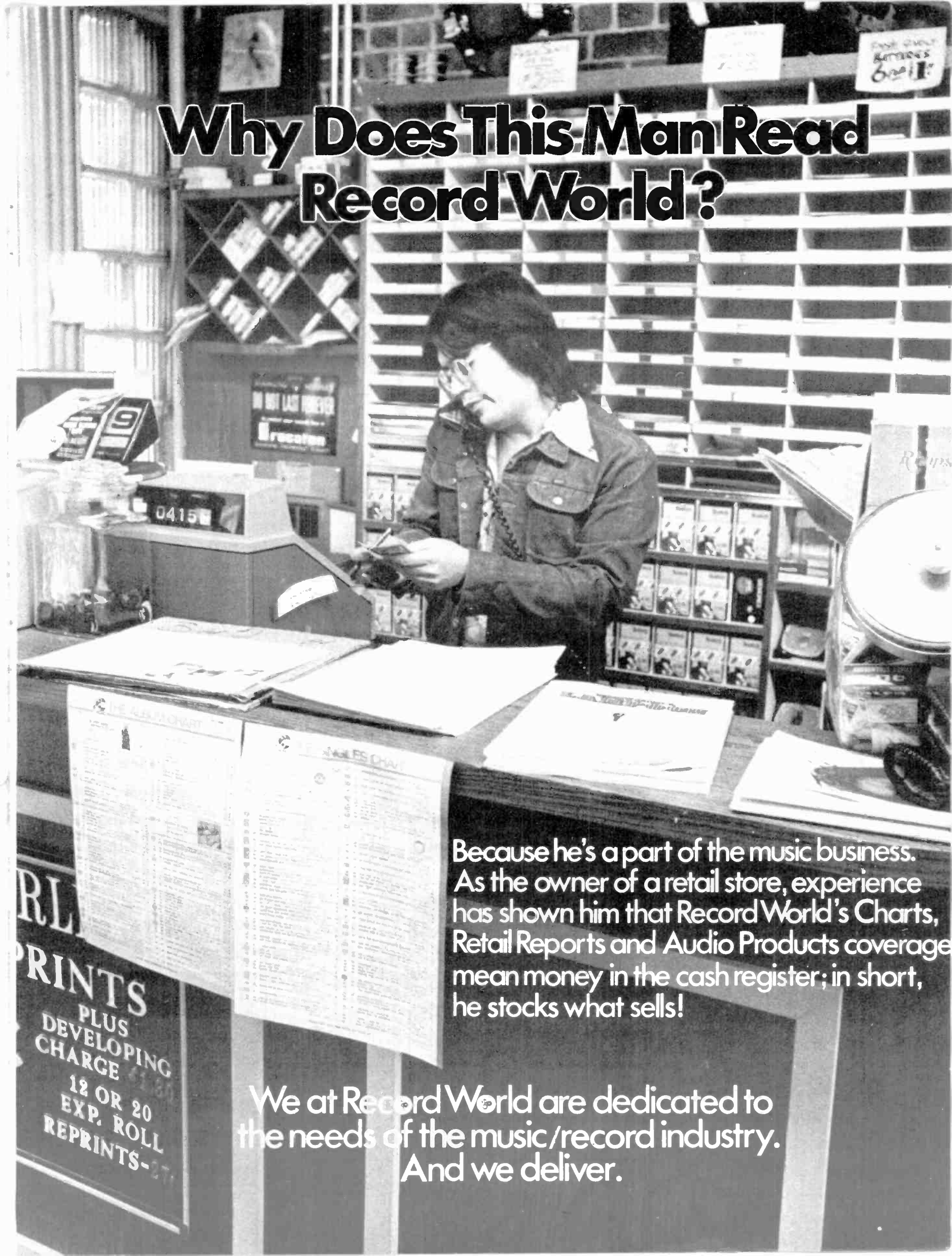
■ **WJVA-AM-South Bend** . . . New PD Les Bagley is looking for a "bright up-tempo MOR disc jockey who can spin country records" . . . Send tape and resume to him at P.O. Box 179, South Bend, Ind. 46624, or call (219) 234-1111. The rest of the line-up includes Ron Hill-mornings . . . Les Bagley-mid-day . . . Russ Dodge-afternoons.

■ **KUDL-AM-Kansas City** . . . New PD Pete Gabriel called to give the current line-up at the AM station . . . Jerry Allen (from WHSC-AM) 6-10 a.m. . . . PD Gabriel 10 a.m.-2 p.m. . . . Wes Seger 2-7 p.m. . . . Gary Mitchell 7 p.m.-midnight . . . "Jivin'" Johnny Duncan midnight-6 a.m. Larry Miller continues on as operations manager at the FM station.

■ **FCC-Washington, D.C.** . . . Gateway Broadcasting Enterprises, Inc., licensee of WPKA-AM-New Kensington, and WYDD-FM-Pittsburgh, has been order to forfeit \$10,000 for knowingly engaging in fraudulent billing practices in violation of Section 73.1205 of the rules . . . Weis Broadcasting Company, licensee of WZAT-FM-Savannah, Ga. and Radio

(Continued on page 103)

Why Does This Man Read Record World?



Because he's a part of the music business. As the owner of a retail store, experience has shown him that Record World's Charts, Retail Reports and Audio Products coverage mean money in the cash register; in short, he stocks what sells!

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

Artie Wayne, Singer And Composer, Dies

■ NASSAU, BAHAMAS — Artie Wayne, 60 year-old singer-composer, died here (14) after suffering a heart attack.

Wayne's last major project was "Moses & the Impossible Ten," a two-disc rock opera set he wrote and produced for BASF. He began his show business career as a singer with Freddy Martin's Orchestra in the '40s. He later went solo, and enjoyed a number of successes on the Mercury label: "Sleepy Baby," "Black Lace" and "Mahzel & Rachel."

Wayne is survived by his wife Vida Haliburton, a son and a daughter.

RCA to Release British 'Gypsy'

■ NEW YORK—RCA Records has announced it will release the British original cast album of the musical, "Gypsy," starring Angela Lansbury, coincidental to the beginning in March of an extended North American tour by the company which has made the show the toast of London for the past year.

Now that Miss Lansbury and company are opening a North American tour in Toronto in March, RCA is releasing the album in this country.

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Song of Hank Aaron

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'Waite'ing, Watching



Genevieve Waite is pictured here during a break in one of her recording sessions for Paramour Records. The album has been written and is being produced by John Phillips (c) and is being recorded at Media Sound Studio in New York City. Phillips is a co-founder of the new Paramour label with Dan Broder (l). Pictured with them is Michael McLean (r) who manages the artists.

Lampoon's Taylor Leads Music Anti-Drug Drive

■ NEW YORK — National Lampoon publisher Jerry Taylor will co-chair the spring Phoenix House fund raising drive which culminates in the drug rehabilitation center's annual banquet in March, and is lining up record industry support for the effort.

WHO IN THE WORLD:

Eddie Kendricks Boogies Up To Superstardom

■ LOS ANGELES—It takes an uncommonly confident man to strike out in new directions after traveling a secure and successful road for nearly a decade. But Eddie Kendricks is an uncommon entertainer. Eddie was a founding member of a popular Detroit group called the Cavaliers, who later changed their name to the Primes, then made musical history when they signed with Motown's Gordy label as the Temptations. From "The Way You Do The Things You Do" to "Just My Imagination." Kendricks high lead tenor was unmistakable to millions of fans around the world.

Then, after 20 gold singles and 17 hit albums, Kendricks felt he had explored the group sound to its fullest extent. He decided to

reach out for his own personal potential and pursue a solo career. With producer Frank Wilson, who had previously worked with the Tempts on "All I Need" and "In A Mellow Mood," Eddie completed his first solo album, "All By Myself." It sold well for a debut effort and remained on the r&b charts for more than six months. But Eddie's built-in audience appeal and sales potential had barely been tapped. He concentrated on gaining wider exposure, playing any and all dates from one-night college gigs to week-long engagements at the Apollo and Greek Theatres. He gathered rave reviews, standing ovations and new legions of fans at every stop.

(Continued on page 96)

new york central

By IRA MAYER

■ THE TIMES IS A CHANGIN': The first dusts have settled on the Bob Dylan/Band tour, one pop event which unquestionably garnered more unsolicited press coverage, especially in New York, than the best p.r. person could ever imagine. The New York Times even went so far as having John Rockwell interview David Geffen and Bill Graham a few days before the first concert, cover the first two tour stops, Chicago and Philadelphia, as well as the New York area concerts at the Nassau Coliseum and Madison Square Garden and file one of the earliest Dylan interviews. In addition to his reviews, which were interesting and well focused despite the fact that he was writing about essentially the same show everytime, there were inordinately long audience pieces from assorted staffers, and an unusually innocuous and undistinguished editorial on the eve of the first Nassau concert.

There's some rethinking going on, though. Economic and newsprint squeezes are forcing a variety of cut-backs, with the cultural pages in general at least as tightly pressed as other sections. Another sorespot appears to have been an article in Variety last November which basically suggested that a general decrease in reviews at that point was hurting classical artists who would normally come to New York in quest of Times reviews.

The Dylan coverage, however, seems to have marked the end of an era of sorts. Bill Luce, former New Jersey editor, has been appointed editor of the cultural affairs pages, and Rockwell, who for the past several months has been covering classical and new music primarily, is now slated to do the Friday "Pop Life" column three times a month, with Les Ledbetter picking up the remaining week. (Until recently, Ian Dove had been doing two of the columns to Ledbetter's one.) Rockwell will write the majority of pop/rock reviews, provided, he says, they do not interfere with his coverage of avant garde and new music events. Dove will continue to contribute on a more limited basis, and John S. Wilson's jazz and cabaret reviews will also continue. The three Wednesday record reviews—one jazz, one pop and one classical—were dropped several weeks ago.

The meaning of it all? Probably little more than a shift in the column's emphasis to more club and concert reviews, some decrease in overall pop coverage (along with everything else on those pages) and a lot more competition for those paragraphs which make up the "Pop Life." Said one New York p.r. man, "It looks like the rock renaissance at the Times is over."

(Continued on page 107)

MCA Ups Three On Mktg. Staff

■ UNIVERSAL CITY, CAL. — Rick Frio, MCA vice president of marketing, has announced the promotion of Jack Parker to district manager of the Midwest area, Chuck Melancon to branch manager in Dallas, and Glen Horner to sales manager in New Orleans.

Parker

Jack Parker's promotion to district manager of the Midwest area became effective January 28. He joined the MCA team as a salesman in Dallas in 1967. In his new position, Parker will be responsible for all sales and promotion activities in his district, which includes the Minneapolis, Milwaukee, Chicago and St. Louis areas.

Melancon, Horner

Chuck Melancon began his association with MCA three years ago as a sales representative. His promotion to branch manager of the Dallas office became effective February 18. As branch manager, his responsibilities include overseeing all sales and promotion activities in the Texas and Oklahoma areas.

Horner started with MCA as a salesman in the Miami office in 1970. His promotion to sales manager of the New Orleans office became effective January 18. Horner's duties will include supervising all sales and promotion activities in his area.

Love me tender.



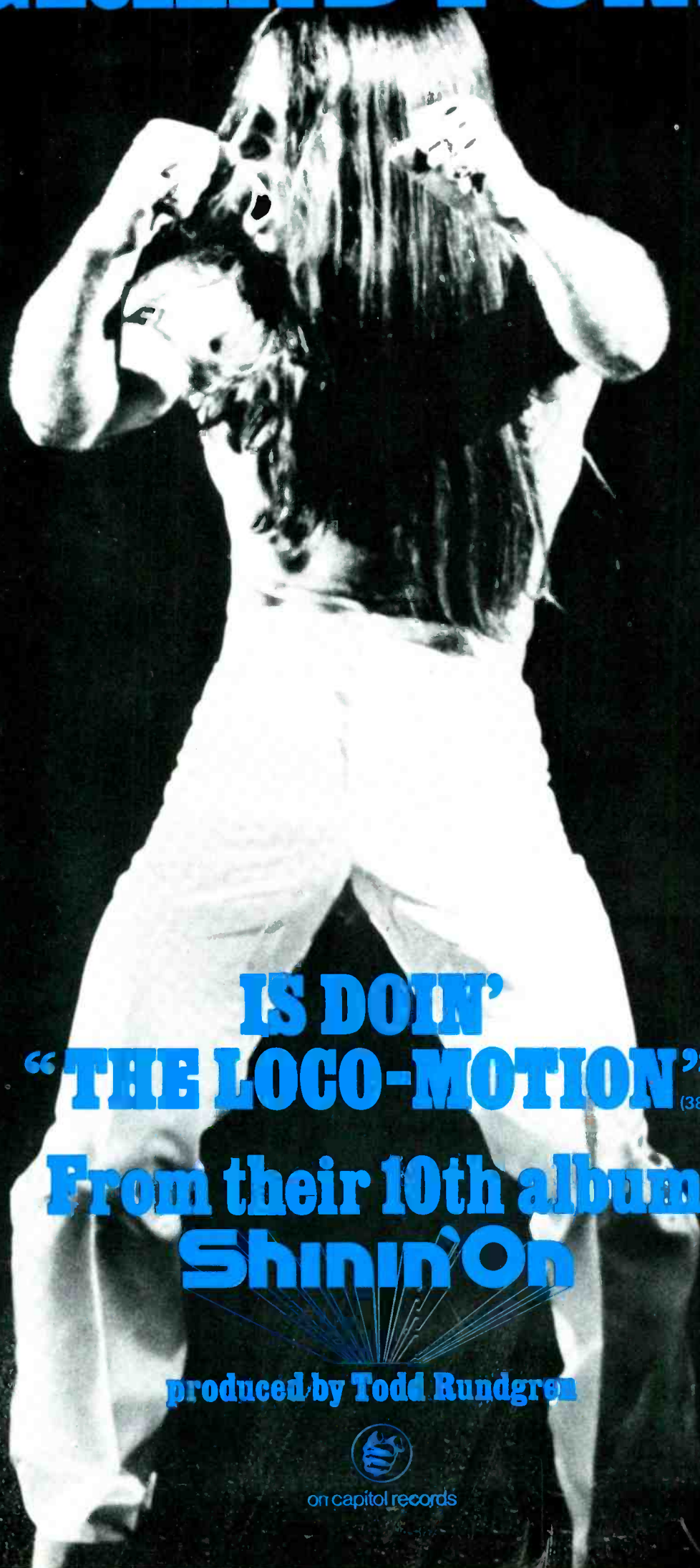
artiste

RCA

Records and Tapes

"Love Me Tender" is a new single by Mick Ronson from his first album "Slaughter on 10th Avenue".

GRAND FUNK



IS DOIN'
“THE LOCO-MOTION” (3840)

From their 10th album
Shinin' On

produced by Todd Rundgren



on capitol records



THE SINGLES CHART

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

MAR. 2	FEB. 23		WKS. ON CHART
1	1	SEASONS IN THE SUN TERRY JACKS Bell 45432	9
2	2	THE WAY WE WERE BARBRA STREISAND/Columbia 4-45944	14
3	7	BOOGIE DOWN EDDIE KENDRICKS/Tamla T54243F (Motown)	10
4	5	SPIDERS AND SNAKES JIM STAFFORD/MGM 14648	18
5	6	JUNGLE BOOGIE KOOL & THE GANG/Delite 559	12
6	8	ROCK ON DAVID ESSEX/Columbia 4-45940	16
7	3	LOVE'S THEME LOVE UNLIMITED ORCHESTRA/ 20th Century TC 2059	14
8	12	DARK LADY CHER/MCA 40161	8
9	10	LAST TIME I SAW HIM DIANA ROSS/Motown M1278F	11
10	4	UNTIL YOU COME BACK TO ME ARETHA FRANKLIN/ Atlantic 2995	16
11	19	MOCKINGBIRD CARLY SIMON & JAMES TAYLOR/ Elektra 45880	5
12	17	SUNSHINE ON MY SHOULDERS JOHN DENVER/ RCA APBO-0213	6
13	14	PUT YOUR HANDS TOGETHER O'JAYS/Phila. Intl. ZS7-3535 (Columbia)	11
14	16	I LOVE TOM T. HALL /Mercury 73436	11
15	23	JET PAUL McCARTNEY & WINGS/Apple 1871	4
16	18	A LOVE SONG ANNE MURRAY/Capitol 3776	11
17	9	YOU'RE SIXTEEN RINGO STARR/Apple 1870	12
18	11	HEARTBREAKER ROLLING STONES/Rolling Stones RS 19109 (Atlantic)	8
19	21	I LIKE TO LIVE THE LOVE B. B. KING/ABC 11406	20
20	26	ERES TU MOCEDADES/Tara 100 (Famous)	10
21	22	COME AND GET YOUR LOVE REDBONE/Epic 5-11035	9
22	28	SEXY MAMA MOMENTS/Stang 5052 (All Platinum)	9
23	13	AMERICANS BYRON MacGREGOR/Westbound W222 (Janus)	10
24	27	TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER/ ABC 11407	12
25	31	ROCK 'N ROLL HOOCHIE KOO RICK DERRINGER/ Blue Sky ZS7-2751 (Columbia)	6
26	32	THERE WON'T BE ANYMORE CHARLIE RICH/RCA APBO-0195	6
27	34	MIGHTY LOVE, PT. 1 SPINNERS/Atlantic 3006	7
28	15	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 40101	17
29	42	BENNIE AND THE JETS ELTON JOHN/MCA 40198	3
30	33	MY SWEET LADY CLIFF DE YOUNG/MCA 40156	11
31	36	ENERGY CRISIS '74 DICKIE GOODMAN/Rainy Wednesday 206	5
32	20	MIDNIGHT RIDER GREGG ALLMAN/Capricorn 0035 (WB)	11
33	35	LAST KISS WEDNESDAY/Sussex 507	17
34	25	ABRA-CA-DABRA DE FRANCO FAMILY/20th Century TC 2070	10
35	51	HOOLED ON A FEELING BLUE SWEDE/EMI 3627 (Capitol)	3
36	29	BABY COME CLOSE SMOKEY ROBINSON/Tamla T54239F (Motown)	18
37	47	BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS/Buddah 403	4
38	52	THE LORD'S PRAYER SISTER JANET MEAD/A&M 1491	4
39	30	CAN THIS BE REAL NATURAL FOUR/Curtom 1994 (Buddah)	10
40	24	JIM DANDY BLACK OAK ARKANSAS/Atco 6948	13
41	56	STAR STEALERS WHEEL/A&M 1483	7
42	46	YOU SURE LOVE TO BALL MARVIN GAYE/Tamla T54244F (Motown)	7
43	57	LOOKIN' FOR A LOVE BOBBY WOMACK/United Artists XW375-W	5
44	40	TIME IN A BOTTLE JIM CROCE/ABC 11405	16
45	41	THE JOKER STEVE MILLER BAND/Capitol 3732	20
46	37	SMOKIN' IN THE BOYS ROOM BROWNSVILLE STATION/ Big Tree 16011 (Bell)	21
47	64	A VERY SPECIAL LOVE SONG CHARLIE RICH/Epic 5-11091	3
48	50	WOLD HARRY CHAPIN/Elektra 45874	8
49	77	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT/ RCA APBO-0025	3



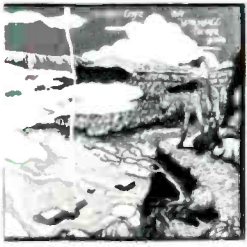
50	71	I'VE GOT A THING ABOUT YOU BABY ELVIS PRESLEY/ RCA APBO-0116	4
51	75	TSOP MFSB/Phila. Intl. ZS7-3450 (Columbia)	2
52	63	WE'RE GETTING CARELESS WITH OUR LOVE JOHNNY TAYLOR/Stax STA 0193	5
53	49	IN THE MOOD BETTE MIDLER/Atlantic 3004	6
54	45	THE MOST BEAUTIFUL GIRL CHARLIE RICH/Epic 5-11040	22
55	48	YOU'RE SO UNIQUE BILLY PRESTON/A&M 1492	9
56	66	SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 2993	6
57	60	HOUSTON (I'M COMING TO SEE YOU) GLEN CAMPBELL/ Capitol 3808	5
58	44	SHOW AND TELL AL WILSON/Rocky Road 30073 (Bell)	21
59	76	LET IT RIDE BACHMAN-TURNER OVERDRIVE/Mercury 73457	2
60	58	I MISS YOU DELLS/Cadet 5700	7
61	43	LIVING FOR THE CITY STEVIE WONDER/Tamla T54242F (Motown)	17
62	62	GET THAT GASOLINE BLUES NRBQ/Kama Sutra KA 586 (Buddah)	6
63	80	TELL ME A LIE SAMI JO/MGM South S7029	4
64	86	ON A NIGHT LIKE THIS BOB DYLAN/Asylum 11033	3
65	67	STOP TO START BLUE MAGIC/Atco 6940	7
66	70	I JUST CAN'T GET YOU OUT OF MY MIND FOUR TOPS/Dunhill D 4377	7
67	79	THANKS FOR SAVING MY LIFE BILLY PAUL/Phila. Intl. ZS7-3538 (Columbia)	5
68	74	HOMELY GIRL CHI-LITES/Brunswick 55505	5
69	95	TOUCH A HAND, MAKE A FRIEND STAPLE SINGERS/ Stax STA 0196	2

CHARTMAKER OF THE WEEK

70	—	HONEY PLEASE, CAN'T YA SEE BARRY WHITE 20th Century TC 2077	1
71	55	JESSICA ALLMAN BROTHERS/Capricorn CP 0036 (WB)	6
72	81	I'LL HAVE TO SAY I LOVE YOU IN A SONG JIM CROCE/ ABC 11424	2
73	84	PIANO MAN BILLY JOEL/Columbia 4-45964	3
74	85	STAR BABY GUESS WHO/RCA APBO-0217	2
75	—	MY MISTAKE DIANA ROSS & MARVIN GAYE/Motown M1269F	1
76	78	LIFE IS A SONG WORTH SINGING JOHNNY MATTHIS/ Columbia 4-45975	7
77	96	I'LL BE THE OTHER WOMAN SOUL CHILDREN/Stax STA 0182	2
78	83	MUST ME LOVE JAMES GANG/Atco 6953	7
79	89	YOUR CASH AIN'T NOTHIN' BUT TRASH STEVE MILLER BAND/Capitol 3837	2
80	87	VIRGINIA BILL AMESBURY/Casablanca NEB-0001 (WB)	5
81	53	ME & BABY BROTHER WAR/United Artists XW350-W	16
82	—	IT'S BEEN A LONG TIME NEW BIRTH/RCA APBO-0185	1
83	—	SKYBIRD NEIL DIAMOND/Columbia 4-45998	1
84	88	QUICK, FAST IN A HURRY NEW YORK CITY/Chelsea BCBO-0150 (RCA)	4
85	—	I GOT TO TRY IT ONE TIME MILLIE JACKSON/Spring 144 (Polydor)	1
86	94	BEST THING THAT EVER HAPPENED PERSUADERS/Atco 6956	3
87	—	TUBULAR BELLS (THEME FROM THE EXORCIST) MIKE OLDFIELD/Virgin 55100 (Atlantic)	1
88	90	THAT'S THE SOUND LONELY MAKES TAVARES/Capitol 3794	4
89	—	OUTSIDE WOMAN BLOODSTONE/London 1052	1
90	92	I WISH IT WAS ME TYRONE DAVIS/Dakar 4529 (Brunswick)	4
91	93	MIDNIGHT AT THE OASIS MARIA MULDAUR/Reprise 1183	4
92	92	TRY TO FALL IN LOVE COOKER/Scepter 12388	3
93	—	PEPPER BOX PEPPERS/Event 213 (Polydor)	1
94	98	I'M A TRAIN ALBERT HAMMOND/Mums ZS7-6026 (Col)	2
95	100	WOULD YOU LAY WITH ME TANYA TUCKER/Columbia 4-45991	2
96	97	A EUROPEAN GUIDO SARDUCCI/A&M 1504	2
97	99	LOVING YOU JOHNNY NASH/Epic 5-11070	2
98	—	BEYOND THE BLUE HORIZON LOU CHRISTIE/Three Brothers THB 402 (CTI)	1
99	—	THERE'S GOT TO BE RAIN IN YOUR LIFE DOROTHY NORWOOD/GRC 1011	1
100	—	ONCE YOU UNDERSTAND THINK/Big Tree 1500 (Atlantic)	1



FLASHMAKER OF THE WEEK



A NEW LIFE
MARSHALL TUCKER BAND
Capricorn

TOP FM AIRPLAY THIS WEEK

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- UNBORN CHILD**—Seals & Crofts—Warner Brothers
- SAINTS & SINNERS**—Johnny Winter—Columbia
- BURN**—Deep Purple—Warner Brothers
- TODD**—Todd Rundgren—Bearsville

WNEW-FM/NEW YORK

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- BEST OF GRATEFUL DEAD**—WB
- BURN**—Deep Purple—WB
- HELLO**—Status Quo—A&M
- STOMP YOUR HANDS, CLAP YOUR FEET**—Slade—WB
- TODD**—Todd Rundgren—Bearsville
- UNBORN CHILD**—Seals & Crofts—WB

WBCN-FM/BOSTON

- AEROSMITH**—Col
- FINALLY GOT MYSELF TOGETHER**—Impressions—Curtom
- FULL CIRCLE**—Leon Thomas—Flying Dutchman
- HAIKU**—Don Ellis—BASF
- HOUSE OF PAIN**—Sarah Kernochan—RCA
- I CAN'T STAND THE RAIN**—Ann Peebles—Hi
- INSANE ASYLUM**—Kathi McDonald—Capitol
- I'VE KNOWN RIVERS & OTHER BODIES**—Gary Bariz NTU Troop—Prestige
- PLAYING MY FIDDLE FOR YOU**—Papa John Creach—Grunt
- TODD**—Todd Rundgren—Bearsville

WLIR-FM/LONG ISLAND

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- KISS**—Casablanca
- LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount
- RADIO CITY**—Big Star—Ardent
- SAINTS & SINNERS**—Johnny Winter—Col
- SOMETHIN'S HAPPENING**—Peter Frampton—A&M
- THUNDERBOX**—Humble Pie—A&M
- UNBORN CHILD**—Seals & Crofts—WB
- WHIZZ KID**—David Werner—RCA

WCMF-FM/ROCHESTER

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- BOOK OF FOOL**—Eugene Wallace—ABC
- INSANE ASYLUM**—Kathi McDonald—Capitol

- KISS**—Casablanca
- LOUD & PROUD**—Nazareth—A&M
- MAGICIAN'S HAT**—Bo Hansson—Charisma
- SOMEBODY'S WATCHING**—Rare Bird—Polydor
- THE MACHINE THAT CRIED**—String Driven Thing—Charisma
- TOM SCOTT & THE L.A. EXPRESS**—Ode
- UNBORN CHILD**—Seals & Crofts—WB

WKTK-FM/BALTIMORE

- GOOD FOR YOU TOO**—Toni Brown—MCA
- HAIKU**—Don Ellis—BASF
- HERO & HEROINE**—Strawbs—A&M
- INSANE ASYLUM**—Kathi McDonald—Capitol
- LOVE FROM THE SUN**—Norman Connors—Buddah
- MONIUM**—Jeremy Steig—Col
- SAINTS & SINNERS**—Johnny Winter—Col
- SEEDS**—Gallagher & Lyle—A&M
- SKYLARK TWO**—Capitol
- THRESHOLD**—Pat Williams—Capitol

WOWI-FM/NORFOLK, VA.

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- ATMOSPHERES**—Clive Stevens—Capitol
- FULL CIRCLE**—Leon Thomas—Flying Dutchman
- INSANE ASYLUM**—Kathi McDonald—Capitol
- LIFE MACHINE**—Hoyt Axton—A&M
- SAINTS & SINNERS**—Johnny Winter—Col
- THE SECOND ALBUM**—Puzzle—Motown
- TODD**—Todd Rundgren—Bearsville
- VIRGO RED**—Roy Ayers—Polydor
- WAY DOWN YONDER**—Charlie Daniels—Kama Sutra

WORJ-FM/ORLANDO

- BADFINGER**—WB
- BURN**—Deep Purple—WB
- BEST OF GRATEFUL DEAD**—WB
- INSANE ASYLUM**—Kathi McDonald—Capitol
- STOMP YOUR HANDS, CLAP YOUR FEET**—Slade—WB
- THAT'S WHAT I AM HERE FOR**—Roy Buchanan—Polydor
- TODD**—Todd Rundgren—Bearsville
- UNBORN CHILD**—Seals & Crofts—WB

WPDQ-FM/JACKSONVILLE

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- BACK INTO THE FUTURE**—Man—UA
- BAIL OUT FOR FUN**—Maxayn—Capricorn
- BOOGER BEAR**—Buddy Miles Express—Col
- EUPHRATES RIVER**—Main Ingredient—RCA
- ROARIN'**—Hookfoot—A&M
- THE SECOND ALBUM**—Puzzle—Motown
- THE TALE OF THE GIANT RAT OF SUMATRA**—Firesign Theater—Col
- THUNDERBOX**—Humble Pie—A&M
- TODD**—Todd Rundgren—Bearsville

WXRT-FM/CHICAGO

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- ATMOSPHERES**—Clive Stevens—Capitol
- BURN**—Deep Purple—WB
- FOR GIRLS WHO GROW PLUMP IN THE NIGHT**—Caravan—Deram
- IN THE EYE**—Screaming Gypsy Bandits—BRBQ
- I'VE KNOWN RIVERS & OTHER BODIES**—Gary Bariz NTU Troop—Prestige
- ROCK N ROLL ANIMAL**—Lou Reed—RCA
- SAINTS & SINNERS**—Johnny Winter—Col

- THAT'S WHAT I AM HERE FOR**—Roy Buchanan—Polydor
- WAY DOWN YONDER**—Charlie Daniels—Kama Sutra

KADI-FM/ST. LOUIS

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- BADFINGER**—WB
- BEST OF GRATEFUL DEAD**—WB
- BURN**—Deep Purple—WB
- HERO & HEROINE**—Strawbs—A&M
- SAINTS & SINNERS**—Johnny Winter—Col
- THUNDERBOX**—Humble Pie—A&M
- TODD**—Todd Rundgren—Bearsville
- TWIN PEAKS**—Mountain—Windfall
- UNBORN CHILD**—Seals & Crofts—WB

KUDL-FM/KANSAS CITY

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- BLUES**—Bill Chinnock—Paramount
- BURN**—Deep Purple—WB
- CALL OF THE WILD**—Ted Nugent & The Amboy Dukes—DiscReet
- KISS**—Casablanca
- PLAYING MY FIDDLE FOR YOU**—Papa John Creach—Grunt
- ROCK N ROLL ANIMAL**—Lou Reed—RCA
- THAT'S WHAT I AM HERE FOR**—Roy Buchanan—Polydor
- WAY DOWN YONDER**—Charlie Daniels—Kama Sutra
- WHIZZ KID**—David Werner—RCA

KBPI-FM/DENVER

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- BADFINGER**—WB
- BURN**—Deep Purple—WB
- FOR GIRLS WHO GROW PLUMP IN THE NIGHT**—Caravan—Deram
- THAT'S A PLENTY**—Pointer Sisters—Blue Thumb
- TODD**—Todd Rundgren—Bearsville
- UNBORN CHILD**—Seals & Crofts—WB

FM SLEEPER OF THE WEEK:



INSANE ASYLUM
KATHI McDONALD
Capitol

KDKB-FM/PHOENIX

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- ATMOSPHERES**—Clive Stevens—Capitol
- HERO & HEROINE**—Strawbs—A&M
- LIFE MACHINE**—Hoyt Axton—A&M
- SAINTS & SINNERS**—Johnny Winter—Col
- THE SOUL OF A CITY BOY**—Jesse Colin Young—Capitol
- UNBORN CHILD**—Seals & Crofts—WB
- WHAT COMES AFTER**—Terjerypdal—ECM

KAFM-FM/DALLAS

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- BURN**—Deep Purple—WB
- HERO & HEROINE**—Strawbs—A&M
- LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount
- LIVING & DYING IN 3/4 TIME**—Jimmy Buffett—Dunhill
- SAINTS & SINNERS**—Johnny Winter—Col
- THAT'S WHAT I AM HERE FOR**—Roy Buchanan—Polydor
- THUNDERBOX**—Humble Pie—A&M
- TODD**—Todd Rundgren—Bearsville
- UNBORN CHILD**—Seals & Crofts—WB

KMET-FM/LOS ANGELES

- LAYERS**—Les McCann—Atlantic
- PHOSPHORESCENT RAT**—Hot Tuna—Grunt
- PLANET WAVES**—Bob Dylan—Asylum
- ROARIN'**—Hookfoot—A&M
- SAINTS & SINNERS**—Johnny Winter—Col
- UNBORN CHILD**—Seals & Crofts—WB

KOME-FM/SAN JOSE

- I CAN'T STAND THE RAIN**—Ann Peebles—Hi
- KISS**—Casablanca
- PLAYING MY FIDDLE FOR YOU**—Papa John Creach—Grunt
- ROCK N ROLL ANIMAL**—Lou Reed—RCA
- SOLAR FIRE**—Manfred Mann—Polydor
- SUZI QUATRO**—Bell
- THAT'S A PLENTY**—Pointer Sisters—Blue Thumb
- THE DELLS VS. THE DRAMATICS**—Cadet
- THUNDERBOX**—Humble Pie—A&M
- WHIZZ KID**—David Werner—RCA

KPRI-FM/SAN DIEGO

- BRAIN SALAD SURGERY** (single)—Emerson, Lake & Palmer—Manticore
- BURN**—Deep Purple—WB
- PLAYING MY FIDDLE FOR YOU**—Papa John Creach—Grunt
- TO KNOW YOU IS TO LOVE YOU**—B. B. King—ABC
- UNBORN CHILD**—Seals & Crofts—WB

KZEL-FM/EUGENE, ORE.

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- ALL BLUES**—Ron Carter—CTI
- BLUES**—Bill Chinnock—Paramount
- GOOD FOR YOU TOO**—Toni Brown—MCA
- INSANE ASYLUM**—Kathi McDonald—Capitol
- LOUD & PROUD**—Nazareth—A&M
- PLAYING MY FIDDLE FOR YOU**—Papa John Creach—Grunt
- ROCK N ROLL ANIMAL**—Lou Reed—RCA
- TWIN PEAKS**—Mountain—Windfall

CHUM-FM/TORONTO

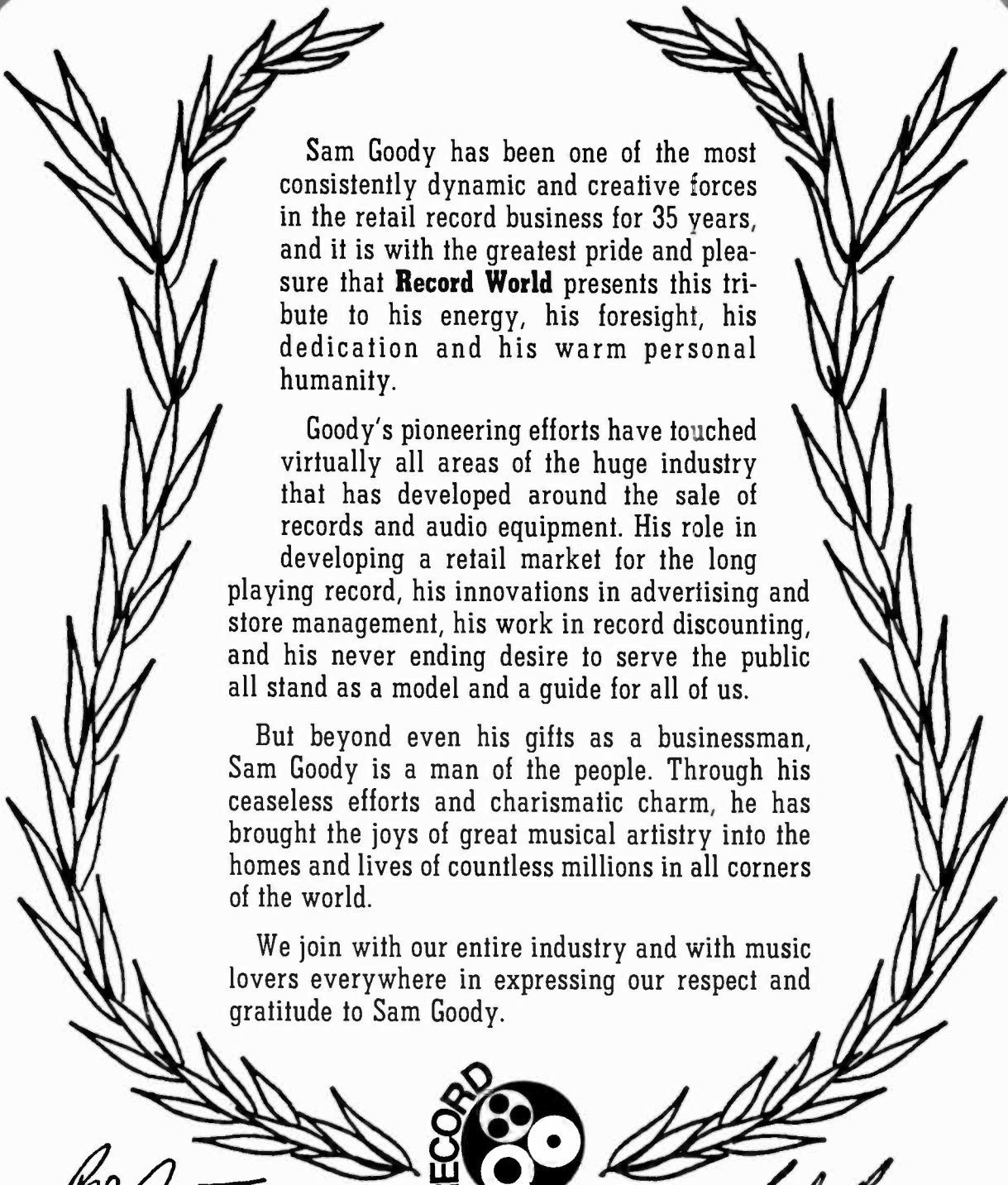
- A NEW LIFE**—Marshall Tucker Band—Capricorn
- BEST OF GRATEFUL DEAD**—WB
- IT'S ONLY A MOVIE**—Family—UA
- LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount
- PLAYING MY FIDDLE FOR YOU**—Papa John Creach—Grunt
- SAINTS & SINNERS**—Johnny Winter—Col
- SEEDS**—Gallagher & Lyle—A&M
- THAT'S WHAT I AM HERE FOR**—Roy Buchanan—Polydor
- TOM SCOTT & THE L.A. EXPRESS**—Ode
- WANTED DEAD OR ALIVE**—David Bromberg—Col

RECORD WORLD

A TRIBUTE TO
SAM GOODY
35 YEARS OF CREATIVE
RECORD RETAILING



Record World Honors Sam Goody



Sam Goody has been one of the most consistently dynamic and creative forces in the retail record business for 35 years, and it is with the greatest pride and pleasure that **Record World** presents this tribute to his energy, his foresight, his dedication and his warm personal humanity.

Goody's pioneering efforts have touched virtually all areas of the huge industry that has developed around the sale of records and audio equipment. His role in developing a retail market for the long playing record, his innovations in advertising and store management, his work in record discounting, and his never ending desire to serve the public all stand as a model and a guide for all of us.

But beyond even his gifts as a businessman, Sam Goody is a man of the people. Through his ceaseless efforts and charismatic charm, he has brought the joys of great musical artistry into the homes and lives of countless millions in all corners of the world.

We join with our entire industry and with music lovers everywhere in expressing our respect and gratitude to Sam Goody.


PUBLISHER




EDITOR-IN-CHIEF

Sam Goody — The Early Years

By BILL SIMON

■ In the business of selling records, Sam Goody can claim a long list of "firsts." Some may be disputed, but one stands unchallenged—Goody was the first record retailing Superstar. Right from the start he had the charisma, the love for what he was doing and the common touch. He had the last even when dealing with uncommon people and with uncommon merchandise. He found that he enjoyed living among record nuts, and they enjoyed their unorthodox dealings and the often wit-sharpening encounters with him. Although he had taken some violin lessons as a boy, Goody never considered himself a musical authority. Still he was instrumental (no pun intended) in building some of the world's great record collections. And at the same time he managed to build himself up from a small-time maverick wheeler-dealer into the world's number one record merchant.

Goody's entry into the business wasn't the result of any big dream or any long-range planning. He was one of a flock of small New York shopkeepers in the late Depression years, occupying a hole in the wall in the Cortland Street area near the Hudson tubes, trying to catch the commuter trade and the Wall Street bargain hunters. In 1940 his stock consisted mainly of wires, tubes and toys. Occasionally he'd be bothered by characters who insisted on poking under his counters and tables. It developed that these were classical record collectors and that his store had that junkshop look that suggested it might have carried records back in the days of wind-up players. One evening after a visit from one of these hunters, Goody was looking for something he'd stored in the basement of his apartment building. He took a step backward and heard a crunch underfoot which turned out to have been a Red Seal record. The superintendent had about 200 more, in varied condition, and was only too happy to surrender the lot in return for one can of beer. Goody took his find to his apartment, got out a brush and some black shoe polish and proceeded to make the more salvageable discs look like new.

A few days later the customer returned to the store, went through

Bill Simon, a music business veteran of 33 years standing, has for the past 13 years been repertoire man with Reader's Digest's direct mail music operations. During the '40s he worked for Goody in several capacities—retail and wholesale salesman, gopher, record producer and stove stoker—for about five years. His affection and esteem for "The Boss" have never wavered.

The Warehouse In Maspeth

By ROBERTA SKOPP

■ MASPETH, QUEENS — The Goody operation has been in existence for approximately thirty-five years, the last six of which have been headquartered out of the huge warehouse located at the junction of 46th Avenue and 54th Road here in Maspeth. All eighteen stores (encompassing New York, New Jersey, North Carolina, Connecticut and Pennsylvania) are serviced from this site.

Automation

One look at the automation and precision that occurs inside the colossal buildings and one is left in awe. The area encompasses 70,000 square feet, 5,000 of which are executive offices. All Goody executives are located there, with their duties keeping them in the office about three days a week and in the stores on the other two (except for Sam Goody, who spends five days a week at the warehouse and Saturday at his 49th Street store).

(Continued on page 28)

Sam Goody: Recipient of Many Honors

■ With 35 years of record service behind him, Sam Goody has collected his share of honors. Survival itself offers many of its own satisfactions, but in the course of his long career in the industry, others, too, have seen fit to bestow upon him various awards, citations and other honorary distinctions.

Great Britain's Queen Elizabeth, for example, sent Goody a letter of thanks for some albums he had sent her—records she had mentioned she wanted in a magazine article which Goody had read.

On another occasion, Pope John XXIII bestowed five Apostolic blessings on Goody, in gratitude for record libraries he sold to the Vatican. And at one point, he received a citation from the United States Government for "Operation Deep Freeze," a campaign in which Goody supplied pop, middle-of-the-road and light classical albums, and hardware, to those on an expedition in Antarctica, at the South Pole.

Other honors were brought more widely into the public's attention, as when Esquire magazine included Goody in its August,

the pile and surfaced with three records. "I'll give you \$2 for these." Goody mentally multiplied this by the number of records in his pile and could only come up with an incredulous, "What?" "Make it \$3," the man said. Again, Goody could only say, "What?" "Alright, I'll give you \$5." And that's how Sam Goody got into the record business.

Next, he made the rounds of all the supers in his neighborhood, buying up all the old classical discs he could find. Then somebody gave him the idea that Italians might be a great source for old opera records. He ran ads in the Italian papers and spent his Sundays going from house to house. Most of the people, he found, wanted to sell their old Victrolas and were willing to throw in their records for next to nothing. In that case he'd snap up the records, leave a \$10 deposit for the machine and say he'd drop around on Tuesday to pick it up. Tuesday never came, but if he were to go around today and claim those antiques he might find himself with another small fortune. Goody was building a profitable record collector's trade.

A real breakthrough occurred one Sunday when he visited a home in Brooklyn. Goody recalls: "They were extremely nice, cultured Italian people, and they had a few hundred opera records with labels I'd never seen before, probably all Italian imports. They wanted \$100 for the lot but I offered them \$60; and because they were so nice to me I volunteered that if I did well with the stuff, I'd bring them the balance."

When a couple of opera buffs saw the labels they went wild. Ed Smith, opera authority and writer, offered \$50 for one particular disc and said he'd be back the next day with the money. When he came to claim his prize he ran into the bodyguard (and buyer) for a certain millionaire who offered \$100 for the same item. Smith refused to part with it, even for a 100 percent profit, and Goody was forced to protect his friend from bodily harm. A day or so later a prominent New Jersey doctor picked out a batch for \$600. In about a week Goody had realized \$1,000 from the load. He went back to Brooklyn and handed the people \$250. They immediately started calling their friends and more pay loads were uncovered. Eventually, inevitably, the sources dried up and Goody began to wonder about the future.

The Undertaker

Aaron Eichler, who in later years was to become known as the ultimate "undertaker" of the used record business, provided a temporary solution, putting Goody in the pop record business. He brought around

(Continued on page 20)

The Sam Goody Audio Operation

By GARY COHEN

■ NEW YORK—An integral part of the Sam Goody retail operation is the audio department in each Goody store. The entire audio department of the Goody chain, on both the retail and wholesale end, is under the responsibility of Jay Schwab, vice president of merchandising.

Assisting Schwab in running the audio department from the Goody headquarters in Maspeth are Richard Aquilina, audio buyer; Léon Kay, radio buyer; Paul Shapiro, music buyer; and Lenny Baltic, accessories buyer.

Every Goody store has an audio department, according to Schwab, who spent some time discussing the workings of Goody audio. Each store usually devotes approximately 25 percent of its selling space to audio, and approximately 30 percent of the Goody business is done in audio. All types of equipment are stocked — high quality components, tape decks, tape recorders, turntables, changers, consoles—what Schwab calls a "full line of home entertain-

(Continued on page 12)

1965 list of "the 100 best people in the world!" "What do you mean by best?" Esquire asked itself. "We mean best by virtue of what they have done or are or both, the actual formula used to compute this is too complicated for anyone to understand and frequently gave way to private moral and aesthetic visions." A natural, of course, for Sam Goody, who was listed along with such other music-world luminaries as Igor Stravinsky, Duke Ellington and Dietrich Fischer-Dieskau.

The Saturday Evening Post dubbed Goody the "Duke of the Disc Dealers," in a six-page spread in its issue of October 27, 1956. And New York magazine had the record mogul on its cover one week in May, 1973 — one that Goody himself seems particularly proud of. The article? The best paid New Yorkers. Among the other articles in two suitcases of clippings and other memorabilia his wife has collected over the years ("She thinks I'm a kook," says Goody,) are copies of various issues of such magazines as Fortune, Cosmopolitan, Cue, Time, another Esquire, Newsday, the

(Continued on page 8)

JACOB K. JAVITS
NEW YORK

United States Senate

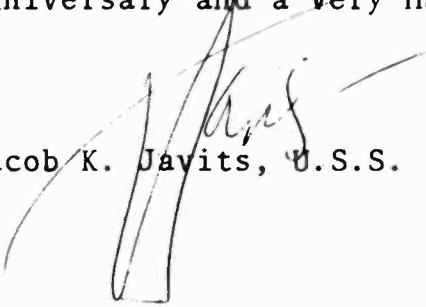
WASHINGTON, D.C. 20510

21 January 1974

Sam Goody has revolutionized marketing methods in his area of retail business for the benefit of all music lovers.

But he has done more and possibly of even greater benefit to the general public. For, he has made the people of New York aware of the vast cultural treasures which are available on recordings, and made it possible for a large segment of our population to enjoy those treasures in their home.

I join in wishing Sam Goody a Happy Anniversary and a very Happy Birthday.


Jacob K. Javits, U.S.S.

JAMES L. BUCKLEY
NEW YORK

United States Senate

WASHINGTON, D.C. 20510

February 15, 1974

Mr. Sam Goody
C/O Record World
1700 Broadway
New York, New York

Dear Mr. Goody:

I am delighted to join with all of your many friends in congratulating you on thirty-five years in business in New York City and in wishing you many happy returns as you celebrate your seventieth birthday.

Best wishes.

Sincerely,

A handwritten signature in black ink, appearing to read "James L. Buckley", with a long, sweeping horizontal line extending to the right.

James L. Buckley



THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, N.Y. 10007

January 29, 1974

Dear Mr. Goody:

I am delighted to join your many friends and colleagues in wishing you warmest congratulations on your 35th Anniversary as a business man in New York and on your 70th birthday.

Your activities and the success of Sam Goody Record Stores is just another indication that New York is truly a place where American business does its business. We are delighted to have you with us.

Please accept my best wishes for many more years of continued good health and success in our City.

Sincerely,

Abraham D. Beame
M a y o r

Mr. Sam Goody
Sam Goody Inc.
46-35 54th Road
Maspeth, N.Y. 11378

Sam Goody's Lawyer Looks At A Quarter-Century of Greatness

By A. M. LOWENTHAL

■ It was a sunny Saturday morning in March, 1948 when the phone rang at my apartment in New York. A voice identified itself: "My name is Sam Goody. I'd like to talk to you."

About what? How did you get to me? When do you want to talk? "I own a record shop on Ninth Avenue and your name was given to me by Leo [a mutual friend]. I think I have some legal problems I'd like to discuss with you. Could I come up this morning?"

And so for the first time I met Sam Goody, and we spent that entire day discussing the "problems" he saw in the future from a possible Fair Trade action by one of the record companies in an attempt to stop his discounting policies.

And now, a quarter-century later, the client-attorney relationship still continues, but there is something more important: a deep, abiding friendship nurtured over the years by mutual affection and mutual respect.

The problems? They're still there. Hardly a day has gone by that Sam and I have not talked and considered and sought solutions. As we found the solutions, new problems seemed to develop. But the challenges continue to keep things interesting. And the friendship is soul-warming.

Stores

Back then, in 1948, there was a small hole-in-the-wall store on Ninth Avenue, with an area of about 700 square feet, its aisles so crowded with merchandise and customers that if one wanted to talk to Sam, the curb had to be his office.

And now, a quarter-century later, there are 18 (soon to be 19) stores in clusters around the important metropolitan centers in the east: inner-city stores, free standing stores and shopping center locations, a total of about 150,000 square feet of selling space. There's even a probing store into the growing southern tier—the store at Raleigh, North Carolina—which is hopefully the forerunner of a cluster in the Piedmont Research Triangle.

And there are the 70,000 square feet of warehouse and office space in Maspeth, with its multi-million dollar inventory from which the stores are fed and its computer and other concessions to modern gadgetry from which George Levy and his crew somehow magically extract the information so necessary to operating a business today.

But Sam still has no office, no desk, none of the trappings generally associated with that kind of growth. It's still the same Sam, seeing everyone who comes in, having an encouraging word for each, and even an argument of sorts—in his own inimitable way—for all.

Sales

Back then, in 1948, sales were calculated in the thousands.

And now, a quarter-century later, sales are exceeding a thirty million dollar per year pace—solely in records, tapes, audio and related

(Continued on page 26)

Cooperative Needle Effort Makes Points for Goody's

By ROBERT NASH

■ NEW YORK — For all of the remarkable innovations that Sam Goody has brought to the merchandising side of the record industry, a good part of his unique genius stems from an ability to remain receptive to ideas from others that some less gifted businessmen might reject as "too different." A good case in point concerns Goody's establishment of the record retail business' first needle clinic — not hypodermic needles, phonograph needles.

78 Needles

Back in the latter days of the 78 rpm shellac record, needles weren't a very crucial part of the business. At that time, the phonograph did not require the technical perfection of a modern stylus and the needles had to be replaced with great frequency. As the old 78 needles were made of plentiful materials, they were also extremely inexpensive. They were sold in packages of 25 at a total cost of slightly more than a dollar.

One of the important changes created by the advent of the 33½ rpm long-playing record was that it was cut on long-wearing break-resistant vinyl; a finely engineered needle tip of very exact size and tremendous durability was required for efficient sound reproduction. The first diamond needles cost from \$30.00 to \$50.00—quite a shocking change for a consumer who had been used to buying a whole bag of needles at 5&10 cent store prices.

Walco Proposal

The Walco needle manufacturing firm, the first company to market a diamond needle, approached Goody with the idea of setting up a needle clinic in which they

would demonstrate the benefits of the diamond needle to a still-naive public. Goody was already involved in his historic album turntable giveaway promotional campaign (see separate story). He realized that in addition to creating a market for long playing records with his campaign, he was also building up a market for the new kind of phonograph needles.

In conjunction with Walco, Goody decided to open the first needle clinic in his then new store on 49th St. A major point of the clinic was to provide an extremely distinguished presentation in keeping with the high cost of the needle and with the development of interest in the technical aspects of high fidelity sound reproduction.

To this end Walco and Goody hired an actor named Leon Kay and gave him a cram course in the scientific principles and engineering breakthroughs involved in the diamond needle. Kay, dressed in a lab technician's white smock to give the presentation the proper technical flavor, placed himself behind a tiny counter that held two large microscopes. In one microscope, customers were shown an old worn-down needle, while in the second they were provided with a first-hand glimpse of the impressive new diamond conical needle. Customers were also invited to bring in their present phono needles; these were put under the scope for a professional examination of their degree of wear, providing a fair evaluation of their need for a new needle.

Clinic Success

The needle clinic was successful
(Continued on page 10)

The Quad Room...



The "Quad Room," located in the Goody store at 51st St. and Avenue of the Americas in Manhattan, is one of Sam Goody's brainchildren, the concept of which was a year in developing. The room features a full line of both full logic matrix and CD-4 discrete quadraphonic systems, and is the only one of its kind in the United States. The room, which first opened in September of 1973, features six booths where audiophiles and musicians can immerse themselves in quadraphonic sound, scads

of reading material on the subject and a complete line of quadraphonic records. The venture has been, according to those individuals involved in its operation, a "tremendous success," and was brought about through a "cooperative effort of the major manufacturers in the industry." The room not only serves the consumer, but is also intended as a vehicle to teach retailers more about the ever-increasing interest in and function of quadraphonic sound systems.

Goody's Next Door Neighbor Gives Him A Fine Blessing

By IRA MAYER

■ NEW YORK — St. Malachy's Church is just one door west of Sam Goody's 49th Street store. The way Father Thomas O'Brien of St. Malachy's talks, however, the wall which separates the two buildings is merely a physical reality which bears no resemblance to the relationship between the two institutions.

"Many times before I came to this parish," says Father O'Brien, "Sam wanted to know why I didn't move next door. In those days, I never dreamt I'd be assigned here."

Father O'Brien first came into contact with Goody when he stopped into the 49th Street store and Goody informed him that there was a discount for the clergy. "When I was actually assigned here, Sam told me jokingly: 'You know, I was over in Rome last June and I spoke to the Pope. He said you could move here.'"

Watchguarding

Goody's and St. Malachy's have had a tacit watchguard policy between them. The church personnel notify the Goody executives if the store alarm malfunctions at night, and Goody takes special care that his window displays are never such that parishioners might be offended. For several years, Goody even purchased the Sunday collection, to mutual benefit: Goody got to go through the change for his coin collection and the store had change on hand Monday morning while the church didn't have to worry about a holdup, or about having to send someone to the bank with so much change.

"Sam was one of the first of the local businessmen to make it a policy of hiring those who wouldn't be hired by others because of their color or language," Father O'Brien recalls. "He felt this was a country of free enterprise, and that everybody should be given an even break. I've never met anybody who worked for Sam that didn't have something good to say about him."

Goody's Honors

(Continued from page 3)

Rockaway Journal, Good Housekeeping and Dude.

Additional honors came with two dinners tendered for Goody: a Testimonial Dinner sponsored by the Bayswater Jewish Center on February 14, 1970 and another by the Music Industry Division of the United Jewish Appeal on October 30, 1967.

Xmas Gift

One Christmas, Goody gave Father O'Brien some 3,000 records. "'Don't you know of some convent or school where they could be used?' he asked me. They were classics, sacred music by such composers as Bach and Haydn, things I would never have been able to purchase. Sam wants to make money like any businessman, but he never forgets to be charitable to his neighbor."

Father O'Brien discounts the word "acquaintance" in speaking about Sam Goody, finding friendship a more appropriate term. And in some ways, he says, he's even closer than that:

"I've been invited to many family functions and parties," concludes Father O'Brien, "and I might be considered one of the few outsiders. But I've never been made to feel that way. To me Sam is aces."

Aces in a very full deck, we might add.

The SMG Distributor Story

By GARY COHEN

■ NEW YORK — In addition to their far-flung retail operation, Sam Goody Inc. also operates a wholesale division, SMG Distributors. SMG, a wholly owned subsidiary of Sam Goody, is responsible for promotion, distribution and marketing to other retailers, one-stops and rack jobbers around the New York metropolitan area.

The operation is headed by Barry Goody, vice president of merchandising for the wholesale and retail divisions, and Jack Silverman, an industry veteran, who is general manager for the wholesale distributing operation. In addition, SMG's Perry Cooper handles all promotion chores.

The wholesale distribution business accounts for some ten percent of the total Goody business, according to Barry Goody, who adds that SMG services over 1,000 accounts in the New York-New Jersey-Connecticut area. "We cover all of the major and minor accounts—the rack jobbers, one-stops, retailers, subdistributors,

multiple chain stores, etc. If they are a record seller we service them. We also have an export business."

A key non-record line distributed by SMG is Memorex blank tape. The Memorex tape line is extremely lucrative, according to Goody, who adds that they distribute all consumer blank tape, in 8-track, reel-to-reel and cassette configurations. They also handle the special promotional packages that Memorex has put together, where the customer buys two tapes and gets the third one free. "In the last six months, we've noticed a marked increase in sales of Memorex tape, probably due to the large amount of TV advertising they have been doing. We've been told by the Memorex people that we are one of the largest Memorex distributors in the world."

Another area that SMG is heavily involved in is cutouts. The promotional merchandise business is tricky, as many retailers can attest to. Goody, however, stated that he tries to buy cutouts which the distributor believes are resalable. "We try to buy cutouts that we think have a chance to sell. Any company in the distribution business has difficulty. Profit margins are squeezed, expenses are up, and it's harder to make a profit. It's especially difficult for a distributor to exist in a major market. Cutouts help. And we have distributed cutouts that weren't available elsewhere."

SMG started its distribution operation in 1969 as a wholesale college division, and was the RCA distributor in New York for three years before RCA went branch. Both Goody and Jack Silverman noted that after RCA left, "... even with the drop-off in volume after RCA, we have established our position as a factor in the market. We've picked up labels that have given us good sales, and we're always on the lookout for any label we feel we could do a good job with. From where we were before, we're now back to the same point in wholesale volume and now, its spread out among a number of labels, and isn't just concentrated in one. From a financial, marketing and promotion standpoint, we're able to handle any line. We give our lines individual attention, and the interest that they're looking for from a distributor. Occasionally, we've turned down lines—we're not interested in a line that we can't feel we can market

(Continued on page 57)

Apostolic Blessing



One of the five Apostolic Blessings bestowed upon Sam Goody for his help in building a record library at the Vatican.

Good for you, Sam Goody.

RCA Records and Tapes

Goody's 49th Street Store: Taxi Drivers' Tips And Quality of Service Bring in the Customers

By ROBERT ADELS

■ NEW YORK—The old chestnut about how you can get unequivocal advice on any topic in the world from New York City taxi drivers glows with the warmth of truth as far as the West 49th Street Sam Goody's location is concerned. Talk to some of the customers on any random day—we chose a Tuesday early afternoon—and you'll find at least one brought there by a cab driver who didn't want to steer his fare wrong about the right place to buy records in the city.

British Salesman

One well-dressed gentleman we spoke to about five minutes into our man-in-the-store interview with Goody's customers at the store between Broadway and Eighth Avenue—the oldest Goody location still in existence, originally opened in 1950—told us:

"I come from London, so I might not be your normal buyer. But I asked a cabdriver what would be a good record store to go to and he brought me here."

He continued on to explain that he was a computer salesman with a very definitive hobby of collecting soul and blues discs. Although he felt the prices a bit high (this was a non-sale Tuesday afternoon), the customer did remark that the store's vast selection made any savings he might have found somewhere else on that particular day "inconsequential."

New Classical Fan

Not everyone comes to Sam Goody's by cab, or all the way from England for that matter. The first customer we engaged in conversation was a charming middle-aged housewife from Queens with a thick Hungarian accent. She took the subway in to do her shopping:

"I hear dey are cheaper here and I vant to buy a lot of music. I have a brand new stereo on vich I've already spent a lot of money. Music is like therapy for me. After I finish lookin' through de specials, I vill collar somevon so dey can help me vith dis record I bought many years ago by mail: '100 World's Greatest Melodies.' Dere are about 14 selections on dis record dat I vant to buy complete . . . great music. Dey go by number, so I wrote down vat I prefer and somebody here vill help me pick dem out."

Clutching her record in her hand a few minutes later, she did in fact collar a clerk who put her record on the store's sound system and helped her until she had found every classical piece she had been looking for. This woman was indeed fortunate to come to

Goody's rather than some other store where the clerks might be a little less knowledgeable, helpful or patient with the novice classical buyer.

Regulars

Many of this store's "regulars," people who drop in with the frequency of the parched-lipped into their neighborhood tavern, have a knowledge of classical music and records that no doubt out-

strips even the sharpest Goody employee. But even he or she feels at home here. As one 55-year-old actuary who sounded like a walking Schwann catalog told us: "I've been coming here for years, several times a week. I spend about \$50 a month here."

Another regular, a public school teacher who used to sing opera in her native Korea and still is musically involved in a church

Needle Clinic (Continued from page 7)

beyond anyone's greatest expectations: in a short time Goody was selling from 400-500 needles per week.

Eventually Sam Goody was doing better than a quarter of a million dollars worth of diamond needle sales per year, from a tiny counter that measured no more than 3x6 feet of floor area. Leon Kay stayed on as the liaison between Goody and Walco and Goody had to hire two other salesmen to work the needle clinic.

Kay added other store jobs—like creating the Goody window displays—to his work in the needle clinic. As is the case with an impressive number of people who came to work for Sam Goody, Kay is still with him today, as a merchandise manager for hard-goods and accessories.

Current Needle Points

Today, needles are still sold as a specialty of Sam Goody's. People who come in to have their needles inspected for free continue to receive an honest appraisal of the wear on their old

needle by well-trained personnel. The same good service and value that have been Goody trademarks in terms of record and audio merchandise hold true for needle sales as well.

Goody stores maintain a full stock of needles, perhaps the widest selection of any store in the country, the stock including equipment for old machines Goody has sold through the years. Kay believes that the sale of needles was Goody's first step in transforming his record store into the complete home entertainment center that it is today, encompassing the later addition of a full line of high fidelity sound equipment and musical instruments. The first radios Goody carried were in fact sold from the needle counter.

One of Goody's long-time associates recently commented that "Goody just seems to have an instinct that tells him what is the right thing at the right time." That instinct was in full flower when it came to the unlikely subject of phonograph needles.

choral group, comes to browse so that she can keep up to date with the current record scene. Although many of the buyers in the classical section of the store mentioned that they relied on the printed word (reviews in magazines and newspapers, mostly) for their primary source of release information, a large number were using their browsing time to furnish themselves with supplemental and more tangible evidence that a certain new recording actually exists.

Although most of the salesmen seemed to be of the belief that when classical fans in the store do delve into pop music, it is usually for their children or friends, we did find a few customers who freely admitted that their tastes could not be pigeon-holed in that one area alone. One 22-year-old advertising man spoke of his Goody's buying habits this way:

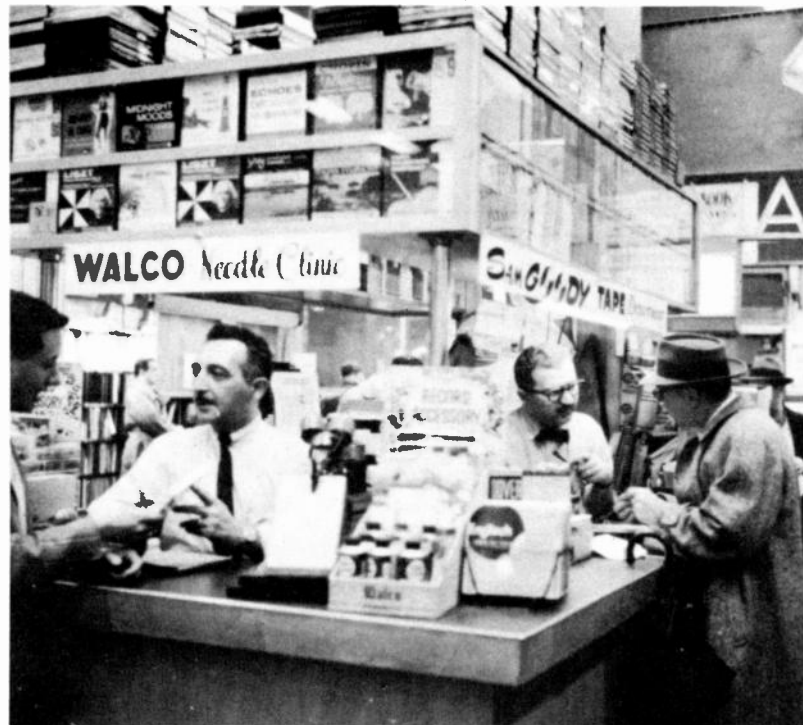
"Today I came just to browse. I usually buy when they have sales. I have about 5,000 albums now: everything from classical to Broadway and hard rock. I come here to get albums I can't live without and if they don't have it here, I learn to do without it, because then you're sure it's not anywhere."

Other regulars are no longer employed and subsequently have less money to spend on discs, but still come back "just to look." One 70-year-old retired house painter philosophically put it this way: "Well, I have no more room for records in my apartment, so the fact that I don't have the money doesn't bother me so much. But it's nice to think of this store as an extension of my collection."

'My' Record

Regulars have been coming and will keep on coming to Goody's. Other customers find Goody's by trial and error. From the irate look under his hard hat, one middle-aged carpenter had obviously been in quite a few stores on his lunch hour searching for "my record" as he called it—actually Hurricane Smith's "Oh Babe, What Would You Say." He found it here at Goody's and quite literally took his hat off to thank the clerk who found it for him.

Other first-time customers come in knowing what they want but without knowing the title and/or artist's name. One modern dance teacher told us this tale of her first visit to Sam Goody's, where she is now proud to be a regular:



The Walco Needle Clinic, one of the innovations that Sam Goody used to help build the retail merchandising of long playing records and high fidelity sound systems, was one of the busiest corners in the 49th Street store.

(Continued on page 12)

Congratulations, Sam Goody!

Thanks for your 35-year contribution to the
record/audio industry.

3M Company
Manufacturers of "Scotch" Brand Recording Tape.

3M
COMPANY

Goody's Advertising Concept Maximizes Media Magnetism

By ROBERT NASH

■ NEW YORK — Open any major metropolitan newspaper in America and you are sure to see some retail record advertisements, usually near the entertainment section of the paper. Such advertisements are so commonplace today that they are pretty much taken for granted. But any examination of the original creative forces in the area of retail-oriented disc newsprint ads has to acknowledge the seminal role of Sam Goody.

Times First

Goody was the first retail record advertiser to regularly take space in the New York Times and was the first to go into the Times Sunday entertainment section, now called "Arts and Leisure." When Goody began advertising in the section, the Times covered a rather limited scope of entertainment, but Goody's ads were so successful that other record retailers and audio dealers began to get the message. The section kept expanding as more and more types of arts and hobbies were advertised. Today, the Times carries regular columns and reviews of the pop music and record scene, as well as feature articles on developments in the audio

field. If all of this is not solely due to the ad trail blazed by Sam Goody, his role cannot be overlooked.

Today the advertising department of Sam Goody Inc. is headed by Irv Super, who is just short of a decade of service on the Goody team. "Our ad concept is still to try to be as direct and simple as possible," Super explains. "We put in a picture of the product and the price. We also like to emphasize the sense of immediacy created by a one-week sale."

A premier consideration in all Goody advertising is a concept that has been at the base of Sam Goody's approach to selling for over 35 years: Don't con the customer. "We don't try to con the public into thinking that it once sold for some phony list price. We run our sale price and compare it to what the unit actually sold for," says Super.

The chain offers its own Sam Goody guarantee above and beyond the manufacturer's guarantee, so that it backs up what it sells. The Goody reputation for only carrying top quality merchandise is so well recognized and trusted, Super reports, that "manufacturers tell us that one of their most effective sales pitches for a new product is to tell clients

that Sam Goody is carrying the line."

Branching Out

Of course Goody's advertising has expanded as his branch operations have spread throughout the east. Today Goody does significant advertising in such newspapers as the Newark Star Ledger, New York's Daily News, the Inquirer and Bulletin in Philadelphia, as well as numerous local newspapers in the immediate vicinities of each of the stores. Despite the many papers Goody now utilizes, the Times is still considered to be the basis of all Goody advertising.

Times Section

One of the most important recent developments in the Goody advertising approach is an impressive 48-page special magazine insert that Goody annually runs in the Times at the height of the Christmas shopping season. The magazine, a full section of the paper for that week, is crammed with feature articles on audio equipment, musical instruments and records, dozens of advertisements for albums, instruments and audio hardware as well as a full page explanation of the exclusive Sam Goody Buyers Protection Plan that offers — independent of whatever guarantee is

provided by the manufacturer—two years coverage on parts and one year on labor for any sound system (along with a 5 year parts guarantee on speaker systems).

The special magazine insert has been sensationally successful since its inception. Manufacturers are so eager to participate in the section that Goody has had to turn down ads every year. Requests for space come in as much as a year in advance of publication. Goody's has had numerous inquiries from around the country requesting information and advice on setting up similar sections elsewhere.

The articles in the section are all contributed free, covering such topics as the growth of four channel sound systems, a suggested beginning jazz collector's record library, the best selling classical albums of the year, how to buy a first guitar and a story from the Society of Audio Consultants.

Video Ads

The most significant new project for the Goody advertising campaign has been a major step into the very new world of television record advertising. Once again, Sam Goody is one of the leaders in the field. Working in a

(Continued on page 24)

Congratulations Sam Goody.

SUPERSCOPE®

INC.

Marantz Products • Sony Tape Recorders • Superscope Products

Dear Sam,

Thanks for making us
Famous.

Paramount · Dot · Blue Thumb · Crested Butte · Crunch · Chumley · Family Productions
Just Sunshine · Neighborhood · Passport · Sire · Sweet Fortune · Tara

Famous Music Corporation

A Gulf · Western Company

Sam Goody — The Early Years

(Continued from page 3)

a pile of juke-box cast-offs on consignment—three cents apiece for any sold. That was still 1940, and it may have been the first time used juke-box discs were sold in a store, in this case at a handsome 300 percent mark-up, which brought them to nine cents each. Further, Eichler advised Goody to put the records in an open rack outside the store, like on the Lower East Side.

Several radio merchants in the neighborhood followed suit. Prices began to rise. Goody, more ambitious than his competitors, used his Sundays to visit shops on the Island. It followed that he would unload his toy stock; he gave it all to the Salvation Army. "And this was before I knew about tax deductions."

But Goody's downtown trade, consisting largely of well educated lawyers, judges, brokers and priests, wanted him back in the classical business, and now they were asking him to provide clean, new records. The business for new discs was coming back. Columbia had just broken the price in half with its \$1 Masterworks singles, and Victor would soon be forced to follow. Goody went first to the New York Victor distrib, Bruno, asked for a franchise and they threw him out. He found the New Jersey distrib more cooperative, though transshipping was considered a major crime in those days. The Columbia people looked over his store, saw the crude unpainted shelves, a kerosene stove in the middle of the floor, and the help dressed in wool woodsman's shirts; the verdict was, "You'll never make it." But they were desperate for business in those days and they filled his orders.

The First Discounter

Another first for Goody—he began to advertise in the Sunday Times, and what he advertised was discounts. He was buying at 40 off, plus two percent for cash, since he had no credit, and he was selling at 25 off. The uptown full-line, full-price shops did everything they could to stop him. And as the war brought shortages, he felt that threats and slander encouraged some of the companies to slight him in favor of places like Ben Kaye's posh Liberty Music chain. Such carpeted emporiums with their comfortable listening booths were a far cry from Goody's swashbuckling, price-cutting, "plain-pipe-racks" approach to

the business—not to mention the Boss's own Don Rickles approach to everyone, customers and suppliers alike.

But Goody was resourceful. The New York Post had produced a big line of classical records as a circulation-building gimmick. They were left with a warehouse full which Al Topaz, the original free-lance record salesman, sold to Goody for 50 cents each. Goody, in turn, sold thousands at a dollar each and made a lot of new, younger customers.

With Goody creating most of the tumult, the Cortland Street area began to boom with records. Sam Coyne was operating two shops close by, one with his name, the other called Long Island Record Shop. Teddy Rieg, today a top jazz entrepreneur, was his counter man and errand boy. Around the corner were Sun Radio and Heins and Bolet, the latter with young Dave Rothfeld as record manager. Vesey Music was there with Harry Lew as record agent. He was the last full-price holdout in the district.

Meanwhile, back on Greenwich Street, Goody was always at the door to greet the customers. Everybody knew this colorful character, though some of us thought at first that "Goody's" must be a candy store. (Today every time I see a "Goody Shop" I think it must be a record store.) His daughter Midge was behind the counter, opening and inspecting every shellac album as it was sold. Goody insisted that a broken record never be allowed through his door, and he was rough about exchanges. Occasionally he broke a few himself—he'd keep a close eye on certain characters with bulging overcoats and as one of these left the store, Sam might give him a good-natured but firm poke in the ribs. The records broken in this way were paid for, or else.

Sam Stolon, now Goody vice president, first joined him in 1941. He was working in a shop nearby on Chambers Street and would come into Goody's every day looking for collector's items. One day Goody asked him how much money he was making. "Twenty a week," was the answer. "Come to work for me," said Goody, "and I'll make it twenty-two." Except for a three-year stint in the Army, and one year in his own radio business (next door to Goody's), he has been with him ever since.

(Continued on page 30)

SONY®

*wishes to extend the happiest
of birthday greetings to
Sam Goody*

SAM GOODY..
Congratulations
On Your
Record Breaking
Anniversary.

THE
BUDDAH GROUP

At Goody's, It's Always Springtime For The Record Buyer



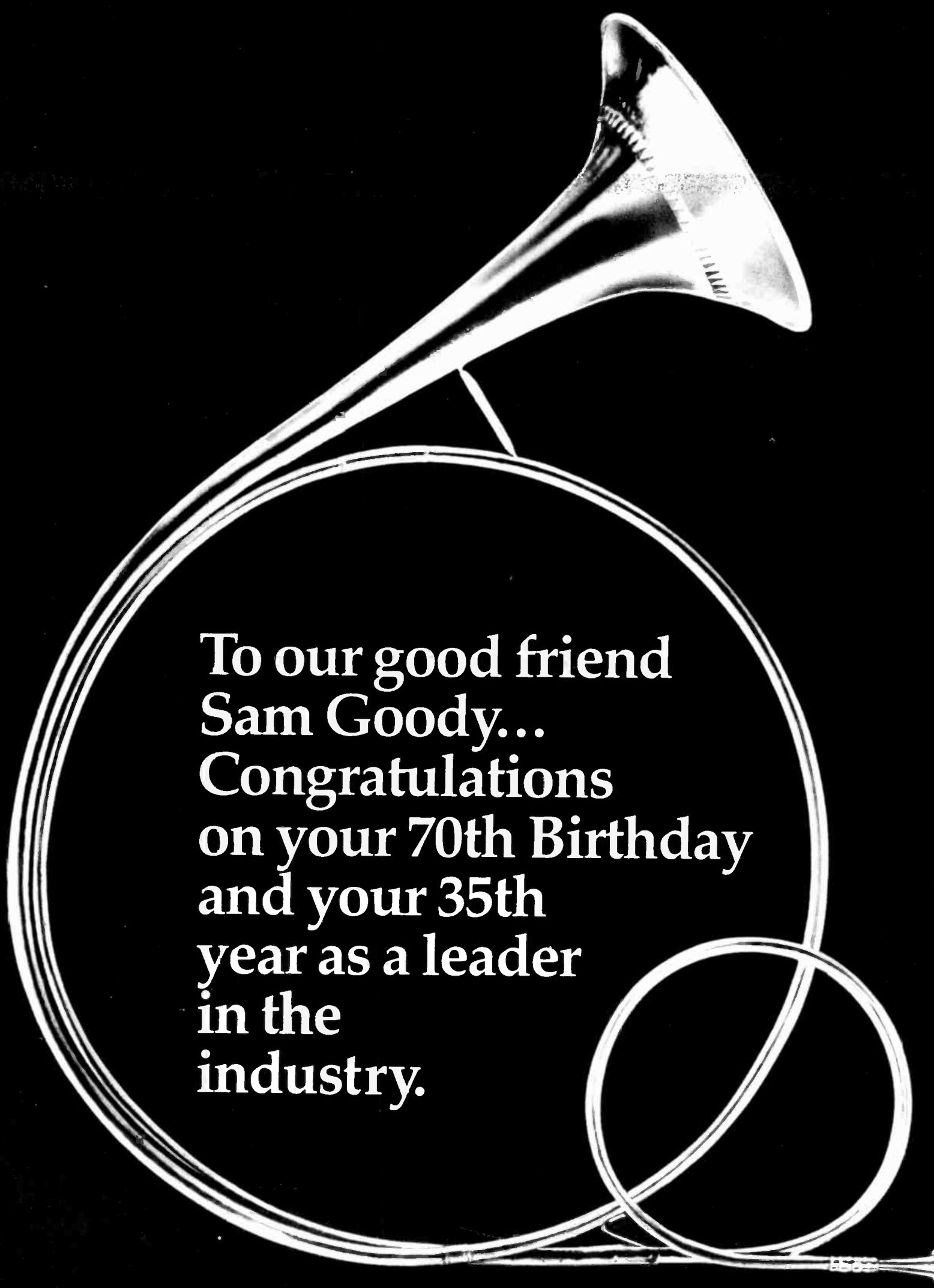
At Goody's Connecticut outlet in Westport, opened last May, the fresh, open look of the store is complemented by a steady flow of fresh new product to tempt the buyer. Whether a customer prefers to ask for a clerk's help (upper right), or chooses to do his own searching (lower left), it's hard to leave without stopping at the cash register with some found treasures to brighten the day.

Play it again, Sam.

Keep your
nose in the groove
for the next
35 years.



Fantasy/Prestige/Milestone



To our good friend
Sam Goody...
Congratulations
on your 70th Birthday
and your 35th
year as a leader
in the
industry.

Technics
by Panasonic

Goody Advertising

(Continued from page 16)

co-operative situation with record companies (and in the very near future, with audio manufacturers) Goody has been advertising on television for just a year-and-a-half. It is a quite common practice for record companies to run product ads that end with a list of several department stores and retailers where the product is available, but only Goody creates and buys his very own television campaigns. The spots, 30 seconds in length, feature either a multi-product presentation from a single record label, or several albums by the same artist. Each ad concludes with a seven-and-a-half second animated tag that features the distinctive Sam Goody logo along with a spinning globe as an announcer says that the products are available at "Sam Goody, the world's largest record, tape and audio dealer."

On the future of Sam Goody Inc. as a complete home entertainment center, Super comments: "We have a lot going for us. First of all, we have the Sam Goody name, and that pulls people to us like a magnet. We also enjoy a fine reputation for quality and reliability. We have maintained our image of long standing
(Continued on page 56)

Celebrities Congregate at Goody's

By ROBERTA SKOPP

■ NEW YORK — One glance around Sam Goody's office located at the Maspeth warehouse, and you know that 'the man' has been a star gazer for some time now. The walls are clustered with celebrity pictures: Jerry Lewis ("For Sam, Always"); Diahann Carroll ("To Sam Goody, Health and Happiness"); Janice Rule ("To Sam With Love"); and a picture of Goody at the Friars Club Testimonial to Alan King as Entertainer of the Year 1971.

Volumes of autograph books are among his most prized possessions; Tony Bennett, Carol Chan-

ning, Tennessee Williams, Joel Grey, Zero Mostel, Jan Pierce, Eddie Albert, Xavier Cugat, Geraldine Page, June Havoc, Billy Rose, and the Prince of Ethiopia are just a few of the names that adorn his most treasured collection. Goody delights in precious pictures, personally autographed, of Harry Belafonte, Arthur Miller, Norman Rockwell, Shelley Winters, Lena Horne, Ava Gardner and Sophia Loren, among a multitude of others.

Selection

Why did they come to the Goody establishment versus other stores? Goody believes a celebrity

clientele developed for two major reasons: "We were very reasonable in price and we had a selection that you could not find elsewhere. If you were in need of a Beethoven Fifth Symphony most dealers would carry perhaps an RCA version. I stocked my stores with RCA, Philips, Gramaphon, etc. I gave the customer a choice."

Goody is a warm and charming person and loves talking with celebrities. As Goody puts it, "My wife says I'm a kook . . . and she's right! I can walk up to a well-known person and say things that

(Continued on page 29)



Sam Goody discusses the folk music scene of the sixties with chanteuse Judy Collins, and meets with an important part of the British rock invasion, the Animals.

Best wishes
Sam Goody
on your 70th birthday
and 35 years
in
the record industry.



TEAC

The leader. Always has been.

CELEBRATE



SAM GOODY
Congratulations

MCA RECORDS

Goody's Lawyer

(Continued from page 7)

products. None of your modern conglomerating for Sam. Recordings and the machines to play them are his first love. They have been good to him and each new day they present new worlds to conquer.

-Employees

Back then, in 1948, there may have been four or five employees and the few customers who could be enticed into the store to become interested in a new album.

And now, a quarter-century later, there are all those people. There are the customers—devoted, loyal, ever-returning—who certainly must number in the millions. They come from all parts of the world. It is not only the customer off the street and into the store that makes Goody's what it is. There are the GIs spread over the world who want records shipped to an APO. There are the diplomats who want their records transported to all the exotic spots of the world in diplomatic pouches. There are the famous and the near-famous either shopping in person or writing for their needs. Traveling as I have to Israel, Morocco, India, Japan, indeed any part of the world, you mention phonograph records, and you find yourself in a discussion about Sam Goody, "the Record Man in New York," who has supplied the needs of so many people.

And there are the shareholders numbering several thousand who, through all the vagaries of a disastrous stock market, have retained their faith in Sam Goody and his organization.

And there are the manufacturers, major and minor: the a&r men seeking advice, the promotion people promoting and seeking promotion, and all the rest.

10-25 Year Ties

And there are the executive staff and the employees now numbering close to a thousand and displaying a loyalty which is rare in these modern, fast-moving days, providing a professionalism of management to add to the drive and the enthusiasm instilled into the business by Sam. There are Sam Stolon and Bobby Menashe and Jack Frankel, who have been associated with Sam for almost the entire quarter-century. And there are Murray Frank, Alan Mazur, Steve Steinitz, Stanley Rosenberg and Marty Zaro who have been with Sam for almost 20 years.

And there are Jay Schwab, Leon Kay, Murray Lansburgh, Alan Perlman and Frank Falco, who have been associated with the organization for almost 15 years. And there are Irv Super and George Levy, whose presence on the Goody scene goes back more than ten years. All form a team which believes in the Goody ideals and Goody methods and is striving to improve and spread "the gospel."

Family

Back then, in 1948, the family was small and the "kids" were young.

And now, a quarter-century later, after engagements, weddings, births, bar mitzvahs and anniversaries too numerous to keep track of, there are Sam's two sons—Howard and Barry—at his side, learning and emulating, working with the rest of the staff to make the name they bear so proudly even more meaningful than it is today in the field of home entertainment.

And there are the 11 grandchildren who make it all worth while for Sam.

And now a new dimension has been added: just as Midge Menashe was her father's only helper in the old days on Cortlandt Street, now it is her daughter, Elaine, who is the third generation in the business. She makes certain that the musical and entertainment tastes of the younger generation are known to the organization and reflected in the merchandise which is offered for sale.

And, above all, there is Sid Goody, still so very unabashedly a bride in love with her husband, and living proof of the old, sometimes worn watchword that behind every successful man . . .

The Giant

And so, as "three score and ten" becomes a reality, Sam Goody stands out in the record and home entertainment industry as a giant—still active, still facing each day's challenge with relish, still displaying that inexplicable genius for merchandising, still exercising that great human touch.

Gosh Sam, has it really been a quarter-century? Twenty-six years? It hardly seems that long but I guess it must be true because I notice that number "70" staring at me too. Let's try to stick it out for another quarter century.



SIDNEY HARMAN, President



February 4, 1974

Dear Sam:

How can I permit the celebration of your 35 years in business and your 70 years on this uneasy earth to be celebrated without reflecting for a moment on what they have meant to me.

The year you started in the record business I was hired for the Engineering Department at David Bogen Co. I remember that my interviewer's tribute consisted of the statement "he speaks a reasonable English, let's try him". By the time I left the Bogen Company to form Harman/Kardon in 1953, you were already the established figure in the record industry, and recognized everywhere as a powerful force.

I suppose that's why I always remember the warmth and ease with which you welcomed my beginnings - and the unfailing support you have provided all those lovely, mad and exciting years.

Then too, how can I forget your response when you were having your own troubles and I assured you that you had long earned my support. As I remember our exchange you said, "Okay, ship me if you want, but remember - if anything goes wrong it's on your head".

Nothing went wrong. Everything went right. You gave Harman/Kardon support in good and bad times, in years when Harman/Kardon had it, and in years when it didn't.

And you were there when we needed solid support to develop a real position for JBL in this market. Again, you made the commitment - and you made it fly.

Somebody asked me whether I would say or write a few words to honor you. Hell - I'd love to! And I think of it as a celebration long and richly deserved.

With warm wishes,


Sidney Harman

SH:jkdm

PACESETTER COMMUNICATIONS CORPORATION,

**your private
telephone company,**

**wishes you
a happy
35th and 70th.**

The Warehouse in Maspeth

(Continued from page 3)

Of the earlier days, Goody said, "We opened a store on 43rd Street because my foresight told me that eventually people wouldn't come west for records from the east side. It was a bomb for the first couple of years but it eventually worked out quite well." It was this same foresight that convinced Goody to go ahead with the Maspeth warehouse.

In 1967 the warehouse opened with 40,000 square feet. When the operation started, there was fear that they would never fill it up. Three months later more space was needed. As luck would have it, there was an ABC warehouse directly around the corner, and within two years the building was vacated and made available to the Goody people. It now exists as two separate buildings connected by a common passageway.

Sam Goody and his staff of eight vice presidents work out of the warehouse, in addition to about 150 employees of various capacities. And, as Goody puts it, "We're all Indian Chiefs; we've got no little Indians."

The warehouses have been divided into two categories: the original is the retail division, serv-

ing all Goody retail stores, and the acquired warehouse is the wholesale section, servicing department stores and other record dealers.

Both warehouses are sectioned off by types of goods. Records are organized by label, then numerically, and they are alphabetized as closely as is possible. Hard goods have their separate respective areas, as do musical instruments. Goody originally did not want to expand into these related areas: "We were forced into it. If I sent a customer to another store for a phonograph, or whatever, that dealer could start selling them records and take away my business." He handled it quite well, and turned it into a most profitable expansion.

The warehouse carries an approximate four million dollar inventory. The staff includes employees for shipping, billing, receiving, merchandising, marketing, computerization and the execs. They do mostly all of their own delivery to stores. Goody told of the first truck that exited the new warehouse, six years ago. Everybody was terribly excited and the truck was christened with cham-

(Continued on page 52)

Best Wishes to SAM GOODY

for 35 years of outstanding contributions to the audio and music industries
... and for being a source of inspiration for 70 years to all who know him.

 **PIONEER®**
when you want something better

U.S. PIONEER ELECTRONICS CORP., 75 Oxford Drive, Moonachie, New Jersey 07074

West: 13300 S. Estrella Ave., Los Angeles, Calif. 90248 / Midwest: 1500 Greenleaf Ave., Elk Grove Village, Ill. 60007 / Canada: S. H. Parker Co., 67 Lesmill Rd., Don Mills, Ont.

Disc-covering Sam Goody — A Personal Account

By ROBERT NASH

■ Although a great many words have been and will be written about the fact that Sam Goody has had many of the world's most famous people as his customers, it would seem to be equally important to point out that Sam Goody played a very special part in the lives of literally millions of people living in and around the New York City area for the past 35 years. My own case is no doubt representative of the many whose lives were enriched by the beautiful music made available by Sam Goody.

I was brought up in the quiet

Goody & Celebs

(Continued from page 24)

they don't expect to hear; the sort of thing an average person wouldn't dare say. As it happens, it turns out to be a very, very funny experience. And they love it!"

Way back in the old days, when Sam Goody operated out of his 49th Street store, out-of-work actors would come inside to get out of the cold, and they knew that a friendly chat with Sam Goody would cheer them up. His charisma drew them into the store. Before Tony Randall ever gained

(Continued on page 44)

New Jersey suburb of Livingston, and in my early teens I developed a mania for folk music, but I soon discovered that records by such as Pete Seeger, Ramblin' Jack Elliott, Woody Guthrie, the Weavers and Flatt and Scruggs were virtually unheard of at local record shops. Occasionally an enterprising storekeeper would offer to order a record through the catalogue, but then there was no discount (Goody had pioneered record discounting 10 years earlier) and I would have to wait several weeks for delivery. Many of my cronies were interested in other types

of no less esoteric recordings and they encountered similar difficulties.

Record Hooping

One afternoon several of us had taken a bus ride into the city to see a basketball game at the old Madison Square Garden, and strolling around the neighborhood we saw the 49th Street Goody store. We had seen Goody's ads in the entertainment section of the New York Times and were aware of Goody's record discounts, but we were totally unprepared for the incredibly extensive cata-

(Continued on page 53)

Growing With Computers

By ROBERT NASH

■ NEW YORK — The enormous growth of Sam Goody Incorporated, particularly from 1966 to the present, is not only a testament to the drive and business acumen of Sam Goody himself, but also to the dedicated, thoroughly professional associates and employees who make up the Sam Goody team.

Although few American businesses of the scale of Sam Goody Inc. enjoy a comparable level of public identification with the company president, the firm—a public corporation since 1968—is operated by highly sophisticated and

specialized executive managers. Yet, for all the new developments and computerized techniques, members of the Goody staff, from the highest executives to the clerks in Goody stores, freely admit that the company's operational philosophy and merchandising theories are directly based upon the paths explored and marked out by Sam Goody through the last 35 years.

One key member of the Goody professional management hierarchy is company treasurer George Levy. Since 1970, he has joined Sam Goody company counsel Abraham M. Lowenthal and vice president Howard Goody on the Sam Goody Inc. board of directors.

"When I came here in 1966," Levy recounts, "Goody had an office staff of eight bookkeepers; each bookkeeper had a totally complete set of books for an individual Goody store, and all of the bookkeeping work was done by hand! You can only begin to imagine the difficulties this system created in terms of overall company planning and inter-store communications," he adds.

Soaring Business

Goody's business has soared from the \$11 million figure of 1966 to over \$30 million today. Levy believes that a good part of the firm's capacity to deal with such growth has stemmed from the introduction of modern business machines to many aspects of the Goody financial picture. The first area of the company to be computerized was the payroll and accounts payable department. With the IBM computer system, only one payroll person is needed to handle the more than 800 employees of Sam Goody Inc.; the firm's one accounts payable supervisor manages the payments for better than \$20 million in purchasing the company does yearly.

SMG Dist.

SMG Distributing has been set up as the buying arm for all of

(Continued on page 54)

Sam and Father O'Brien



Father Thomas O'Brien of St. Malachy's Church has been a close friend of Sam Goody's over the years. With St. Malachy's right next door to Goody's 49th Street store, the friendship has been even more than good-neighborly. Father O'Brien's reminiscences of Sam can be found on page 8.

GRC

THE
HOTLANTA
SOUND

on **AWARE**
Records & Tapes

HAPPY
BIRTHDAY
SAM

Sam Goody – The Early Years

(Continued from page 20)

Goody always had a special affinity for Catholic priests. It wasn't unusual to find 10 or 12 clerics in the store at one time, apparently enjoying the yelling, kidding and the record talk. He feels today that this was a big help to him in establishing his credibility. On one occasion his friendship with a priest proved to be truly providential and virtually saved the business. At the time Goody had bought \$5000 worth of goods from a record company on credit. The record company became anxious and demanded payment within 24 hours. "I didn't know what I was going to do," Goody recalls, "where was I going to get that much cash in one day?" While Goody was discussing the predicament with one of his priest friends, a man came up to them and began speaking Spanish. Neither Goody nor the priest understood anything more than that the man was from Mexico and wanted to buy records. The Mexican seemed unsure about making a purchase until the priest came up to him, put his arm around the man, pointed at Goody and said "Mi Amigo." Reassured by the priest, the Mexican took out an enormous roll of money and counted over \$5000 for a wholesale record purchase. The priest thought the whole thing was a joke, but the Mexican managed to convey the idea that he wanted Goody to keep the money and he would return for the records in a week. "I immediately used the money to pay my bills and I've been grateful to priests and Mexicans ever since," says Goody.

One of Goody's downtown customers was George Seaman, a classical rarities collector who later was to open up the Record Hunter store. Stolon recalls that Goody would be waiting for Seaman when he walked in the store. He'd tell him "I just found that 'pink Melba' you've been looking for. Sammy, let's have that record for Seaman!" Stolon would pick up any old record in the back of the store and sail it, frisbee style, up to Goody in the front. Goody, of course, would drop it and Seaman would have a seizure watching it shatter. Things like this went on every day. Today, incidentally, Seaman's son is a buyer for Goody.

Goody As Distributor

But with World War II the record business began to suffer. For Goody, short supplies and suspected dealer favoritism were real prob-

lems. Like many other dealers, he got tired of constantly saying "no" to his customers. He knew Donald Gabor of Continental Records who had a sizable pressing allotment from the Scranton Record plant, which had just been bought by Capitol, and who also was setting up a few presses of his own. His line was mostly polkas and Hungarian records but on Goody's suggestion he was starting to make some classics, jazz and even some pop cover records. Gabor offered him a distributorship and Goody jumped at it—one of the few ill-advised moves he was to make. He sold the Greenwich Street business to the late Howie Glazer, and opened uptown at 853 Ninth Avenue, in the heart of Hell's Kitchen. Immediately there was trouble . . . production snags, unfilled orders and to top it all, Goody discovered that his contract prevented him from selling other lines. I was working for him then, first as his only salesman, then as sales manager. Two of his other salesmen around that time were Irv Tepper, now head of Chesterfield Music, the mail order firm, and Jerry Schoenbaum, now president of Polydor. Marvin Saines, now head of the Discount Records chain, signed on a little later.

In a desperation move we decided we had to produce our own records. At first we turned these over to other companies that Gabor somehow felt were non-competitive. Goody wasn't spending too much money on these ventures, by industry standards. We recorded Don Byas' "Laura" in the old Schirmer studio on a cutting machine that could only register up to 2:59 minutes per disc. Many good, incomplete takes had to be scrapped while the musicians and the engineer got drunker and drunker. The tune was new in 1946 and Johnny Guarnieri, the pianist, didn't know it. Teddy Rieg, always the jazz fan, was watching the session and he ran downstairs to Schirmer's store to buy us a copy of the sheet music. On the final take he was holding Byas up by the collar. Goody sold the session to American Records and saw that I got a royalty. With practically no distribution outside New York, the record sold about 200,000.

There was another session we made in 1946 with Byas, Slam Stewart

(Continued on page 32)

Congratulations

Sam Goody

Springboard International Records, Inc.

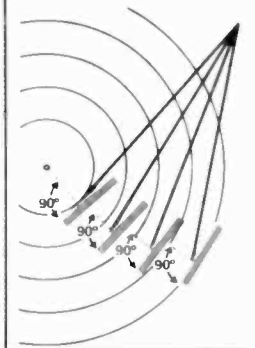
Garrard introduces its new models.

ZERO 100c



The Zero Tracking Error Tonearm

True tangent tracking geometry. Zero 100c and Zero 92 tonearms.



ZERO 92



MODEL 82



MODEL 70



MODEL 62

This season, we have brought out four entirely new units in the Component line, and refined the already famous ZERO 100, now in its third year of production. This unique Zero Tracking Error automatic turntable, which has earned the overwhelming regard of the critics, now becomes the ZERO 100c, and includes further advancements; including a built-in, automatic record counter . . . making the ZERO 100c the finest automatic turntable available at any price.

The Garrard policy of pursuing useful technical innovations and resisting "change for the sake of change," has paid off handsomely this year. Most notably, the articulating Zero Tracking Error Tonearm, Garrard's revolutionary patented design, has been incorporated in the ZERO 92, a new model at lower cost than the ZERO 100c. In addition, three other models, the 82, 70 and 62 have been introduced. The entire series, both in styling and features, reflects the ZERO 100c design philosophy.

This year, more than ever, there is a Garrard automatic turntable to suit your specific needs. Your dealer will help you select the model that will best complement your system . . . whether that system is mono, stereo, 4-channel, matrix or discrete.

ZERO 100c

Two speed Automatic Turntable with articulated computer-designed Zero Tracking Error Tonearm. Features: Variable speed $\pm 3\%$; Illuminated Stroboscope; Built-in automatic record counter; Magnetic anti-skating control; Sliding weight stylus force setting; 15° vertical tracking and cartridge overhang adjustment; Damped Cueing/Pausing in both directions; Patented Synchro-Lab Synchronous Motor. \$209.95*

ZERO 92

Three speed Automatic Turntable with articulated Zero Tracking Error Tonearm. Features: Lever type anti-skating adjustment; Sliding weight stylus force setting; 15° vertical tracking and cartridge overhang adjustments; Cueing/Pausing control, Damped in both directions; Patented Synchro-Lab Motor. \$169.95*

MODEL 82

Three speed Automatic Turntable with low-mass extruded aluminum tonearm. Features: Lever type sliding weight anti-skating adjustment; Sliding weight stylus force setting; 15° vertical tracking and cartridge overhang adjustments; Cueing/Pausing control, Damped in both directions; Patented Synchro-Lab Motor. \$119.95*

MODEL 70

Three speed Automatic Turntable with low-mass aluminum tonearm and fully adjustable stylus pressure setting. Features: Torsion spring anti-skating control; Cueing/Pausing control; 2 point record support; Patented Synchro-Lab Motor. \$89.95*

MODEL 62

Three speed Automatic Turntable with low-mass aluminum tonearm, fixed counterweight, and adjustable stylus pressure. Features: Torsion spring anti-skating control; Cueing/Pausing control; 2 point record support; Heavy duty four-pole Induction Surge Motor. \$69.95*

* Less base and cartridge.

See and hear the Garrard models at any one of the Sam Goody stores.

GARRARD

From the
land of the
midnight sun,
congratulations
to one of the
true bright lights
of the
record industry.

**SAM
GOODY**

Best wishes from
all his friends
at Tandberg, all
over the world.

Sam Goody—The Early Years

(Continued from page 30)

and the ubiquitous Erroll Garner (before Martha Glaser). This date was released (briefly) on the Arista label, run by a Baltimore juke-box entrepreneur who one day simply vanished in thin air and has never been heard from since.

Gotham Records Formed

But then Goody decided he could have his own label and I was sent out to scout talent. The first issue was on the "Goody" label, but Sam was uncomfortable with this and we changed it to "Gotham." At a little club in the Village I found a jumpin' little combo headed by a remarkable flashy sax player, Earl Bostic. Sam liked Earl and he became our star. We also started a little publishing firm called Essgee (what else?) Music. Tony Scott, the clarinetist, was my roommate at the time and Sam felt he could be built into another star. He let Tony set up a date with Dizzy Gillespie (using the nom-de-disque "B. Bopstein"), Sarah Vaughan, Ben Webster, Trummy Young and other 52nd Street stars. These sides just recently were unearthed and reissued on Onyx by Don Schlitten.

We also cut albums with pianists Roger "Ram" Ramirez, Fausto Curbelo and Charlie Sherrill, Latin sets with Jose Morand and "Chiquito" Socarras from El Morocco, and some singles with the New Orleans blues singer Cousin Joe.

We only had two distributors, our disappearing Baltimore friend and Lee Hartstone in Boston. Lee came out of the retail business and wasn't yet the swingin' distrib he was to become. His main line was Musicraft, I recall. Goody wasn't exactly the swinger himself—long distance phone calls and trips to set up distribs and jocks were not in the very limited budget. Most of our business came in through the door. We shared the heat of the stove with the customers and all of us went home at night stinking of kerosene. Needless to say, many record people who visited us went away unimpressed—still we moved about 250,000 of Bostic's "That's The Groovy Thing" and collected some good reviews in the jazz magazines. The latter, unfortunately, could not be converted into cash, but Goody was proud of them.

The significant thing that happened in 1946 and '47 was that Goody, with no single solid line to sell, got the idea of taking in a lot of small labels, like his own, that were begging for distribution. These were

(Continued on page 34)

Congratulations!

Joseph Bernheim Co.

To Sam Goody:

ON THE
OCCASION OF HIS
SEVENTIETH BIRTHDAY
AND THIRTY FIFTH YEAR
AS A
MAJOR CONTRIBUTOR
TO THE
MUSIC INDUSTRY.

**Elektra
congratulates
you.**

**Asylum
salutes
you.**

**Nonesuch
loves
you.**

**Congratulations, salutations & love.
from
Elektra/Asylum/Nonesuch Records**



The 'Best Buy' Line

S-7050. "The winner in our evaluation." Music World. (36 watts IHF; 10 + 10 RMS [8 Ohms @ 1 KHz]; 3.5 μ v FM Sensitivity [IHF]; 40 dB selectivity)



S7200. "Best Buy," a leading consumer testing magazine. (40 + 40 watts RMS [8 Ohms @ 1 KHz]; 1.8 μ v FM Sensitivity [IHF]; 60 dB selectivity)

S7100A. "Best Buy," a leading consumer testing magazine. (22 + 22 watts RMS [8 Ohms @ 1 KHz]; 1.9 μ v Sensitivity [IHF]; 50 dB selectivity)

S7900A (AM/FM) & S8900A (FM only). "Best Buy," a leading consumer testing publication. (60 + 60 RMS [8 Ohms] 20 - 20,000 Hz; 1.7 μ v sensitivity [IHF]; 65 dB selectivity)

This year as never before the word is getting around. Sherwood Electronic Laboratories 4300 N. California Chicago, Illinois 60618

Sherwood
The word is getting around.

Sam Goody—The Early Years

(Continued from page 32)

starting to proliferate, particularly in California, and after everybody in New York had turned them down, they found their way over to Ninth Avenue. Norman Granz came in with some jazz sides he had just produced for the Messner brothers' Philo label. We took on labels like Atomic, Melodisc, Pan-American, Sarco, Rudi Blesh's Circle line, as well as American, Arista and a few more. (I wish I could find copies of some of these today!)

Goody wasn't comfortable running his own label. The expenses of recording were rising, and he would have preferred putting this into solid merchandise. He liked a lot of traffic, and distribution was keeping him too isolated. Also, he was losing his (wool) shirt and he wanted back in retail.

Just around the time he was contemplating his next move there was the Vic Damone episode. Damone then was a nice skinny kid, about 17, with a big Roman nose. He was singing on station WHN where my college classmate, Robert Q. Lewis, was a deejay. Damone's backers wanted to get him a record deal and Bob was offered the agent's fee, if he could swing it. We all met in Robert Q.'s office—Goody, Vic's manager and an elderly gentleman who would put up the money and who assured us he could get the records on the juke boxes. Goody may have sensed a challenge to his independence, and he kept raising the ante until the Damone group decided "to think about it." Meanwhile, as his fate was being determined, the kid himself was locked out in the hall, trying to listen through the door. Soon after that Goody sold the label, and Damone got a nose job and started making hits for Mercury.

Early in 1948, Gotham was sold to Ivan Ballin of Philadelphia along with Essgee Music. Almost immediately, Ballin got his money back by selling the Bostic masters and Bostic's contract to Sid Nathan for his King label. Goody gave me a generous severance and got me another job producing records for one of his suppliers. He kept the Ninth Avenue location and re-opened as a retailer.

The First One-Stop

Juke Box Row was flourishing on nearby Tenth Avenue; operators and small dealers had formed the habit of dropping around, and

(Continued on page 42)

thanks
for the
good
times
sam

Ovation Instruments
congratulates Sam Goody
on his 35th year in the
Music Business and on
the occasion of his
70th Birthday.

Thanks again for the
good times Sam.



Ovation
A KAMAN COMPANY

Dear Sam,
Happy Birthday. Happy
Anniversary.

Our industry has profited
from the years you have
given to it.

The London Family of Music

LONDON

CONGRATULATIONS,

from your friends
at
**MALVERNE
DISTRIBUTORS**

Sam

CONGRATULATIONS
and
BEST WISHES
to

SAM GOODY

from all his friends
at

TDK ELECTRONICS CORP
"...tape purveyors to the world!"



the new dynamic world of

TDK

TDK ELECTRONICS CORP.
755 Eastgate Boulevard, Garden City, New York 11530

The Goody Audio Operation Hits All Bases Effectively

(Continued from page 18)

album and tape segments will continue to grow. We sell more and more tape recorders every year, but there has been no drop-off in turntable or changer sales." 25 percent of the Goody music business is in tapes, with one-fourth of that in pre-recorded cassettes and the other three quarters in pre-recorded 8-track tapes. Conversely, the blank tape business is broken down to cassettes 60 percent, 8-tracks 20 percent and reel-to-reel 20 percent. Schwab expands on the theory of tape sales: "We've decided that with the new 8-track and cassette modes of recording, any 8-track buyer would be satisfied with 8-track blanks, and the same with cassettes. For quality recording, though, you must go to a cassette or reel-to-reel." Goody is specializing in reel-to-reel cutout tapes, especially after considering that most of the major manufacturers have discontinued their reel-to-reel tape lines altogether and have dumped their previous reel releases. "We just couldn't see the percentages in carrying regular priced reel-to-reel product as opposed to the rich and varied catalogues of reel-to-reel available as cutouts in pop and classical.

Quad Sales

Continuing in the sales area, Schwab notes that quad sales of rock product are only a marginal percentage of total album sales, and he sees that continuing in 1974. "To make the change and increase quad sales, there will have to be more quad releases, and record manufacturers will have to build more of a catalogue in quad. I see quad sales in the range of five to ten percent long range, depending on the record manufacturers. They've got to build the catalogue first, and give quad a chance. Otherwise quad will never catch on as fast."

Special Showroom

The dedication on the part of the Goody organization to quad is asserted by Schwab when he expresses the feeling that quad is here to stay, and it was that feeling that led to the decision to build a special quad showroom in Rockefeller Center, with one coming soon in the Huntington store. "We're committed to quad. It's not a gimmick or a fad, but a good music form." To get their audio message across, Goody advertises in seven newspapers, on 30 radio stations, and on TV in New York. The chain devotes 75 percent to print advertising and 25 percent to radio/TV ads.

Pricing

Schwab sees the equalization of tape and album prices as a necessary step for the industry. "Of course the manufacturer has a right to put a value on any product he puts out. I think the theory or principle they use is 'if it sells successfully, it is priced correctly.' All the record and tape dealer wants is a fair share of the profits and exposure of the product by the manufacturer. I feel that many manufacturers lose sight of this." A few years ago, when tape came out, albums were priced at \$4.98 and tape prices were set \$2 higher. By keeping the tape price at the same \$6.98, now that most albums are either at or on their way to \$6.98, he sees greater tape sales. "Remember that tape has longer life than albums. There's less chance of wear and tear with tape."

"Stereo albums used to be one dollar higher than mono; when the prices were equalized there was no loss in sales. If we leave the price at the higher price (6.98) we should see the same event happen again, between albums and tapes, and between stereo and quad." Schwab makes a good point for equal stereo-quad price. "The costs for quad albums are practically the same as for stereo albums. Even if the cost for the entire album for the quad mixing is \$5,000 more, if you're selling a hit album, a couple of hundred thousand albums, what does the cost come out to, a few cents an album? And for that they raise prices? If that's what they want, it's fine. But there's no reason for a quad price to be different from a stereo price."

Video

Schwab also sees Goody becoming involved in the video market, when it reaches the home entertainment stage. "Sam Goody will be a part of the video scene when the product is ready to be sold through retail distribution. We're also looking forward to the projection TV systems, and are especially interested in the Advent Projection TV Video Beam, which allows the viewer to see a TV picture on a 4' x 6' screen." They also plan to merchandise the Sony Quality Video Cassette system as it becomes available and licensed out. "There are other systems available in different configurations, but none suitable for home use."

(Continued on page 56)



Sam:
You helped make
our oldies,
goodies.
Many thanks.
And happy 35th
anniversary.

To
Sam Goody:

You sure know
how to sell
the hell out
of our
classics

Phonogram
Inc.



Goody Keeps the Artist in Mind



Robert Clary has been among the celebrities to stop by Goody's personally in order to put in a good word for their record product. Pictured here with Sam, Clary is well known to the television public for his role on "Hogan's Heroes."

**Congratulations,
Sam Goody,
from**

Guild



GUILD MUSICAL INSTRUMENTS

225 West Grand St., Elizabeth, New Jersey 07202

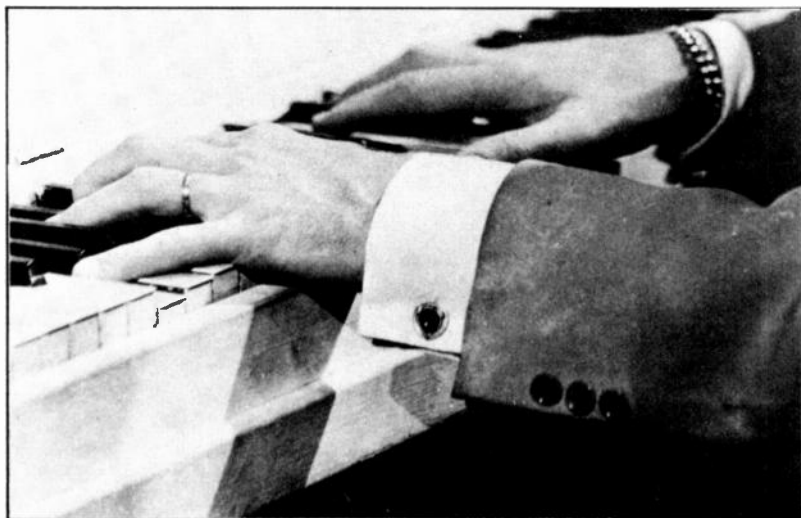
A Division of Avnet, Inc.

7910-H

**Sam-
Congratulations on Your 35th
Happy Birthday on Your 70th**
Your Friends at A&M Records

FOSTER and KLEISER

PLAY IT AGAIN SAM...



**Your Merchandising Is
Our Kind Of Music!**
Pickwick Records & Tapes

Pickwick International, Inc. / 135 Crossways Park Drive, Woodbury, N. Y. 11797

The Father of Album Retailing

By ROBERT NASH

■ For all those who are too young to remember, the 33 rpm long playing record was not always the main vehicle of recorded music. In fact, the lp, or album, has only been popularly used since the late 1940s when, having been developed by Dr. Peter C. Goldmark, it was first marketed by Columbia Records. The research and development of the lp is certainly an interesting story, but so is the inventive way a purchasing public was cultivated.

Give-away Campaign

Any discussion of the history of lps has to acknowledge the tremendous contribution of Sam Goody. It was Goody who, in 1949, pioneered the commercial viability of the lp with one of the most boldly imaginative promotional give-away campaigns in the history of the music business.

Competition

Sam recalls the episode with vivid clarity: "Columbia had perfected the lp, while RCA, the other major company, was sticking with the 45. So the competition between Columbia and RCA was really the 45 versus the lp. In terms of pop music, the 45 could deliver one hit song for a lot less money than the album, and the hit was the main attraction. In that sense, the 45 was winning out. The main advantage to the lp was in classical music, because you could get whole movements on a side, but sound quality wasn't even a factor then because nobody had sophisticated equipment."

Goody saw the enormous potential for the album, and realized that sales were minimal because very few people had a record player that could play an album. "I remembered that Gillette used to give away a razor when you bought the blades so I decided to give away a record player with the purchase of lps."

Columbia Deal

Goody made an arrangement with Columbia to buy large numbers of record turntables that could be plugged into people's existing radios, utilizing the speakers and amplification system within the radio.

"I knew that if I got people to use the lp turntable, I would be creating a market for the records I sold. I got a record player that retailed for \$25 and I gave one away free with every purchase of \$25 worth of albums at list price. Lots of people told me that the whole gimmick wouldn't work, but we gave away between 20,000-25,000 of those record players and those 25,000 people became record album buyers and influenced plenty of other people."

Huge Success

Sam Goody's promotional idea was a huge success, and brought him tremendous prominence in the New York Metropolitan area as the place to go for album product, along with a well-deserved reputation for innovative marketing and recognition throughout the record industry as "the father of lp retailing."

Four-Channel Opening



A new four-channel showroom was opened recently at the 5125 Sixth Avenue branch of Sam Goody. Pictured from left are Goody vice president Jay Schwab; Pickering vice president Dan Collins; and Goody.

ABC SALUTES AND CONGRATULATES SAM GOODY

abc Records™

abc Command Quadraphonic™

abc Dunhill™

abc Westminster Gold/Melodiya™

abc Impulse™

abc Audio-treasury™

abc Duke™

abc Bluesway™

abc Songbird™

abc Peacock™

abc BackBeat™

C
RIZ
R
NE V
OM
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**Congratulations
Sam Goody
on your 70th birthday
and your 35th year
in business.**



MEMOREX Recording Tape. ©1974. Memorex Corporation, Santa Clara, California 95052

**con
grat
u
lations
sam
!**

ELAC/Miracord
automatic turntables

LENCO
professional turntables

CONCORD
home entertainment products

all distributed by
BENJAMIN ELECTRONIC SOUND COMPANY
Farmingdale, N.Y. 11735

Sam Goody—The Early Years

(Continued from page 34)

Goody hit on the idea of the "one-stop."

Here again, he might well have been the first. He was buying singles from distributors for 45 cents, less his two percent for cash (again, he had trouble getting credit) and he resold them to ops and dealers for 50 cents. He also made out via the five percent return privilege which still prevailed in those golden days. Goody knew where to pick up distressed goods for a fraction of original cost and returned them for full credit.

After a year of considerable success with the Victor line, Goody decided it was time RCA put him on a credit basis. He planned some big holiday ads and he needed stock. So he went to Irving Sarnoff at Bruno-New York and made his pitch. Sarnoff agreed to a "limited arrangement" and started writing a note which Goody could use at the distributing counter. He got as far as "Sam Goody okay credit . . ." when the phone rang and he excused himself, forgetting to write in the amount. Goody picked up the slip and shoved it at the counter-man, who then let him take enough stock to insure a healthy Christmas.

Goody was still on Ninth Avenue when London Records arrived in the U. S. with its great British pressings and FFRR sound. Goody saw its possibilities and placed a \$20,000 order. He asked for an exclusive but was turned down. Still he had an ad, with his usual discount offer, in the Sunday Times music section. Monday, London's man called and screamed that Ben Kaye of Liberty had just canceled a \$10,000 order. Goody's reaction: "Send it to me as fast as those other guys cancel!" London was the big shot in the arm that year for the record business, and Goody had the big jump. Eventually, as always happens, the other dealers climbed on the bandwagon.

Shortly after that, Lou Weinstein, a Columbia salesman and friend from the early years, came around with the first lp records. "Look," he said, "no more broken records." Goody took the vinyl disc, dropped it on the floor at just the right angle and it broke into dozens of pieces. But, kidding aside, he saw a whole new ball game. He could see RCA's 45s for the jukeboxes, but he was for getting back into high-ticket classical goods. While the companies waged the battle of speeds across the continent, Goody opted for lp and, it's generally conceded, did more than any other individual to put over Columbia's system (a debt that the company almost never forgot). His ploy was to advertise a 33-1/3 player attachment free with \$25 worth of lp records.

(Continued on page 50)

Jammin' with Goody



Sam Goody's 49th Street store was always filled to the rafters with music lovers of all ages who flocked to Goody's for the fine record selection, good values and that special "Goody touch." The 49th Street store, Goody's oldest remaining location, is still a key link in the Goody chain.



Plug In:

Sam, let's have lunch...

Your friends at MGM Records,
Hollywood, California.

To Sam and his Goody Gang

Congratulations

From
Beta Records
John Halonka

Best Wishes

from

KLH

Research & Development
30 Cross Street
Cambridge, Mass. 02139

Goody & Celebs (Continued from page 29)

the popularity that he now has, he would come into the store for some pleasant conversation, or as Goody puts it, "to kibbitz." Paul Newman would pop by; John Forsythe would come in to say hello; and Zero Mostel eventually became a close friend.

Six Day Week

"Where's Sam?" is what all the celebrities would say upon entering the store. As a business associate of Goody's remarked, "He's far from an introvert." To this day many celebrities will come into the 49th Street store, where Goody can be found on Saturdays (he still works a six day week . . . five at the offices in the warehouse and one at the store 49th Street store: It was his first big store, and as he refers to it, his first love), just to sit and converse with him.

Nanette Fabray was so engrossed in talking with Goody that she didn't even realize that they were being photographed at the time. One of his best anecdotes is about the time he asked Eleanor Roosevelt for her autograph, and she, in turn, asked Goody for his. Goody sums it up with, "I was quite a character in those days. They all came to dote on the stories I had to tell them." Goody is still a wonderfully charming character, and his stories remain marvelously amusing.

Goody Claus?

The name Sam Goody has become synonymous with records. Letters addressed to the world's largest record dealer or merely addressed to Sam Goody manage to get through the post office to his hands. If the U.S. government

(Continued on page 56)

*Congratulations
and
Continued Best Wishes*

from
Merson Music Products

*Sam,
Happy
Birthday
& Best Wishes*



A. A. RECORDS, Inc.
250 W. 57 St., New York, N.Y. 10019

Congratulations
and best wishes
to Sam Goody



Your friends at
United Artists Records



A breathtaking performance deserves a breathtaking performance.



Slip on a pair of Koss K2+2 Quadrafones® and slip into the closest thing to a live performance you'll ever hear. Because unlike speakers, the Koss K2+2 mixes all four channels in your head. See your Audio Specialist for a live demonstration. And write for our free color catalog, c/o Virginia Lamm. The Sound of Koss Quadrafones will take your breath away, but the price won't . . . from \$45 to \$85.

KOSS QUADRAFONES
from the people who invented Stereophones.

KOSS CORPORATION, 4129 N. Port Washington Ave., Milwaukee, Wis., 53212
Koss S.r.l., Via dei Valtorta, 21 20127, Milan, Italy

Sam Goody Chain: Catalogue King

By HOWARD LEVITT

■ NEW YORK — The Sam Goody chain has always stood out among record retailers in terms of its position as a major carrier of catalogue items. Catalogue material most often includes those records not readily available through a local retail outlet—those that frequently must be ordered directly from a warehouse, etc. The Goody organization has, over the years, made a point of maintaining in-store stocks of much of this material, thereby affording the consumer a wider-ranging selection of music available for on-the-spot purchase.

Goody vice presidents Sam Stolon and Bob Menashe, respectively overseeing the classical and popular buying operations, have seen and been part of the growth of this operation for a period of time that spans some three decades, and their work over the years has enabled Goody's to maintain its strong position vis-à-vis 'catalogue' records.

Sam Stolon

Sam Stolon joined Goody in August of 1941, when the operation consisted of one store, located on Greenwich Street. "I went to school at night and worked days," he reminisced re-

cently while sitting amidst the constant hustle and bustle of his office. "In those days it was just Sam and myself. You might call me Sam's 'original cast of one.' I did everything from sweeping floors to ringing the register."

Stolon's knowledge and expertise in buying developed from his wide range of business responsibilities in those early times, and was largely enhanced by Sam's sometimes strange approaches to his employees' work. "I went into the service in '43," he quipped, "and when I returned in '45, Sam handed me the broom and for three days I did nothing but sweep the floor. On the fourth day I came in and picked up the broom, and Sam grabbed me and said 'no more sweeping.' I reacted with 'but I thought that's what you wanted me to do.'" "Naw," said Sam typically, "I just wanted to see if you could take orders."

Responsibilities

At that time, most of Stolon's responsibilities were in the retail end, "I can recall several 'firsts' instituted by Sam along the way," he continued. "We were, I believe, the first to advertise in the

(Continued on page 52)

**CONGRATULATIONS
SAM GOODY
ON YOUR
35 YEARS IN
THE RECORD BUSINESS
AND
YOUR 70th BIRTHDAY.**

ELPA MARKETING INDUSTRIES, Inc.
New Hyde Park, N.Y. — Scottsdale, Arizona

THORENS / WATTS / FERROGRAPH / EDITALL

Disneyland Vista RECORDS

**SALUTES
SAM GOODY
ON 35 AND 70.
LET'S KEEP ROLLING
TOGETHER!**

©1974 Walt Disney Productions

**CAPITOL
RECORDS
AND MOST CERTAINLY,
ANGEL RECORDS**

SALUTE

SAM GOODY

HAPPY BIRTHDAY
AND
WARMEST GREETINGS
TO
SAM GOODY
FROM
YOUR FRIENDS
AT

*Connoisseur
Society*

**PLAY
IT
AGAIN
SAM!**

*... only a bit slower the
second time around*



*"for those who can **hear** the difference"*

PICKERING & COMPANY, INC.
Sunnyside Boulevard, Plainview, New York 11803

The Classical Side of Sam Goody

(Continued from page 14)

Louis Weber. Coming to Mr. Goody some 22 years ago, before the large store at 49th Street and 8th Avenue opened, Weber had already worked in retailing with Liberty Music Company and with Hines and Bolet.

As Alan Rich wrote recently in New York magazine, the personality of the record salesman either sells or kills a product; Weber for years has been patiently handling the customer. One day last week, just as we started to talk, a very determined lady in her mid-forties accosted him with the demand, "I want some decent Beethoven!" Not turning a hair, he said, "Symphony, chamber, piano, what?" She said, "You know, I want something very good and cheap." He directed her to some budget symphonies and concertos of high quality.

Later she interrupted our talk with questions about *Porgy and Bess*, insisting that Leontyne Price's recording of *Bess* was the original cast. Without arguing, Weber picked out the Price recording and pointed to the liner notes, which fortunately spelled out when the work had first been given and when Miss Price had played in it.

A moment later, we were in-

terrupted again, this time by a very serious man in his twenties who said, "What's something good by Khachaturian?" Weber told him exactly what he thought, went to the several record company's shelves involved and selected a good choice for the man.

Layout

The Goody store on 49th Street, which is the one this writer knows best, has records arranged by record company; the vast shelves are open to the public for browsing, and the classical section takes up more than half of the large front of the store.

Weber sees an increasing interest in classical music this year coming from the young, who now "no longer just stay in the back of the store with rock. They come in here and really buy—not just 'Switched-On Bach' or other electronic music, but everything."

Weber sees the increase in classical sales coming from a buying boom in opera. "More people want opera now," said Weber, "and they come in ready to choose a particular new recording."

Weber, who is Goody's oldest
(Continued on page 52)

**Best Wishes
from
Le-Bo
Products Co., Inc.**

**Leslie Dame
Leslie Bokor**

**HAPPY BIRTHDAY
SAM
&
CONGRATULATIONS
ON YOUR
35TH YEAR
IN THE
MUSIC BUSINESS!**



**WHERE YOUR
FRIENDS ARE!**

Dear Sam,

*Anyone who stays in the
record business for 35 years*

SHOULD *be congratulated.*

*Congratulations and many
more from your friends at*

Blue Thumb.

Sam Goody—The Early Years

(Continued from page 42)

Now it was 1949 and I was a reviewer-reporter for Billboard. Goody, who always knew everything that went on in the business, and who was a prime newsmaker himself, proved a great source for me and for my colleague Jerry Wexler. One day I decided I could partially return his favors. "Sam, somebody from Victor brought around a dubbing this week with Vaughn Monroe singing a crazy kind of cowboy song. It's gotta be a big one." Goody called Bruno, where nobody had heard of the thing, and placed an advance order for 5,000 copies. The next day Jerry Wexler gave him the same pitch and he raised the order to 15,000. When the record finally came out about three weeks later, "Riders in the Sky" was an overnight sensation and Goody was the only one in town who had it. Practically every operator and dealer in town (even including R. H. Macy's) had their people lined up outside his store. I'm reminded of this when I see the lines today in front of gas stations.

No question about it, Goody was again a big factor in the record business. Break-resistant (not "unbreakable," Lou!) discs were to open up a faster, more efficient retail era. Reduced costs for big musical works and portability of discs all pointed to new expansion, with mail orders a prominent possibility. He set up a special mail order department with Sam Stolon in charge. Now Goody was ready to move on to bigger and better quarters.

The Move to 49th Street

It was one of his loyal customers who made the move possible. This was George Skouras whose brother Spiro was the theater magnate. The latter had his office in a building on West 49th Street. The ground floor was 5,000 square feet, stacked sparsely with boxes of theater candy. On Ninth Avenue Goody had 700 square feet, for which he paid an annual rent of \$1200. Skouras' first offer was \$25,000 per annum. When he brought the price down to \$6,000 it was irresistible. There was, of course, an understanding that if Goody made it, he'd pay more.

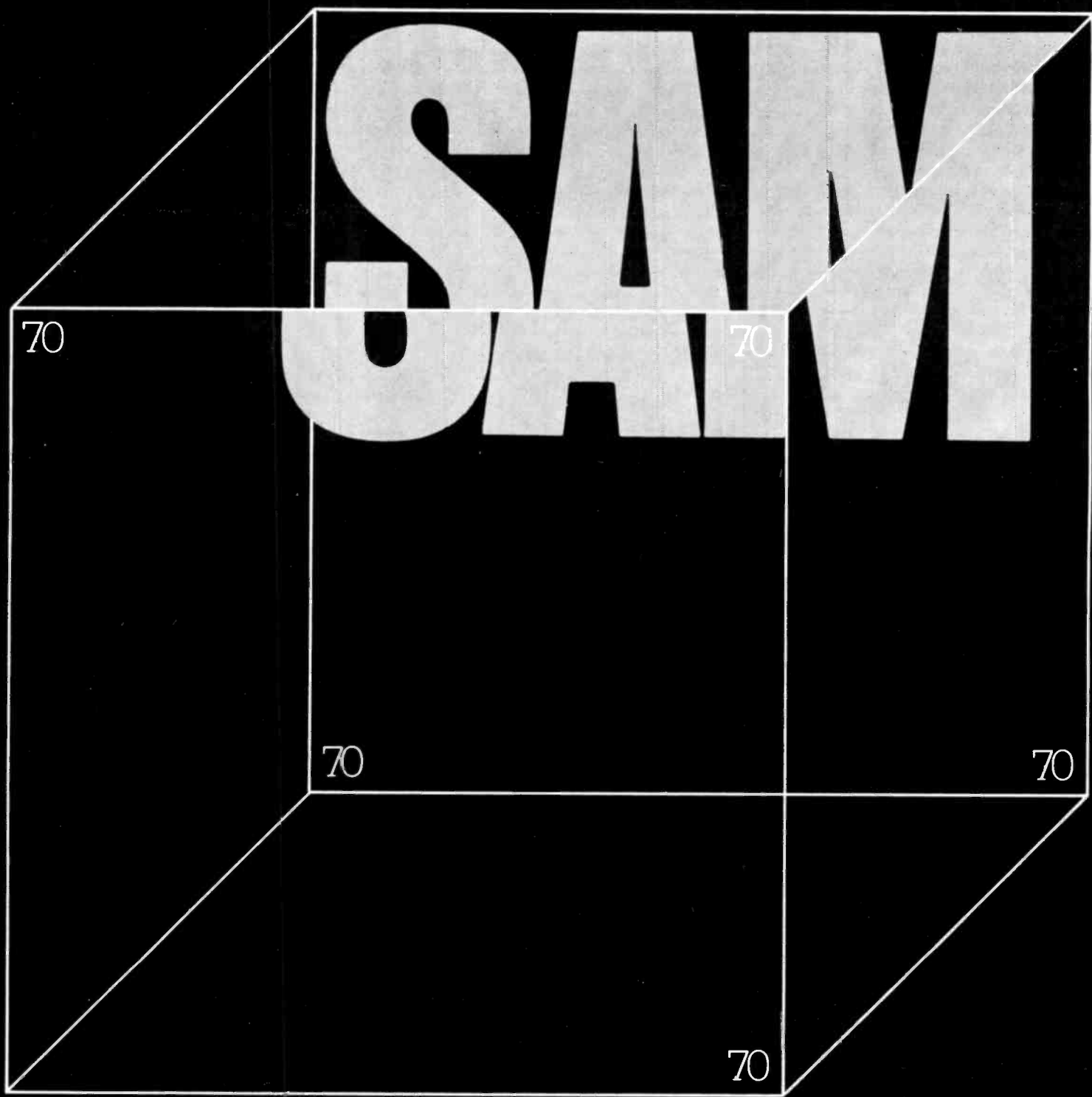
Now the problem was getting the money to stock all that space. Goody solved this partially by shutting off a lot of footage with curtains. Gradually he was able to move these back to the very walls. In his

(Continued on page 57)

HAPPY 70th BIRTHDAY, SAM GOODY.

Congratulations for 35 years of innovative merchandising in tapes and music. BASF Systems, Crosby Drive, Bedford, Massachusetts 01730.





Congratulations,
Sam. We couldn't
be part of a
better inventory.
Warner Bros.
Records



The Warehouse at Maspeth



Pictured above are photographs of some of the various areas which comprise the massive Goody warehouse. From left to right is a view of the tape department, Goody, part of the record department and the hard goods area.

The Story of the Warehouse

pagne before making its maiden voyage to a Brooklyn branch. Ironically, with all that excitement, the truck was demolished half an hour later. Goody bounced back, and today has a fleet of nine trucks running the necessary deliveries for him.

Computerization

Most impressive is the computerization that prevails at the warehouse. An IBM, System 3, Model 10 computer is used, and IBM has told the Goody operation that they make better use of the computer than any other operation that they're aware of. At present, the machine analyzes inventory stock, pays bills, indicates what labels must be made up for mailings, makes-up the payroll and is completely automated on hard goods. The final step for fully automatic soft-goods control would have to result in the store and a special cash register that contains a computer hook-up would have to be invented. The

in-store employee would have to be trained to feed the necessary information into the computer via the cash register. They hope to be automated to this extent within the year.

Microfilm

All records are kept on microfilm and information can be obtained by pushing a couple of buttons. Store planning originates from the warehouse, as well. All ticketing for the branches is done at the warehouse and private lines that connect to all eighteen stores help facilitate the operation. With the valuable merchandise on hand, the Goody people are very security conscious.

Advertising

All sign printing and advertising originates from the warehouse. There is a mail-order department that averages about one million dollars worth of business a year, mostly from areas out of New York. There are lunch rooms in

(Continued from page 28)

various parts of the warehouse and Goody fills them for the employees with hamburgers, milk, cottage cheese and other goodies. The rooms are equipped with all of the conveniences of an at-home kitchen, including stove and oven and refrigerators.

Efficiency

Howard Goody, vice president of retail services, would like to make the already efficient operation more workable—possibly by moving the merchandise out quicker and supplementing with an additional shift . . . or . . . adding more hours to the day. Watch out . . . the Goody people may do just that!

Classics at Goody's Are an Institution

(Continued from page 48)

employee in terms of service, now lives in New Jersey and does not attend as much live music anymore. "My last series was 'Isaac Stern and his Friends', (a three performance chamber series at Carnegie Hall in December), but I'll be going soon."

Aides

Weber is helped by two other strictly classical salesmen — Gunther Kossoda and Ken Bruton — who also know their stuff; the three make an extremely helpful unit. And the whole helps keep Sam Goody's as the place where people go who need a lot of music as cheaply as possible. It's one of New York's diminishing number of good institutions.

Catalogue King

(Continued from page 46)

New York Times Drama Section, and also, we became aware of the fact that the 78 was a doomed entity. We dumped '78s and got into doing a solid mail order lp business. We worked very hard to develop a name as the major discount operation, more so than many retailers who advertised themselves as such."

Stolon ran the mail order operation up to 1960, when he assumed responsibility for the classical buying end. Although still involved in that role, he now finds himself involved in "a more general type of organizational work."

Teaching

"I now buy a lot of the large stuff," he indicated, "cutouts, overruns and things of that nature. I feel that my purpose is in the teaching end, teaching the younger people as Sam did in the early years. I've gone through all the facets of the business over 30 years. You've got to develop a basic feel, you can't be involved in buying and function as a machine."

Menashe

Bob Menashe, like Stolon, entered the business in the '40s. "I believe it was in September of 1947," he recalled. "I bounced around like everyone else. I swept floors and all that kind of stuff. In '51 I was working the one stop, and in '56 we merged with the Goody annex."

Menashe entered the buying end heavily in 1963, and after developing an expertise in that area, has specific thoughts as to the at-

(Continued on page 56)

BEST WISHES
on your 70th birthday
SAM GOODY

**Schwann Record
& Tape Guide**

congratulations

SAM

LLOYD'S
LLOYD'S ELECTRONICS, INC.

Congratulations

SAM

101 Strings

Al Sherman

Disc-covering Sam Goody

(Continued from page 29)

logue product he carried right in the store.

Rare Records

We entered into a veritable flood of humanity, all standing with their eyes fixed in the overflowing browser racks, while a crew of boisterously helpful men in flannel lumberjack shirts wrapped packages and aided customers. All the tumult was surprising enough, but when I managed to push my way into the folk music section my eyes lit up. There in the racks were quantities of records on labels my local shop had never even heard of. There were more Folkways, Elektra and Vanguard records than I thought existed. There was folk music on labels so obscure I was totally unfamiliar with them. There were even records from overseas. And they were all discounted! One of my friends was simultaneously discovering jazz albums he had never before seen while a third uncovered several racks full of albums by his favorite comedians. We bought all we could afford, were bid farewell by a smiling gentleman at the door (who I now know was Sam Goody himself) and cheered the basketball teams with

albums in our laps that afternoon.

Thereafter it became a tradition with us to save our album buying until we could get to Goody's. Practically all our trips to New York included a visit to 49th Street on the way to the movie, game or show. It was the same for nearly everyone I knew. We all became amateur independent promotion men for Sam Goody. "Want to get that record cheaper?" I would ask, "go to Sam Goody's."

Livingston Mall

Today the kids in Livingston still buy their records at Sam Goody's, but they don't have to sit on a bus for an hour to do so. Just as Mohammed and his mountain, Goody has recently opened a brand new store in the huge Livingston Mall and the bus trip is a lot shorter. He has 18 stores today as he continues to find better ways to get music to the people, and if the atmosphere is not the same without the crowds and flannel shirts, the spirit hasn't changed.

Sure, Sam Goody was a good businessman and of course the basic idea was to make money, but Sam Goody did much more—he made countless people's lives a little better, and he made an awful lot of friends. Thanks, Sam.

Happy Anniversary

The Very Best in the world of international recordings, imported by Peters International can be found at all Sam Goody Stores.

**MANY THANKS
FOR YOUR
CONTINUED SUPPORT**

Peters International, Inc.

600 8th Ave., New York, N.Y. 10018



Biograph RECORDS,

**Producers of Jazz,
Blues, and Ragtime,**

congratulates

Sam Goody

**on his 70th birthday
and wishes him much success
in the future**



Growing With Computers

(Continued from page 29)

the Sam Goody stores. All of the merchandise comes to the Goody warehouse in Maspeth, Queens, and all bills go to SMG. This warehouse replaced a situation that, in 1967, saw the (then) seven Sam Goody stores serviced from the basement of the well-known 49th St. store.

When Goody moved into half of the Maspeth warehouse, most of the staff thought that "it looked like we had moved into a farm," but within four years all of the building was being used by Goody.

Sweda Registers

More comprehensive computerization has also been instituted, and more is in the works. In 1971, the company acquired an IBM System 3-Model 6 Computer, which has since been replaced by the System 3-Model 10. In addition, Sam Goody Inc. has been experimenting with Sweda data cash registers that immediately feed all sales figures into tapes in the main computer. This system enables instantaneous analysis of sales and merchandise in stock throughout the branch store setup.

Other Changes

Many other changes have been

made in the firm as Goody strives to remain in the forefront of such industry developments as quad, a developing sophistication among middle range audio buyers, the growth of the tape industry and shifting trends in record sales. One change necessitated by the proliferation of branch stores and more complicated warehousing is that Goody's catalogue record sales have had to be slightly restricted within recent years; but the firm still can boast the availability of an impressive 75 percent of all in-print records.

Consistent Profits

The job of maintaining the important competitive edge implicit in Sam Goody's status is, in many ways, founded on the careful planning and managerial creativity to which George Levy and his associates are dedicated. They are proud of the role they have played in the success of a firm that has not had a losing year in more than a decade; they look forward to even bigger and better days for their company and "the boss," Sam Goody.

Congratulations,
Goody

The Advent Corporation

Congratulations

to a

Super Organization

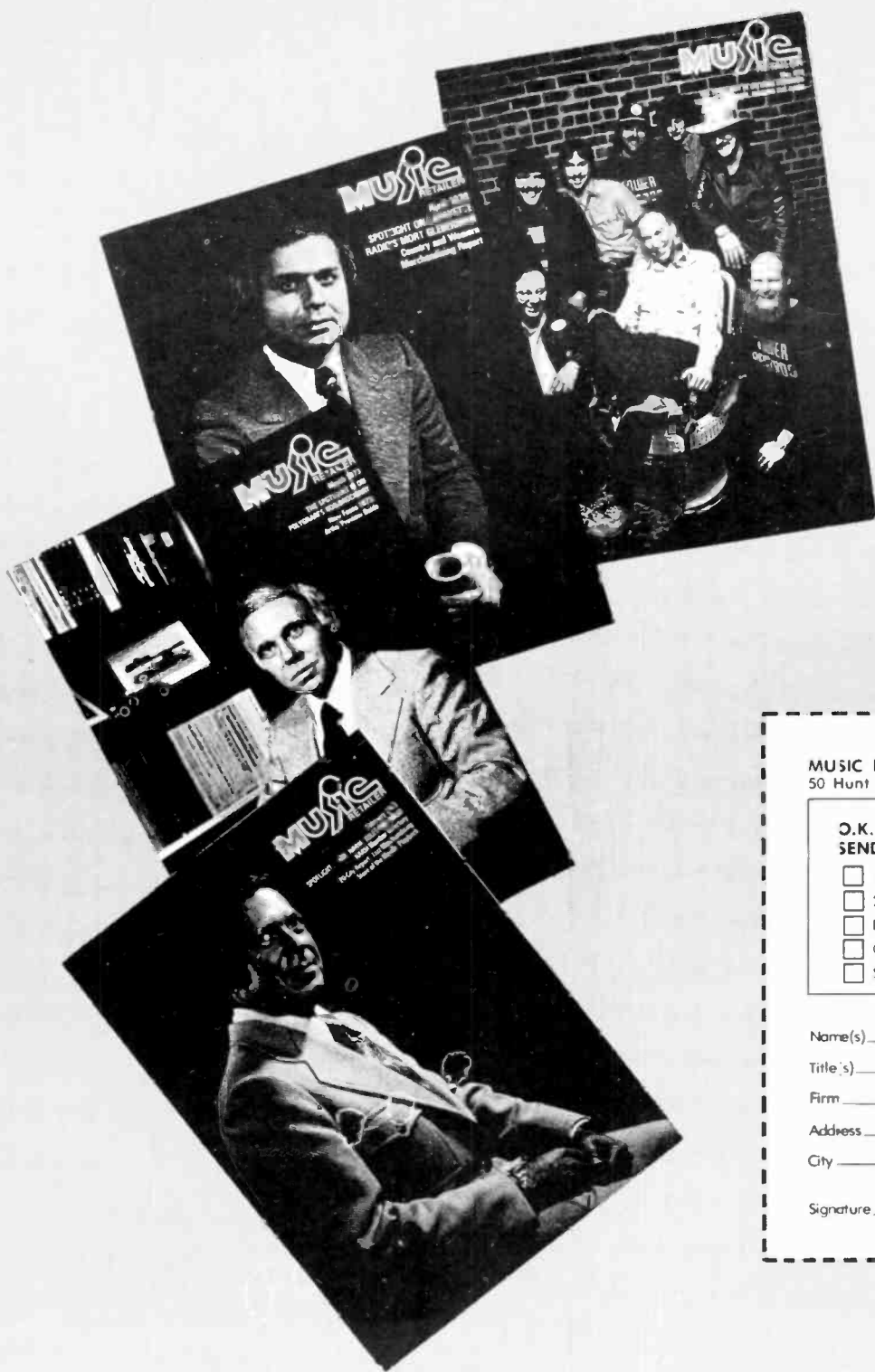
Sam Goody's Inc.

from

Chess / Janus records



Know news is good news.



When we say
know news is
good news, we
know what we're
talking about.

MUSIC RETAILER
50 Hunt St., Watertown, Mass. 02172

**O.K. SO YOU'RE A GOOD DEAL.
SEND ME MUSIC RETAILER FOR:**

- 1 YEAR - \$6.00
 2 YEARS - \$10.00
 FOREIGN - \$10.00 PER YEAR
 CHECK OR MONEY ORDER ENCLOSED
 SEND BILL

- Retailer
 Record-Tape Buyer
 Store Owner
 Store Mgr.
 Dept. Mgr.
 Distributor
 Manufacturer
 Rack Jobber
 Other (Specify)

Name(s) _____

Title(s) _____

Firm _____

Address _____

City _____ State _____ Zip Code _____

Signature _____

**Sam,
you never
sounded better!
Congratulations.**

**Superex Stereophones.
Feel what you hear.**

**SAM,
GOODY GOODY
FOR YOU!**



Goody Advertising (Continued from page 24)

as a discounter, and while we are happy to retain that image, we also strive to make people realize that we are not an organization whose appeal is based on cheap prices.

"We aren't a bargain basement

operation, but we want to convey to people the idea that they can come to us and be sure that they are getting the finest in service and dependability while still getting a really good deal when it comes to price."

The New York Times
DECEMBER 2, 1973 • SECTION 12
Advertisement

WORLD'S LARGEST RECORD, TAPE & AUDIO DEALER

SAM GOODY INC.

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This was the cover of Sam Goody's most recent special advertising magazine section in the December 2, 1973 New York Times.

Catalogue King

(Continued from page 52)

itudes needed to be successful in that end of the business. "The major point is that you have to develop a gut feeling," he said, echoing Stolon's sentiments. "You can't be a computer and expect to get the optimum results. A buyer has to be a screener, an a&r man and a critic. The young people in the business are often too opinionated these days. Just because you personally don't like a record doesn't mean it isn't going to sell. An open mind is essential."

Success

The Goody operation still maintains a full, in-store catalogue and the long term success of such a concept must rest with the knowledge and expertise developed over the years by people like Sam Stolon and Bob Menashe, and, of course, Sam Goody himself.

Audio Operation

(Continued from page 36)

And the Goody people feel that quad, video and other pioneering developments in entertainment will be brought to the consumer by the Goody stores. "Goody will pioneer in the home entertainment field, and has always brought selected products, not fads or gimmicks, and will continue to represent the state of the art to our consumers. We will support those companies that are producing good values in music and equipment."

To sum up Schwab: "We may not be the biggest, but we are certainly the best."

Goody & Celebs

(Continued from page 44)

recognizes him in this capacity, who can ask for anything more? He's kinda like the Santa Claus of records. Everyone flocks to him and rightfully so. The man is a charmer from way back.

Sam . . .

Our only regret is to have known you ONLY 35 out of your 70 years.



George & Tom

Happy Birthday SAM GOODY (Mr. Music)

*From the World's
Largest Distributors of*

**MUSICAL INSTRUMENTS
& MUSICAL ACCESSORIES**

Buegeleisen & Jacobson, Inc.

Warehouses:



5 Canal Road, Pelham Manor, N. Y. 10803 • (914) 738-2552
2350 Charleston Ave., Mountain View, Cal. 94040 • (415) 968-5992
534 Armour Circle N.E., Atlanta, Ga. 30324 • (404) 873-3169
3600 Carnegie St., Rolling Meadows, Ill. 60008 • (312) 398-0110

Sam Goody—The Early Years *(Continued from page 50)*

first full year on 49th Street, he became the first record dealer in history to do \$1 million in record sales alone.

And that pretty much takes us into the era of Sam Goody, World's Largest Record Dealer, but there is one little footnote from this old-time record salesman. As Goody prospered and discounts became the norm, many of the old-line class stores packed it in, as did some of the sporting goods chains that had maintained record departments. Many of the knowledgeable pros who had manned those establishments came to work for Goody, and many are still with him today. He got the cream of the crop from Haynes-Griffin, New York Band Instrument, Vim-Davega and even his old antagonist, Liberty.

But one of his special employees was "The Actor," a veteran of the legit and Yiddish theaters named Dave Kurlan, who was always trying to get Goody to record him in dramatic readings. Sam put him to work for years as official "celebrity spotter." Goody loved to collect autographs (he still does, along with coins), and he calls his "official photographer" from behind the cash register to photograph him with the stars. One day Kurlan called him all excited: "Mrs. Roosevelt is in the house!" Goody approached the great lady with some reverence and introduced himself, saying how much he'd always admired her. "Well, Mr. Goody," she said, "I've always been a fan of yours, too, and I'm not going to leave here without your autograph!"

Sam, you came a long way from Greenwich Street!

SMG Distributors *(Continued from page 8)*

properly, but our doors are always open for everybody."

As distributors, between Silverman and Goody, both professionals, and Perry Cooper, one of the sharpest local promotion men in New York City, they feel they will continue to add lines and grow. The impression they leave you with is that they can do a job

and that they're doing that job for the labels they have already.

Indeed, Barry Goody gives very strong references for the job that SMG is doing. "If you want to find out how we're doing with the labels we distribute, give them a call. I don't know of anyone else who'll make a statement like that."

Dear Sam,

: Congratulations!

*The
Audio Fidelity
Enterprises
Family*

CONGRATULATIONS

*to a
forward looking employer
and trustee of
Local 210's Pension Fund.*

Joseph Konowe
Administrator and Secretary Treasurer
Local 210, IBT.

to
Sam Goody
35 years of business success and integrity
and
70 years young
a great accomplishment

Congratulations

From

AKAI™

AKAI America, Ltd. / 2139 E. Del Amo Blvd.
Compton, California 90220 (213) 537-3880

The Innovators

The SMG Distributed Labels

Following is a list of labels distributed by SMG Distributors:

ABKCO	GRT (Tape)
Adelphi	Harmonia Mundi
Alligator	Klavier
Ampex (Tape)	Legacy
Archive of Folk & Jazz	Mace
Archive of Piano Music	Memorex (Tape)
Audio Fidelity	Michele (Tape)
Audio Rarity	Milestone
BASF	Mistletoe
Billingsgate	Motivation
Berlitz	Nashville
Biograph	Olympic
Black Lion	Omni-Sound
Caedmon	Original Sound (Tape)
CRA	Playboy
Chiaroscuro	Prestige
Disneyland	Springboard
Eric (45's)	Steady
Everest	Thimble
Fantasy	Tiger Tail
Finnadar	Trix
First Component	Turnabout
Fungus	Upfront
Genesis	Vee Jay (Tape)
Golden	Vox
Gold Award (Tape)	World Jazz

Harmonica Lessons, Anyone?



In giving Record World a tour of the Maspeth warehouse, Sam Goody recalled the time shortly after the shelves had been stocked that an 80-foot fully-stocked run toppled over. "How many records did you lose?" asked RW's Roberta Skopp. "Two—but we did put up additional braces."



ALL TIME HITS

1 1



SAM GOODY

Rank	Artist	Label	WKS. ON CHART
1	SAM GOODY	ABC	1
2	THE RINGERS	SP 3401	8
3	MILLER/Atlantic	SD 7270	7
4	STEVE MILLER BAND	SD 7270	7
5	MILLER/Atlantic	SD 7270	7
6	THE RINGERS	SP 3401	8
7	THE RINGERS	SP 3401	8
8	THE RINGERS	SP 3401	8
9	JONAS		
10	GOODY		
11	GOODY		
12	GOODY		
13	GOODY		
14	GOODY		
15	GOODY		
16	GOODY		
17	GOODY		
18	FULL MOON		
19	BROOKLYN		
20	GOODY		
21	GOODY		
22	STONE GOODY		
23	GOODY		
24	GOODY		
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36	GOODY		
37	1990 TEMP		
38	DARK S.D.		
39	GOODY		
40	GOODY		
41	GOODY		
42	GOODY		
43	GOODY		
44	GOODY		
45	GOODY		
46	COASTY OVE		
47	OCCUPATION: POOL		
48	SUNSHINE ORIGINAL		
49	LIVE TALK: SAW		
50	WILD TALES GRAY		
51	LIVE DATES		
52	GOODY		
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98	GOODY		
99	GOODY		
100	GOODY		

You'll always be #1 on our chart

The Employees of Sam Goody, Inc.

To Sam Goody
Go directly to jail
Do not pass \$200
Do not collect \$200 -
(All say more when I've
become a steady customer)
Orson Bean

15 Jan (Wed)
Who's out, it's your job in what?
my pen
my test to one who doesn't need good
records
Sam Goody
Sincerely
Norman Rockwell

My Best
Shirley Mahe
Rockwell

To Mr. Goody -
Who brings us
all music -!
With best wishes,
Clifford Oates

Good Luck Always
to Linn Goody
who Deals in
Beauty.

Lard Buckley

Thank you! Goody
were back to work
Carol Manning

Hi - d - ito
Carl Alloway



To Sam Goody's
My compliments for
your wonderful propagation
of good music.
Sincerely,
George London
3/10/54

Good Luck To Sam Goody -
Because Lullham's
When They separate The
kiddy's from The Goody's
I am Lullham's

records
1957

I hardly ever buy
records but when I do
I come here!!
Sily Taylor

Sincerest regards!
Best wishes
Lorraine Price
A truly Goody Place
By Curtis

To Sam Goody
10/18, 10/19
Zuo mouel

MICROPHONICALLY

ITS A CHAI-FI PLEASURE
- JACK CARTER!

From a steady customer!
Cavan Copland
Jan 53

The Jackie
Bliss you Goody
Maeve
Kaye

With best wishes
for 1954-5

Mistair
Cork.



I sealed my
part for
Arthur Treacher

SALESMAKER OF THE WEEK



COURT AND SPARK

JONI MITCHELL

Asylum

TOP RETAIL SALES THIS WEEK

- COURT AND SPARK—Joni Mitchell—Asylum
- BURN—Deep Purple—Warner Brothers
- THE WAY WE WERE—Barbra Streisand—Columbia
- HOTCAKES—Carly Simon—Elektra
- PLANET WAVES—Bob Dylan—Asylum
- UNBORN CHILD—Seals & Crofts—Warner Brothers
- THUNDERBOX—Humble Pie—A&M

MUSICLAND/NATIONAL

- A LEGENDARY PERFORMER—Elvis Presley—RCA
- AMERICANS—Various Artists—Pickwick
- ANTHOLOGY—Gladys Knight & The Pips—Motown
- COURT AND SPARK—Joni Mitchell—Asylum
- ERES TU—Mocedades—Tara
- HOTCAKES—Carly Simon—Elektra
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- THE STING (Soundtrack)—MCA
- THE WAY WE WERE (Soundtrack)—Col
- THE WAY WE WERE—Barbra Streisand—Col

RECORD BAR/NATIONAL

- A NEW LIFE—Marshall Tucker Band—Capricorn
- AMERICAN GRAFFITI (Soundtrack)—MCA
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- THE WAY WE WERE—Barbra Streisand—Col
- TODD—Todd Rundgren—Bearsville
- TUBULAR BELLS—Mike Oldfield—Virgin
- UNBORN CHILD—Seals & Crofts—WB

DISC RECORDS/NATIONAL

- BURN—Deep Purple—WB
- COURT AND SPARK—Joni Mitchell—Asylum
- ENERGIZED—Foghat—Bearsville
- LYNYRD SKYNYRD—Sounds of the South
- LOUD & PROUD—Nazareth—A&M
- PLANET WAVES—Bob Dylan—Asylum
- SOLAR FIRE—Manfred Mann—Polydor
- SUNDOWN—Gordon Lightfoot—Reprise
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THAT'S WHAT I AM HERE FOR—Roy Buchanan—Polydor

SAM GOODY/EAST COAST

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- MANHOLE—Grace Slick—Grunt
- PIANO MAN—Billy Joel—Col
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- THE WAY WE WERE (Soundtrack)—Col
- THE WAY WE WERE—Barbra Streisand—Col
- TUBULAR BELLS—Mike Oldfield—Virgin

DISCOUNT/BOSTON

- ANTHOLOGY—Gladys Knight & The Pips—Motown
- BLUE MAGIC—Atco
- CHECK IT OUT—Tavares—Capitol
- COURT AND SPARK—Joni Mitchell—Asylum
- GRAMAM CENTRAL STATION—WB
- HEADHUNTERS—Herbie Hancock—Col
- HOTCAKES—Carly Simon—Elektra
- IT'S BEEN A LONG TIME—New Birth—RCA
- SAINTS & SINNERS—Johnny Winter—Col
- SPECTRUM—Billy Cobham—Atlantic

CUTLER'S/NEW HAVEN

- A NEW LIFE—Marshall Tucker Band—Capricorn
- COURT AND SPARK—Joni Mitchell—Asylum
- DIFFERENT DRUM—Linda Ronstadt—Capitol
- ICE WATER—Leo Kottke—Capitol
- PLANET WAVES—Bob Dylan—Asylum
- ROCK N ROLL ANIMAL—Lou Reed—RCA
- THE JOKER—Steve Miller Band—Capitol
- THUNDERBOX—Humble Pie—A&M
- TODD—Todd Rundgren—Bearsville
- UNBORN CHILD—Seals & Crofts—WB

KING KAROL/N.Y.

- BURN—Deep Purple—WB
- EUPHRATES RIVER—Main Ingredient—RCA
- KISS—Casablanca
- KOOL JAZZ—Kool & The Gang—Delite
- LOVE SONG—Anne Murray—Capitol
- ROCK N ROLL ANIMAL—Lou Reed—RCA
- THUNDERBOX—Humble Pie—A&M
- TODD—Todd Rundgren—Bearsville
- UNBORN CHILD—Seals & Crofts—WB

WAXIE-MAXIE/WASHINGTON

- ANTHOLOGY—Smokey Robinson & The Miracles—Motown
- COURT AND SPARK—Joni Mitchell—Asylum
- HEADHUNTERS—Herbie Hancock—Col
- LOOKIN' FOR A LOVE AGAIN—Bobby Womack—UA
- LOVE IS THE MESSAGE—MFSB—Phila. Intl.
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- ROBIN HOOD (Soundtrack)—Disneyland
- SAINTS & SINNERS—Johnny Winter—Col
- THE PAYBACK—James Brown—Polydor
- WILD & PEACEFUL—Kool and the Gang—Delite

GARY'S/RICHMOND

- COURT AND SPARK—Joni Mitchell—Asylum
- DIFFERENT DRUM—Linda Ronstadt—Capitol
- ENERGIZED—Foghat—Bearsville
- HERO & HEROINE—Strawbs—A&M
- HOTCAKES—Carly Simon—Elektra

- PLANET WAVES—Bob Dylan—Asylum
- THE STING (Soundtrack)—MCA
- THE WAY WE WERE—Barbra Streisand—Col
- THUNDERBOX—Humble Pie—A&M
- TUBULAR BELLS—Mike Oldfield—Virgin

POPLAR TUNES/MEMPHIS

- COURT AND SPARK—Joni Mitchell—Asylum
- HENRY GROSS—A&M
- HOTCAKES—Carly Simon—Elektra
- LOVE IS THE MESSAGE—MFSB—Phila. Intl.
- PIANO MAN—Billy Joel—Col
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- THE WAY WE WERE—Barbra Streisand—Col
- TODD—Todd Rundgren—Bearsville
- TUBULAR BELLS—Mike Oldfield—Virgin

MUSHROOM/NEW ORLEANS

- ATMOSPHERES—Clive Stevens—Capitol
- BURN—Deep Purple—WB
- E. H. IN THE U.K.—Eddie Harris—Atlantic
- ENERGIZED—Foghat—Bearsville
- HERO & HEROINE—Strawbs—A&M
- LOVE IS THE MESSAGE—MFSB—Phila. Intl.
- SAINTS & SINNERS—Johnny Winter—Col
- SOLAR FIRE—Manfred Mann—Polydor
- TODD—Todd Rundgren—Bearsville
- UNBORN CHILD—Seals & Crofts—WB

NATL. RECORD MART/MIDWEST

- ALL AMERICAN BOY—Rick Derringer—Blue Sky
- BURN—Deep Purple—WB
- COURT AND SPARK—Joni Mitchell—Asylum
- ICE WATER—Leo Kottke—Capitol
- LOVE SONG—Anne Murray—Capitol
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- THE STING (Soundtrack)—MCA
- THE WAY WE WERE—Barbra Streisand—Col
- THUNDERBOX—Humble Pie—A&M

RECORD REVOLUTION/CLEVE.

- BADFINGER—WB
- BURN—Deep Purple—WB
- HERO & HEROINE—Strawbs—A&M
- KISS—Casablanca
- ROCK N ROLL ANIMAL—Lou Reed—RCA
- THUNDERBOX—Humble Pie—A&M
- STOMP YOUR HANDS, CLAP YOUR FEET—Slade—WB
- TODD—Todd Rundgren—Bearsville
- TOM SCOTT & THE L.A. EXPRESS—Ode
- WHIZZ KID—David Werner—RCA

ONE OCTAVE HIGHER/CHICAGO

- BEST OF THE MOMENTS VOL. 2—Stang
- BUTTS BAND—Blue Thumb
- ENLIGHTENMENT—McCoy Tyner—Milestone
- I'VE KNOWN RIVERS & OTHER BODIES—Gary Bartz NTU Troop—Prestige
- KOOL JAZZ—Kool and the Gang—Delite
- OZARK MOUNTAIN DAREDEVILS—A&M
- PILEDRIVER—Status Quo—A&M
- SAINTS & SINNERS—Johnny Winter—Col
- SOLAR FIRE—Manfred Mann—Polydor
- THE DELLS VS. THE DRAMATICS—Cadet

ROSE DISCOUNT/CHICAGO

- A LEGENDARY PERFORMER—Elvis Presley—RCA
- BURN—Deep Purple—WB
- LIVING & DYING IN 3/4 TIME—Jimmy Buffett—Dunhill

- LOVE SONG—Anne Murray—Capitol
- LOVE IS THE MESSAGE—MFSB—Phila. Intl.
- MANHOLE—Grace Slick—Grunt
- SKYLARK TWO—Capitol
- THE STING (Soundtrack)—MCA
- THE WAY WE WERE—Barbra Streisand—Col
- UNBORN CHILD—Seals & Crofts—WB

DISC SHOP/EAST LANSING

- BLACKS & BLUES—Bobbi Humphrey—Blue Note
- BURN—Deep Purple—WB
- COURT AND SPARK—Joni Mitchell—Asylum
- FAIRPORT CONVENTION NINE—A&M
- HEARTSFIELD—Mercury
- IT'S ONLY A MOVIE—Family—UA
- SOLAR FIRE—Manfred Mann—Polydor
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THUNDERBOX—Humble Pie—A&M
- WINDFALL—Rick Nelson—MCA

FOLKLORE CENTER/DENVER

- A NEW LIFE—Marshall Tucker Band—Capricorn
- BURN—Deep Purple—WB
- EUPHRATES RIVER—Main Ingredient—RCA
- MOON TAN—Golden Earing (Import)
- SAINTS & SINNERS—Johnny Winter—Col
- SEEDS—Gallagher & Lyle—A&M
- THUNDERBOX—Humble Pie—A&M
- TODD—Todd Rundgren—Bearsville
- TWIN PEAKS—Mountain—Col
- UNBORN CHILD—Seals & Crofts—WB

WHEREHOUSE/CALIFORNIA

- A NEW LIFE—Marshall Tucker Band—Capricorn
- COURT AND SPARK—Joni Mitchell—Asylum
- LIVING & DYING IN 3/4 TIME—Jimmy Buffett—Dunhill
- LOVE SONG—Anne Murray—Capitol
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- ROCK N ROLL ANIMAL—Lou Reed—RCA
- SPIDERS & SNAKES—Jim Stafford—MGM
- UNBORN CHILD—Seals & Crofts—WB
- WILD & PEACEFUL—Kool & The Gang—Delite

TOWER/SAN FRANCISCO

- COURT AND SPARK—Joni Mitchell—Asylum
- HERE COMES INSPIRATION—Paul Williams—A&M
- HOTCAKES—Carly Simon—Elektra
- INSANE ASYLUM—Kathi McDonald—Capitol
- ROCK N ROLL ANIMAL—Lou Reed—RCA
- SAPO—Bell
- THE STING (Soundtrack)—MCA
- THE WAY WE WERE—Barbra Streisand—Col
- THAT'S A PLENTY—Pointer Sisters—Blue Thumb
- UNBORN CHILD—Seals & Crofts—WB

LICORICE PIZZA/LOS ANGELES

- BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
- BURN—Deep Purple—WB
- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- PLANET WAVES—Bob Dylan—Asylum
- SAINTS & SINNERS—Johnny Winter—Col
- THE TALE OF THE GIANT RAT OF SUMATRA—Firesign Theater—Col
- THE WAY WE WERE—Barbra Streisand—Col
- THUNDERBOX—Humble Pie—A&M
- WILD TALES—Graham Nash—Atlantic

RECORD WORLD THE R&B SINGLES CHART

MARCH 2, 1974

MAR 2	FEB 23	
1	1	BOOGIE DOWN EDDIE KENDRICKS—Tamla T54243F (Motown)
2	4	I'LL BE THE OTHER WOMAN SOUL CHILDREN—Stax STA 0182
3	2	JUNGLE BOOGIE KOOL & THE GANG—Delite 559
4	5	TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER—ABC 11407
5	10	MIGHTY LOVE, PT. 1 SPINNERS—Atlantic 3006
6	6	I LIKE TO LIVE THE LOVE B. B. KING—ABC 11406
7	8	LOVE'S THEME LOVE UNLIMITED ORCHESTRA—20th Century TC 2609
8	9	STOP TO START BLUE MAGIC—Atco 6949
9	12	WE'RE GETTING CARELESS WITH OUR LOVE JOHNNIE TAYLOR—Stax STA 0193
10	3	SEXY MAMA MOMENTS—Stang 5062
11	13	YOU SURE LOVE TO BALL MARVIN GAYE—Tamla T54244F (Motown)
12	18	BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS—Buddah 403
13	7	PUT YOUR HANDS TOGETHER O'JAYS—Phila. Intl. Z57 3535 (Columbia)
14	11	CAN THIS BE REAL NATURAL FOUR—Curton 1990 (Buddah)
15	15	THAT'S WHAT THE BLUES IS ALL ABOUT ALBERT KING—Stax STA 0189
16	20	HOMELY GIRL CHI-LITES—Brunswick 55505
17	23	LOOKIN' FOR A LOVE BOBBY WOMACK—United Artists XW375-W
18	21	THAT'S THE SOUND LONLEY MAKES TAVARES—Capitol 3794
19	19	WISH THAT YOU WERE MINE MANHATTANS—Columbia 4-45971
20	24	THANKS FOR SAVING MY LIFE BILLY PAUL—Phila. Intl. Z57 3538 (Columbia)
21	25	I WISH IT WAS ME TYRONE DAVIS—Dakar DK 3429 (Brunswick)
22	33	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT—RCA APBO-0205
23	28	IT'S BEEN A LONG TIME NEW BIRTH—RCA APBO-0185
24	22	THERE'S GOT TO BE RAIN IN YOUR LIFE DOROTHY NORWOOD—GRC 101
25	30	KEEP IT IN THE FAMILY LEON HAYWOOD—20th Century TC 2066
26	14	YOU'RE SO UNIQUE BILLY PRESTON—A&M 1492
27	29	FIRST TIME WE MET INDEPENDENTS—Wand 11267 (Scepter)
28	16	LAST TIME I SAW HIM DIANA ROSS—Motown M1278F
29	17	JOY ISAAC HAYES—Enterprise ENA 9085 (Stax)
30	40	WILLIE, PASS THE WATER RIPPLE—GRC 1013
31	40	MY MISTAKE DIANA ROSS & MARVIN GAYE—Motown M1269F
32	42	BEST THING THAT EVER HAPPENED TO ME PERSUADERS—Atco 6956
33	37	I JUST CAN'T GET YOU OUT OF MY MIND FOUR TOPS—Dunhill D 4377
34	35	I TOLD YOU SO BE LONELY DELFONICS—Philly Groove 182 (Bell)
35	38	IF IT'S IN YOU TO DO WRONG IMPRESSIONS—Curton 1994 (Buddah)
36	49	SAME BEAT FRED WESLEY & THE J.B.'S—People 632 (Polydor)
37	26	UNTIL YOU COME BACK TO ME ARETHA FRANKLIN—Atlantic 2995
38	58	TSOP MFSB—Phila. Intl. Z57 3450 (Columbia)
39	52	OUTSIDE WOMAN BLOODSTONE—London 1052
40	46	SHE CALLS ME BABY J. KELLY & THE PREMIERS—Roadshow 7005
41	47	I WOULDN'T GIVE YOU UP ECSTASY, PASSION & PAIN—Roulette 7151
	42	27 I'VE GOT TO USE MY IMAGINATION GLADYS KNIGHT & THE PIPS—Buddah 393
	43	31 QUICK, FAST IN A HURRY NEW YORK CITY—Chelsea BCBO-0150 (RCA)
	44	32 WHAT IT COMES DOWN TO ISLEY BROS.—T-Neck Z57 2252 (Columbia)
	45	63 I GOT TO TRY IT ONE TIME MILLIE JACKSON—Spring 144 (Polydor)
	46	51 WHEN THE FUEL RUNS OUT EXECUTIVE SUITE—Babylon BRC 1111
	47	56 SOUND YOUR FUNKY HORN K.C. & THE SUNSHINE BAND—T.K. 1003
	48	55 SWEET DAN BETTY EVERETT—Fantasy 714
	49	34 LET YOUR HAIR DOWN TEMPTATIONS—Gordy G7133F (Motown)
	50	53 THAT'S THE WAY SHE IS BOBBY EARL WILLIAMS—IX Chains NCS 7000 (Mainstream)
	51	36 A MOTHER FOR MY CHILDREN WHISPERS—Janus 231
	52	62 TOUCH A HAND, MAKE A FRIEND STAPLE SINGERS—Stax STA 0196 (Motown)
	53	39 BABY COME CLOSE SMOKEY ROBINSON—T54239F
	54	41 I MISS YOU DELLS—Cadet 5700
	55	57 CORAZON L T G EXCHANGE—Wand 11269 (Scepter)
	56	44 FUNKY MUSIC PT. 1 THOMAS EAST—Lion 166 (MGM)
	57	68 HONEY PLEASE, CAN'T YOU SEE BARRY WHITE—20th Century TC 2077
	58	65 SOUL MARCH FATBACK BAND—Perception 520
	59	45 THROUGH THE LOVE IN MY HEART SYLVERS—MGM K14678
	60	67 AND I PANICKED DRAMATICS—Volt VOA 4105 (Stax)
	61	75 NEWSY NEIGHBORS FIRST CHOICE—Philly Groove 183 (Bell)
	62	66 A LONG LONG WINTER LINDA CLIFFORD—Paramount 0268 (Famous)
	63	70 MIGHTY, MIGHTY EARTH, WIND & FIRE—Columbia 4-45007
	64	48 NO TIME TO BURN BLACK HEAT—Atlantic 2987
	65	— TOUCH AND GO AL WILSON—Rocky Road 30076 (Bell)
	66	69 DON'T NOBODY LIVE HERE DENISE LaSALLE—Westbound 221 (Chess/Janus)
	67	61 GET YOUR THING TOGETHER ANNETTE SNELL—Dial 1014 (Phonogram)
	68	— PAYBACK JAMES BROWN—Polydor 14223
	69	72 P.A.R.Y. BUMP GENTLEMEN & THEIR LADIES—Jean 731 (Allthia)
	70	71 WISH I HAD A LITTLE GIRL LIKE YOU LITTLE BEAVER—Cat 1991
	71	— WHO IS HE AND WHAT IS HE TO YOU CREATIVE SOURCE—Sussex 509
	72	— I'D RATHER BE O.V. WRIGHT—Back Beat 628 (ABC)
	73	— GOIN' DOWN SLOW BOBBY BLUE BAND—Dunhill D 4379
	74	74 THANKS DAD PT. 1 JOE QUARTERMAN AND FREE SOUL—GSF 6911
	75	— PEPPER BOX PEPPERS—Event 213 (Polydor)

RECORD WORLD SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Don't Get Fooled By The Pander Man" — Brinkley & Parker (Darnel LTD.) A bit of creativity coupled with a new sound should make this a home run for this new label. Get involved with a new idea.

DEDE'S DITTIES TO WATCH: "Stop, I Don't Need No Sympathy" — Lyn Roman (Brunswick); "The Bump Is Back" —

Rick Coates (Sunlight); "Maybe This Will Be The Morning" — Chuck Jackson (ABC); "I Believe" — The Ebony's (P.I.R.); "Yesterday Standing By" — These Gents (Western World); "What About The Children" — The Charmetts (Philomega); "Synthetic Substitution" — Melvin Bliss (Sunburst); "How Can You Go Home" — Average White Band (MCA).

ALBUM EXTRACTIONS: "You Made Me Feel Brand New" by the Stylistics on Avco should be released in the very near future. This lp cut is 5:20 but is definitely going to be cut down.

"For The Love Of Money" — the fabulous O'Jays taken from "Ship Ahoy" (Philadelphia Intl.). Rumor has it that due to extensive airplay this should be the next single.

As we all know by now, Logan Westbrooks has exited Columbia Records along with his assistant, Marnie Tattersal. LeBaron Taylor has brought Richard Scott in from Detroit to fill the post left open by Westbrooks. Scott's record is one of many hats — former assistant to Berry Gordy, road manager to Diana Ross and partially responsible for the establishment of the west coast office of Motown.

Lay a wreath once again for the recent death of Mr. Larry Daley, who was an excellent radio announcer with WDAS in Philadelphia and WLOK in Memphis. Larry was 43 and passed away from a respiratory infection. Funeral arrangements were made in Tuscaloosa, Alabama where he was a native.

It only took several months for Harvey Lynch, general manager of WNJR in Newark, New Jersey to make that station important in the New York area. New Pulse ratings were released for the period November-December 1973. They are as follows: WBL5-FM — 3; WWRL — 2; and WNJR — 2. 'NJR is slowly but surely picking up those listeners.

The suit which was brought against the O'Jays by T.P. Productions and Teddy Powell was dismissed by the Civil Court of the City of New York. However the O'Jays have filed against Teddy Powell and T.P. Productions for alleged failure to pay them for the complete date. The group also stated in this countersuit that accusations made by Powell saying that they incited riots and damage are completely without merit.

Perry Pierce is no longer affiliated with station WJIZ in Albany, New York, where he was a part-time radio announcer.

Richard Dean left WHAT in Philadelphia to take a post at station WVOL in Nashville as program director, with Steve Crumbly as music director. Dean's track record speaks for itself; he has been with many major stations.

(Continued on page 96)

“I Can’t Stand The Rain” is the kind of single that every singer always dreams about. That one single that all of a sudden makes the whole world take notice. And that’s exactly what is happening to Ann Peebles.



Ann Peebles is no newcomer. She has more than paid her dues. Remember “99 Pounds,” “Slipped, Tripped And Fell In Love,” “I Feel Like Breaking Up Somebody’s Home Tonight,” “I Pity The Fool,” “How Strong Is A Woman,” and the other singles that have already become Ann Peebles standards. And her two outstanding albums, Part Time Love and Straight From The Heart.

Now, comes the third Ann Peebles album, “I Can’t Stand The Rain.” An album that contains seven of Ann’s own sweetly, soulfully penned songs ... plus another of her standout singles “I’m Gonna Tear Your Playhouse Down.” All hauntingly delivered by Ann. Surrounded by the production magic of Willie Magic.



XSHL 32079

“I CAN’T STAND THE RAIN” The new Ann Peebles album that was well worth waiting for.



White Joins Phonogram

■ CHICAGO — Elzy White has been named to the post of national promotion, r&b, for Phonogram, Inc. it was announced by Lou Simon, senior vice president/director of marketing.

White comes to Phonogram after a stint as business manager with the Ohio Players. He has also owned and operated his own publishing and artist management in his home town of Louisville, Ky.

Eddie Kendricks

(Continued from page 22)

Then came Kendricks' second album, "People . . . Hold On." It was the first to break out of the strictly soul category and move up the nation's pop charts as well—more than doubling the sales of his first effort. And Eddie continued breaking new ground with his single releases. With typical Sagittarian marksmanship he aimed straight for feminine hearts and the pop charts with "Girl, You Need A Change Of Mind."

Truckin'

On the strength and success of that single, Eddie came up with an equally potent album called "Eddie Kendricks." Public acclaim focused on a cut which had the ingredients for the million-seller Kendricks was looking for. "Keep On Truckin'" had that magic formula, the perfect blend of artist, material and production which results in instant gold. The single and album gained Eddie Kendricks the audience he was reaching for, breaking the barrier of age, sex and color.

Perhaps even more impressive is the speed with which Eddie's follow-up single, "Boogie Down," reached certified gold status. It's a good indication of the quality and excitement to be found on his new album of the same name.

Have no doubts about the future. Eddie Kendricks has boogied up to superstardom and he's going to keep right on truckin'!

MAGIC PEOPLE IN NEWARK

NEWARK: Jerry Hankins, Beverly Crosby and Jearldyne Curry have formed MAGIC PEOPLE RECORDS. Their first release, "HAVE WE BECOME PRISONERS (Of Our Own Selfishness)" by Beverly Crosby promises to be a chart climber.

Distribution Available in some areas contact J. Hankins, 205 S. 11th Street, Newark, N.J. 07107 or call (201) 474-3641, (201) 624-5382, or Beverly Crosby (212) 926-7939.

Soul Truth (Continued from page 94)

NEW AIRPLAY

JAY BUTLER — WJLB (Detroit): Star Hitbound: "Dancin' Machine" — **Jackson 5** (Motown); "Life Is A Song Worth Singing" — **J. Mathis** (Columbia).

RICHARD DEAN — WVOL (Nashville): Personal Pick: "I Told You So" — **Delfonics** (Philly Groove); Station Pick: "I Panicked" — **The Dramatics** (Stax). Additions: "Honey Please" — **B. White** (20th Century); "Goin' Down Slow" — **Mellow Moods** (Gamble).

JIM GATES — WESL (St. Louis): Personal Pick: "Touch Your Hand" — **Staple Singers** (Stax); Station Pick: "Mighty" — **Earth, Wind & Fire** (Columbia).

Additions: "Make-Up" — **Montclairs** (Jewel); "And I Panicked" — **Dramatics** (Stax); "Honey Please" — **B. White** (20th Century); "Goin' Down Slow" — **B. Bland** (ABC).

EARLEAN FISHER — WJPC (Chicago): Personal Pick: "Power Of Love" — **M. Reeves** (MCA); Station Pick: "TSOP" — **MFSB** (PIR); Additions: "Outside Woman" — **Bloodstone** (London); "Getting Careless" — **J. Taylor** (Stax); "Stop To Start" — **Blue Magic** (Atco); "Get You Out Of Mind" — **Four Tops** (ABC).

HERMAN AMIS — WNJR (Newark): "Dance To The Music" — **C. King & Brown Sugar** (Chelsea); "Rakpe" **H. Masekla** (Blue Thumb); "Rock That Boat" — **Hues Corporation** (RCA).

JESSE FAX — WHUR (Washington): Albums: "Jamalca" — **A. Jamal** (20th); **Graham Central Station** (WB); "Sweet Surrender" — **M. Joseph** (Atlantic). Singles: "The Lone Ranger" — **Oscar Brown Jr.** (Atlantic); "You're My Lady" — **E. Holman** (Silver Blue).

January Re-Inks White



Seen signing his new agreement with January Music Corp., a division of A. Schroeder International Ltd., is Barry White, flanked by Abby Schroeder (left), and ASI president Aaron Schroeder (right).

Glori Releases 'King Song'

■ NEW YORK—Rev. Ralph David Abernathy, president of the Southern Christian Leadership Conference (SCLC), has endorsed "The Martin Luther King Song" (Glori), written by Fred La Garden and Jack Peters, as the National and International song for the January 15 birthday of the late Dr. Martin Luther King, Jr. Side A is performed by the Church of Love Choir, side B by the Church of Love's Children, both under the direction of Rev. Fred LaGarde, a close friend of the late Dr. King.

Col. Rolls Out New Morton LP

■ NEW YORK — Columbia Records has released an album of orchestral treatments of Ferdinand "Jelly Roll" Morton material under its Masterworks logo. Produced by Leroy Parkins, the package showcases works ranging from Morton's earliest compositions of the 1900s to his latest in the 1930s including "King Porter Stomp," "The Pearls," "Grandpa's Spells" and "The Crave." In all, 12 compositions were transcribed for orchestra by Dick Hyman who arranged and performed on all the cuts.

Musicians

Musicians on the record also include chamber-jazz violinist Joe Venuti, Pee Wee Erwin (trumpet), Urbie Green and Vic Dickenson (trombone) and Milt Hinton (bass).

Sussex Forms New Label

■ HOLLYWOOD — Clarence Avant, president of Sussex Records, has announced the creation of the Clarama label as part of Sussex' further expansion as an independent company. The first Clarama release will feature Brenda and Albert, two former members of Faith, Hope and Charity, with a track entitled "Talking About Loving You."

RECORD WORLD THE R&B LP CHART

MARCH 2, 1974

1. MSFB: LOVE IS THE MESSAGE Phila. Intl. KZ 32707 (Columbia)
2. SHIP AHOY O'JAYS—Phila. Intl. KZ 32408 (Columbia)
3. WILD AND PEACEFUL KOOL & THE GANG—Delite DEP-2013
4. RHAPSODY IN WHITE LOVE UNLIMITED ORCHESTRA—20th Century T433
5. STONE GON' BARRY WHITE—20th Century T 423
6. THE PAYBACK JAMES BROWN—Polydor PD 2-3007
7. LIVIN' FOR YOU AL GREEN—Hi ASHL 32082 (London)
8. UNDER THE INFLUENCE OF LOVE UNLIMITED—20th Century T 414
9. 1990 TEMPTATIONS—Gordy G966V1 (Motown)
10. SHOW AND TELL AL WILSON—Rocky Road RR 3601 (Bell)
11. TO KNOW YOU IS TO LOVE YOU B.B. KING—ABC ABCX 794
12. OUT HERE ON MY OWN LAMONT DOZIER—ABC ABCX 804
13. UNREAL BLOODSTONE—London XPS 634
14. LOOKIN' FOR A LOVE AGAIN BOBBY WOMACK—United Artists UA LA199-G
15. IT'S BEEN A LONG TIME NEW BIRTH—RCA APL1-0285
16. HEADHUNTERS HERBIE HANCOCK—Columbia KC 32731
17. IMAGINATION GLADYS KNIGHT & THE PIPS—Buddah BDS 5141
18. INNERVISIONS STEVIE WONDER—Tamla T326L (Motown)
19. CHECK IT OUT TAVARES—Capitol ST 11258
20. JOY ISAAC HAYES—Enterprise ENS 5007 (Stax)
21. ANTHOLOGY GLADYS KNIGHT & THE PIPS—Motown M79252
22. BLACK EYED BLUES ESTHER PHILLIPS—Kudu KUX 14 (CTI)
23. BLUE MAGIC Atco SD 7038
24. ANTHOLOGY SMOKEY ROBINSON & THE MIRACLES—Motown M793R3
25. UNBONDED CHAMBERS BROTHERS—Avco 11013
26. ROCKIN' ROLL BABY STYLISTICS—Avco 11010
27. WAR OF THE GODS BILLY PAUL—Phila. Intl. KZ 32409 (Col)
28. BEST OF DAVID T. WALKER—Ode SP 77020 (A&M)
29. BEST OF THE MOMENTS (VOL. 2) Stang 1019
30. LAST TIME I SAW HIM DIANA ROSS—Motown M812V1
31. NUTBUSH CITY LIMITS IKE & TINA TURNER—United Artists UA LA180-F
32. CREATIVE SOURCE Sussex FRA 8027
33. LADY LOVE BARBARA MASON—Buddah BDS 5140
34. BACK FOR A TASTE OF YOUR LOVE SYL JOHNSON—Hi XSHL 32081 (London)
35. IT'S ALL IN THE GAME TYRONE DAVIS—Dakar DK 76909 (Brunswick)
36. I'VE GOT SO MUCH TO GIVE BARRY WHITE—20th Century T 407
37. HIS CALIFORNIA ALBUM BOBBY BLUE BLAND—Dunhill DSX 50173
38. GRAHAM CENTRAL STATION Warner Bros. BS 2763
39. BLACK & BLUE HAROLD MELVIN & THE BLUENOTES—Phila. Intl. KZ 32407 (Columbia)
40. DELIVER THE WORD WAR—United Artists UA LA128-F

Sounds Like Him!

Probably Dresses Like Him!

But it's not Him!

It's

**SIDNEY
JOE
QUALLS**

Singing His Hit...

**'WHERE THE
LILLIES GROW'**

DK 4530

BRUNSWICK

DAKAR

Ms. Baker Forms Lido Pubbery

■ PARIS — Veteran international music business personality Barbara Baker has established her own publishing company, Lido Music and is now actively seeking American and other overseas catalogues for French representation.

Ms. Baker is the former international director of Disc A-7 and was responsible in France for the signing of Dutch rock groups Focus and Shocking Blue. Prior to that association, Ms. Baker was promotion chief of French Decca in the late '60s (the Moody Blues, John Mayall and Ten Years After).

All administrative services of Lido including the collecting and payment of royalties will be handled by Jacques Enoch of Enoch & Cie.

Working closely with Ms. Baker will be Eileen Robinson, formerly with Criterion Music in Los Angeles. Lido Music is located at 7 Avenue Victor Hugo here.

Bone Joins GRC

■ ATLANTA — General Recording Corporation president Michael Thevis has announced an expansion of the record label to include a college and progressive radio promotion division, naming Mike Bone to the position of coordinator of the new department. Bone will be responsible for initiating as well as maintaining contacts with all college and progressive radio stations in the nation. He will act as supervisor to the firm's on-campus representatives in promoting the artists recording on the GRC, Aware and Hotlanta labels.

Bone will also act as coordinator for all GRC's merchandising and point-of-purchase materials designed for promotion of new product on campuses.

Lance Prod. Buys Ford, Country Intl.

■ NEW YORK — Lance Productions, Inc., a motion picture company here, has acquired ownership of Ford Records and Country International Records, it was announced by Jake Payne, vice president of Lance.

Both record companies are based here in New York. Ford was established in 1951 and Country International was formed last year. Both companies specialize in country records.

Payne also stated that a national distribution agreement between Ford and Audiofidelity Enterprises made last year has been terminated by mutual agreement and Lance is currently in the process of setting up his own distribution through independents.

Buddah Ices Isis



The eight-woman rock band Isis has been signed to an exclusive recording contract with the Buddah Group. Pictured with the group are (from left) Buddah president Art Kass; group manager Ron Gitman; Lewis Merenstein, Buddah vice president and general manager; and Ron Weisner, Buddah vice president and general manager, west coast operations.

Am. Song Fest Sets Cossette For TVer

■ NEW YORK — Milt Hoffman, vice president of production for the 1974 American Song Festival, has announced that television producer Pierre Cossette will shoot a prime-time show at the festival finals at the Saratoga Performing Arts Center on Labor Day.

Cossette is the producer of the annual Grammy Awards telecast and has upcoming specials such as "Grammy Salutes Oscar" and "In Search of a Singing Cowboy" on tap.

Signing of artists to perform the festival's 36 semi-final songs has begun, Hoffman said. One of these will be official festival spokesperson Helen Reddy.

Sponsored by Sterling Recreation Organization, the festival embodies a \$128,000 music talent hunt.

NARAS Chapters Honor Nominees

■ NEW YORK — The various chapters of the Record Academy (NARAS) will be paying tribute this week, each at their own time and in their own way, to the nominees and winners of this year's Grammy Awards. The show is being televised on March 2, the Academy's annual special, on CBS from 10 to 11:30 p.m. (EDT and PDT).

Preceding the telecast, in both New York and Los Angeles, non-telecast winners will be announced. Other chapters honoring the Grammy nominees include Chicago, Nashville and Atlanta.

ASCAP Nominates New Board Members

■ NEW YORK — Nominating committees of the American Society of Composers, Authors and Publishers (ASCAP) have named 15 writers and 12 publisher candidates for positions on the ASCAP board of review.

In the popular-production field authors Lee Adams, Joseph Darion, Dorothy Fields, Bud Green, Bob Merrill, and Al Stillman and composers Louis Alter, Leon Carr, Jay Gorney, John W. Green, Harold Rome and Charles Strouse have been proposed.

In the standard field, the composers are Paul Creston, A. George Rochberg and Elie Siegmeister, while the publishers are Walter Gould (Lawson Gould Music), Hans W. Heinsheimer (G. Schirmer, Inc.), Geoffrey R. Lorenz (Lorenz) and Robert MacWilliams (E. C. Schirmer Music).

The popular-production publishers who have been nominated are Murray Deutch (Music of the Times), William G. Hall (Jack and Bill Music), Marvin Cane (Famous Music), Johnny Marks (St. Nicholas Music), Ivan Mogull (Ivan Mogull Music), George Pincus (George Pincus & Sons Music), Larry Spier (Larry Spier) and Gerald Teifer (American Broadcasting Music).

The writers nominating committee consists of Mitchell Parish, Sammy Cahn, John Corigliano, Jerry Herman, Joseph Meyer and Jule Styne.

Members of the publishers nominating committee are Sidney Herman, Stanley Mills and David K. Sengstack.

E/A Launches March Campaign

■ NEW YORK — Elektra/Asylum Records has announced a major drive in the areas of promotion, marketing, merchandising, and advertising on all recent releases; the campaign, which will run through March, kicked off last week on a nationwide basis and will run under the banner of "Elektra/Asylum Month."

Setting the pace for the effort will be Elektra/Asylum's current top chartmakers: "Planet Waves," Bob Dylan, "Hotcakes," Carly Simon, and "Court and Spark," Joni Mitchell. Following close behind will be other recent releases, including: Harry Chapin's "Short Stories;" Linda Ronstadt's "Don't Cry Now;" Jackson Browne's "For Everyman;" "Queen;" Jo Jo Gunne's "Jumpin' the Gunne;" Casey Kelly's "For Sale;" "Jobriath" and "Painter."

Elektra/Asylum Month will incorporate the use of elaborate display materials, including 4-color displays, easels, streamers, color and black and white posters which have been made available to WEA salesmen at all branches.

Derby

To promote creative and innovative use of these materials, "The Great Elektra/Asylum Display Derby" was announced by Stan Marshall, director of sales. Prizes such as a sailboat, sauna, and trail bike will be awarded to WEA salesmen and their accounts for best displays, and to the salesmen who have the greatest percentage of participation among their accounts.

Prizes will be assigned a number, and each winner a post position in May 4's Kentucky Derby. Prizes will then be distributed by matching prize numbers with race results.

Elektra/Asylum Month coincides with Jackson Browne and Linda Ronstadt's 40-city, two-month-long national tour as well as Harry Chapin's projected national tour and Queen's anticipated U.S. debut. In addition, Joni Mitchell continues her tour through Elektra/Asylum Month as does Jo Jo Gunne and Casey Kelly.

'Lt. Uhura' Signs

■ LOS ANGELES — Americana Records president Eddie Singleton has announced the signing of Nichelle Nichols to the label. Miss Nichols, who portrayed Lt. Uhura on the NBC-TV series, "Star Trek," will begin to cut her first album immediately. The signing marks the fifth artist Americana has contracted since the formation of the company less than two months ago.

MARCH 2, 1974

1. HEADHUNTERS
HERBIE HANCOCK—Columbia KC 32731
2. SPECTRUM
BILLY COBHAM—Atlantic SD 7268
3. GIANT BOX
DON SEBESKY—CTI CTX 6031-32
4. DEODATO 2
EUMIR DEODATO—CTI 6029
5. SWEETNIGHTER
WEATHER REPORT—Columbia KC 32210
6. UNSUNG HEROES
CRUSADERS—Blue Thumb BTS 6007
7. KEEP YOUR SOUL TOGETHER
FREDDIE HUBBARD—CTI 6036
8. BLACK BYRD
DONALD BYRD—Blue Note BN LA047-F (UA)
9. TURTLE BAY
HERBIE MANN—Atlantic SD 1642
10. WILDFLOWER
HANK CRAWFORD—Kudu 15 (CTI)
11. BLACK EYED BLUES
ESTHER PHILLIPS—Kudu 14 (CTI)
12. SUPERFUNK
FUNK INC.—Prestige 10071
13. HYMN OF THE SEVENTH GALAXY
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
14. LIVE CONCERT IN JAPAN
JOHN COLTRANE—Impulse AS 9246-2 (ABC)
15. LAND OF MAKE BELIEVE
CHUCK MANGIONE—Mercury SRM 1-684
16. LAYERS
LES McCANN—Atlantic SD 1646
17. E.H. IN THE U.K.
EDDIE HARRIS—Atlantic SD 1647
18. DON'T MESS WITH MR. T
STANLEY TURRENTINE—CTI 6036
19. GATO CHAPTER ONE:
LATIN AMERICA
GATO BARBIERI—Impulse AS 9248 (ABC)
20. DREAMSPEAKER
TIM WEISBERG—A&M SP 3045
21. BRIGHT MOMENTS
RAHSAAN ROLAND KIRK—Atlantic SD 2-907
22. M.F. HORN LIVE AT JIMMY'S
MAYNARD FERGUSON—Columbia KG 32732
23. YOU'VE GOT IT BAD GIRL
QUINCY JONES—A&M SP 3041
24. BETWEEN NOTHINGNESS & ETERNITY
MAHAVISHNU ORCHESTRA—Columbia KC 32776
25. LOVE IS THE MESSAGE
MFSB—Phila. Intl. KZ 32707 (Col)
26. SECOND CRUSADE
CRUSADERS—Blue Thumb BTS 7000
27. SASSY SOUL STRUT
LOU DONALDSON—Blue Note BN LA109-F (UA)
28. SOUL BOX
GROVER WASHINGTON JR.—Kudu KUX 1213 (CTI)
29. HORN CULTURE
SONNY ROLLINS—Milestone 9051
30. REVELATION
DOUG CARN—Black Jazz BJQD 16
31. TWO GENERATIONS OF BRUBECK
DAVE BRUBECK—Atlantic SD 1645
32. CLOSER TO IT
BRIAN AUGER'S OBLIVION EXPRESS—RCA APLI-0140
33. BLACKS AND BLUES
BOBBI HUMPHREY—Blue Note BN LA126-G (UA)
34. WELCOME
SANTANA—Columbia PC 32445
35. THE SAXOPHONE
VARIOUS ARTISTS—Impulse ASH 9253-3 (ABC)
36. MR. BOJANGLES
SONNY STITT—Cader CA 50026
37. CHARLES III
CHARLES EARLAND—Prestige 10067
38. GOLDEN HITS
RAMSEY LEWIS—Columbia KC 32490
39. JAMAL '73
AHMAD JAMAL—20th Century T417
40. VILLAGE OF THE PHAROAHS
PHAROAH SANDERS—Impulse AS 9254 (ABC)

By IRENE JOHNSON WARE



■ The Sound Pit studio, a Michael Thevis Enterprise, has seen quite a bit of activity during the past week with GRC recording artist Loleatta Holloway, formerly of the Caravans, working on her second lp with GRC producer, Floyd Smith. The songstress has taped four new tunes, one of which will be a single release from the firm's Aware label.

Bro. James Thomas at WLE in Raleigh, N.C., is very high on "Never Alone"—Dixie Hummingbirds; "My Soul Needs Rest"—Soul Searchers; "He's Able"—Community Concert Choir; "Peace Be Still"—Emotions; and "Traveling On"—Soul Stirrers. Send all gospel releases to Bro. James, WLE Radio, P. O. Box 190, Raleigh, N.C. 27602.

"All God's Children Got Shoes" is the new release by the Sensational Six on the God Spell label. For deejay copies write to Mark IV Productions, 744 W. 28th Street, Norfolk, Va., or call (804) 623-5710. "Strength, Power And Love" by the world famous Soul Stirrers and "Walk Tall" by the Brooklyn All Stars are the two latest lps from Jewel Recording Co., and are receiving lots of airplay all over. If you have not received your deejay copies call, or write Stan Lewis, Jewel Records, 728 Texas Street, Shreveport, La., 71163. Phone (318) 422-0195.

Gospel Truth has released a new album by Reverend Maceo Woods and the Christian Tabernacle Concert Choir entitled "A New Dawning." The album is in memory of the late Ms. Pearl McCombs, a former soloist with the Christian Tabernacle Concert Choir. Selections on the album are "He'll Make Everything Alright," "I Come That You Might Have Life," "I Want To Be Holy," "Stretch Out On His Word," "Take Your Burdens," "God Never Fails," "I Serve A Living God," "The Blood Of The Lamb Jesus," "I don't Want To Be Lost," "Brithen The Corner" and "He Knows Just How Much We Can Bear." For deejay copies contact Mary Peak at Gospel Truth in Memphis, Tenn. Also inquire about "Brothers," the new lp by the Rance Allen Group on Gospel Truth.

WQXI (Continued from page 20)

tually, birth to death would be nice, but I'll take anything in between." Although he reports the cume to be super and the station to be generally number one in all shifts with 18-34, there has been some minor decline in the last ARB ¼ hour shares. Generally, they've been in the top three, but in the last book they came in number four in totals. Leader attributes this to fragmentation, which seems to be growing in the market. The major competition remains the 50,000-watt MOR station WSB, which has stayed at the top. The teens have been split among WQXI-AM, WQXI-FM and WZGC-FM.

Another aid rating-wise is the station's broadcast of the Atlanta Falcons' football games, both home and away, by Jack Hurst, "the voice of the Falcons." "I never thought that a top 40 station could broadcast games successfully before I came here, but the team and Jack Hurst are so popular, it's a great asset," Leader

confessed.

Although there is current litigation over the merger of Pacific and Southern with Combined Communications, WQXI and KIMN have been sold to Jefferson Pilot Corp., and with the major financial successes of these two stations through advertising billings, Leader doesn't anticipate radical changes: "We've always had autonomous independence in running the station and it's proven to be a successful arrangement. Everyone here from Jerry Blum the general manager through to the receptionist at the switchboard works together like a family. We give each other the feeling of closeness, but the independence to work alone. Everybody knows their job well, but no one is too big to pitch in and run an errand if it's necessary. There's no one formula for running a station successfully, but the internal workings here have been refined so well over the years, and it runs so smoothly that it's fun to be here."

Mark Hyman Joins Heller-Fischel

■ NEW YORK—Mark Hyman has joined the Heller-Fischel Agency, the Los Angeles-based booking firm. Hyman, formerly an agent

at Associated Booking in New York, and most recently president of Artist Direction Associates, has relocated in Los Angeles.

CLUB REVIEW

Joe Williams Returns

■ NEW YORK — Joe Williams recently made one of his all-too-rare appearances in the Big Apple with a one week engagement at the Half Note. The Fantasy recording artist treated club patrons to a selection of tunes that ranged from the classic Ray Noble hit "The Very Thought Of You" to a funky Joe Williams original, "Who She Do." The evening was filled with interplay between the performer and his widely mixed audience as he did many of the cuts from his new "Joe Williams Live" album, which was produced with some noted assistance from Nat and Cannonball Adderley. One of the more romantic interludes of the evening was a request for "What's New" which Mr. Williams performed with a sensitivity and ease that seemed to touch the many couples huddled in the dimly lit room.

Universality

Blues may have been black in origin, but judging by the response of the Half Note patrons, its appeal knows no color, and performers of Williams' caliber will be greeted warmly wherever they appear. Joseph Taro

STRONG GOSPEL RELEASES BY TWO FANTASTIC GROUPS

"STRENGTH, POWER
 AND LOVE"

The Soul Stirrers
 Jewel 0084

"WALK TALL"

Brooklyn
 Allstars
 Jewel 0078

DJs write for samples on
 Station Letterhead.
 Contact your nearest Jewel Dist.





LATIN AMERICAN ALBUM PICKS



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

POR ESE AMOR

HUGO HENRIQUES—West Side LPS 2034



Gran producción del cantante ecuatoriano Hugo Henriques en la cual hace gala de su gran talento. Bellas orquestaciones de "Por Ese Amor" (Ramos Prada), "Ser Feliz" (Manzanero), "La Estrella de David" (Armenteros-Herrero) y "Mi Primer Amor" (Manzanero). Producida por Ernesto Duarte.

■ Great voice from Ecuador, Hugo proves here his sales potential. Superb orchestrations. "Así es mi Amor" (A. Manzanero), "La Vida" (Armenteros-Herrero) and "Al Recordar ese Amor" (A. Aguero). Arrangements by Serrano, Ferro and Percy.

VUELVE

EL TRIO DE ORO—Parnaso P-LPS 1123



Vuelve el Trio de Oro a la cosecha de lauros. Bellas interpretaciones de "Qué Tonta Eres" (H. Hernández), "He Renunciado a Tí" (M. Puventud), "Mírame Dios Mio" (R. Blanco) y "Quiero Ser" (F. Rodríguez).

■ Trio de Oro is back and better than ever. Good package! "El Reloj" (R. Cantoral), "Pídele a Cristo" (T. Torres) and "Perdonale Señor" (H. Hernández).

A TI

LOS ANGELES NEGROS—UA Latina LT LA 135 D



Los muy célebres Angeles Negros en repertorio vendedor. "Me Caí de la Nube" (C. Reyna), "Dejenme si Estoy Llorando" (C. Alonso), "Volver a tu Amor" (González-Salinas) y "Sé que Partirás" (Marco-Aurelio-Juan Azua).

■ Los Angeles Negros keeps selling. This is a good seller! "A Tí" (T. Fernández), "Debut y Despedida" (Ch. Novarro) and "Es Así como te Quiero" (Manzanero-L. González).



■ Escribía en mi anterior columna en relación con la música latina en Estados Unidos y NARAS, National Academy of Recording Arts and Sciences, integrada por músicos, compositores, productores, diseñadores, ingenieros, fotógrafos y docenas más de clasificaciones profesionales que integran directa o indirectamente el conglomerado de la industria del disco en Estados Unidos.

NARAS concede cada sus trofeos Grammy, codiciados por los relacionados. Cuando ví que NARAS comenzaba a acercarse a la cosa latina sabía que la aceptación de nuestra música no iba a ser fácil. Se comenzó a subir la cuesta. En un mundillo como el nuestro, en que la egocetría, los temperamentos, los geniales, los envidiosos y los frustrados pululan como mariposas ciegas pero satánicas, el aceptar algo latino ya es harina de otro costal. Se Puede jugar con nuestros ritmos, integrar combinaciones que han hecho a muchos millonarios, hacerse amigos del músico latino para extraerle la chispa en su ambición de ser aceptado con su pleno derecho y talento. Larry Harlow fué electo para formar parte del Board of Governors del Capitulo de Nueva York en Junio del año pasado. Su opera latina "Hommy" fué pre-nominada. El entusiasmo general entre



Larry Harlow

los latinos se hizo patente. Pero la cosa latina esta nuestra tiene que enfrentarse a categorías como música Pop, R&B, Country & Western, Classical y otras. Todas ellas a su vez tienen subcategorías. La música latina se clasifica entre la Etnica y Tradicional, que a su vez tiene más de una docena de clasificaciones. Con tan pobres recursos, "Hommy" no podía pasar las pruebas en su enfrentamiento. Quedó fuera, como tantas otras cosas nuestras siempre han quedado. Me he enfrentado en este largo camino con muchos geniecitos norteamericanos y sé que la gran mayoría piensa de modo tal que me resulta inaceptable y repugnante. Pero de todas maneras, sé que la solución está en integrarse a NARAS. Sé que cada sello latino, cada compositor, productor, ejecutivo de la industria latina, debe entrar en NARAS y comenzar a hacerle el juego a la política en NARAS, como en cualquier otra organización en este país.

Lo que importa no es la idea en sí, sino el poder para hacerla imponer. Como ejemplo podemos tomar la ciudad de Miami. Los latinos sufrieron siempre la apatía normal de las clases que se creen superiores en su pequeños. Sufrieron vejaciones, humillaciones y todo género de prejuicios. Pero un día los latinos hicieron número. Se hicieron fuertes. Se dieron a la política y gritaron con los votos en la mano. Hoy, el Dade County es el primer County en Estados Unidos declarado oficialmente como bilingüe. Ya el que protesta cuando oye hablar español a su lado, se le dice simplemente: "Sorry, american este es un bilingual county" y si no le gusta, pues que aprenda español. Así van las cosas y seguirán mejorando. Y así sucederá en NARAS. Todo el mundo a integrarse. Ayudemos a los Larry Harlows y formemos número y les aseguro que en uno o dos años, habrá que entregar no un Grammy a lo latino, sino que sabrá Dios si tres. Pero hay que trabajar, protestar, gritar y hacer filas. "Unirse es la palabra de orden" dijo Martí, un grande de América. Porque eso de América y América Latina es un "fly." Aquí todo el mundo es americano y la lengua del futuro es el Español y a lo latino. Por eso me molesta tanto cuando veo España siguen dándole vigencia extrema a las producciones norteamericanas e inglesas en



Manolo Galvan

Unidos declarado



Luisito Marti


América y América Latina es un "fly." Aquí todo el mundo es americano y la lengua del futuro es el Español y a lo latino. Por eso me molesta tanto cuando veo España siguen dándole vigencia extrema a las producciones norteamericanas e inglesas en

(Continued on page 101)



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3. EL DIA DE SUERTE
WILLIE COLON—Fania
4. EL RICO MANGO
HECTOR RIVERA—Tico
5. GUARAGUAO
BOBBY VALENTIN—Fania
6. ROMPAMOS EL CONTRATO
PELLIN RODRIGUEZ—Borinquen
7. INDESTRUCTIBLE
RAY BARRETTO—Fania
8. VIRALO AL REVES
JOHNNY PACHECO—Fania
9. 110th STREET & 5th AVENUE
TITO PUENTE—Tico
10. MUJER DIVINA
JOE CUBA—Tico

Panama

By LEEROY KITSON HUBBARD

1. SIEMPRE ESTARE PENSANDO EN ELLA
LEO DAN
2. TE VAS Y YO TE DEJO
JOSELES
3. ES MI VIDA UN LABERINTO SIN TI
CLAUDIA
4. NECESITO VERTE, NECESITO AMOR
MANANTIAL
5. LOS ZAPATOS DE MANACHO
EL GRAN COMBO
6. TUS OJOS
JOSE JOSE
7. SOY LOCA
ELIZABETH
8. TU EN MI VIDA
ROBERTO LUTI
9. LA PROTESTA DE LOS FEOS
JOHNNY VENTURA
10. EL HOMBRE DE NAZARET
ANTONIO MARCO

Guatemala

By TGTO Radio Internacional

1. DEJENME LLORAR
LOS FREDDY'S
GRUPO COMANCHE
2. AY NO DIGAS
CHRIS MONTEZ
3. DIECISEIS ANOS
JULIO IGLESIAS
4. MI AMOR ES MAS JOVEN QUE YO
GRUPO COMANCHE
5. QUEDATE EN MIS SUEÑOS
LOS ANGELES NEGROS
6. ROSAS DE PAPEL
MARIE OSMOND
7. MALAGUENA
LOS ANGELES
8. ACASO FUE PIEDAD
LECHUGA
9. AHORA SE CUANTO TE QUIERO
HELENO
10. VOY A RIFAR MI CORAZON
LINDOMAR CASTIHLO

Los Angeles

By KALI

1. NO SON PALABRITAS
HELENO—Arcano
2. YO SE QUE SOY 'LO PEOR
JOSE ALFREDO JIMENEZ—RCA
3. COMO MALDICION
JORGE LAVAT—Sonido Int
4. SI ME FALTAS TU
LOS MOONLIGHTS—RCA
5. POR SI ME OLVIDAS
LOS SAYLORS—Raff
6. NOVIA LINDA
LOS SILVERS—Phillips
7. MALAGUENA SALEROSA
LOS ANGELES—Miami
8. MI DULCE ESTRELLA
LOS BABYS—Peerless
9. LA LEY DE LA VIDA
VINCENTE FERNANDEZ—CBS
10. NO PUEDO QUERER
LA LEYENDA—Musimex

Nuestro Rincon *(Continued from page 100)*

radio, en vez de ocuparse en las propias y de toda la América de habla hispánica, cuando España sabe o debe saber que solo su América com-prará lo suyo como excelente y que para los demás ya el asunto es más complicado desde principios de la historia. Vicente Fernández es un éxito en España y Julio Iglesias, Camilo Sesto y muchos otros son éxito en México. Ya Argentina se ha metido en todas partes y todo el mundo sigue hacia adelante. Quien no se nos puede quedar atrás son España y los latinos en Estados Unidos, que conocemos al monstruo porque vivimos dentro de sus entrañas. Por eso, NARAS eso el futuro será recibirá la picada de un insecto pequeñísimo pero valiente. Por eso el futuro será brillante y el presente muy elocuente de ello.

Manolo Galván anda de gran éxito en Argentina . . . Armando Manzanero vuelve este mes a España . . . Chabuca Granda internada por males cardiacos en Lima . . . South Eastern lanzó la grabación larga duración de Luisito Martí con el Combo de Johnny Ventura . . . ¡Muy buena! . . . Pedro Miguel y sus Maracaibos entrando en Miami con "Traigo mi Salsa de Verdad" . . . y ojalá que cada uno que me lea esta semana llene su inscripción a NARAS. ¡Nos hace falta! Ah . . . y como dato interesante, dejenme decirles que por primera vez en la historia, el Alcalde de la Ciudad de Miami es descendiente directo de puertorriqueños y cubanos . . . el puertorriqueñísimo Mauricio Ferré. Eso les podrá dar una idea exacta del alcance de un plan bien trazado sistemáticamente.

I was referring in my previous column to certain relationships between Latin music in the states and the National Academy of Recording Arts and Sciences (NARAS) among whose members are musicians, composers, producers, designers, engineers and thousands of other professionals directly or indirectly related to the U.S. record industry. Every year NARAS presents its Grammy awards. When I learned that NARAS was beginning to accept Latin music as a full-fledged genre, I knew that full acceptance by all members was not going to be an easy goal to accomplish.

Larry Harlow was elected as a member of the NARAS board of governors, N.Y. Chapter, on June 1973. His Latin opera "Hommy" was pre-nominated for a Grammy award. General enthusiasm among Latins was obvious. But "Hommy" did not fit into any of the categories: pop, r&b, country, classical, most of which are sub-classified in other categories in which latin music appears as "ethnic and traditional."

In a world like ours in which envy, frustration and prejudices abound, Latin music is just a grain of sand in a lonely beach. Of course, nobody is to blame but us: Latins have to become more involved in every association in order to obtain what they want; the greatest force is unity. NARAS has extended its opened arms to all new members; Latins should join forces in order to establish the complete recognition of the success of Latin music in the States, a realization yet to be made by the record industry in general. Latin musicians, composers, executives and everybody who is making a living out of this business should become a member of NARAS; from there on out, the climbing will be much easier. In one or two years, not one, but two or three Grammy awards will be Latin. As an example of the whole idea, we recall the political situation Latins in the Miami area until recently found themselves in humiliations, prejudices and "put downs" were

(Continued on page 102)

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Record World en Argentina

By ROBERTA VICTOR CICUTA

■ Triunfal visita de **Manolo Galván** a Argentina en diciembre, que le ha permitido apoyar la importante promoción de RCA, llevándolo ahora al primer puesto de ventas. Regresa Manolo Galván en Carnavales. Fecha en la que también prometen llegar **Camilo Sesto**; **Joan Manuel Serrat**; **Christie**; **Johnny Hallyday**; **Roberto y Erasmo Carlos**; **Santa Barbara** y **Fórmula V**. El problema de la pasta se agudiza cada vez más. Todas las empresas han debido comprimir sus ediciones de novedades, con

importantes pérdidas de ventas en diciembre. Un ejemplo: CBS pudo lanzar el nuevo lp de **Roberto Carlos** (en los últimos años el artista de más venta en ese mes), recién el 15 de enero. No se ve solución inmediata.

Llegó **Raphael**. Parnaso lanzó su nuevo single "Mi Amante Niña, Mi Compañera," tema de **Leonardo Favio**. Actuaciones en tv y espectáculo en el Luna Park.

Se formó la U.A.P.I.F., Unión Argentina de Productores Independientes de Fonogramas, entidad que agrupa a las pequeñas empresas y productores discográficos. Entre los fundamentos más importantes de su creación, se detalla el propósito de contar con medios propios de distribución y difusión, además de abaratar los costos generales de producción y precio de venta al público. Seguiremos informando sobre la U.A.P.I.F. en los próximos números ya que esto importa mucho a los productores de Latinoamérica.

Nuevo simple de **Sabú**, en la línea de sus éxitos anteriores, "Como Calienta El Sol," promete ubicarse pronto en los primeros puestos.

Luego del éxito de su primer simple, está pronto a editarse el lp de **Pancho Sergio**, que según noticias del sello Fania, también saldrá en EEUU y Santo Domingo.

Bell Inks Pyewacket, Rare Earth Spinoff

■ NEW YORK—Bell Records has signed a production agreement with Excaliber Musical Productions for Pyewacket, a new group including former Rare Earth members John Persh and Ken Folcik, Excaliber founders and the group's producers.

Their first Bell release "Turn On To Life," also features drummer Dave Martin (formerly in the group Catfish) and guitarist Joe Gut.

Nuestro Rincon (Continued from page 101)

severely suffered by the Latin community. It came to a point where Latins united their efforts: with votes in their hands, they finally changed the whole situation. This is the great miracle of democracy.

Today, Dade County is officially declared bilingual and **Mauricio Ferré**, the mayor of the city of Miami, is of Puerto Rican-Cuban descent. Today, when somebody gets disturbed by a Latin accent or the Spanish language, it is very easy to observe this reaction: "Sorry american, este es un bilingual county and if you don't like it, you better start learning Spanish." It will happen the same way with NARAS, but Latins will have to unite their forces, work hard and protest.

In a way, it sounds stupid to see how even in Spain things had been changing for the worse. Radio programming in this European country had been going very strong on English language performances. But more recently all Latin countries are becoming closer. I'm watching how themes produced in Spain are becoming number one in all Latin countries. Spain is already experiencing the smashing success of Latin numbers in their own territory. As proof, **Vicente Fernandez** is breaking with "Volver, Volver" produced, sung and composed by Mexicans. It is a simple matter of adding or subtracting. The American market has not openly accepted Latin or Spanish music, but the day will come when these practices will carry a dangerous reaction: American or English music will not be so openly promoted in Spanish-speaking countries. I'm already witnessing that turn-around.

Manolo Galvan from Spain is in Argentina . . . **Armando Manzanero** will perform in Spain this month . . . **Chabuca Granda** is suffering from heart disease in Lima . . . South Eastern Records released an album by **Luisito Marti** and **Johnny Ventura Combo** . . . **Pedro Miguel y sus Maracaibos** are being promoted in Miami via "Traigo mi Salsa re Verdad" . . . Next week, we will be reporting from Argentina.

Record World En Colombia

By LAZARO VANEGAS V.

■ El internacional más popular en Colombia en estos momentos es **Roberto Carlos**. Parece que ahora sí definitivamente viene a mediados del año. Sus discos desde "El Cacharrito" hasta "El Día que me Quieras" son pedidos en todas las emisoras. La emisora que da la pauta en música internacional juvenil es el sistema Radio 15. Existen 5 estaciones comandadas por Bogotá.

Se anuncia la llegada de **Los Angeles Negros**. No se sabe quien los trae pero la verdad es que esa agrupación ya nadie le para bolas porque estamos saturados de esta clase de conjuntos que al igual que **Los Galos** no tuvieron mayor éxito.

La disquera más inquieta en promocionar sus artistas y discos es la C.B.S. para la cual graba lo mejorcito de nuestras voces colombianas. ¡Las demas pocón! La verdad sea dicha. Esto lo sabemos muchos que vivimos hace años en esto del mundo de los discos.

Arrancó la nueva programación en nuestra tv de muchos enlatados gringos, muchos programas nuevos que el televidente no se ha podido ubicar aun en saber cuál es el mejor. Pero uno de ellos quizás el mejor. Es el enlatado "Hawaii Five-O" que acapara sintonía. "Las Calles de San Francisco" es otra serie cheverísima. ¡Hasta la próxima desde Colombia, el país más hermoso de Sur América!

Capitol Tender Offer

(Continued from page 4)

qualified brokers and dealers a commission of 35 cents per share for all shares solicited by them and purchased by Capitol.

In a letter to Capitol employees, Capitol Industries President and Chief Executive Officer Bhaskar Menon wrote, "We are now returning to essentially the same company structure as existed prior to 1968." He also said that compensation and benefit programs affected by the change would be adjusted through "substitute plans that will provide benefits at least matching those presently involving Capitol common stock."

Counsel for the plaintiffs in a securities class action pending against the company has advised the company that the plaintiffs will seek to have the court restrain the consummation of the proposed stock purchase from the company's assets. Outside counsel for the company are of the opinion that no valid basis exists for granting such relief, and the company intends to oppose any such effort by the plaintiffs.

Capitol Industries - EMI, Inc. stock is traded on the American and Pacific stock exchanges.

CBS-Pundit Tie Grows

■ NEW YORK — CBS International Music has announced that they will extend their coverage of their sub-publishing agreement for Pundit Music to cover Spain, Portugal, and Israel, complementing an original agreement for the territories of Mexico, and Central and South America.



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Gasoline Shortages

(Continued from page 3)

their normal shopping travels.

Accordingly, the stores that have been affected the most, based on sales reports from some of the nation's record retailers, are the free-standing individual record stores. The reason for this, according to chain executives and buyers, is that consumers today are interested in saving their gasoline for "one-stop shopping," and thus are visiting close-by shopping centers, usually containing a supermarket and a major discount center or department store. At least temporarily, consumers are reportedly abandoning their habits of visiting many different specialty shops in different areas in making their purchases.

Also affected are shopping centers in outlying areas—those that may be equidistant from two urban areas but close to neither. With gas economy a prime consideration, shoppers are going only as far as they absolutely must to make their purchases. As a result, there has been a strong pick-up in business in downtown areas close to public transportation facilities. In the midwest, supermarkets that stock records are reporting increases in sales, while racked department stores are said to be experiencing an upsurge in business. All of this comes as a result of changing consumer buying patterns due to the shortage of gasoline.

In addition to retail stores being affected (store personnel tardiness is on the increase due to the workers' own difficulty in finding open gasoline stations without long lines) one-stop operators, rack jobbers and independent record distributors report difficulty in getting gasoline for their delivery vehicles. Others have cut back their deliveries to stores to once a week, while those retailers and one-stops that have their own trucks constantly picking up needed merchandise at their suppliers' warehouses have also cut back. Shipping problems had been compounded by the recently-settled truck drivers' work stoppage, which also held up deliveries of product on all levels, from vinyl delivery to pressing plants to shipments for the nation's retailers.

RCA Engineers Strike

(Continued from page 3)

RCA Records issued a statement confirming the strike, and said that the proposed RCA/NABET pact was ratified in Nashville and Hollywood, but not in New York. RCA was then notified five days prior to the strike that it was going to occur, and the label also confirmed that no further talks between the two parties have as yet been scheduled.

Art Is The Main Ingredient



Artist Walter Allen Rogers Jr. stands here in front of an original 5 1/4 by 10 ft. painting of the Euphrates River commissioned by RCA Records as the cover art of the new Main Ingredient album, "Euphrates River." The painting's figures depict the major themes of the album—love, nature and ecology. Rogers, a close friend of Main Ingredient singer Cuba Gooding, began working on the painting last October. In 1970, Rogers was selected to do the official painting for the Twenty-Fifth Anniversary of the United Nations.

Loyola Conference

(Continued from page 8)

The usual comments on how college radio can more effectively reach and program to its audience came out, as station spokesmen tried to explain their programming philosophies. Local news and public affairs programming were emphasized, and stations were encouraged to involve themselves in their local communities. These comments were subsequently heard at afternoon sessions on commercial radio programming, non-commercial radio programming, news and public affairs and station management.

Throughout the conference, delegates could be seen huddling in small groups—both during regularly scheduled sessions and during free time — discussing mutual problems and potential solutions. The attendees (over 400) used the conference time wisely in meeting among themselves and with the various commercial radio people in attendance. In regard to the involvement of commercial radio, the Chicago area commercial stations deserve a word of praise for their close co-operation with the campus radio people. On Sunday morning, during the "meet the professionals" session, there were at least a dozen different simultaneous meetings going on with representatives of the different stations. Some, like Lee Davis of WMAQ, were there for their fourth consecutive conference.

The effect of the conference was to insure skeptics, of which there are a number of "closet" types, that college radio is alive and functioning in the midwest. Hopefully, the enthusiasm, interest, excitement, and the sincere desire for education, will lead to further successful Loyola conferences, and will possibly spread to other areas of the country.

Jerry Lee Package Set

■ MEMPHIS—Jerry Lee Lewis Enterprises has formed a self-contained package show featuring Jerry Lee Lewis, Kenneth Lovelace and the Memphis Beats, Atlanta James and Elmer Fudpucker. The newly formed package will concentrate on college concerts, fairs and conventions, with limited club dates available. Nashville booking agent Bob Evans will handle all booking arrangements and promotion through Jerry Lee Lewis Enterprises in Memphis.

NSD Buys Mailers

■ NASHVILLE—Nationwide Sound Distributors has announced their recent purchase of Music City Mailing Service from Mike Bodily and Noel Gibson.

The service specializes in mailing records and promotional materials to radio stations and juke box operators for the music trade and has been operated for more than a year by the two college students. Bodily will continue to head up the mailing service, which will operate independently of other NSD functions.

Listening Post (Continued from page 20)

Chesapeake, Inc., licensee of WYRE-Annapolis, Md., have been admonished by the Commission for broadcasting misleading promotional announcements for "The Last Contest," a syndicated contest in which a single prize is awarded to one of the persons calling "a secret telephone number" at the station after the number is announced. According to its investigation, the Commission said that WZAT "created a false, misleading impression that there would be more than one winner; that the winner or winners would receive a prize or prizes worth far more than the \$3000 budgeted for each prize package." The Commission said that WYRE had "apparently misled the public to believe that \$2.3 million could be won when in fact the maximum amount it was possible to win in any one of the three contests was \$5000."

Bell's March of Four

■ NEW YORK—Bell Records has announced its early March album release. Melissa Manchester, Sergio Mendes, newcomers Mike & Barbara Smith and The Delfonics, (on the Bell-distributed Philly Groove label) will each release product, according to Gordon Bossin, Bell Records marketing vp.

"Bright Eyes," Melissa Manchester's second Bell album was again produced by Henry Medress and Dave Appell, with the Dixie Hummingbirds backing her on one track. Her major U.S. tour coincides with the release of the album supported by both radio and print advertising in all key markets.

"Vintage '74" by Sergio Mendes contains material by Stevie Wonder and Lambert and Potter. "I Told You So," a recent pop and r&b hit for the Delfonics, will be included in their new "Alive & Kickin'" album. The "Mickey & Babs Get Hot" lp introduces Mike and Barbara Smith as produced by Artie Kornfeld.

Kate Singer Dies

■ PHILADELPHIA — Kate Singer, wife of Matty "the Humdinger" Singer (ABC promotion man in Philadelphia) passed away after a long illness on February 20. Services were held here on February 21.

Knight-GFR Settle

(Continued from page 3)

question. The attorney for Mark Farner, Don Brewer and Mel Schacher also claims victory from the vantage point that Terry Knight's suits against the group for some \$72 million have all been dropped.

Knight has documented his view of personal victory with a five page press release, copies of checks from Audio Devices totalling over \$1 million representing various terms of the complex legal agreement approved by the U. S. District Court of New York's Southern District Feb. 14, and copies of the "assignment and agreements" reached with all the parties.

ENGLAND

By RON McCREIGHT

■ LONDON—In a recent market survey Dick Leahy's Bell operation emerged as the most successful singles label for 1973. Other interesting facts emerging were top producers Mike Chapman and Nicky Chinn, top album artist David Bowie, and top selling mid-price album 'That'll Be The Day' soundtrack featuring David Essex on Ronco.

Van Morrison is set for an extensive UK tour commencing March 21 in Bristol which includes two shows in London at the Edmonton Sundown. Warner Brothers is issuing a double 'live' album titled "It's Too Late To Stop Now" which was recorded at the Troubadour, L.A., and at the Rainbow Theatre. Neil Sedaka has added three weeks cabaret to his current schedule of dates here, and his new MGM single "A Little Lovin'" is already Top Twenty after only two weeks of release. Steeleye Span plan a short Irish tour before departing to San Francisco to support Yes on the last week of their current USA tour.

Former Bell records artist and producer Miki Antony has been signed by Junior Campbell for his Camel Productions company. The first single, titled "We Made It Last Summertime," has already been completed and Camel general manager Pat Fairley is currently negotiating a record deal.

Phonogram presented Status Quo with gold records for their single and album, both titled "Caroline," at their London studio earlier this week. The band departed the next day to commence a six week Stateside tour.

CBS press officer Lon Goddard leaves the company at the end of the month to become editor for British consumer music paper Disc. American born Goddard previously worked for a rival paper, Record Mirror, and has completed two highly successful years with CBS. The company also lost promotional manager Julian Spear, who has joined the Luft Organisation, and has recently departed to America with constant companion Lorna Luft. Malcolm Forrester has resigned his post as general professional manager and director of Carlin Music and will now run his own company, Getaway Music, from Carlin's Saville Row offices.

(Continued on page 105)

GERMANY

By PAUL SIEGEL



■ BERLIN—NEWS OF THE WEEK: A most important technical exhibit is scheduled to take place in Frankfurt. Approximately 360 different instrument firms will participate. Electronic inventions displayed will be the newest yet.

RECORDS OF THE WEEK: The hottest new single here is "Dynamite," by Mud on RAK (EMI-Electrola) . . . It looks as if Joy Fleming will have a hit with her recording of "Halbblut" on Global/Intercord. That should make Dr. Udo Unger and Peter Kirsten very happy . . . All of the BASF Robert Stolz albums are as soothing to the ear as they are to the heart . . . New sound from Polydor with the Max Greger Orchestra on "Trimm Und Tanz Dich Fit" (Exercise And Dance Your Way To Health).

TRADESTERS CORNER: If you feel you can compose a winning song for the upcoming Tokyo Music Festival, drop a quick note to Kimio Okamoto (General Director), Tokyo Broadcasting System, 5-3-6 Akasaka, Minatoku, Tokyo, Japan and request application forms . . . Those of you who are interested in cheering up Mrs. Gertrud Wolny, great lady publisher, can drop her a get well card while she's recovering at Klinik Vandelden, Busseeallee 23, 1 Berlin 37, Germany . . . Deejay Hanness Gottauf is compiling records for a show featuring the hits of 1964. If you had one please send him a copy at WDR Radio, Postfach 101950, 5 Cologne 1, Germany . . . My wife's favorite artist, Hildegard Knef has a new album on Philips, "Ich Bin Den Weiten Weg Gegangen" . . . Thanks to Herbert E. Marks for his letter regarding my column . . . Auf Wiedersehn 'til next week!

ITALY

By ALEX E. PRUCCHINI

■ Nice to see Adriano Celentano back on the charts again with "Prisencolinenciusol." After it was performed at MIDEM, the tune seems to have jumped up the charts almost everywhere in Europe . . . Drupi has broken the English pop barrier by soaring into the number 2 position with his catchy "Vado Via." The follow-up was recorded this week and it's titled "Rimani" . . . Another Italian pop group is on the charts in France. This time, it's the Tritons with their rendition of "Satisfaction" . . . The lovely Cigliola Cinquetti just might walk away with first prize at the forthcoming European Song Festival, which will be held in Brighton, England, early in March. Her "Alle Porte del Sole" holds the number 1 position here this week . . . Everything is hush hush about San Remo but the following names have been mentioned: Middle Of The Road, Gilbert O'Sullivan, Demis Rousseau and Suzi Quatro . . . Patty Pravo is back after an absence of six months touring. She's got the traveling bug and will be elsewhere at San Remo time.



BORDER LINES

By LARRY LeBLANC



■ TORONTO—Columbia's Patsy Gallant taping a pilot for a series of "specials" for the CBC-TV French network . . . Chilliwack has signed with Goldfish Records . . . Thundermug to record at The Record Plant in N.Y. at the end of the month with producer Greg Hambleton. Just released in the U.S. is the group's "Orbit" single on Epic . . . Dave Nicholls has recorded new sides for a single release at Toronto Sound with producer Jim Eaves . . . Three Dog Night has reportedly cut "I'd Be So Happy" by Lighthouse . . . George Hamilton IV has signed with RCA Canada for exclusive world-wide representation . . . Edward Bear has cut a new lp at Manta Sound with producer Gene Martynec and is preparing for a month-long visit to L.A. in March . . . Capitol Records-EMI has released "I'm Gonna Love You" b/w "Goin' Down To Mexico" by Larry Smith . . . New Crowbar single on Columbia will be "All The Living Things." The group is now repped by Gibson & Stromberg for PR . . . Brutus set for its 4th annual West tour from Feb. 25-Apr. 7 . . . Producer Mel Shaw has recorded 36-year-old Keith Barrie for a new label. The song "Oh Mayme (Remember When We Used To Swing)" was written by Rich Dodson of the Stampeders. Barrie is scheduled to tape several TV shows including "Everything Goes," "Canada AM" and "The Elwood Glover Show" . . . Dick Nolan and Bonnie Lou Nolan have been recording at RCA Studio with producer Jack Feeney. Also at RCA is A&M artist Linda Brown . . . Ronnie Hawkins called on "Gordonya Lightfoot" to come onstage last week at the Embassy and take a turn at drumming. Of course, Hawkins was referring to Reprise artist Gordon Lightfoot who had been cutting a mean tango on the dance floor to "Forty Days" . . . Two booking agencies, Dram and Concept 376 have dissolved their mutual booking agreement . . . Duane Wade has been named supervisor of Scotty's Records and Tape stores, acquired by Capitol Records-EMI on Feb. 1 . . . CBC Radio likely to restore all-night radio on its 25 stations across Canada. A final budget report is being worked out now . . . Ticket prices at soprano Maria Callas Feb. 21 performances at Massey Hall went for \$10, \$17.50 and \$25—believed to be the highest for a non-charity concert in Toronto's history . . . Frank Sinatra has been offered a bid from Maple Leaf Gardens for a date on his upcoming nine-city North American tour . . . Good Noise Records has released a debut album by Tim Ryan titled "The Runner," produced in Montreal by Frazier Mohawk and Andre Perry . . . Country comedy band Maple Street return from the Maritimes to Ontario dates for next three months . . . An agreement has been made between B.B.R. Booking Agency of London and Music Shoppe International for

(Continued on page 105)

Audio Distributes Enja

■ NEW YORK—Audiofidelity Enterprises announced a pact with Enja Records for national distribution. The initial release from the European-based line will consist of three albums featuring Charles Tolliver, Chick Corea and Peter Warren & Dollar Brand. An extensive promotion campaign is being prepared to introduce the label according to Audio-fidelity president Herman Gimbel. The label also distributes the World Jazz, Chiaroscuro and Black Lion, jazz lines.

Bell/G.V.V.K. Pact

■ NEW YORK — Bell Records has signed an exclusive, long-term, worldwide production pact with G.V.V.K. Productions, Inc., headed by Artie Kornfeld and Tracey Brown and based in Coconut Grove, Florida. The first album under the agreement is "Mickey & Babs Get Hot" by Mike & Barbara Smith, to be released on March 1.

Chrysalis Ups Siani

■ LOS ANGELES — Chrysalis Vice President Derek Sutton has announced the promotion of Donna Siani to sales and promotion coordinator at Chrysalis' Hollywood offices.

England (Continued from page 104)

Cube Records managing director **Olav Wyper** has announced the formation of a management company which will handle artists signed to Cube who are without representation. Managing the new company will be **Alan Reeves**, and first signing is a new four piece band from Newcastle, **Bullfrog**.

Contempo International has signed a distribution and marketing deal with Pye Records for the U.K. and Eire. The label will continue to specialize in soul product and first releases under the new deal are "Living For The City," by **Ultrafunk**, and "Is It Because I'm Black?," by **Oscar Toney Jr.** Future releases will include singles by **Fontella Bass**, **The African Music Machine**, **Little Johnny Taylor** and **Bobby Patterson**.

Last minute News Flash—**Derek Everett** and **David Howells'** Gull Entertainments company have signed a three year licensing deal for the U.K. and Scandinavia with Decca Records. First releases will be albums by **Seventh Wave**, **Isotope**, and **Steve Ashley**. More details next week.

Border Lines (Continued from page 104)

exclusive booking representation of **Vehicle**, a Hamilton rock band. B.B.R. will rep the group west of Toronto and Music Shoppe from Toronto east . . . **Steel River** return to the recording scene with self-produced "Just Remember" leased to Axe Records . . . **The Statler Brothers** on tour of Canada with Polydor pushing their "Whatever Happened To Randolph Scott?" . . . **Walkin' Ben Kerr** has recorded "Washington, D.C." for Gaiety Records . . . A&M Records of Canada has announced a number of personnel changes: **Colin Cross** has been appointed Montreal branch manager; **David Brodeur** moves up to regional marketing manager; **Hank Koch** as Ontario branch manager; and **Jean Pierre Gilbert** joins the firm as Montreal promo rep . . . Boot artist **Chris Scott** has returned from his 1st European tour . . . RPM Weekly celebrated its Tenth Anniversary last week. Booked for C-8 is **Judy LaMarsh** . . . In town last week was A&M chief **Jerry Moss**.

Dante-CBS Intl. Pact



Ron Dante (left), composer-producer-performer ("Sugar Sugar," "Tracy") has signed a production deal with CBS International. Here he is pictured with company vp Sol Rabinowitz. Dante's first project for CBS Intl. will be the production of "Umbrella Man," the debut single for Sunbird. Other recent projects include co-production with Barry Manilow (Bell) and an album with Cashman and West on their new group Jonah.

Help Over There

■ LONDON — Lila Burkeman has announced the opening of a company designed to assist people from the United States who are here for business or pleasure. For a yearly subscription fee, Ms. Burkeman will answer questions and/or help with arrangements for parties and similar functions.

Ms. Burkeman has worked in the fashion business and served as a literary agent in London. She has also assisted Broadway and Hollywood producers, directors, writers and musicians working in or visiting the city.

Inquiries can be addressed directly to Ms. Burkeman at 14 Neville Court, Abbey Road, London NW8, England. Phone: (01) 286-6577.

Dialogue (Continued from page 16)

Gottlieb: You can't really expect me to agree with most of that. We want to make world deals. In many instances we can. In many instances we can't because of the no doubt seriously held opinions of individual artists and managers.

RW: On the other hand the reputation of your affiliate companies in the rest of the world stands very high but the managing directors of Philips or Polydor in London do not have the power that EMI and Decca enjoy of compelling worldwide releases.

Gottlieb: No, they do not have the power as such, but there is extremely close liaison between the two head offices and on the whole we do not have problems in this area. Look at Slade—bombed in the US so far, but not through lack of trying by Polydor Inc. At the two head offices you have the individual who does have that authority. I might point out that Electrola in Germany, for instance, does not have the same power to ensure foreign releases as EMI London.

RW: You are known to be a believer in executive transplants. Looking back over the last two years how has the policy worked of bringing in people from other industries as opposed to beefing up internal staff training and promotion?

Gottlieb: I was the first person in the UK to get individuals out of other industries. We've had our successes and we've had our failures too. My main policy is, once the team is there, to promote from within. Of course this isn't always possible but I don't believe too much in executive transplants, if you mean moving from one record company to another. You can do that once, but to do it two or three times—what does the company buy—basically the same bloke with a little more experience at a much higher price.

RW: Most of your major rivals have their headquarters in London, the rest in America, a market that has many points of comparison with the UK market. How practical does it prove to have brilliant top management of Germans and Dutch making key decisions affecting your staffing and market?

Gottlieb: Our relationships with our two head offices are excellent and we are given a large amount of freedom. You know that the grass on the other side is always greener. Some people say it's marvelous to be in the center of a head office, but you know it has its disadvantages too. After all, you can always be "called to the 6th floor" several times a day, which I believe happens in several London headquarters.

RW: The Polygram method of reporting is thought by outsiders to be cumbersome and intrusive. Do you find it so?

Gottlieb: No. We have what I consider perfectly normal reporting of branches to head offices. When something of real importance happens, of course we have more meetings than usual, but the reporting is monthly. Since 1971 our visits from our head office colleagues have been perfectly regular and normal. If I was running a company and I had a territory which was going wrong I would visit it more frequently.

RW: To what extent do you think that the big record companies have become too big, and thereby prey to smaller more tightly coordinated companies with greater zap power?

Gottlieb: I think the answer to your question is, look at the growth of Polygram since 1962. I think the growth is quite remarkable—what has been achieved in such a relatively short time.

RW: You still haven't really compared it with the comparative growth of the other sort of company.

Gottlieb: Well, look at the growth of Polydor Limited in London. It is one of the top record companies in Great Britain—all this has been achieved in a very short time and I do not think there has been any lack of zap power there. Look at our successes in Brazil, look at our success in Germany and France.

RW: Your group is firmly committed to the future of audio-visual?

Gottlieb: The long term future of the industry is in audio visual—there isn't the slightest doubt about this. In the last few years people have felt a great disenchantment because of the insanely premature predictions. Our Group never made those predictions. We have said consistently that the only people who would make money on video in the last three or four years are the journalists. However, we've now reached a stage where there is hardware on the market and we are not very far away from marketing the video lp.

RW: How do you project the future ratio of single to album sales?

Gottlieb: People have been predicting the death of the single for years and it hasn't happened, has it? I take a single as giving a company the excitement it needs and the artist the promotion for albums he needs.

RW: Records to tapes?

Gottlieb: Tapes in Great Britain have exploded in 1973 and I expect them to take an ever increasing share of the music market. I really do not see the death of records but I can see the stage in late '70s and early '80s where records and tapes will be selling 50/50; but by then of course we will have the video lp as well. ☺



CLASSICAL

Sir Michael Tippett As Composer

By SPEIGHT JENKINS

NEW YORK — Sir Michael Tippett has been one of the two most important English composers (the other is Benjamin Britten) for some years now, but until recently, he has been an unknown commodity in the United States. His operas, which have been well reviewed in England, have been ignored by the American opera companies; his symphonies have appeared on concert programs with depressing rarity.

Philips, which of course revels in its connection with Colin Davis, has used the British conductor in a series of Tippett recordings, scheduled for release this month, that might change the picture for the composer. Not coincidentally, some of America's major performing organizations will be giving the works. The Chicago Symphony has scheduled his Symphony No. 3 (written in 1972 and given its premiere in London in June of that year) and his piano concerto (1955) for March 8 and 9. Tippett will conduct both, shortly after he gets to hear the U.S. premiere of his opera *The Knot Garden* at Northwestern University on February 22 and 24. The Boston Symphony gave the Third Symphony in New York in late February; on March 7, Andrew Davis will offer the composer's Concerto for Double String Orchestra with the N. Y. Philharmonic.

Shakespearian

The Knot Garden, recorded by

Philips, features the cast of the premiere at the Royal Opera, Covent Garden, in 1970. The story is a fascinating one, and is based on the Shakespearian motif: "Simply the thing I am shall make me live" from "All's Well That Ends Well." The seven characters plot their way through the maze of life to achieve their own personal ego picture.

Davis, as usual, keeps the orchestra at maximum expressive potential; the music is fiercely original though colored by references to blues, some pre-baroque feeling, Stravinsky and a bit of dodecaphonic writing. The cast knows the score and genuinely feels for the opera. Thomas Carey and Robert Tear give remarkable performances as Mel and Dov, with Yvonne Minton at her sumptuous best as Thea. All the singers, however, are good.

Philips has also issued the Third Symphony, which has as its most surprising aspect some concluding blues songs by soprano Heather Harper—not the ideal voice for blues but still excellent. Davis' reading shows the tremendous excitement of this symphony, a sort of modern-day restatement of Beethoven's ideas in the Ninth. It is stirring, controversial music, and Philips is to be congratulated for venturing into this area. U. S. music lovers should try as soon as possible to become acquainted with this important composer.



CLASSICAL ALBUM PICKS

BEETHOVEN: PIANO CONCERTO NO. 5

Firkusny; New Philharmonia, Segal—London SPC 21097.

A glittering dramatic performance of Beethoven's Emperor finds pianist Rudolf Firkusny in elegant form, hitting every note as usual, but this time adding an unexpected power and passion. Segal's conducting has punch, and the whole is a first-rate rendering of probably the most popular piano concerto.



DVORAK: SYMPHONY NO. 9

Berlin Philharmonic, Kubelik—DG 2530 415.

A sensitive, idiomatic reading by the most understanding of Dvorak conductors, this recording of "The New World" is also available as part of Deutsche Grammophon's boxed set of the complete Dvorak symphonies. Its virtues are its warmth and singing line, its humanity and love of the folk-basis of the work.



CLASSICAL RETAIL REPORT

MARCH 2, 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

CLASSIC FILM SCORES OF HUMPHREY

BOGART—Gerhardt—RCA

CARLOS: SWITCHED-ON BACH II—

Columbia

JOPLIN: RED BACK BOOK—

Schuller—Angel

THE COMPLETE RACHMANINOFF

VOLS. I-V—RCA

PUCCINI: TURANDOT—Sutherland,

Caballe, Pavarotti, Mehta—London

SAM GOODY/EAST COAST

BEETHOVEN: COMPLETE SYMPHONIES—

Karajan—DG

BIZET: CARMEN—Horne, McCracken,

Bernstein—DG

CLASSIC FILM SCORES OF HUMPHREY

BOGART—Gerhardt—RCA

CARLOS: SWITCHED-ON BACH II—Col

JOPLIN: PEDAL HARPSICHORD—

Biggs—Columbia

JOPLIN: RED BACK BOOK—Schuller—

Angel

MINKUS: DON QUIXOTE—Angel

LUCIANO PAVAROTTI: KING OF THE

HIGH C'S—London

PUCCINI: TURANDOT—Sutherland,

Caballe, Pavarotti, Mehta—London

VERDI: I VESPRI SICILIANI—Arroyo,

Domingo, Milnes, Raimondi, Levine—

RCA

KING KAROL/N.Y.

CLASSIC FILM SCORES OF HUMPHREY

BOGART—Gerhardt—RCA

GUITAR RECITAL—Matthews—Turnabout

THE CLASSIC ERICH WOLFGANG

KORNGOLD—Mattes—Angel

LUCIANO PAVAROTTI: KING OF THE

HIGH C'S—London

RACHMANINOFF: VESPERS—

Sveshnikov—Angel

RODRIGO: CONCIERTO DE ARANJUEZ—

LaGoya—Philips

ELEANOR STEBER LIVE AT THE

CONTINENTAL BATHS—RCA

TCHAIKOVSKY: SWAN LAKE—Fistolari—

London

THEODARAKIS: SONGS OF FREEDOM—

Farandouri-Williams—Columbia

VERDI: I VESPRI SICILIANI—Arroyo,

Domingo, Milnes, Raimondi, Levine—

RCA

RECORD & TAPE COLLECTORS/BALT.

BAROQUE BASS—London Festival Brass

Ensemble—Phase 4

BARTOK: CONCERTO FOR ORCHESTRA—

Boulez—Columbia

BEETHOVEN: WALDSTEIN, APPASSIONATA

SONATAS—Horowitz—Columbia

CLASSIC FILM SCORES OF HUMPHREY

BOGART—Gerhardt—RCA

CARLOS: SWITCHED-ON BACH II—Col

STEPHEN FOSTER'S SOCIAL ORCHESTRA—

Columbia

PFITZNER: PALESTRINA—Donath, Gedda,

Fischer-Dieskau, Kubelik—DG

SHOSTAKOVICH: SYMPHONY NO. 11—

Kondrashin—Melodiya

VERDI: LA FORZA DEL DESTINO—Callas,

Tucker, Serafin—Seraphim

VERDI: I VESPRI SICILIANI—Arroyo,

Domingo, Milnes, Raimondi, Levine—

RCA

CIRCLES/PHOENIX

BAROQUE CONNECTION—Ganot—Angel

BEETHOVEN: MOONLIGHT, PATHETIQUE

SONATAS—Moravec—Connoisseur

Society

BEETHOVEN: SYMPHONY NO. 6—

Bohm—DG

FLUTE CONCERTOS—Vester—BASF

HOLST: THE PLANETS—Bernstein—Col

IVES: THE FOUR SYMPHONIES—

Farberman—Vanguard

JOPLIN: GREAT SCOTT—Roberts—Klavier

PUCCINI: TURANDOT—Sutherland,

Caballe, Pavarotti, Mehta—London

THE COMPLETE RACHMANINOFF VOLS.

I-V—RCA

SOLTI/CHICAGO SHOWCASE—London

MUSIC ON RECORDS/PORTLAND

CLASSIC FILM SCORES OF HUMPHREY

BOGART—Gerhardt—RCA

DONIZETTI: DON PASQUALE—Corena,

Kertesz—London

GO FOR MAROQUE—Victrola

JOPLIN: PIANO RAGS VOLS. I, II—

Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—

Angel

PUCCINI: TURANDOT—Sutherland,

Caballe, Pavarotti, Mehta—London

THE COMPLETE RACHMANINOFF, VOLS.

I-V—RCA

RACHMANINOFF: VESPERS—

Sveshnikov—Angel

ELEANOR STEBER AT THE CONTINENTAL

BATHS—RCA

VERDI: I VESPRI SICILIANI—Arroyo,

Domingo, Milnes, Raimondi, Levine—

RCA

5TH AVE. RECORDS/SEATTLE

CARLOS: SWITCHED-ON BACH II—Col

JOPLIN: RED BACK BOOK—Schuller—

Angel

PUCCINI: LA BOHEME—Freni, Pavarotti,

Karajan—London

PUCCINI: TOSCA—Price, Domingo,

Milnes, Mehta—RCA

RACHMANINOFF: THE BELLS—RCA

THE COMPLETE RACHMANINOFF VOLS.

I-V—RCA

RHEINBERGER: ORGAN CONCERTOS—

Biggs—Columbia

ROSSINI: WILLIAM TELL—Caballe, Gedda,

Bacquier, Gardelli—Angel

STRAUSS: VOICES OF SPRING—Mesple—

Angel

VERDI: I VESPRI SICILIANI—Arroyo,

Domingo, Milnes, Raimondi, Levine—

RCA

Whaling Wails!

By HOWARD LEVITT

■ NEW YORK — When Rudie Whaling was a child vaudevillian back in the '50s, her schtick was riding unicycles along with her noted unicycle/bicycle comedy team parents, "Bobby Whaling and Yvette." Nowadays, Rudy substitutes a gutsy yet classically-trained voice for the unicycle and molds it with her life-long knowledge of what makes entertainment entertaining, the end result being some fine, funky vaudeville-tinted music.

During a recent visit to **Record World**, Rudie expounded on both the influence of her early show biz days and her musical hopes and attitudes. As a child, she was constantly exposed to and surrounded by "famous" people. "People like Bob Hope, Jerry Lewis, Tennessee Ernie Ford, Arthur Godfrey—they were in the mainstream then and I was terribly awe-struck," she reminisced. "The really funny thing is that they were all 'uncle' somebody or other."

Rudie started singing at about age nine, eventually discovering that she had (and still maintains) a remarkable four octave range. Much of the sound she now puts down stems from the early influences of people like The Ink Spots ("still my favorites," she chimed), Ray Charles and Aretha Franklin, and she exhibits a bluesy quality in much of her work. Her debut album, "Vaudeville Rock Revue," (Paramount) is a melange of blues and funk, expressed as only someone who oozes showmanship can. The opening medley of "Hello My Baby" and "Keep On Truckin'" sets the tempo of the album well, and "Moses" is a spectacular demonstration of Rudie's vocal abilities.

Ms. Whaling, along with her co-performer/husband Bill Dryden, hopes to carry the "Vaudeville Rock Revue" concept into a live show, kicking off in a month or so. When she does, we are all in store for a treat—listening to Whaling wail!



Rudie Whaling (center) with writer/performer/husband Bill Dryden (right) and RW's Howard Levitt.

Gold-Loyd Pub. Pact

■ NASHVILLE—Luther Wood, co-manager of Sonny James, has assigned the administration of Pot O' Gold Music to House Of Loyd Publishing.

Vanguard Release

■ NEW YORK — Vanguard Records has announced a seven album February release, highlighted by "The Eleventh House," introducing Larry Coryell's new jazz-rock band; and "Distant Hills," featuring the group Oregon.

Classical releases include "The World Of Louis Moreau Gottschalk," "The Charm Of Old Vienna," and three works by Edgar Varese, Abravanel conducting the Utah Symphony and soloists. Also shipping are the quadrasonic versions of "The Clancy Brothers' Greatest Hits" and "The Intimate P.D.Q. Bach."

Slade's Struttin'

■ NEW YORK—Slade's most extensive U.S. tour to date has just drawn to a close while the group's management has announced plans for an even bigger series this spring to feature complex staging and lighting effects.

U.K. Gold

Slade is in the midst of a tour of Australia and Japan and will return to tour the U.K. in April. Their latest Warner Bros. album, "Stomp Your Hands, Clap Your Feet" has just shipped. The album went gold in the U.K. on the basis of advance orders while the group was still in the studio recording it.

American Mgmt. Signs Robbins

■ ENCINO, CAL. — Bob Eubanks and Jim Wagner, president and vice president of American Management, Inc., has announced the exclusive representation of Marty Robbins. Robbins will be represented by the Agency in all fields, including concerts, clubs, TV and motion pictures.

New York Central (Continued from page 22)

MIXED MEDIA: The Bottom Line got a generous well-earned outpouring of rave reviews from trade and consumer press alike following its twin opening nights. TV crews filed reports to all three major network outlets in New York. Visiting the club over its first weekend were Mick Jagger (a second time), Rick Wakeman, Felix Pappalardi, Clive Davis and Paul Simon, Bette Midler and members of the James Gang and Black Oak Arkansas—both groups which appeared at the Academy of Music that weekend . . . David Geffen has made Time magazine, in the Economy & Business section. Meteoric numbers and dates abound, but really only skim the surface . . . Maria Muldaur is showing up in quite a few papers, Rolling Stone and the New York Post among them, evidently generating more media interest than Stephen Stills for whom she's opening on the current tour . . . One long-time FM classical outlet in New York is reportedly looking for a rock format.

ROADSIDE STANDS: Max's Kansas City has been a busy place this past week, hosting a party for Toni Brown (sponsored by Max's, not MCA, though representatives for the latter were plentifully on hand), and presenting Papa John Creach and Zulu Monday and Tuesday and Billy Joel and Henry Gross the rest of the week . . . A test pressing on Maggie Bell's first solo album is exceptionally strong and bodes well for her future in this country . . . Question of the week: Is or is not Eric Andersen still on Columbia?

Receiving Gold Pointers



Prior to their Las Vegas debut at Caesar's Palace, the Pointer Sisters (center, l-r: Ruth, Anita and Bonnie) were presented with RIAA gold awards for their certified album, "The Pointer Sisters." Making the presentation were, from left, Blue Thumb Records national promotion director Louis Newman, national sales director Richard Wagner and Blue Thumb president Sal Licata. Not pictured, due to illness, was June Pointer.

RIAA Award

(Continued from page 4)

for the National Collection of Fine Arts.

More than 700 people, including record company executives, members of the Senate and the House of Representatives, and officials of the Administration and various Federal agencies, will join RIAA in paying tribute to Representative Thompson. Metropolitan Opera tenor Nicolai Gedda and Dionne Warwick will entertain.

The RIAA's cultural award is given annually to a person connected with the Federal Government who, in the opinion of the industry, has contributed notably to the advancement of art and culture in the United States.

CONCERT REVIEW

Greene's Jelly Roll: A Perfect Evening

■ ALICE TULLY HALL, N.Y.—This small, intimate hall was filled to overflowing physically, musically and emotionally Saturday night (16) for what at times seemed more a celebration than a concert. "Bob Greene's World of Jelly Roll Morton," sponsored jointly by Lincoln Center and the Newport Jazz Festival, and thankfully recorded for posterity by RCA Red Seal, was high-spirited, informative and a joy to hear.

Morton was one of the links between the ragtime and swing eras, and latched on to fame (and riches) and absolute despair (and poverty) as he crossed both the country and two economic eras. Greene's narration between songs filled in the story of Morton's life—its highs and lows—fitting the texture of each piece into the fabric of his life.

The band assembled for the occasion was designed to recreate the ambience of Morton's own Red Hot Peppers, a band he had formed in Chicago to play his brand of New Orleans music. Alan Cary on guitar, Ernie Carson on cornet, Herb Hall on clarinet and Ephraim Resnick on trombone were assisted by two Morton veterans and friends, bassist Milt Hinton and drummer Tommy Benford.

Sighs of approval came from the audience as the songs were announced, and cheers of "bravo" resounded at the conclusion of each — "Tiger Rag," "Jelly Roll Blues," "Shreveport Stomp" and "Wolverine Blues" among those performed. It was a perfect evening.

Ira Mayer

Oscar Nominees

(Continued from page 3)

"All That Love Went to Waste" from "A Touch of Class" as composed by George Barri-Sammy Cahn (Brut, Tony Bennett); "Live and Let Die" from the film of the same name (Apple, composers-performers Paul & Linda McCartney); "Love" from "Robin Hood" (Disneyland) composed by George Bruns and Floyd Huddleston; "The Way We Were," (Columbia, Barbra Streisand) composed by Marvin Hamlisch, Alan & Marilyn Bergman; "You're So Nice to Be Around" from "Cinderella Liberty" (20th Century, Maureen McGovern) as composed by John and Paul Williams.

It is possible for Maureen McGovern, therefore, to sing the Oscar-winner two years running, should "Cinderella Liberty" prove the members' final choice.

Although the following songs were originally in the running for nominations, they have been eliminated from the race at this point: "I Got a Name," "Remembering" (from "England Made Me"), "River Song" (from "Tom Sawyer"), "Send a Little Love My Way" (from "Oklahoma Crude"), and the title tune from "A Touch of Class."

Scoring, Original

The nominations in the category "best original dramatic score" include the following (along with their label affiliation): "Cinderella Liberty" composed by John Williams (20th Century); "Day of the Dolphin" by George Delerue (as yet unreleased in soundtrack form); "Papillon" by Jerry Goldsmith (Columbia); "A Touch of Class" by John Cameron (Brut) and "The Way We Were" by Marvin Hamlisch (Columbia).

The following scores were eliminated from the final nominations list: "Enter The Dragon" (Warner Bros.); "The Last American Hero" (no soundtrack); "Oklahoma Crude" (RCA); "The Paper Chase" (no soundtrack) and "Robin Hood" (Disneyland).

Scoring, Adaptation

The Academy saw fit to nominate only three in the category officially defined as "best scoring: original score and adaptation or best scoring adaptation":

"Jesus Christ Superstar" (MCA) as adapted by Andre Previn, Herbert Spencer and Andrew Lloyd Weber; "The Sting" (MCA) by Marvin Hamlisch and "Tom Sawyer" (UA) by John Williams.

The following were eliminated at the last stage of the nomination process: "Bang the Drum Slowly" (Paramount); "Jonathan Livingston Seagull" (Columbia); "Lost Horizon" (Bell) and "O Lucky Man" (WB).

Arlo & Pete Dates Are Hot Tickets

■ NEW YORK — Arlo Guthrie and Pete Seeger joint concert dates in New York, Chicago and Montreal have all sold out within a matter of days after the first notice was placed in local papers, according to Warner Bros. Records who will record them for an upcoming Reprise album.

The March 9 Chicago Opera House date, as well as the concert at Montreal's Palais des Arts (March 17), also sold out in short order. The last concert of the tour, March 30 at the Boston Music Hall, is expected to follow suit as soon as the first ad runs locally.

Selkirk Holdings Buys 50% of Quality Stock

■ TORONTO — Selkirk Holdings Limited has purchased (for a reported \$1,800,000) the 50 per cent interest in Quality Records Limited recently acquired by United Artists Corporation, New York. This move makes Quality Records, this year celebrating its 25th anniversary, Canada's first wholly Canadian-owned manufacturer and distributor of phonograph records, tapes and cassettes, according to Selkirk president J. Stuart MacKay.

During the past year, Quality has purchased its three-acre site in Scarborough and will have completely automated its album manufacturing operation by June 1974. At this time, a third of the automation program has been completed.

A plant expansion program is under way with a 12,000 square foot addition to accommodate an enlarged tape duplication division and print shop.

Quality represents such American majors as Famous (Dot and Paramount labels), Bell Records, the Buddah Group and others. The label has also developed a number of domestic acts including Stampede (M.W.C.), Peter Foldy (Kanata), Chester and Bobby G. Griffith.

Jazz Community To Aid H. Vick

■ NEW YORK—A 12-hour musical benefit concert will be held here for Harold Vick, (tenor sax, reeds) Tuesday (26), (4 p.m.-4 a.m.) at the Watergate, 100 West 72 Street, (corner of Columbus Ave). Vick is currently recovering from a heart attack. Appearing at this benefit concert for the Harold Vick Recovery Fund will be: Dizzy Gillespie Quartet, Shirley Scott Trio, George Coleman Quintet, Roy Brooks & the Artistic Truth, Billy Taylor and many more guest stars.

Lighting Her Fire



Ovation Records president Dick Schory chats with artist Laura Yager during a "love party" held in her honor (14), concurrent with Valentine's Day and the initiation of a month-long marketing program for her new album, "Play with Fire." The party was held in New York in the offices of her publisher, E. H. Morris.

Music Awards

(Continued from page 3)

main categories (pop, soul, country) were not honored in any other. Topping the list were Stevie Wonder (Tamla) with two soul awards and Charley Pride (RCA) with two country honors.

Pop Awards

Results tallied from public balloting showed Jim Croce (ABC) to be their favorite male vocalist, Helen Reddy (Capitol) their favorite female vocalist and Carpenters (A&M) their favorite group in the pop category. The most popular pop single of the year proved to be Dawn's "Tie a Yellow Ribbon" (Bell) while pop album honors went to Diana Ross and the soundtrack of "Lady Sings the Blues" (Motown).

Country Awards

Charley Pride won twin honors as favorite male vocalist and best album ("A Sunshiny Day") in the country category. Lynn Anderson (Columbia) was voted favorite female country vocalist while the Carter Family (Columbia) walked off with group honors. "Behind Closed Doors" by Charlie Rich (Epic) was voted best country single.

Soul Awards

Stevie Wonder won twin honors in the soul category: favorite male vocalist and best single ("Superstition"). Motown won a third soul award as the Temptations (Gordy) were named favorite group. Roberta Flack (Atlantic) was voted favorite female vocalist and Al Green (Hi) walked off with the soul album honors ("I'm Still In Love with You").

Special Honor

The television special also gave a special "distinguished merit award" to Bing Crosby. California Governor Ronald Reagan presented a tribute to the ill but recovering performer.

Dick Clark

(Continued from page 3)

sake of trying to predict the winners on his own special, he marked his own, uncounted ballot the night before the broadcast. He refused to reveal his own specific choices, but admitted to being only "40 per cent right." "In one respect," he explained, "that level of accuracy might be embarrassing to me as an expert. But on the other hand, it proves just how little the experts really know about public taste, doesn't it?"

Feedback

The producer and television personality told RW of the positive feedback he gleaned from making his rounds at record business hang-outs following the broadcast and ensuing party. "There were few complaints if any," he observed. "I kept reminding myself of publisher Bill Lowery's comment that 'Anything that helps music is good for everyone!' That seems to sum up everyone's attitude."

When asked to assess NARAS' reaction to what might be construed as a competing endeavor on the business front, Clark noted that the Grammy-giving organization had never taken a position regarding the "American Music Award" concept.

Response Ratio

The balloting (RW, Feb. 2) completely supervised by Marketing Evaluations, Inc. was just one source of inspiration to Clark that this would eventually prove to be the first of an annual series of telecasts with the network. Some 43,200 ballots were sent out over Christmas week to a cross section of Americans "from 8 years old to the grave," as the producer explained. By January 15, over 22,000 had been returned in time for the official computation. (Some 10 percent of these were later disqualified because they were unsigned.) Virtually all of those receiving the form, according to Clark, eventually returned it, proving that "music touches everybody's life, whether they buy records or not."

As Clark further amplified, "You don't have to run out and spend money on music to show your involvement."

Further Plans

Clark would not rule out the possibility that the public-vote concept utilized on the initial show would be broadened to include motion pictures and television as bases for future Clark-produced telecast award presentations. "I don't want to tip off my competitors either way," the businessman cautiously responded.

Piracy Indictments

(Continued from page 10)

Richard Taylor, said to be the owner of the operation; Roland Taxe, 31, of Los Angeles, Richard's brother and the company's shipping foreman; Rick Ward, 41, also known as Sean Ward, of Woodland Hills, national sales coordinator; Geraldine Gonzales, 33, of Los Angeles, production manager, and Jerry Merton, 54, of Los Angeles, a sales representative.

Other firms operated by Taxe and named in the indictment included Datax Enterprises, Soundco Corp., Sound 8 of Atlanta, Ga., Standard Tapes of Denver, Colo., Motor Tapes of Detroit, Mich., and Sound Sales of Las Vegas, Nev.

Indictment

All five defendants were named in the first 100-counts of the indictment which charged copyright infringement in 100 separate recordings of such entertainers as Jim Croce, Three Dog Night, Roberta Flack and Led Zeppelin.

The indictment charged Richard Taxe with pirating the recordings from 23 copyright owners including Capitol Records, Columbia Records, Elektra Records, London Records, MCA Records, Mercury Records, RCA Records, 20th Century Records, United Artists Records and Warner Bros. Records.

Twenty counts of the indictment, charging Mr. Taxe with mail fraud, said he advertised in national magazines that he was selling simulated stereo tape recordings when the tapes were actually duplicates of the original sound recordings. The indictment further charged that Taxe used the mails to transport the illegally duplicated sounds on the tapes to customers and with transporting stolen property in interstate commerce. The property alleged to have been stolen are the sound recordings which were copyrighted by the recording companies.

Penalties

Maximum penalty for each of the copyright violations is one year in prison and a \$1,000 fine. Maximum penalty for the mail fraud count is a \$1,000 fine and five years in prison; the maximum penalty for interstate transportation of stolen property is ten years in prison and a \$10,000 fine on each count.

Wayne Receives Award for RCA LP

■ NEW YORK — John Wayne, whose one foray into recording resulted in the best selling RCA album, "America, Why I Love Her," has been awarded the George Washington Award, highest honor bestowed annually by the Freedoms Foundation at Valley Forge.

Gortikov Speech Highlights Nashville Anti-Piracy Meet

(Continued from page 3)

providing complete and accurate information to law enforcement officials.

CMA chairman Joe Talbot represented the organization on the dais and informed those attending of radio spots and other forms of public education material the Country Music Association has actively developed in their priority campaign against bootleggers.

Dean Knauss of Vanderbilt's Law School posed the prospect of convincing lawyers of the financial opportunities in pursuing bootleggers.

Record World was informed of the difficulties Oklahoma music firms were having in getting an anti-piracy law passed. Associated Recording Artist of America president Thomas Hartman wrote that the Wickersham Bill in that state's

House Judiciary Committee was receiving strong opposition. As of last week, the bill was still tied up in committee. This situation in Oklahoma was also discussed in the symposium, where it was learned that various industry personnel had been attempting to beckon public support. Pirate lobbying was noted as "very strong."

Following are excerpts of Gortikov's comments at the NARAS Anti-Piracy Symposium:

"Fortunately for our industry, recordings made and released since February 15, 1972 are protected by U. S. Public Law 92-140 which makes the sale and manufacture of unauthorized duplications a federal crime. This gives us the enforcement advantage of the F.B.I. and U. S. Attorneys. Virtually throughout the country, now, more

and more such federal officers are becoming more and more educated in piracy . . . are undertaking more and more investigations . . . and more and more prosecutions. Just two weeks ago in Los Angeles, for example, perhaps the largest federal raid was consummated on one pirate manufacturer, and about 100,000 post-February 15 tapes were seized and the pirate arrested.

"That federal law, however, has two flaws. One — the crime is only a misdemeanor. And, two — the protection expires December 31 of this year. One FBI man recently described piracy as 'the world's biggest misdemeanor,' and how right he is. That is why the RIAA now is attempting to have the penalty upgraded from a misdemeanor to a felony, and this action has the blessing of the Justice Department.

History

"When Congress originally passed the law as a separate and distinct statute, it expected that by the end of this year its provisions would be incorporated within the long-overdue general revision of the 1909 Copyright Law, and thus made permanent, without the 1974 expiration date. However, it now looks like general copyright revision will not take place again this year. For this reason, RIAA is currently taking action toward making the separate bill permanent before the end of the current Congress, and we have been promised wide support.

"While the aforementioned federal law protects post-February 15, 1972 product, we chiefly must rely on individual state anti-piracy laws to protect the vast older catalogs of recordings made prior to that date. Only a year ago ten states had such laws, but now the number has grown to 20 states including Tennessee.

Specialists

"You here are industry specialists, so I need not walk you through the A-B-C's of tape piracy. You are all very well aware that about 75 percent of the recordings we produce lose money, never selling enough to recover their basic recording, production, and promotion costs. Therefore, a typical record company, in order to find and develop new talent, make new recordings, and in order to make a profit is solely dependent on its relatively few better-selling hit records and hit artists which manage to satisfy those unpredictable, fickle, consumer tastes. Yet, the pirates, taking none of that risk, copy only our hits and exact from all of us a loss of \$200 million every year."

Schroeder-Macaulay Decision

(Continued from page 8)

composer's accountant took place. A great deal of evidence was naturally given on this point by both sides. The judge, at first instance, held that there was no evidence to support a charge that there was any kind of fraud or misrepresentation by the publisher and accepted that the publisher was in the course of rectifying the errors in calculation which had been made. Therefore the composer lost on this point.

Neither the High Court nor the Court of Appeal had to make a ruling as to whether or not a contract of this kind implies a warranty that the receipts will not be artificially diminished because this was conceded by the publisher; but the case may be used as some kind of persuasive authority to this effect.

With regard however to the question of the repudiation of the contract, the High Court judge found that there had been repudiation by reason of the breach of the publishers' obligation in regard to the preparation of the royalty statements but the Court of Appeal did not agree. It held that the mistakes were in the course of rectification when the audit took place.

This leads us to the main point of the case: whether or not the contract was contrary to public policy. Both the High Court and the Court of Appeal found on this for the composer. The basis for this decision was that a number of decisions have stated that the rule against contracts in restraint of trade would apply where the contract is so one-sided and unilateral in its obligations that it would be against public policy to enforce it.

No Additional Obligations

On examining this particular contract, the Court of Appeal held that with the exception of an obligation to pay the small advance of £50, the publisher was under no obligation whatever, apart from the payment of royalties. For example, there was no obligation of the publisher to publish the music or to do anything to promote the music, and there were usual obligations on the composer. There was, for example, the usual provision for an automatic extension of the contract for five years when the songwriter's earnings reached £5,000. There was also the right for the publisher to terminate the contract on one month's notice with no similar right for the songwriter, the inclusion within the scope of the contract of earlier works written by the composer if they reverted to him and the clause providing for forfeiture of royalties for breach of contract if the breach were not remedied in one month.

Previous cases have insisted that one of the objects of the restraint of trade rule was to prevent the services or product of an employee etc., being "sterilized." Both Courts found that this could have been the result of this particular contract i.e., the publisher could have put all of the composer's compositions in a drawer and have done nothing whatever about them so that he would derive no income whatever from the songs—without being able to complain or to recapture the songs.

(Concluded next week)

Porter & Dolly Announce Separation as Touring Duo

■ NASHVILLE — Porter Wagoner and Dolly Parton, who have been together as an entertainment and business duo since September of 1967, have announced a separation in their touring activities. The RCA recording artists made joint statements on Tuesday (19).

Effective July 15, 1974, Ms. Parton will no longer be a member of the Porter Wagoner Show. Wagoner issued a prepared statement that said: "I am very happy that I have helped Dolly in preparing for this day. I feel her name is now big enough that it is to her best benefit to go on her own. I think because of her being so closely woven into my show, she has been lost in the

Cochran to Command GRC Country Division

■ NASHVILLE—Wally Cochran, a veteran music executive at RCA for over 25 years has joined the Atlanta-based General Record Corporation (GRC) as vice president. Cochran will helm the country music division as general manager of Nashville operations, and will report directly to label president Michael Thevis.

Cochran told *Record World* that the label will be open to independent producers and songwriters for the firm's publishing operations. Cochran commented, "We want to cultivate and develop new talent; we will be open to established artists who are interested in stimulating their careers. I want to establish GRC as a permanent company in Nashville, and help build a fully-recognized national major label."

Currently, the label has four country acts under contract: Lonzo & Oscar, Marlys Roe; Ginger Boatwright and Red, White and Bluegrass.

(Continued on page 111)

shuffle of top girl singers, especially in winning awards."

Wagoner added that although Ms. Parton's own show will be prepared to tour by August; the duo will "continue to be in business," in reference to Oweparc Music Company and various other enterprises. Wagoner will also continue as her record producer.

The decision followed several weeks of rumors which included speculation as to Ms. Parton's potential in the various industry awards. Wagoner added, "I personally feel that Dolly has been as deserving of the Number One female vocalist (award) for the past two years as the ones that have one. . . ." His statement also added, "I will soon announce Dolly's replacement for my TV show and the Porter Wagoner Road Show. I didn't plan to hire a well known established star for my show."

Ms. Parton's statement noted her "respect" for Wagoner and "mixed emotions" about the decision. She reiterated Wagoner's statement as far as business affairs.

Wagoner told *Record World* that no changes have been made with respect to booking. The duo may also continue to record together, however probably with less frequency.

Broadcasters Get Group Reduction

■ NASHVILLE — Country radio broadcasters wishing to attend the 1974 Seminar will be admitted on a group reduction basis this year, according to spokesman Tom McEntee.

"We especially want to encourage management to accompany their employees to this workshop," he points out, "and as a result, we've set a \$100 maximum fee per station."

(Continued on page 111)



NASHVILLE REPORT

By RED O'DONNELL



■ Conny Van Dyke (until recently with Barnaby Record) is set for the role of Dixie (opposite star Burt Reynolds) in the film "W.W. and the Dixie Dancekings," which goes into production here this week. Conny's a good looking blonde, formerly of the west coast, who recently moved to Nashville.

George Hamilton IV's current five week tour of Europe includes concerts March 23-24 in Prague, Czechoslovakia . . . And, isn't he the first American country music artist to perform in a Communist

bloc country?

The Johnny Cash Show now includes teen-age daughters Carlene Smith, Rosey Nix and Rosanne Cash, and 4-year-old son John Carter Cash . . . By the way, Johnny & wife June Carter celebrated their 6th wedding anniversary Friday March 1.

Loretta Lynn, Floyd Cramer, Jerry Reed, Minnie Pearl, Lynn Anderson, Eddy Arnold, Bobby Goldsboro and Mel Tillis taped guest shots on Dinah Shore's "Dinah's Place," the NBC-TV early morning series. The five shows were taped locally and the program (for these segments only) will be retitled "Dinah's Place Down South."

Roy Clark will host an upcoming "Midnight Special" for NBC-TV. Guests include Diana Trask and Tommy Overstreet.

Archie Campbell, Faron Young and Charley Pride represented country music in the Pro-Celebrity division of the annual Jackie Gleason golf tournament at Fort Lauderdale, Fla. . . . Pride is a guest Friday on Bob Hope's NBC-TV special, his third such appearance with Hope in the past two years.

Hee Haw's The Hagers served as grand marshalls at the annual Clam Festival Parade in Pismo Beach, Calif. . . . Hollywood producer Pierre Cossette in town to promote his campaign in search of "The Singing Cowboy."

Vic Willis has just taken down his Christmas tree. The spider webs were making his wife nervous. Vic wanted to keep it up longer, figuring the tree would be an ideal place to hide his Easter eggs.

Arthur Kent and Frank Stanton, a pair of onetime down-easterners, have become one of Nashville's most successful songwriting teams . . . Currently their material is represented in the country charts via "I Never Got Through Missing You" by Bobby Lewis, "Take Good Care of Her" by Elvis Presley and "I Don't Plan On Losing You" by Brian Collins . . .

Ember Production execs Jeffrey S. Kruger and Hal S. Shaper here from London to discuss tours of the British Isles with Faron Young, Marty Robbins, Jerry Reed and Mel Tillis.

Promoter Gypsy Nick Shrode says his "country market of the week award" goes to Texas . . . "Cause ever since Texas was colonized by Tennesseans (Sam Houston, et al) the state has been a great market for country music." (Atta way to go, Nick.)

Birthdaying: Faron Young, Johnny Cash, Chuck Glaser, Audrey (Mrs. Hank) Williams Sr., Ray Frushay, Arlene Harden, Cliffie Stone.

COUNTRY PICKS OF THE WEEK

SINGLE ROY CLARK, "HONEYMOON FEELIN'," (Coustic Music, BMI). The Entertainer of the Year delivers a light and loveable tune that will be welcomed by the ballad-laden market. A bright and positive message is encompassed in a frolicking melody ideal for the programmers. Jim Foglesong joins the fine arrangement together with Clark's hit efforts. No doubt at all, this one's a top o' the charter! Dot DOA-17498.



SLEEPER JEFF TWEEL, "DON'T YOU EVER GET TIRED (OF HURTING ME)" (Tree, BMI). Warner's serious entry into the country market will get strong results from Tweel and this disc. A tasteful production and his soulful delivery will add to hooking this commercial song. String line adds perfect potency to Hank Cochran's writing style. The diskery's best effort yet for country formats! Warner Bros. 7742.



ALBUM "IF WE MAKE IT THROUGH DECEMBER," MERLE HAGGARD. Hag's strength lies not only in writing and performing talents, but in his amazing prolific abilities. Currently remaining at the top of the singles charts, the newest result comes via an album with the popular title cut. This disc features songs by a variety of writers. "Love and Honor," "You're The Only Girl In The Game" and "I'll Break Out Again Tonight" make this exceptional listening! Capitol ST-11276.



WHN Country Parties Celebrate Anniversary

■ NEW YORK—WHN is so proud of its first anniversary as a country station, they're partying for it twice.

The station first went country (from MOR) on Feb. 26, 1973. In its first party, described by the station as "our own New Year's Eve," WHN will bring together its staff, clients and the press for a bash at the Riverboat (25). Fifty contest winners and their guests will be the merry-makers on the following evening (those who sent in the best "silliest resolutions" to the station) at the Downbeat.

Barbara Mandrell (Columbia) will perform at both functions with her seven-member band, and the entire WHN line-up will be there to greet the station's guests.

Taylor Inks Stonemans

■ NASHVILLE — The Stonemans have recently signed an exclusive contract with the Joe Taylor Artist Agency. Roger Burch and Joe Taylor will represent the Stonemans in both bluegrass festivals and college and club concerts.

Owens Aids Research

■ NASHVILLE — Proceeds from the third annual Buck Owens Celebrity Invitational Golf Tournament were presented (25) by tournament host, Buck Owens, to Ward Waterman, president of the executive committee for the Kern Radiation-Oncology Center, in the amount of \$30,000.

The center will be the sixth of its kind in the national and the only one in Southern California's central valley area. When completed, it will be a total cancer treatment and research facility.

Broadcasters Get Group Reduction

(Continued from page 110)

Multiple registrations from one station will automatically be covered under the \$100 fee. However, all applicants must be legitimate employees within the departments of general manager, sales manager, operations director, program director or music director.

This special fee applies only to individual stations and will not be honored by means of pooling personnel from various operations of the same chain. It also does not apply to record companies, or groups of any other sort.

Stations who are eligible for the group reduction, and have already paid the full fee of \$60 per person, will receive an immediate reimbursement. All other individuals must pay the regular rate, in order to attend this year's session, which is set for March 15-16 at Nashville's Airport Hilton.

Melba-Morris Pact



Melba Montgomery (Elektra) looks over the new contract she has signed for exclusive booking representation with the William Morris Agency in Nashville. Bob Neal (right) is head of their Nashville office. Details of the arrangement were worked out between Neal and Miss Montgomery's manager, Bob Schwaide of New York.

Tenn.'s Top Brass To Open New Opry

■ NASHVILLE — U.S. Senators Bill Brock and Howard Baker (R-Tenn.) and Congressman Richard Fulton will be among the government officials participating in the grand opening of the Grand Ole Opry in its new Opryland home here March 16.

In making the announcement, E. W. "Bud" Wendell, general manager of the Grand Ole Opry and Opryland, U.S.A., said that the Federal officials would also be coordinating the invitations of Washington dignitaries. Earlier, WSM vice president Jud Collins met with Senator Brock and Baker and Congressman Fulton in Washington to prepare a Washington invitation list and to begin developing plans for hosting the visitors during their stay in the Capitol city.

More than 50 Congressmen, Senators and other federal government officials are expected to join Tennessee notables and fans for the first performance in the new 4,400-seat Opry House.

RA Inks Drummer

■ NASHVILLE — Bill Pitcock, currently touring with Little Jimmy Dickens as band drummer, has signed a recording contract with Royal American Records.

Wally Cochran to GRC

(Continued from page 110)

Record World has also learned that the label has purchased a record by Moe Bandy on the Footprint label, entitled "I Just Started Hatin' Cheatin' Songs Today."

The Nashville office will continue to house a national country promotion director, independent producers and publishing personnel as required by the firm's anticipated growth.

RECORD WORLD COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week: (Alphabetically)

KENR, Houston	WBT, Charlotte	WIRE, Indianapolis
KFDI, Wichita	WCMS, Norfolk	WMC, Memphis
KFOX, Long Beach	WDON, Washington	WPLO, Atlanta
KKYX, San Antonio	WEET, Richmond	WPNX, Columbus
KRAK, Sacramento	WENO, Nashville	WRCP, Philadelphia
KVOO, Tulsa	WGMA, Hollywood, Fla.	WUBE, Cincinnati
WAME, Charlotte	WHN, New York	WUNI, Mobile
WBAM, Montgomery	WHO, Des Moines	WWL, New Orleans
WBAP, Ft. Worth	WINN, Louisville	WXCL, Peoria

Repeating his winning ways, Merle Haggard is again rocketing up charts with "Things Aren't Funny Anymore." There's picks in Indianapolis, Norfolk, Houston (both sides) and heavy action in all other areas.

Sleeper Smash: Larry Gatlin's "Bitter They Are, Harder They Fall" now breaking out with authority in Memphis, San Antonio, Indianapolis, Louisville and Peoria!!

Bob Luman's "Just Enough To Make Me Stay" is more than enough to keep him on charts for a long run!

Look for instant listener reaction to Eddy Raven's "Last of the Sunshine Cowboys" on ABC. WCMS and WENO already on it!

Johnny Paycheck has a winner with "My Part of Forever."

Interest is growing in the Rice release by Bobby Bare, "I Took A Memory To Lunch." A great song, could be big!

The industry has been buzzing for weeks about the Moe Bandy release on Footprint, "I Just Started Hating Cheating Songs Today." GRC has just picked up the master and will re-ship. Action, already heavy in San Antonio, Memphis and Nashville. points to a sure winner!

O. B. McClinton moving with his best in awhile; it's really "Something Better"! For evidence, check the pick at WXCL; spins at WENO and WMC.

Red Steagall's "I Just Gave Up Good Morning, Darling" showing strongly in New York and Houston; pick at KFOX.

Left Fielder: Billy Swan's "Wedding Bells" ringing phones in Mobile and Nashville.

Regional Raves: Larry Steele's "Little At A Time" added in Wichita; Melody Allen's "All The Love You Can Stand" moving at WBAP; Jimmy Watford's "Sometime Woman" picked at WDON; Guy Shannon's "Lover, Fighter" added in Cincinnati as is Albert Hammond's "I'm A Train." Ron Frazier's "Leaving Carolina" spinning in Norfolk; Sonny Ledet's "Hatchet Annie" playing at WENO.

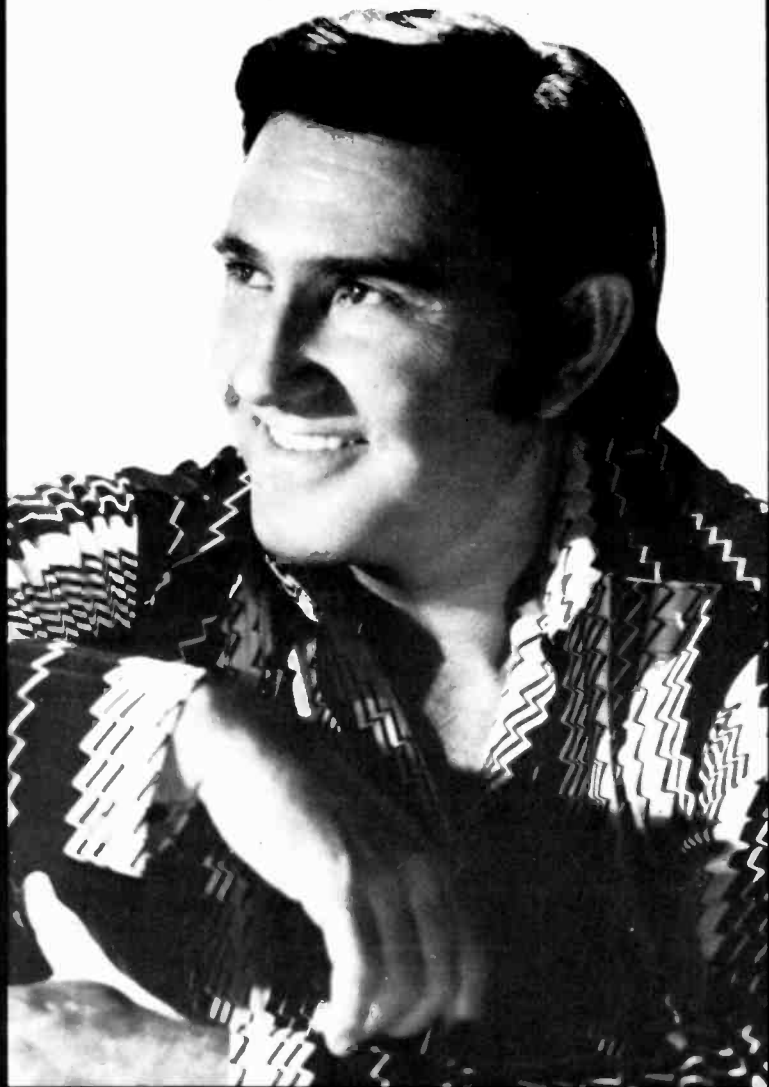
Faron Young's "Some Kind Of A Woman" will be some kind of winner! Strong at WBAP, WHN, WUBE and WDON.

Steady Gains: Cal Smith; Jean Shepard; Melba Montgomery; Sonny James.

Bob Walker takes over as music director at WEET in Richmond as Ben Peyton moves to WNCN-FM in Cleveland (they're making the switch to country next week), where he assumes the program director position.

Roy Acuff heading into the national charts with "Back In The Country."

It's a Hit



**"YOU BETTER TREAT
HER RIGHT"**

b/w "I'D BE NUMBER ONE"

MCA-40181

Webb Pierce



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

EDDY RAVEN—ABC 11421

THE LAST OF THE SUNSHINE COWBOYS (Milene, ASCAP)

SUGAR KANE (Milene, ASCAP)

The talented writer-artist provides a graphic tale that will continue to develop his increasing prominence. A hit with significance.

RAY PRICE—Columbia 4-46015

STORMS OF TROUBLED TIMES (Keca, ASCAP)

Price provides his eminence again with another emotional song done with equal sincerity. Perfection in commercial appeal.

JOHNNY PAYCHECK—Epic 5-11090

MY PART OF FOREVER (Jack & Bill, ASCAP)

A smooth and tender delivery from Paycheck that offers strength for certain longevity. A soft driving sound, this is contagious.

JEANNIE KENDALL—Dot DOA-17497

BABY WENT BYE BYE (Ricci Mareno, SESAC)

The young songstress departs the father-daughter team for her first solo. A sing-song melody that is a great airwave item.

DUANE DEE—ABC 11417

MORNING GIRL (Acuff-Rose, BMI)

SHE'S MY WOMAN (ABC/Dunhill, BMI/Chappell, ASCAP)

This former pop hit gets the right mellow treatment from Dee to be a solid country entry. Nice!

CHARLIE RICH—Mercury 73466

I WASHED MY HANDS IN MUDDY WATER (Maricana, BMI)

NO HOME (Charlie Rich, BMI)

The Charlie Rich phenomenon is in high gear and this old rocker will enhance it further. He has hit big only recently, but he's been cutting great stuff for years!

DAVE DUDLEY—Rice 5067

HAVE IT YOUR WAY (Newkeys, BMI)

Dudley fully moves into a softer sound with this tender song. A new vitality in Dave's career. Count on this one.

SONNY LEDET—Toast 323

HATCHET ANNIE (Flagship, BMI)

NICE LADY (Flagship, BMI)

The Cinnamon subsidiary is set for its biggest disc on this movin' gem. The jumpin' tracks grab a bit of the cajun soul!

BRUSH ARBOR—Capitol 3838

MACY'S BARN DOOR (House of Hits, BMI)

Open the door to this bluegrass tune from the exciting young group. Bright and enthusiastic work that gets the feel across.

HARRISON JONES—Triune 7212

BUT TONIGHT I'M GONNA LOVE YOU (Smile, BMI)

IT'S THAT TIME AGAIN (Charlie Boy, ASCAP)

Triune is set for an all-out push on this new talent. A melodic love song with good potential.

SUSAN ST. MARIE—Cinnamon 784

FEVER (Lois, BMI)

SOMETHING'S WRONG (Hall-Clement, BMI)

The diskery's thrush rings back this burning love song. Ms. St. Marie continues to build on a promising career.

LARRY STEELE—Air Stream 002

LITTLE AT A TIME (Air Stream, BMI)

HEART PEPPER UPPER (Air Stream, BMI)

Steele's second successful outing for the growing label. A much stronger effort that will score well.



THE COUNTRY ALBUM CHART

MAR. 2	FEB. 23		WKS. ON CHART
1	1	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	16
2	3	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	45
3	6	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM1-687	10
4	5	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	7
5	2	THE FASTEST HARP IN THE SOUTH CHARLIE MCCOY—Monument KZ 32749	10
6	9	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	13
7	8	SOUTHERN ROOTS JERRY LEE LEWIS—Mercury SRM1-690	8
8	10	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757	12
9	4	ALL ABOUT A FEELING DONNA FARGO—Dot DOS 26019	12
10	7	ROY CLARK'S FAMILY ALBUM—Dot DOS 26018	15
11	15	I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253	9
12	16	AN AMERICAN LEGEND TEX RITTER—Capitol 11241	6
13	11	COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344	14
14	12	THE MIDNIGHT OIL BARBARA MANDRELL—Columbia KC 32743	9
15	19	UPTOWN POKER CLUB JERRY REED—RCA APL1-0356	12
16	21	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	5
17	13	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	12
18	20	CAN I SLEEP IN YOUR ARMS JEANNIE SEELY—MCA 385	11
19	14	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol ST 11252	14
20	22	NEW SUNRISE BRENDA LEE—MCA 373	13
21	18	CLING TO A SAVING HAND/STEAL AWAY CONWAY TWITTY—MCA 376	33
22	17	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	11
23	23	GOD IS ABUNDANT CONNIE SMITH—Columbia KC 32492	27
24	24	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	5
25	32	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic KE 32570	14
26	27	FAREWELL TO THE RYMAN DAVID ROGERS—Atlantic SD 7283	9
27	28	IT'S A MAN'S WORLD DIANA TRASK—Dot DOS 26016	8
28	30	JUST ANOTHER COWBOY SONG DOYLE HOLLY—Barnaby BR 15011	8
29	31	SHADES OF STEEL LLOYD GREEN—Monument KZ 32532	4
30	38	I'M STILL LOVING YOU JOE STAMPLEY—Dot DOS 26020	5
31	37	ENTERTAINER OF THE YEAR ROY CLARK—Capitol SABB-11264	13
32	26	THIS IS HENSON CARGILL—Atlantic SD 7279	21
33	25	BUBBLING OVER DOLLY PARTON—RCA APL1-0286	23
34	29	SAWMILL MEL TILLIS—MGM SE 4917	4
35	36	GIVE ME THAT OLD TIME RELIGION GUY & RALNA—Ranwood R8120	8
36	35	WARM LOVE DON & SUE—Hickory HR 4503	13
37	39	BEAN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002	10
38	40	KINDLY KEEP IT COUNTRY HANK THOMPSON—Dot DOS 26015	4
39	41	THE BEST OF DANNY DAVIS—RCA APL1-10425	2
40	52	LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY—RCA CPL1-0341	3
41	51	KENTUCKY SUNSHINE WAYNE KEMP—MCA 369	5
42	46	BOB LUMAN'S GREATEST HITS—Epic KE 32759	10
43	47	NOW PRESENTING TROY SEALS—Atlantic SD 7281	9
44	48	HYMNS BY SUSAN RAYE—Capitol ST 11255	3
45	56	HOUSE OF THE RISING SUN JODY MILLER—Epic KE 32569	5
46	49	THE PILGRIM LARRY GATLIN—Monument KZ 32571	4
47	50	MY KIND OF COUNTRY CARL PERKINS—Mercury SRM1-691	22
48	44	CARRY ME BACK STATLER BROTHERS—Mercury SRM1-676	2
49	58	HELLO LOVE HANK SNOW—RCA APL1-0441	3
50	57	GREATEST HITS GEORGE HAMILTON IV—RCA APL1-0455	24
51	34	ALL I EVER MEANT TO DO WAS SING JOHNNY RODRIGUEZ—Mercury SRM1-686	14
52	55	THE FARMER PORTER WAGONER—RCA APL1-0346	2
53	65	LAST LOVE SONG HANK WILLIAMS, JR.—MGM SE 4936	1
54	—	JOLENE DOLLY PARTON—RCA APL1-0473	18
55	33	SONGS FOR EVERYONE RAY GRIFF—Dot DOS 26013	18
56	43	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS—Mercury SRM1-677	1
57	—	RED, WHITE AND BLUE(GRASS)—GRC 5002	1
58	—	TOO MANY MEMORIES BOBBY LEWIS—Ace of Hearts AH3-1002	16
59	42	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	8
60	45	TEXAS DANCE HALL GIRL JOHNNY BUSH—RCA APL1-0369	1
61	—	TOO MANY MEMORIES BILLY WALKER—MGM SE 4938	46
62	60	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	11
63	59	ON HIS WAY DON ADAMS—Atlantic SD 7280	1
64	—	LET'S GO ALL THE WAY TONIGHT MEL & SHERRY—MGM SE 4937	31
65	63	SATIN SHEETS JEANNE PRUETT—MCA 338	16
66	54	DON'T CRY NOW LINDA RONSTADT—Asylum SE 5064	27
67	61	LOVE IS THE FOUNDATION LORETTA LYNN—MCA 355	19
68	64	MY FRIENDS CALL ME T. O. TOMMY OVERSTREET—Dot DOS 26016	22
69	53	PRIMROSE LANE JERRY WALLACE—MCA 366	21
70	71	FULL MOON KRIS & RITA—A&M SP 4403	45
71	67	SUPERPICKER ROY CLARK—Dot DOS 26140	31
72	62	TOP OF THE WORLD LYNN ANDERSON—Columbia KC 32439	37
73	70	SWEET COUNTRY CHARLEY PRIDE—RCA APL1-0217	30
74	68	TRIP TO HEAVEN FREDDIE HART—Capitol ST 11197	22
75	66	PAPER ROSES MARIE OSMOND—MGM SE 4910	

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THE COUNTRY SINGLES CHART

MARCH 2, 1974

MAR. 2	FEB. 23		WKS. ON CHART
	3	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APBO-0195	10
2	4	DADDY WHAT IF BOBBY BARE—RCA APBO-0197	10
3	5	ANOTHER LONELY SONG TAMMY WYNETTE—Epic 5-11079	9
4	1	THAT'S THE WAY LOVE GOES JOHNNY RODRIGUEZ—Mercury 43446	10
5	2	I'M STILL LOVING YOU JOE STAMPLEY—Dot DOA 17485	12
6	6	LOVE SONG ANNE MURRAY—Capitol 3776	11
7	10	THERE'S A HONKY TONK ANGEL CONWAY TWITTY—MCA 40173	7
8	7	WORLD OF MAKE BELIEVE BILL ANDERSON—MCA 40164	12
9	12	SWEET MAGNOLIA BLOSSOM BILLY CRASH CRADDOCK—ABC 11412	8
10	16	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia 4-45991	7
11	11	LUCKY LADIES JEANNIE SEELY—MCA 40162	12
12	13	I LOVE YOU, I LOVE YOU DAVID & BARBARA—Epic 5-11068	10
13	15	TONIGHT SOMEONE'S FALLING IN LOVE JOHNNY CARVER—ABC 11403	12
14	19	SNAP YOUR FINGERS DON GIBSON—Hickory K312	9
15	17	LOVING YOU HAS CHANGED MY LIFE DAVID ROGERS—Atlantic CY 4012	8
16	21	MIDNIGHT, ME AND THE BLUES MEL TILLIS—MGM K14689	8
17	9	I'VE JUST GOT TO KNOW FREDDIE WELLER—Columbia 4-45968	11
18	27	WRONG IDEAS BRENDA LEE—MCA 40171	7
19	20	WHATEVER HAPPENED TO RANDOLPH SCOTT STATLER BROTHERS—Mercury 73448	8
20	22	RED ROSE FROM THE BLUE SIDE OF TOWN GEORGE MORGAN—MCA 40159	9
21	8	SOMETIME SUNSHINE JIM ED BROWN—RCA APBO-0180	14
22	26	AMERICANS TEX RITTER—Capitol 3814 BYRON MacGREGOR—Westbound 222	7
23	28	TWENTIETH CENTURY DRIFTER/I'M WANTING TO MARTY ROBBINS—MCA 40172	6
24	29	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon C779	6
25	30	THE RAINBOW IN DADDY'S EYES SAMMI SMITH—Mega MR-204	6
26	31	WAKE ME INTO LOVE BUD LOGAN & WILMA BURGESS—Shannon 5816A	8
27	14	THE RIVER'S TOO WIDE JIM MUNDY—ABC 11400	12
28	34	BABY DOLL BARBARA FAIRCHILD—Columbia 4-45988	5
29	18	TOO MUCH PRIDE MACK WHITE—Commercial C1314	14

30	24	I LOVE TOM T. HALL—Mercury 73436	17
31	36	TURN ON YOUR LIGHT KENNY PRICE—RCA APBO-0198	8
32	41	HOUSTON GLEN CAMPBELL—Capitol 3808	4
33	42	CRUDE OIL BLUES JERRY REED—RCA APBO-0224	4
34	38	I CHANGED MY MIND BILLY WALKER—MGM K14693	5
35	35	YOU'RE GONNA HURT ME PATTI PAGE—Epic 5-11072	7
36	43	TRACES OF LIFE LONZO & OSCAR—GRC 1006	6
37	40	CHIP, CHIP PATSY SLEDD—Mega MR 203	6
38	39	I JUST HAD YOU ON MY MIND SUE RICHARDS—Dot DOA 17431	9
39	25	WHEN I GET MY HANDS ON YOU DIANA TRASK—Dot DOA 17486	11
40	47	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC HANK THOMPSON—Dot DOA 17480	4
41	48	IT'S TIME TO CROSS THAT BRIDGE JACK GREENE—MCA 40179	4
42	49	LISTEN WAYNE KEMP—MCA 40176	4
43	50	(WE'RE NOT) THE JET SET GEORGE & TAMMY—Epic 5-11083	3
44	37	I DON'T PLAN ON LOSING YOU BRIAN COLLINS—Dot DOA 17483	10
45	55	(JEANNE MARIE) YOU WERE A LADY TOMMY OVERSTREET—Dot DOA 17493	3
46	58	I'M LEFT, YOU'RE RIGHT, SHE'S GONE JERRY LEE LEWIS—Mercury 734552	3
47	56	GUESS WHO JERRY WALLACE—MCA 40183	3
48	51	YOU'RE MY WIFE, SHE'S MY WOMAN CHARLIE LOUVIN—UA XW 368-W	5
49	23	ONCE YOU'VE HAD THE BEST GEORGE JONES—Epic 5-11053	15
50	52	SIX PACK TO GO HANK WILSON—Shelter 7338	6
51	33	JOLENE DOLLY PARTON—RCA APBO-0145	18
52	59	HELLO LOVE HANK SNOW—RCA APBO-0215	4
53	66	TAKE GOOD CARE OF HER/ I'VE GOT A THING ABOUT YOU BABY ELVIS PRESLEY—RCA APBO-0196	2
54	54	COUNTRYFIED RAY PILLOW—Mega MR 202	7
55	64	HANG IN THERE GIRL FREDDIE HART—Capitol 3827	2
56	65	A VERY SPECIAL LOVE SONG CHARLIE RICH—Epic 5-11091	2
57	67	I'LL TRY A LITTLE BIT HARDER DONNA FARGO—Dot DOA 17491	2
58	61	CLAIM ON ME GEORGE HAMILTON IV—RCA APBO-0203	5
59	62	MARLENA BOBBY GOLDSBORO—UA XW371-W	5
60	74	YOU NEVER SAY YOU LOVE ME ANYMORE NAT STUCKEY—RCA APBO-0222	2
61	69	DON'T STOP NOW SHERRY BRYCE—MGM 14695	2
62	73	I STILL CAN'T BELIEVE YOU'RE GONE WILLIE NELSON—Atlantic 45-3008	2
63	75	I NEVER GET THROUGH MISSING YOU BOBBY LEWIS—Ace of Hearts-0480	2
64	68	LITTLE MAN LOGAN SMITH—Brand X 678	4
65	70	BOTH SIDES OF THE LINE JOSIE BROWN—RCA APBO-0209	3
66	71	SUPERSKIRT CONNIE CATO—Capitol 3788	3
67	72	LOVELY LADY MURRY KELLUM—Cinnamon 777	3
68	—	AT THE TIME JEAN SHEPARD—UA XW 384-W	1
69	—	SPIDER'S AND SNAKES JIM STAFFORD—MGM 14648	1
70	—	COUNTRY BUMPKIN CAL SMITH—MCA 40191	1
71	—	SEASONS IN THE SUN BOBBY WRIGHT—ABC 11418	1
72	—	LET THE FOUR WINDS BLOW JACK RENO—UA XW374-W	1
73	—	HELLO TROUBLE LAWANDA LINDSEY—Capitol 3819	1
74	—	BACK IN THE COUNTRY ROY ACUFF—Hickory 314	1
75	—	SUNSHINE ON MY SHOULDERS JOHN DENVER—RCA APBO-0213	1

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