

MIKE

RECORD WORLD

MAY 4, 1974

WHO IN THE WORLD:

SIRE RECORDS

Since Its Inception In 1967, Sire Records, Under The Leadership Of Seymour Stein And Richard Gottetner, Has Quietly Established Itself As A Major Force On The International Music Scene. The Re-Pacting Of Its Distribution Deal With Famous Music And The Signing Of Renaissance Portend Even Bigger And Better Things For The Label. For Story And Photo Identification, See Page 29.



HITS OF THE WEEK

SINGLES

GLADYS KNIGHT & THE PIPS, "ON AND ON" (prod. by Curtis Mayfield) (Curtom, BMI). The most apparent hit from the Curtis Mayfield-penned score from the film "Claudine." Funky change of pace for Gladys, and the next "Best Thing" to happen to her group. And their career rolls on and on, onto yet another gold disc. Buddah 423.



SMOKEY ROBINSON, "IT'S HER TURN TO LIVE" (prod. by Smokey Robinson) (Tamla/Jobete, ASCAP). "Baby Come Close" established Smokey as a solo success after his Miracles years. This boogie from his new album churns out the saga of a mom's new lease on lovelife. Will really hit home with widows, divorcees and their progeny. Tamla T54246F (Motown).



EAGLES, "ALREADY GONE" (prod. by Bill Szymczyk Pandora Prod.) (Jazzbird/Benchmark, ASCAP). One particular loneliness analogy here warrants repeating: "And you'll have to eat your lunch all by yourself." Surely the act's best since "Take It Easy." Culled from their "On the Border" album—right on target! Asylum 11036.



NEW BIRTH, "WILDFLOWER" (prod. by Fuqua III Prod.) (Edsel & Aloud, BMI). Skylarks' hit of '72 is already an air-play staple off Birth's "It's Been a Long Time" package. Soulful remake of a classic ballad should make the copyright twice gold. And this flower's petals will catch the eye of all top 40 programmers with hit foresight. RCA APBO-0265.



SLEEPERS

J. J. CALE, "CAJUN MOON" (prod. by Audie Ashworth) (Audigram, BMI). "Crazy Mama" man who penned "After Midnight" should have his biggest right here. His sound is more up-front, but as mystical as ever. Moons of days gone by — "Allegheny," "Carolina" and all the rest—move over, 'cause it's Cajun's turn to shine. Shelter 40238. (MCA)



DAVE LOGGINS, "PLEASE COME TO BOSTON" (prod. by Jerry Crutchfield) (Leeds/Antique, ASCAP). What Scott McKenzie did for "San Francisco" in '67, this guy's gonna do for "Boston" in '74. Singer-composer moves to the label with a progressive pop-country sound. A real comer from many directions—no beans 'bout it! Epic 5-11115.



FANNY, "I'VE HAD IT" (prod. by Vini Poncia/Richard Perry Prod.) (Brent, BMI). An obscure but solid oldie from the r&r class of '59 originally done up by the Bell Notes becomes a feminist statement in the hands of these all-women rockers on their label debut. Chewier than their former discs, and a top 40 contender indeed. Casablanca NEB 0009. (WB)



STEPHANIE MILLS, "I KNEW IT WAS LOVE" (prod. by Eddie V. Deane/Burlington Prod.) (Burlington, ASCAP). Multi-time winner of Apollo Theater amateur nights goes professional on her powerhouse debut. Draped in Diana Ross silk taylored in Philly style, she's Vegas-bound with top 40 sequins shimmering in her future. Paramount 0290. (Famous)



ALBUMS

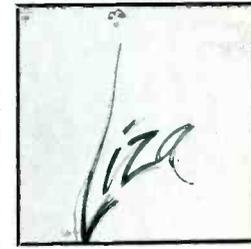
LOGGINS AND MESSINA, "ON STAGE." From San Francisco to Boston to New York, commercial couple dazzles 'em all! A thoroughly professional duo, their live set relays special polish. Highlighting the two-record package are hits that the twosome have been associated with: "House At Pooh Corner," and "Your Mama Don't Dance." Columbia PG 32848 (7.98).



"HOLLIES." Whew! Inveterate sound stylists surpass splendid previous efforts, delivering an album glistening in its entirety. A singular purity prevails, from the rockin' mode of "Transatlantic Westbound Jet" to the rhythmic route of "It's A Shame, It's A Game" to the compelling musicality of the current hit single, "The Air That I Breathe." Epic KE 32574 (5.98).



LIZA MINNELLI, "LIVE AT THE WINTER GARDEN." Vibrantly recapturing her enchanting Broadway engagement, Liza remains radiant from start to finish. Liza's innately zealous character reigns supreme, with the impassioned "More Than You Know," the vivacious "Natural Man" and her classic "Cabaret" vividly performed. Bask in the afterglow! Columbia PC 32854 (6.98).



IKE AND TINA TURNER, "THE GOSPEL ACCORDING TO IKE AND TINA." Mr. & Ms. Rockin' Soul transform traditional religious songs into commercially viable compositions. Much credit goes to Ike for superb adaptations, and his solemn voice lends itself well to the material, especially on "Father Alone." Tina's topper: "Amazing Grace." UA UA-LA203-G (6.98).



Capitol, MCA, Atlantic, Warners Report Strong First Quarter
 Scheffer to Key Polydor
 Inc. Post More on Retail Computerization
 Tony Winners Ellis Named Epic VP
 Conclusion of Discotheque Series
 MCA Promotes Gidion
 Dialogue: Marv Schlachter

Road Food

a new album by

The Guess Who



Tour Dates

- | | |
|---|--|
| 5/3 Louisville Downs
Louisville, Ky. | 5/24 Masonic Hall
Detroit, Mich. |
| 5/4 Hara Arena
Dayton, Ohio | 5/26 Cleveland Arena
Cleveland, Ohio |
| 5/10 Seattle Arena
Seattle, Wash. | 5/27 Springfield, Mass. |
| 5/12 Portland Coliseum
Portland, Oregon | 5/28 Portland Exposition Center
Portland, Maine |
| 5/17 Selland Arena
• Fresno, Calif. | 6/1,2 Aerie Crown Theatre
Chicago, Ill. |
| 5/18 Long Beach Arena
Long Beach, Calif. | 6/4,5 Ambassador Theatre
St. Louis, Missouri |
| 5/22 Bowling University
Toledo, Ohio | 6/7 Moody Coliseum
Dallas, Texas |
| | 6/8 Sam Houston Coliseum
Houston, Texas |

APL1/APS1/APK1-0405

Produced by Jack Richardson
Nimbus 9 Productions

RCA
Records and Tapes

Polydor Inc. Names Scheffer Marketing VP

■ NEW YORK—Stephen J. Scheffer has been appointed vice president of marketing for Polydor Incorporated, it has been announced by Gil Beltran, president.



Stephen Scheffer

Scheffer, who came to Polydor in January of 1973, will have in his new assignment responsibility for sales, packaging, advertising, market research, and merchandising of all Polydor product.
(Continued on page 41)

Phonogram to \$6.98

■ CHICAGO — Effective with the April 29 release of the New York Dolls' Mercury album "Too Much Too Soon," all pop albums released by Phonogram, Inc. will have a \$6.98 price code, announced Irwin Steinberg, president of Phonogram.

In the future, pricing for tape product will be on a selective basis. The tape of "Too Much Too Soon," for example, will remain at the \$6.95 level. Tape product will be priced at the \$7.95 level when called for.

In addition, future country and r&b album releases will operate under the selective pricing system.

Tony Winners Named

■ NEW YORK — The naming of "Gigi" as the best Broadway score of '74 was not the only indication that the judges of the Antoinette Perry Awards (21) were nostalgically-oriented this year. The most honored musical, "Candide" —with five Tonys including libretto, direction, scene and costume design and a special Theatre
(Continued on page 53)

Strong Start For '74:

Capitol, MCA, Atlantic, Warners Report Healthy 1st Qtr.

■ LOS ANGELES — Capitol Industries-EMI, Inc., has reported net income of \$2,545,000 or \$.57 per share, on sales of \$36,219,000 for its third quarter ended March 31, 1974. For the comparable period a year earlier, the company earned \$1,434,000 or \$.32 per share on sales of \$36,482,000. This is the ninth consecutive quarter in which the company's net
(Continued on page 53)

MCA Inc. Reports Record Earnings

■ UNIVERSAL CITY, CAL.—Lew R. Wasserman, chairman of the board of MCA Inc., has reported the highest quarterly net income and earnings per share in the company's 50 year history.

Films

Wasserman said, "The principal contributors to the record results were 'The Sting' and 'American Graffiti' which brought in exceptional film rentals." He further commented that the records and music division reported the highest first quarter revenues and operating income in its history.

Net Income

Net income for the three months ended March 31, 1974 amounted to \$10,361,000 up 63 percent over net income of \$6,339,000 for the first three
(Continued on page 41)

■ NEW YORK—Atlantic Records' business for the first quarter of 1974, sparked by successful album product, is up 20 percent over the same period in 1973, reports the label.

Albums selling solidly for Atlantic include Aretha Franklin's "Let Me In Your Life," Billy Cobham's "Crosswinds," Mike Old-
(Continued on page 25)

■ NEW YORK—Warner Bros. Records experienced the most substantial first quarter growth in the history of the company, reported chairman of the board Mo Ostin and president Joe Smith. Ostin and Smith attributed the success to the development of new artists on the label, continued a&r efforts and the ongoing diversification of
(Continued on page 41)

Music on Fall TV: A 'Special' Case

By ROBERT ADELS

■ NEW YORK—The musical contribution to the fall line-up for next season's prime-time television schedule as announced last week by ABC, CBS and NBC-TV will be limited to specials and what's left of the already thin current crop of variety shows; some major surgery in this area has already been actuated by network programming brass. Gone from the home screen next fall will be such variety perennials as NBC-TV's "The Flip Wilson Show" and "The Dean Martin Show." CBS-TV's "Sonny and Cher Comedy Hour" will undergo many changes as ABC-TV's "The Sonny Comedy Hour." Also cancelled is this year's NBC foray into regularly scheduled country music, "Music Country U.S.A." Only CBS-TV's "The Carol Burnett Show" survives in its original variety format.

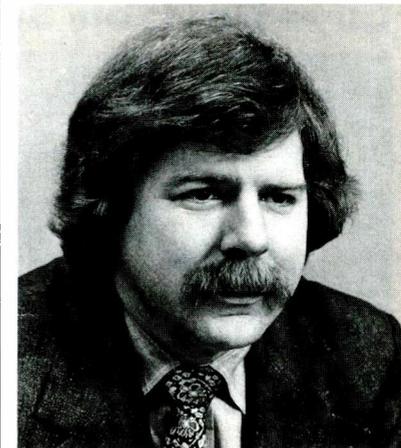
Gone too are the ABC-TV series which spawned their own disc groups "The Partridge Family" and "The Brady Bunch."

Contemporary Music

Spokesmen for all three networks told **Record World** that much of their specials will focus on contemporary music, but gave only sketchy details, characterizing
(Continued on page 53)

Ellis Epic A&R VP

■ NEW YORK — Irwin Segelstein, president, CBS Records, has announced the promotion of Don Ellis to the position of vice president, artist and repertoire, Epic Records.



Don Ellis

Ellis assumes this new position after having been director, a&r, Epic Records for the past three years. He will continue to coordinate
(Continued on page 53)

Records, Magazines and Computerization

By GARY COHEN

■ NEW YORK—As with the comparison **Record World** published between the record industry and grocery industry (March 30) showing similarities in the need for computerization in both industries, there are many such similarities between the record business and the magazine publishing business. And as record retailers and manufacturers press forward in studying and implementing retail computerization, the similarities will become more evident, and the record business should be able to learn from the experiences of both the grocery and publishing industries.

The most obvious similarity, as

pointed out by an executive of the Magazine Publishers Association (see separate story), is that magazines are a changing product every week and month, unlike a can of soup or peas that basically remains the same. Obviously records fall into the former category, experiencing a shorter "shelf life" than peas or soup. Marketing and sales must be closely monitored to achieve
(Continued on page 37)

Record World publisher Bob Austin was the keynote speaker at the ESCMI banquet (20). For details on the regional country conclave, see p. 54.

MCA Names Gidion To Natl. Promo Post

■ LOS ANGELES—MCA vice president of marketing Rick Frio has announced the appointment of Pete Gidion as national singles promotion head. Gidion, prior to his appointment, was the Detroit branch sales manager, a position he has held since November 1972.

Gidion began his career in 1961 with Decca in the warehouse, was promoted to salesman in the Detroit area and from there he went on to become the local branch promotion man for the midwest. With the formation of MCA, he became the local distributor promotion manager.

Gidion will work with and report directly to Vince Cosgrave, vice president of promotion.

Triple Gold for CBS

■ NEW YORK — CBS Records achieved a total of three gold records last week. The recipients were Epic artist Charlie Rich for his most recent album, "Very Special Love Songs," Columbia artist Herbie Hancock for his latest album, "Headhunters," and Epic group Redbone for their recent single, "Come And Get Your Love." All three discs were certified gold by the RIAA.

For Epic artist Charlie Rich, this represents his fourth gold record, all of which he has received in the past six months. His previous gold records were the single, "Behind Closed Doors," the album of the same name, and the single, "The Most Beautiful Girl." He was also recently awarded two Grammy Awards, one of which he shared with Kenny O'Dell who wrote "Behind Closed Doors." All of Charlie Rich's material is produced for Epic by Billy Sherrill.

For Hancock this represents the
(Continued on page 49)

Clive Davis on 'Speak Easy'



Chip Monck (third from left) sits and talks with Frank Zappa, Clive Davis and Richard Perry at a filming of the latest nationally syndicated rock-oriented television show, "Speak Easy." The program marks Davis' first public interview in many months—his having flown from New York to Hollywood for the taping. "Speak Easy" features conversation and music, and debuts May 11, 1974.

MCA to Hike Price of 'Sting'

■ UNIVERSAL CITY, CAL.—MCA Records has announced a price hike on "The Sting" album, currently number one on **Record World's** album chart, pending final government approval. According to an official statement from the label, "If the wage/price control board lifts its restrictions, the retail selling price of 'The Sting' will be increased to \$6.98, the tape to \$7.98, as of May 6, 1974." A company spokesman added that dealers were being notified ahead of time, to give them an opportunity to purchase stock before the price goes up.

Reddy, Wald Dismiss Catalano

■ LOS ANGELES — Personal manager Jeff Wald and Helen Reddy, Capitol recording artist, have announced that they have discharged the services of Tom Catalano as producer of Helen Reddy records. According to Wald, Ms. Reddy will announce her association with a new producer at a later date.

It's Official: S.F. Is 7th NARAS Chapter

■ LOS ANGELES — San Francisco officially became the seventh Record Academy chapter last week when the majority of National Trustees of NARAS voted to accept the fledgling group. The new group has close to 100 members, some of whom have transferred in from Los Angeles, where they were originally enrolled. Leo Kulka is heading the new chapter.

WB Music Names Rosen

■ NEW YORK—Ed Silvers, president of Warner Bros. Music, has announced the appointment of Arnold Rosen to the position of manager, standard and educational division, effective immediately.



Arnold Rosen

Rosen will be responsible for publications, from concept through distribution, for all WB material other than contemporary folios and sheet music. Previously with Alfred Publishing Co., he brings to his division ten years working experience, during which time he developed programs and policies involving all aspects of music publishing.

Gold 'Loco-Motion'

■ LOS ANGELES — Grand Funk's latest Capitol single, "The Loco-Motion," was certified a million-dollar seller by the RIAA based on sales through April 23, announced Don Zimmermann, CRI senior vice president, marketing.

"The Loco-Motion" is the group's second gold single and was culled from their tenth consecutive gold album entitled, "Shinin' On."

Pride Exits UA; Enters Atlantic

■ LOS ANGELES — At press time last week **Record World** learned that Pride Records president Michael Viner has asked for and obtained written release from the distribution deal he announced with United Artist Records in mid-February. Since then, Pride has only released two singles, by the Incredible Bongo Band and the New Censations, and according to Viner, they will remain in UA's catalog. Viner added that he has reached "verbal accord" with Atlantic to distribute all future Pride product, including completed albums by Jimmy Smith, the Incredible Bongo Band and the New Censations. The latter two, he said, contain the singles which UA has retained.



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RECORD WORLD MAY 4, 1974

They call themselves
**OLYMPIC
RUNNERS.**



And they call their debut single
“DO IT OVER.”

#202

It's already off to a strong start—R&B:

*New York WWRL
WBLS
Newark WNJR*

*Memphis WDIA
Atlanta WAOK
WIGO*

*Miami WMBM
Pittsburgh WAMO
Milwaukee WNOV*

*“Do It Over” by Olympic Runners. Produced
by Mike Vernon. Two minutes and twenty-eight seconds
of pure instrumental funk.*

We call it a hit.



Peggy Lee Signs With Atlantic

■ NEW YORK — Nesuhi Ertegun, executive vice president of Atlantic Records, has announced that Peggy Lee has been signed to an exclusive, long-term contract by the firm. The deal was concluded by Peter Dean and George Scheck for Miss Lee with Ertegun.

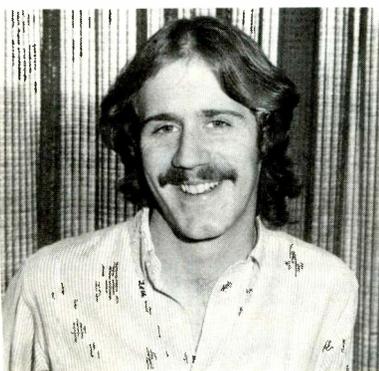
Producers

Negotiations have just been concluded with west coast producer - composer - arranger Dave Grusin to co-produce with Miss Lee her first album for Atlantic. The recording sessions will start in Los Angeles before the end of April. In addition, Paul McCartney will produce one side with Peggy Lee, which will be included in the album and will also be released as a single. McCartney composed a new song entitled "Let's Love" for the songstress, and he will work with her on the tune, the title song of the new album.

Sutherland Joins E/A

■ NEW YORK—Karin Berg, director of press relations for Elektra/Asylum Records, has announced the appointment of Sam Sutherland to the position of press relations representative. Sutherland will be chiefly responsible for writing emanating from the press relations department; he will also work in other publicity areas with Hope Antman, who joined the department in September of '73 as press relations representative.

Before joining Elektra/Asylum, Sutherland was with Billboard magazine for two years.



Sam Sutherland

Silver Exits GSF

■ NEW YORK — Al Silver, sales and promotion director for GSF Records, has announced his departure from GSF effective April 26, 1974.

Silver, a veteran of over twenty years in the record and music publishing industry, has not yet announced future plans. Silver can be contacted at 757-7338 or evenings at (201) 343-8227.

TSOP No. 1 at RW



Record World publisher Bob Austin (right) is shown presenting Stan Monteiro, national promotion director for Epic and Columbia Custom labels, with a plaque for MFSB's Philadelphia Intl. single, "TSOP," which reached number one on The Singles Chart.

'Biscuit Boy' to Epic

■ NEW YORK — Richard Newell, the "King Biscuit Boy," represented by Papillon Productions, has signed an exclusive recording contract with Epic Records.

King Biscuit Boy's first Epic album, entitled "King Biscuit Boy," due for release in mid-May, was produced by Allan Toussaint. The disc features King Biscuit Boy, the Meters, Dr. John and Danny McBride. Summer plans include an extensive tour with Bachman Turner Overdrive.

King Biscuit Boy was brought to the label by Eddie Wenrick, director of talent acquisition, Epic, west coast.

The Discos: Unheralded Hitmakers

By GARY COHEN

(The following is the conclusion of a two part series on New York's burgeoning disco scene.)

■ NEW YORK—So who are the top deejays in the city's leading discotheques, what kind of music do they play, and where do they get their programming material from? Research into the thriving disco market has provided both answers and information.

As to who they are, most of them are young entrepreneurs who have made working at various discos around the city their full time job. The pay is reasonable: from \$30 to \$50 a night, with most working five days a week in one or more clubs. And the reason they don't hold down day jobs is fairly logical: most would find it difficult to wake up for "normal working hours" after having spun records until 4:00 a.m. the night (morning) before. One Le Jardin deejay, however, is studying to be a pharmacist.

Communication

And the deejays—in the open discotheques where admission is available to everyone, and the closed "parties" where admission

'Tommy' Filming Begun; Stigwood Sets Cast

■ NEW YORK — "Tommy," the highly successful rock opera by The Who, began principal photography in London, Monday, April 22, with Ann-Margret and Oliver Reed set in the starring roles under the direction of Ken Russell, announced Columbia Pictures, which will co-finance the film, and Robert Stigwood, who will co-produce the musical with Russell.

Columbia Pictures will distribute "Tommy" in the U.S. and Canada. The rest of the world, according to Stigwood, will be sold territory by territory.

Stigwood, who is chairman of the international world-wide Robert Stigwood Organization, has also revealed some of the names in the international musical world that have been signed for the cast of "Tommy." They include Elton John in the role of the Pinball Wizard, Eric Clapton as the Preacher, Tina Turner in the role of the Acid Queen, Keith Moon as Uncle Ernie and Paul Nicholan as Cousin Kevin.

Stigwood also announced that Roger Daltrey of The Who will portray the title role in "Tommy" and that the entire group, The Who, will also appear in the film. Additional songs for the motion picture musical version of "Tommy" have been written by Pete Townshend.

Famous Promo Push For Cybill Shepherd

■ NEW YORK — Tony Martell, president of Famous Music, has announced the start of an extensive media campaign to launch the recording debut of multi-talented actress and model Cybill Shepherd. Her first album, "Cybill Does It . . . To Cole Porter," containing the unexpurgated lyrics to some of Cole Porter's most popular songs, was directed by Peter Bogdanovich.

Opening the campaign is a cocktail reception April 30 at the RCA Recording Studio from 6-8 p.m., hosted by Paramount Pictures president Frank Yablans, in honor of Miss Shepherd. A special slide presentation has been prepared for 7 p.m., with assorted album cuts to be played while pictures of Miss Shepherd flash from six projectors onto a single screen.

Release of the album, which contains a large, 20 x 30 inch, full color poster of Miss Shepherd, was held back for one week to coincide with the New York reception.

A massive album advertising program will include ads in After Dark magazine, the Hollywood Reporter, Variety and many others. Large ads will also be taken in the New York and Los Angeles Times, the Chicago Tribune, Boston Globe, Dallas News, San Francisco Examiner and Atlanta Journal and Constitution.

Miss Shepherd and Bogdanovich will remain in New York for further media coverage until May 4, when they are due to participate in the Judith Christ film seminar in Tarrytown, New York.



Cybill Shepherd

Almo Ups Andrews

■ LOS ANGELES — Artie Wayne, executive director of publishing for Irving/Almo Music, has announced the appointment of Brenda Andrews to professional manager.

Ms. Andrews, who has worked for the company for over five years, will continue to do research in terms of contracting studios, producers, and record companies, and will continue working closely with Irving/Almo executive Lance Freed.

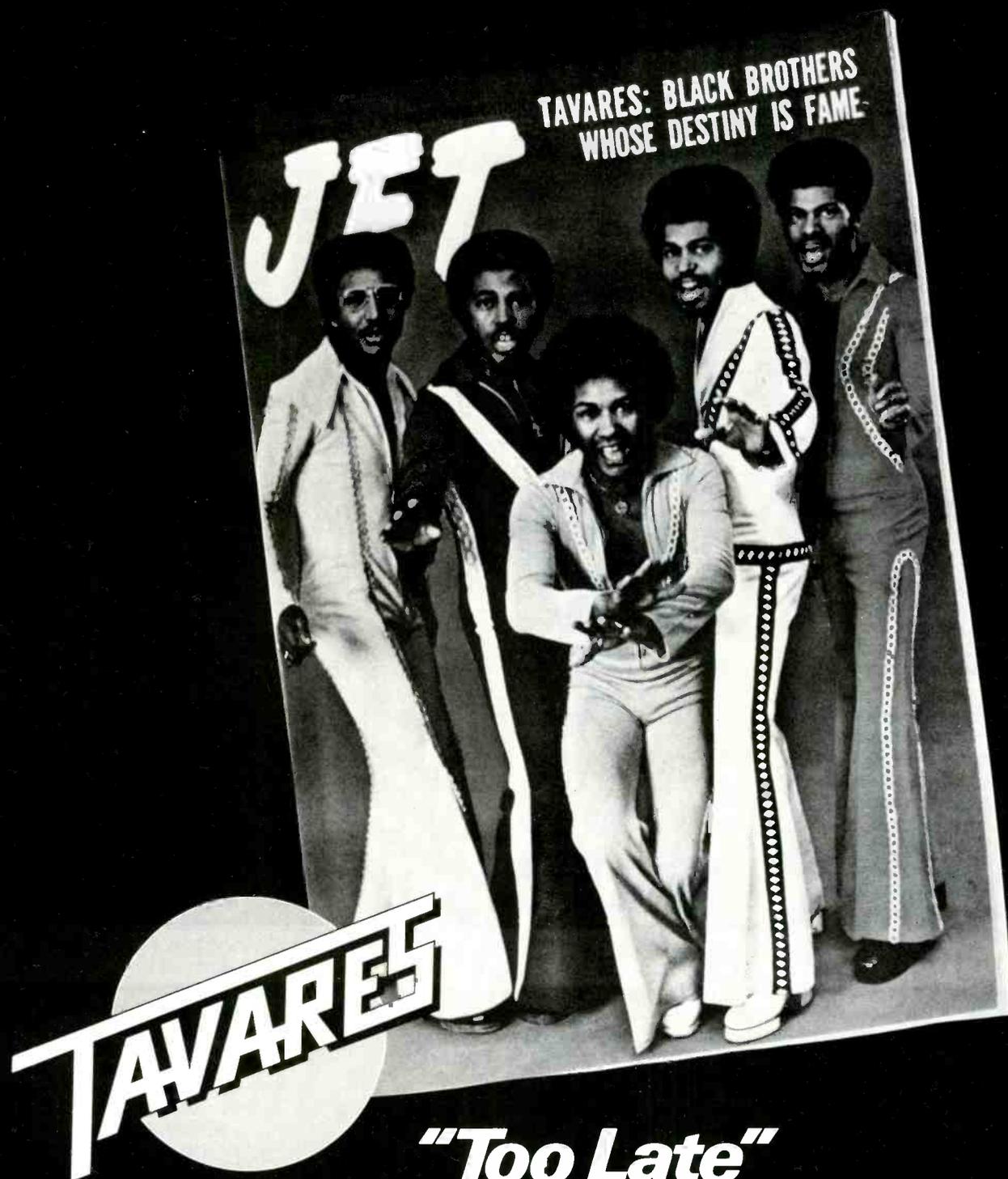
Music

The music played in disco-
(Continued on page 40)

**"TAVARES: BLACK BROTHERS
WHOSE DESTINY IS FAME."**

—Jet

***Hot From Their Cover Story in
Jet Magazine, and Going for Their
Third Top 10 Record...***



"Too Late"
(3882)

*Written and Produced by Dennis Lambert and Brian Potter
Personal Management: Brian Panella*



THE ATLANTIC EXPRESS

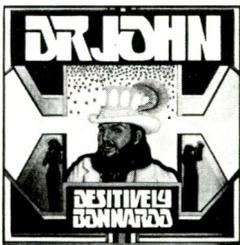
No. 3

LONG LIVE THE KING



IS THERE A DOCTOR IN THE HOUSE?

Dr. John cooks up a hefty brew of New Orleans funk, with its insistent rhythms, tight arrangements and gritty vocals, on his newest album, "Desitively Bonnaroo." Produced by Allen Toussaint, the album contains 12 tunes (10 Dr. John originals) and features the good doctor on a variety of guitars, keyboards and percussion instruments. Desitively a bonnaroo album.

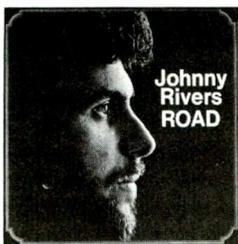


SD 7043

On Atco Records & Tapes



Ever since he broke into the record scene back in the sixties, Johnny Rivers has had a success-studded career covering every phase of the recording industry. From producing hit singles to his own string of chart-toppers, Rivers has always possessed that elusive touch for combining commercial and critical success in his music. Now he joins Atlantic with an outstanding LP that showcases all of his vocal, instrumental, and production talents focused on a wide range of material.

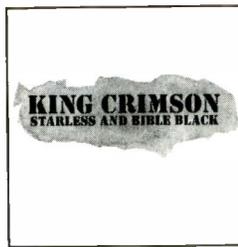


SD 7301

On Atlantic Records & Tapes



King Crimson continues to produce a music that is unmatched on both sides of the Atlantic for its searingly powerful and uncompromising brilliance. This album is an aural journey of reasoned/improvised creativity in modern music that is simply stunning.



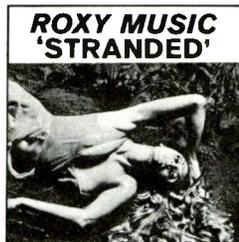
SD 7298

On Atlantic Records & Tapes



FOXY ROXY

In 1972, the readers of all of England's major rock papers voted Roxy Music "The Brightest Hope of the Year." "Stranded" proves they voted properly. Roxy has become known as a band that combines the healthiest strains of electronics, parody, excellent lyrics and musicianship with a pinch of 30-40-50's style.



SD 7045

On Atco Records & Tapes



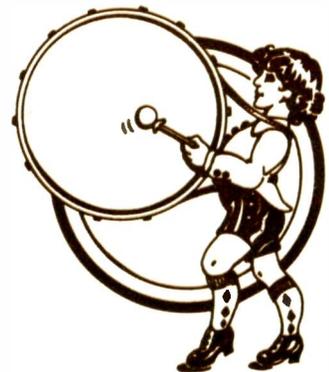
HAVE LITTERBOX, WILL TRAVEL

The singer/songwriter/performer, Buzzy Linhart, offers a set of his own songs, supported by the famous Muscle Shoals rhythm section and many friends. The songs (which include Buzzy's version of the hit, "Friends"), and arrangements are tastefully produced by Barry Beckett and Roger Hawkins.



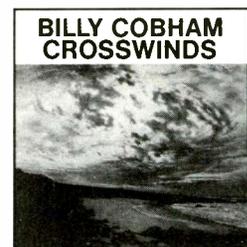
SD 7044

On Atco Records & Tapes



A DIFFERENT DRUMMER

Billy Cobham's second album, "Crosswinds," features a subtle blend of delicate and complex melody/rhythm interaction with a lot of space for improvisational solo flashes. Cobham is one of the pioneers of a new musical impulse that is conquering fans and critics alike.



SD 7300

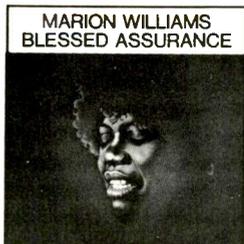
On Atlantic Records & Tapes

THE ATLANTIC EXPRESS



REAL SOUL MUSIC

World-renowned gospel singer Marion Williams is featured in a live recording of a gospel service at B. M. Oakley Memorial Temple in Philadelphia. Her powerful vocals are backed by a quartet and a 40-piece chorus which capture the stirring emotion of a true gospel experience.



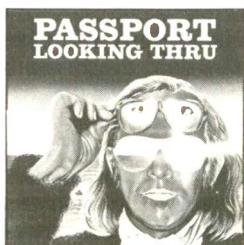
SD 7302

On Atlantic Records and Tapes



ENJOY YOUR TRIP

Passport is a highly dynamic and innovative band from Germany. They explore the territory first opened by King Crimson, Yes and Emerson Lake and Palmer as they synthesize jazz, rock and classical music through the use of mellotrons, moogs, electronic percussion and intricate instrumental arrangements.



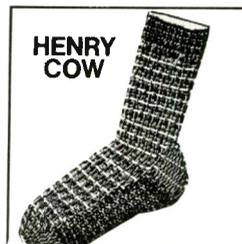
SD 7042

On Atco Records and Tapes

MOO-D MUSIC



Henry Cow is a five-man English group which features a wide variety of instruments, musical toys and vocal effects to achieve their startling and exotic sound. Aided on production tasks by Mike Oldfield ("Tubular Bells") this album is a fine blending of jazz and rock.



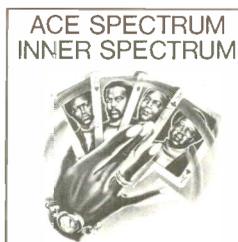
VR 13-107

On Virgin Records and Tapes



A WINNING HAND

Ace Spectrum is an exciting and soulful new group that combines the talents of four men: Henry "Ed" Zant, Aubrey "Troy" Johnson, Elliot Isaac and Rudy Gay. Their first album for Atlantic showcases the group's well blended harmonies and singular vocal expertise.



SD 7299

On Atlantic Records and Tapes



FLIP A COYNE

Kevin Coyne makes his singing/song-writing debut with a collection of spirited and distinctively personal songs. His unique vocal style which can be both energetic and intensely emotional is vastly appealing. Some of England's finest session men add just the right touch to this excellent new album.

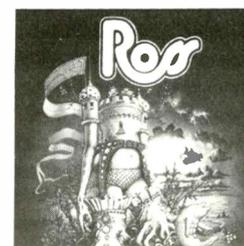


VR 13-106

On Virgin Records and Tapes



Ross is what British rock is all about. It's hard-driving, exciting and fresh. Led by Alan Ross, the band also consists of Tony Fernandez, Steve Emery (ex-Spooky Tooth), Bob Jackson and Reuben White. A debut album that really cooks.



SO 878

On RSO Records and Tapes



Atlantic Atco
Records & Tapes

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Marv Schlachter: Cautious Yet Creative Expansion

By HOWARD LEVITT

■ In his three years as president of Chess/Janus Records, Marv Schlachter, drawing on both his business experience and musical acumen, has been a vital and instrumental force in that company's ongoing ascendance to a position of national and international prominence on the music scene. In the following Dialogue, Schlachter expounds upon the attitudes and ideas that have helped pave the way for present and future successes.



Marv Schlachter

Record World: There appears to have been a great transition with Chess/Janus of late towards pop music. Since you have such a solid history in r&b as a company, have you had to revise any marketing techniques to deal with something that seems fairly new to Chess?

Marv Schlachter: Well, it's not a question of revising marketing procedures that we have, just broadening them. It was a question of determining who, what and when we were going to do this, as opposed to trying to restructure what we already had. I don't want people to think that we are revising or changing our image in the true sense of the word. I'd rather the appreciation of the company be directed toward the broadening of it, because we're not any less involved in black music. It's just that we're now more involved in pop music than we were before, because we think we'll still continue to maintain as heavy a concentration as we can in black music. We don't anticipate ever abandoning it. As a matter of fact, we're trying to broaden that aspect as much as possible.

RW: This obviously was a conscious decision to move into pop. Did you feel it was necessary in terms of the company's well-being?

Schlachter: I think it's just a natural step in the growth of any company. If a company, regardless of whether they're in the music business or not, has one product line and stays with that one product line, there's just so far that they can go. It doesn't mean they cannot become and are not a viable entity. They can become very, very important within that sphere. But we felt, from the standpoint of the record division and the corporation as a whole, that Chess/Janus should ultimately encompass all areas of the music business. And so when we feel the time is right and the ingredients are there for us to put together, we will be involved in additional aspects or different areas of this business. Obviously the pop, progressive or whatever label you want to hang on an Al Stewart or other artist that we have of this type, or will be having, is one area.

RW: In the past few weeks you've pacted deals with both Barnaby and Metromedia Country. Is there specific intent in becoming heavily involved in the field of country music?

Schlachter: Absolutely. I mean, if we had signed a country artist and put out a country record, you know, I'd say "Gee, we're giving it a shot. We'll see what it's like and you know, we're sort of putting our toes in the water." But the Metromedia situation and everything that was entailed in that obviously is not what we look on as being just temporary. The intent is for GRT Records, which is the label that our country product is going to appear on, to be substantially involved in country music and to make it as viable a label in that area as we possibly can. We have our offices, we have Dick Heard who's running it, we've hired or are about to hire promotion people and so on.

RW: As a company then, you don't view yourself as concentrating on any one area. This is all subtly or unsubtly a major expansion of sorts.

Schlachter: It's a calculated expansion. A major expansion, I imagine you might want to say. It's a major commitment to us in terms of money and personnel and time into areas where previously either we had been in and bowed out for a time or maybe been in but sort of relatively loosely. Let's take a step backward. If you really want to examine where either Chess and/or Janus have been in one fashion or another, you know, we've been there before. There was a country

division at Chess Records. It was under the GRT label when Len Levy was here. We had been involved with Janus in top 40 product. As a matter of fact, when the label was first started that was the first thing we started with. And Chess has always been involved and been basically a black label. So that at one time or another, each of these areas has been an area that one or the other aspect of the company has been in. The problem really was what happened when Chess and Janus were integrated and what was done at that time to restructure the company and, in effect, prevent everything from falling apart. So, in other words, what we had to do at the time of the integration of all the labels and in some instances, the laying to bed, or putting aside of other labels, was really in effect, taking a couple of steps backwards.

RW: Did you assess what mistakes may have been made in the past and go back into it with a better knowledge of exactly what needs to be done in each of these fields?

Schlachter: I guess that's part and parcel of it, but I think the primary concern really was that at the time in 1971, when Chess and Janus were integrated and the various aspects of the companies were consolidated, and also taking into consideration the problems that existed not only with the record division but with the corporation as a whole, certain decisions had to be made—in terms of what we were able to do with our limited resources and what we were not able to do and what areas of our business we should attach most importance to and focus on primarily to the exclusion of all others—because we did not have, at that time, the resources, whether they were financial, manpower or combinations of both, to concentrate on all of the areas that all of the individual divisions were involved in.

So what we felt we had to do was take stock of where we were, feel out what areas would be best to concentrate on in order to, in effect, strengthen the base and leave those other areas aside for the moment or discontinue them.

RW: You've had a tremendous amount of success lately with a couple of "novelty records." Is that a conscious trend within the company?

Schlachter: Absolutely not.

RW: Is it something you just lucked in on?

Schlachter: In effect, yes. Because if you take a look at them, just to examine the last two—one was "The Americans," which was on Westbound, a label that we distribute, and also "The Streak," which is the first record we issued on Barnaby, which is also a label that we distribute. And in both instances, these are records that were handed to us by those labels. It was not any conscious effort on our part to compete in that marketplace of the novelty record per se.

"The key . . . to this industry is the creation of new product . . . Without new lifeblood even the catalog will die."

RW: In terms of marketing, what do you do with an artist who has a record like "The Streak" or like "The Americans" in terms of album product? How do you sell an album off a single of that nature?

Schlachter: You keep your fingers crossed! I mean that's about as honest an answer as I can give you. You sell it with your fingers crossed because you never know just what the market will absorb on an album of that nature. I think you go in understanding that this was a novelty record and that for the most part the people that bought the record are not buying the artist, rather just the particular content of that record. Now specifically speaking about the Byron MacGregor at the moment—I think the Ray Stevens situation is a little bit different and I'll explain my feelings about that. But with the Byron MacGregor it was the content of the record itself as opposed to the artist. And so the feeling is basically that those people who wanted to have a copy of what they heard had already gotten it. Obviously things can be done in the same vein that we or Westbound Records did in putting together an album. You follow a basic theme. But you've got to be very, very careful about that because historically, albums of that sort are albums that, based on what the single has sold proportionately

(Continued on page 32)

"JUST ONE LOOK"
 "PAY YOU BACK WITH INTEREST"
 "BUS STOP"
 "ON A CAROUSEL"
 "STOP, STOP, STOP"
 "LOOK THROUGH ANY WINDOW"
 "LONG DARK ROAD"
 "DEAR ELOISE"
 "CARRIE-ANNE"
 "KING MIDAS IN REVERSE"
 "HE AIN'T HEAVY, HE'S MY BROTHER"
 "LONG COOL WOMAN IN A BLACK DRESS"

Add this to the long list of big Hollies hits.

"THE AIR THAT I BREATHE"

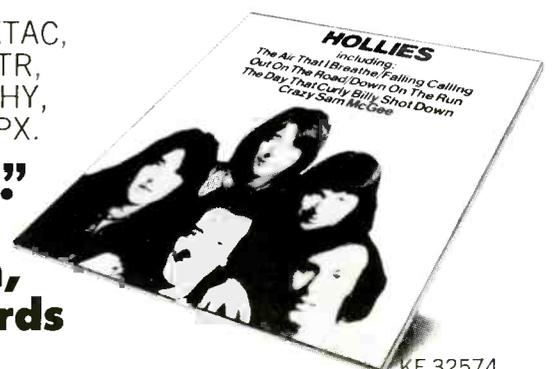
5-11100

And put it right at the top of the list. It's the fabulous Hollies, reunited with co-founder Allan Clarke, for the hottest single yet in their very successful history!

"The Air That I Breathe"—a No. 1 single in England that's on its way straight to the top of the American charts. Already pulling in enormous amounts of airplay on: WIP, WYSL, WLEE, WFOM, WBBQ, KILT, KRLY, KEYN, WBBM-FM, KQWB,

WKWK, KGB, K101, KROY, KRKO, KTAC, KGW, KJRB, WLOF, KJR, WCOL, WPTR, WTRY, WSAI, WKY, WLO, WLCY, WHHY, KXOL, WJET, KJOY, KING, KISN, KCPX.

**"The Air That I Breathe!"
The Hollies' hit single
from their new album,
"Hollies." On Epic Records**



KE 32574

Also available on tape



JOE BATAAN—Mericana 7145

JOHNNY (prod. by Joe Bataan & Joe Cayre) (Trina Jill, ASCAP)

English language Latin disc is already receiving impetus from heavy black station play. Disco track with a hard-hitting story line of the confusion of the teenage years. Handsome "Johnny" for the soul charts.

RAY CHARLES—Crossover 974

LOUISE (prod. by Ray Charles) (Famous, ASCAP)

Maurice Chevalier's signature tune gets a wail of a reading, as contemporary as his past successes with such classics as "Georgia on My Mind." Uptempo breeze seems to whisper "smash!"

FLASH CADILLAC & THE CONTINENTAL KIDS—Epic 5-11102

DANCIN' (ON A SATURDAY NIGHT) (prod. by Toxey French) (ATV, BMI)

British hit by Barry Blue gets Americanized by the formerly greasy crew who have seemingly said "dead" to the wethead look. Sound could be the '74 "At the Hop."

FRANKIE FORD—ABC 11431

BLUE MONDAY (prod. by Papa Don & Tommy Cogbill) (Travis, BMI)

Two years before Ford had his "Sea Cruise" smash ('59), Fats Domino had the first hit on this one. The '74 Ford still rides like a boogie mobile. Long-awaited reappearance.

POP STAPLES—Stax 0213 (Col)

WHICHA WAY DID IT GO? (prod. by Al Bell, Mavis & Roebuck Staples) (East/Memphis/Staples, BMI)

Daughter Mavis has long been in her own spotlight; now it's daddy Roebuck's turn. Family man should fasten himself to the pop and soul charts simultaneously.

BRYAN FERRY—Atlantic 3017

A HARD RAIN'S GONNA FALL (prod. by Bryan Ferry, Johnny Porter, John Punter/E.G. Records) (WB, ASCAP)

Roxy Music's lead vocalist romps through this Dylan classic from his upcoming solo album. Early import reaction has been overwhelming, so expect this one to break.

GEORGIE FLAME—Darnel 1113

YOU'VE GONE (prod. by Herb Rooney/Opal Prod.) (Proboscis/Gin-Dar, BMI)

Third release from the diskery is every bit as strong as its predecessors. Even more pop potential here as soul sound features an unusually interesting and strong melody.

PETULA CLARK—MGM 14708

THE OLD FASHIONED WAY (LES PLAISIRS DEMODES) (prod. by Tony Scotti) (Chappell, ASCAP)

Pointer Sisters-styled cut from Helen Reddy's current album gets its first single release. "Downtown" lady goes uptown for some chart-city elegance.

TYRONE DAVIS—Dakar 4532 (Brunswick)

WHAT GOES UP (MUST COME DOWN) (prod. by Richard Parker & Leo Graham) (Julio-Brian, BMI)

Newton's Law is proved this time with some funky realities courtesy of Tyrone. Expect his latest to defy that physical principle long enough for chart upsurge.

BLUE MAGIC—Atco 6961

SIDESHOW (prod. by Norman Harris/W.M.O.T. Prod.) (Friday's Child/Poo-Poo/Six Strings, BMI)

Stylistics-styled ballad beauty that has to rank with some of the biggest Philly hits in its sound appeal. Producer and act should be chart-ring center in no time.

THE ELEVENTH HOUSE with Larry Coryell—Vanguard 35176

THE FUNKY WALTZ (prod. by Danny Weiss) (Mouzon, ASCAP)

Jazz/rock contingent could make the same kind of pop and soul headway Herbie Hancock is currently building on. Strong instrumental revitalization of the dance.

KINKS—RCA APBO-0275

MONEY TALKS (prod. by Raymond Douglas Davies) (Davray, PRS)

Preview of the group's forthcoming "Preservation: Act II" package borrows its title from a well-known phrase most recently connected with late night radio spots.

JAMES GANG—Atco 6966

STANDING IN THE RAIN (prod. by James Gang) (Thermostat, ASCAP)

Follow-up to "Must Be Love" which was a solid hit in many markets. The band further builds upon their FM audience with this top-notch wailer soaked in hit.

DAVID FORMAN—Bell 464

TANTALIZE (prod. by David Horowitz & Janet Rathbun/Survival Records) (Fools/Golden Mean, ASCAP)

Blue-eyed soul brother sure sounds like he has a soul crossover a la Elton John with this funk masterpiece. Bass and electric keyboard track keeps it smokin'.

JAMES GRIFFIN—Polydor 14236

SHE KNOWS (prod. by Griffin) (Olde Grog, BMI)

Former Bread member takes a second slice out of solo debut album, one that many radio ears have indicated to be the tastiest. Strong Marty Paich arrangements featured here on this beautiful ballad.

NICK DeCARO—Blue Thumb 251

TEA FOR TWO (prod. by Tommy LiPuma & Nick DeCaro) (WB, ASCAP)

Complete with cocktail-time vocal chorus and the complete lyrical verse, here comes the classic last instrumentalized into a hit by the Dorsey Orch. in '58. Tea time!

NEW YORK DOLLS—Mercury 73478 (Phonogram)

STRANDED IN THE JUNGLE (prod. by Shadow Morton) (International/Shag, BMI)

A west coast-based soul group, the Cadets, had the novelty hit of late '56 with this one. Now it's dressed up in Dolls clothes, rouged and rarin' to make its comeback.

B. W. STEVENSON—RCA APBO-0279

ROLL ON (prod. by David M. Kershenbaum) (Prophecy, ASCAP)

His "Calabasas" album yields a self-penned boogie beauty. Wall-to-wall production steamrolls its energy onward and upward. An answer to David Essex?

GOLD FEVER with DON GOLDIE—Daybreak 1015

EYE LEVEL (prod. by Ron Kramer/Len Levy Assoc.) (Famous, ASCAP)

Theme from the television series "VanDer Valk" features trumpeter formerly with Jackie Gleason's retinue. Vocally-augmented instrumental is burning brightly.

PERRY COMO—RCA APBO-0274

I DON'T KNOW WHAT HE TOLD YOU (prod. by Pete Spargo) (Donert/Roncom, ASCAP)

His recent reappearance on various television specials could be the spark to ignite another "It's Impossible" for him. Straight MOR fare is handled with Como's ease.

SHAYNE—Big Tree 15002 (Atlantic)

I GOT LOVE FOR YOU RUBY (prod. by Sandy Linzer) (Unichappell/Five Arts, BMI)

First new solo act to bow since the label switched distribution is a hot one. Catchy new rhythm ballad brings back lady famed by Ray Charles and Dion.

BUZZY LINHART—Atco 6959

YOU DON'T HAVE TO TELL ME GOODBYE (prod. by Barry Beckett & Roger Hawkins) (Buddah/Walden, ASCAP)

New song sets Buzzy in a doo-wop mood. Tonsa fun here on this hand-clappin, Mr. Bassman-and sax-prone r&r ditty. His label debut is a most commercial release.

FLATTOP & COOKIE—Hollywood 45-1

THE ELEVEN O'CLOCK REPORT (prod. by Greg Shannon) (Yadda Yadda, ASCAP)

Shades of the Tempts' "Ball of Confusion"! New soul duo is into some strong contemporary bad-mouthin' of the current state of affairs; folks will soon be into them.

BILL BLACK'S COMBO—Mega 207

LISTEN TO THE MUSIC (prod. by Larry Rogers) (Warner-Tamerlane, BMI)

Doobie Brothers' first hit gets a rousing instrumental rendering from the legendary band. Rapid-fire organ adds zest to rhythmic guitar riffs. Listen again!

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WMMS-FM WCAU-FM WTAG WNEB WQPD WPRO WPOP WORC WIP KOGO KOY KALL WBGH WOOD
WMAX KWWD WJIM KGGF WBVP WHAR WWWE KMBY WEEX WLAN WLAM WKKE WUOK WWCA WPEH
WHUM WTBC WHOK WCCC WSTP WREC KHOW WBEN KMPC WACK WGTO WLOX WPAR WSPT
KIOT K101 WKIZ WVFV WBCN-FM KFI WWJ WJR KGIL WCAR WYSL WMC WAKN WSAV KROK
WENE WLEE WINK KWEB WENY WLAC WNIA WWKE WQDE KOLO WLW WSM WISN KSLY WHDH WTRY
WEHE WWCA KGRT KOOK KIMM KPRL WRUF Wonn WWKE

FRANKIE VALLI & THE 4 SEASONS

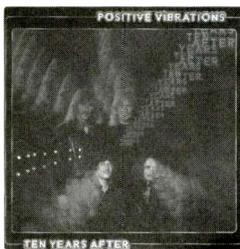
Produced by Bob Crewe



©Motown Record Corporation

POSITIVE VIBRATIONS

TEN YEARS AFTER—Columbia PC 32851 (6.98)
Blues-rooted British-based band blazes ahead with Alvin Lee way out front. Gentler and more rhythmic than their past efforts, sales will be strong and steady. A variety of material is offered: "Nowhere to Run" is a rocking winner, "I Wanted to Boogie" is a commercial cinch and the title track lushly flows. Positive!



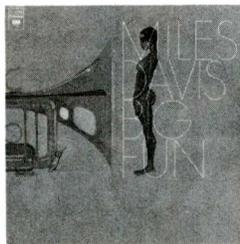
DON'T LET GO

BEN SIDRAN—Blue Thumb BTS 6012 (6.98)
Take Sidran's mellow vocals, combine them with his piano expertise, add a dash of jazzy arrangements and horns to match, sprinkle with tight musicians and mix with equally strong compositions . . . The end result is a deliciously delightful recording. Sample "She's Funny (That Way)" and the lush title track for tasty treats!



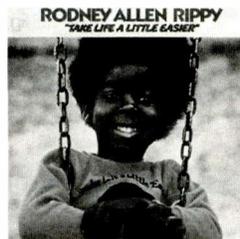
BIG FUN

MILES DAVIS—Columbia PG 32866 (7.98)
Jazzy jaunts with Davis' triumphant trumpet dominate the selections herein. Notable jazzmen ably assist the master . . . Herbie Hancock, Chick Corea and Ron Carter, to name a few. A superb synthesis of sound with an entire composition encompassing each of the four sides. The title doesn't lie!



TAKE LIFE A LITTLE EASIER

RODNEY ALLEN RIPPY—Bell 1311 (6.98)
He's so cute! Whether or not li'l Rodney can sing seems to be irrelevant . . . his spirited and enthusiastic character possesses tremendous appeal, and is amply displayed through this vehicle. Rodney gleefully imparts wise advice on the title track, "World of Love," and on "Eenie-Meenie-Minee-Moe." Guaranteed to warm the cockles of your hearts and ears.



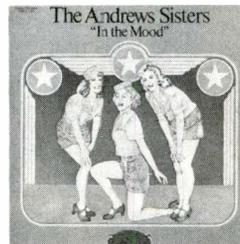
THREE'S THE CHARM

JAMES LEE STANLEY—Wooden Nickel BWL1-0430 (RCA) (5.98)
Mellifluous vocals add richness to the predominantly self-penned compositions that prevail. Melodic selections fill the grooves here, making for a veritable audio treat. Start with clear vocals on "Windmill," move to the full flavored "Plenty Of Reason" and enjoy the evocative "Every Reason." Stanley's the charm.



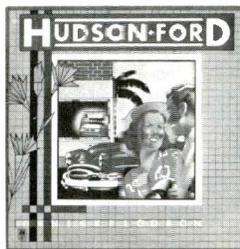
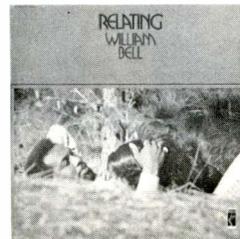
FAMOUS TWINSETS

VARIOUS ARTISTS—PAS-2-1023 through 1027 (6.98)
Keeping in step with the current nostalgia craze, Paramount has re-issued five (with another five expected next month) old but not forgotten two-record sets, guaranteed to take you on some wistful sentimental journeys. Included are sets from The Andrews Sisters, George Wright, the Mills Brothers, Pat Boone and Eddie Peabody.



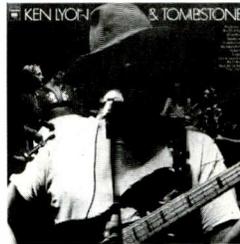
RELATING

WILLIAM BELL—Stax STS-5502 (6.98)
R&B veteran sings his ever-lovin' heart out here. Bell covers many bases, bluesily ballading on "Lovin' On Borrowed Time," funkily orchestral on "All I Need Is Your Love," and chuggin' along on "You've Got the Kind of Love I Need." Bell's ringing chimes!



NICKELODEON

HUDSON-FORD—A&M SP-3616 (6.98)
Former Strawb participants take off on their own flight and succeed in a smashing dual venture. The debut disc is fraught with delicious delights; "Let Her Cry," "Take Her Back" and "Revelations" being the tastiest tidbits. Rick Wakeman lends his keyboard expertise, and adds shine to the already glowing musicality.



KEN LYON & TOMBSTONE

Columbia KC 32910 (5.98)
A dandy debut on Columbia, this aggregation demonstrates potent professional promise . . . and delivers disc-wise. Tune-fully tight rock and roll is offered here, and Lyon's deeply rich vocals enhance, especially on the compelling "Goin' Down (Hallelujah)" and the gutsy-bluesy "My Baby's So Evil."

HOLES AND MELLOW ROLLS

GABRIEL KAPLAN—ABC ABCD-815 (6.98)
A consistently clever comedian, Kaplan's routines have universal appeal and are rambunctiously relevant. The laughs keep on comin' whether he's describing a would-be Norman Lear version of "Father Knows Best," imitating a drunken Ed Sullivan, or performing his specialty . . . ranking. And speaking of ranking, Kaplan rates high!



ROLLER MAIDENS FROM OUTER SPACE

PHIL AUSTIN—Epic KE 32489 (5.98)
Firesign Theater member Austin takes off for his first solo flight. Bizarre humor prevalent in Firesign Theater recordings dominates here as well, and should do well among the many fans that group has amassed. Variety of material is abundant and production excels.



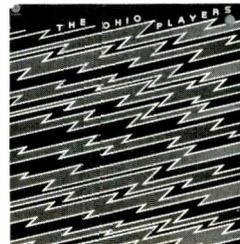
CLEO LAINE LIVE!!! AT CARNEGIE HALL

RCA LPL1-5015 (5.98)
Employing her voice as if it were a musical instrument, Ms. Laine's silver-throated vocal tones are totally heart-felt. Her range is remarkable, as exemplified in the high almost flute-like notes of "Music" and the musical gamut attained in her touching version of "Send In The Clowns." A live recording that truly captures her vibrancy.



THE OHIO PLAYERS

Capitol ST-11291 (5.98)
With this group currently being warmly received, Capitol has chosen to reissue one of their previous recordings, originally entitled "Observations In Time." Jazz riffs with r&b overtones predominate, with the Gershwin standard "Summertime" and Allen Toussaint's "Mother-In-Law" (remember Ernie K. Doe?) highlighting.



US

MACEO—People PE 6601 (Polydor) (6.98)
A sensuous combination of jazz and r&b auras came together in this rhythmic release. Bands are virtually non-existent, making radio play difficult, with all songs segueing into one another. The synthesis of sound is superb, with "Soul Power 74" and "I Can Play For (Just You & Me)" excelling.



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4.

Soundtrack written by the master himself
Jerry Goldsmith-with Orchestra and Chorus
of over 100 Musical Talents
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THE COAST

By CRAIG FISHER



■ TIDBITS: Four-column headlines may grab your eye, but you still have a taste for those smaller items, don't you? If so, you may be intrigued by the news that **Claire Hamill**, late of Island, will be the first artist to have an album released on Konk Records. **Ray Davies** produced it . . . Or that ABC has signed **Stepson** . . . Or, perhaps, that 20th has added the singing cowboy, **Neely Reynolds**, to its roster . . . Or that Columbia dropped **Nicky Hopkins**,

that **Rick Grech** has disassociated himself from the **Robert Stigwood** Organisation and that **Delaney** and **Bonnie Bramlett** are also label-shopping . . . How's this for an interesting trio? Opening night at the Troubador Tuesday last, **Hoyt Axton** was joined onstage during his second set by **Jimmy Buffett** (who opened for him) and **Neil Young** . . . In the romance department: Jimmy is said to be squiring around one **Candice Bergen** these days . . . As for Neil Young, his next album, at last complete, has undergone its third title change. This latest moniker is "On the Beach" . . . In natal news: **Pat** and **Mark Volman** had a daughter on the 22nd. She weighed in at 6 lbs., 2 ozs., and they named her **Hallie Mae** . . . Then, on the 23rd, **Carole King** and hubby **Charles Larkey** had a son who weighed 8 lbs., 4 ozs. They named him **Levi** . . . And in a natal update: **D'arcy Louis** and **Newman's** second son, **Adam Jeremiah**, arrived on the 16th.

ON FIRMER GROUND: There is, naturally, some recording going on . . . For example, **Hoyt Axton** is taking advantage of this visit to go into the studio—at A&M—and **Allan McDougall** is producing . . . **Doug Dillard's** at Golden West; brother **Rodney's** at the controls . . . And in Miami, at Criteria Studios, lots is going on. **Stephen Stills** and **Eric Clapton** have both been at work there, and **James Gang** drummer **Jimmy Fox**, weekend before last, sat in with Stills one night and Clapton the next

(Continued on page 49)

The Innovative Marriage Of
Top 40 and Country

WEST COAST

Coming Your Way Soon

Honors for Olivia



A slew of awards were awaiting Olivia Newton-John upon arrival in the United States for a series of concert and television appearances, and they were presented during a VIP dinner hosted in her honor by executives of MCA Records, Inc. The treasures included Miss Newton-John's Grammy, as voted by the Record Academy, for best Country Performance ("Let Me Be There"), a gold record for the million-selling "Let Me Be There," and an Academy of Country Music statuette, honoring Miss Newton-John as Country Music Newcomer of the Year. Helping display the honors (from left): John Farrar, Miss John's producer, who got his own gold disk for "Let Me Be There;" her manager, Peter Gormerly; Miss John; Record World vice-president and west coast manager Spence Berland; MCA Records president J. K. (Mike) Maitland.

Gerhardt/Korngold To Red Seal Posts

■ NEW YORK—The appointment of Charles Gerhardt and George Korngold as a production team for special Red Seal projects, headquartered in London, was announced by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire, RCA Records.

According to Shepard, the immediate cornerstone of the pro-

(Continued on page 51)

Motown Sets Campaign For 'Children' Disc

■ LOS ANGELES — Motown Records will back its release of the two-record set "Save The Children" — the soundtrack album from the film of the PUSH Expo concerts featuring a host of top black entertainers—with a major merchandising / advertising program. The announcement of the company's plans came from Tom Noonan, Motown director of marketing.

Special campaigns being implemented at each distributor point will begin next week and national advertisements are scheduled to begin breaking at the same time, coupled with radio and consumer print ads for distributors.

According to Motown's director of advertising, Herb Wood, the package will be merchandised via public relations, advertising in trade and across-the-board consumer print media, radio and television.

Portions of the profits from the sale of the album will be passed on by Motown to the United Negro College Fund and the PUSH Foundation.

Bell to Personally Head Stax's Zavaroni Push

■ MEMPHIS—Al Bell, Stax Records chairman, is personally heading one of Stax's most ambitious campaigns, aimed at presenting Lena Zavaroni as the most exciting performer to cross the Atlantic in years.

Lena Zavaroni is the recipient of the British Silver Disc Award (single sales topping 250,000) for her chart climbing revival of "Ma, He's Making Eyes at Me." After selling 900,000 disks in England and climbing into the top ten in Amsterdam and Copenhagen, the single is now available in the United States on the Stax label. On April 28 Stax will release the 10 year-old Lena's American debut album.

Al Bell will supervise a wide variety of promotions including billboards, radio and television exposure and national magazine features. Not only has a promotional copy of Lena's latest international hit been delivered to key industry personnel, but the big hole of the 45 was attached to a portable record player upon delivery for reviewing ease.

GRT Tapes, Vanguard Pact License Deal

■ NEW YORK—GRT Music Tapes and Vanguard Records have signed a long term exclusive tape license, according to a joint announcement by Maynard Solomon, Vanguard's president, and Tom Bonetti, president of GRT Music Tapes.

GRT now is rush-releasing twelve Vanguard tapes including sets by Larry Coryell, Oregon, Joan Baez, Buffy Sainte-Marie, Max Morath and P.D.Q. Bach.

CHÉR

New Single

“Train Of Thought”

MCA-40245

Produced by
Snuff Garrett for
Garrett Music Enterprises



From Chér's soon to be released LP "Dark Lady."

MCA RECORDS

FORE Schedules Women's Seminar

■ NEW YORK — FORE has announced a symposium to be held on May 9 dealing with "Women—Their Rights, Privileges and Opportunities in the Business World . . . With Emphasis Toward the Young Black Career Woman." A second part of the program is a three-part series of executive workshops beginning May 6.

DeDe Dabney, r&b editor of **Record World**, will lead the panel for the symposium on Women in Business. Other panelists include Ellen Anderson of Polydor, May James of Scepter/Wand, Marjorie LaRoche of Ampex, Octavia Bennett of Columbia, Myrna Williams, and Barbara Harris of Atlantic.

All of the sessions will be held at 218 West 57th Street, and admission is free.

CBS Appoints Two In Southeast Area

■ NEW YORK — Don Dempsey, regional director, southeast region, CBS Records, has announced new appointments of Joe Mansfield and George Chaltas. Mansfield was reassigned to branch manager, Atlanta, from his former position as branch manager, Dallas. Chaltas was promoted to the position of local promotion manager, Atlanta, CBS Records.

Joe Mansfield will be responsible for directing all sales and promotion activities within the Atlanta marketing area for Columbia, Epic and the Columbia Custom Labels. He will continue to report directly to Dempsey.

Chaltas, who will be headquartered in Charlotte, will be responsible for all promotional activities on behalf of CBS Records in the North and South Carolina marketing territory. He will report directly to Mansfield.

Scott Scores Second 'Fritz the Cat' Flick

■ LOS ANGELES — Ode Records' solo artist and composer Tom Scott has scored and conducted the sequel to the "Fritz the Cat" animation feature — "The Nine Lives of Fritz the Cat."

The Steve Krantz Production will be world premiered on May 17 at the Cannes Film Festival. The Lou Adler label will release an original soundtrack album of the score in France following the festival when the feature goes into general release. Future release of the album will coincide with the worldwide distribution of the film.

Transylvania in Atlanta



"Son of Dracula," the first rock 'n roll horror film, premiered in Atlanta last week as attendees dressed up for the occasion (left). RCA recording artist Harry Nilsson and his movie partner Ringo Starr (right) held a press conference at Stouffer's Inn, where Dutch journalist Barry Sholtin presented the Edison award to Nilsson, who scored the film. The ten best-dressed Dracula-look-alikes were admitted free to the premiere and were among a select group to hear running commentary from the film's main music principals. The soundtrack on Rapple is distributed by RCA.

new york central

By IRA MAYER

■ "People talk about a club 'scene' and a music 'scene' but that's never been where the clubs or the music were," says **Sam Hood**, who has run such New York clubs as the Gaslight, the Gaslight Au-Go-Go and currently Upstairs At Max's.

The comment is apt in one sense, in that "scene" has certain connotations that aren't really definable and that probably don't even exist. But no one would deny, on the other hand, that **Steve Paul's** club of a decade ago, The Scene, or the Fillmore weren't "scenes." All indications at the moment, however, are that something of a scene is now reemerging in N.Y. Just watch for articles in the New York Post, the Sunday News Magazine and New Ingenue, not to mention a piece New York magazine has been holding for several months now.

A great part of the renewed interest in clubs has been spurred by two factors: The willingness of major names to play in quarters more musically accomodating and comfortable than massive halls and arenas, and the opening of the Bottom Line. While some of it may be mere coincidence, virtually every major music club in the city has been undergoing changes since the beginning of the year, when the Bottom Line made its debut. The Bitter End changed owners and immediately set to improve physical and audio facilities. Max's is redoing its bar area, pulling out a kitchen (to make it more comfortable and establish more sight lines) and installing a new sound system. **Pat Kenny** of Kenny's Castaways is soon to set up new quarters further downtown (it's now on 84th Street). And clubs such as the Metro and Coventry II are finding niches of sorts by presenting specialized types of shows.

Both Hood and **Allan Pepper** (the latter is co-owner of, and books, the Bottom Line) agree that record companies exercise a great degree of control over where an artist plays, and both are happy that the heyday of the "glitter" bands is over.

"I resisted booking glitter into Max's," says Hood, "for a long time. I did it for a while, but now I seem to have been vindicated. I just don't want to promote that kind of decadence." And when the

(Continued on page 36)

McLaughlin Organizes New Mahavishnu Orch.

■ NEW YORK—John McLaughlin has formed a brand new eleven-piece Mahavishnu Orchestra, using none of the former personnel among its players.

The new Mahavishnu Orchestra, featuring McLaughlin on guitar and Jean-Luc Ponty on violin, contains the same instrumentation as before but supplements it with a string quartet (two violins, viola and cello), and two horn players (trumpet, flugelhorn, flute).

The group's new album, "Apocalypse," was produced by George Martin in London and features McLaughlin, Ponty and the Mahavishnu Orchestra with the full London Symphony Orchestra, conducted by Michael Tilson-Thomas. It is scheduled for release by Columbia Records in early May.

On its upcoming tour, the new Mahavishnu Orchestra will perform music from "Apocalypse" as well as reinterpret some older compositions. The live performance will feature vocals by Gayle Moran (keyboards), with back-up winds by McLaughlin and bassist Ralph Armstrong. Michael Walden plays drums.

Frank Barcelona
If you won't call
Steve Gold or
Jerry Goldstein
will you call
Eric Burdon at
213/874-1300

A Toast to Bobby Vinton



Photo: Tim Boxer

Joining Bobby Vinton (third from left) at his recent Waldorf Empire Room opening were Al Gallico, RW publisher Bob Austin and Pete Bennett.

***Can 80,000 Poles, 71,000 Rumanians and 200,000 Hungarians all be wrong?**

Jimmy Miller (he that produces The Rolling Stones) thought not and thus produced this Hungarian band's first album for the English speaking world

LOCOMOTIV GT



ABCX-811

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RCA Pacts Cashwest; Readies Dawson Album

■ NEW YORK—RCA Records has entered into a production agreement with Terry Cashman and Tommy West, through their production company, Cashwest Productions. Cashman and West will produce Jim Dawson exclusively for RCA Records. The announcement was made by Ken Glancy, president of RCA Records.

June Release

Dawson's debut album for RCA, "Jim Dawson," will be released in June. In it he performs many of his own compositions as well as other writers' material. Current plans call for Dawson to embark on an extensive concert tour to coincide with the release of the album.



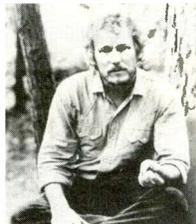
Getting together after the signing of their production agreement, are (from left): Bob Feiden, manager, talent development, RCA Records; Buddy Morra, of Dawson's management firm Rollins and Joffe; Terry Cashman, Tommy West, Jim Dawson, and Ken Glancy, president, RCA Records.

AM ACTION

(Compiled by the Record World research department)

■ Gordon Lightfoot (Reprise) explodes with adds on WRKO, WDGY, WTIK, WOKY, 13Q, WCFL, WPIX and WQXI. Showing great movement on the following: pic-26 KIMN, 12-8 WCOL, 29-14 WIXY, 13-6 WSAI.

The Heywoods' (ABC) version of "Billy, Don't Be A Hero," already jumping on powerhouse stations WIXY 8-6, WSAI 18-11, KIMN HB-18, extra-20 at WCOL, has broken out nationally with additions at WRKO, WHBQ, KFRC, WTIK and KILT.



Gordon Lightfoot

Ray Stevens (Barnaby) continues his voyage to the top with all positive moves at KHJ 29-20, WRKO 30-25, KFRC 19-10, CKLW 27-11, WDGY extra-5, WLS 21-4, 13Q 30-22, KIMN 7-3, #1 at WHBQ, WIXY, WOKY 17-1, WLS, WCOL, KYA, WQAM, KJR, WQXI. Fills in major markets with additions at WFIL, WTIK and WIBG.

Cat Stevens (A&M) heading for the top with his "Oh Very Young" from the "Buddha And The Chocolate Box" lp (also heading for the top of the lp chart) gets good jumps this week at WRKO extra-28 WDGY 17-9, KILF 34-29, WTIK extra-29. This week's additions are WFIL, 13Q, KIMN and WCFL.

Stylistics (Avco) will make it into the top 10 with their single "You Make Me Feel Brand New" moving excellently this week on KFRC 28-14, CKLW 12-4, WFIL 5-2, WIXY 13-9, WTIK 26-17, WSAI 30-14, KYA 16-9, WPIX 24-18 and WIBG 6-2. New adds are WHBQ, KILT and WQAM.

Rick Cunha (GRC) already on WBBQ, WSAI, WAKY, KXOL, KFJZ. It moved 37-33 WCOL, 40-34 WFOM, and was added this week to WDGY, KILT and KJR.



Carly Simon

De Franco Family (20th Century) adds KIMN, WCOL and WOKY to supporters WCFL, KJR and WFOM of last week and moves from the new action section into the category of major hits.

CROSSOVERS

William DeVaughn (Roxbury). Huge r&b record selling well in all markets where played, picked up key crossover station CKLW this week, to begin its climb in the pop category.

Herbie Hancock (Columbia) holds the #1 spot at WWRL and therefore picked up WPIX in New York. It also moved 34-28 WCOL and is #17 at CKLW.

NEW ACTION

James Gang (Atco), "Standing In The Rain," the second single from the "Bang" lp, gets immediate response with additions at CKLW and WIXY.

Carly Simon (Elektra) gains prompt acceptance to her new single "Haven't Got The Time For Pain," from the "Hotcakes" lp to follow up "Mockingbird" with additions at WDGY, WIXY, WCOL and KJR.

As the first single from the "Pretzel Logic" lp, Steely Dan (ABC) releases "Rikki, Don't Lose That Number." WCOL and KJR show their approval by adding the disc this week.

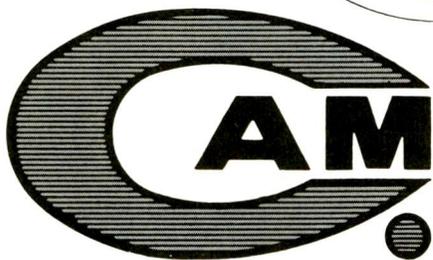
Diane Desmond to NARAS Post

■ NEW YORK — Diane (Dede) Desmond, former national promotion director of Neighborhood Records, has been appointed Executive Director of the New York chapter of NARAS. She replaces Jean Kaplow, who has ac-

cepted an executive position outside the recording industry.

Prior to her position with Neighborhood, Ms. Desmond, daughter of Johnny Desmond, served as national promotion coordinator for Famous Music Corp.

May 1st



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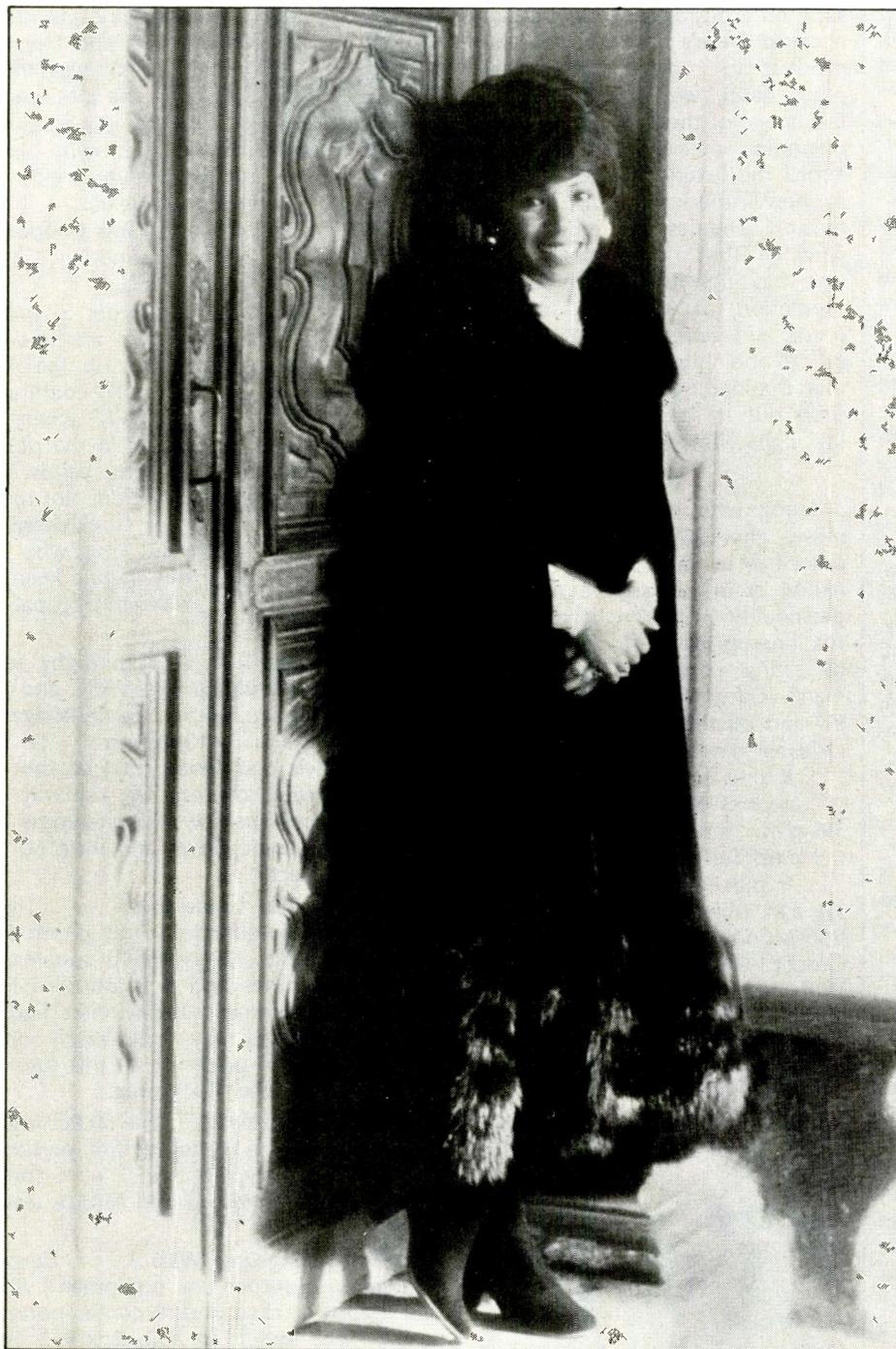
*Every now and then
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that touches practically everyone.*

*“Strangers In The Night,” “We’ve Only Just Begun”
and “The Way We Were” are these kind of songs.*

So is:

“Davy”

UA-XW387-W



Introducing a new single by:

SHIRLEY BASSEY

on United Artists Records



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Bill Hennes:

CKLW Straddles the Border And Still Breaks Those Hits

■ WINDSOR — It's generally enough of a problem to program a station to be a hit in the market of one country, but when you have to be winner in two, then you've got a really interesting situation. CKLW PD Bill Hennes calls it his most challenging station to program. CKLW is a major rocker in both the American Detroit market and the Canadian Windsor market. Actually the station covers Pennsylvania, New York, Michigan and Ohio, beating WIXY 7-midnight in Cleveland, and coming in #2 in Toledo, according to Hennes.

However, the real programming problems arise in balancing the music needs, which necessitate including 30 per cent Canadian product, current American hit product, and the r&b product which is so important in Detroit. As Hennes pointed out, his greatest plus in working out the music is the "greatest dynamite music director" Rosalie Trombly. All music comes to her ears first, which she screens and considers before decisions are made with Hennes. There are 15 to 25 Canadian currents, plus the U.S. Records, plus the r&b all to be day-parted to the right time.

Selective Market

Hennes explained: "Detroit is a very selective market. No mediocre soul, pop or country record ever gets to be a hit here. The black population is more open to buying a record that they like, however, and I wish the white population would be as open. An r&b song can become a hit in a week, eventually selling up to 80,000 records. A pop record will take longer, but it can sell 150,000. There doesn't seem to be any in-between: if they like it here they really like it." Then there's the Canadian Maple Leaf System of having to play 30 per cent Canadian product, with the stipulation that two of the following requirements be met: the song must be performed, produced, composed or written by a Canadian. "Unfortunately, most of the Canadian product does not go on to become a hit. Also, out of the new releases, there may not be many which fit the format. Also in our market, Canadian gold usually means those records which become hits in the States. There

are a lot of oldies we can't play which would be familiar in Toronto.

"Sometimes we have to keep a song on a bit longer than we like, because there's no new Canadian product to replace it. On the other hand, we have to project the image of the hits, plus playing unfamiliar music. We also can't afford the luxury of exposing lots of new American and Canadian music," Hennes continued. Still with all the problems, the station has rightfully garnered the reputation of exposing lots of music and generally they've gone on to be hits. Hennes reports that the batting average was figured out to be 74.8 on making the right choices.

Lineup

Along with blending the right music choices, Hennes says the other half of the successful combination is of course the right air personality in the right day-part. His line-up has just been joined by "the outrageous morning man" Gary Burbank (who was PD and on the air at WNOE-New Orleans) also ass't PD 6-9 a.m. . . . 9 a.m.-noon Johnny Williams . . . noon-3 p.m. Pat Holiday . . . 3-6 p.m. "Brother Bill" Gable . . . 6-9 p.m. Ted "The Bear" Richards . . . 9 p.m.-1 a.m. Supermax . . . 1-6 a.m. Mike Kelly . . . weekends Bob Moody . . . News Byron Mac Gregor (of "Americans" fame). With a news staff of 23, there's

(Continued on page 49)

Al Green Promo



KING radio disc jockey Stu Collins participates in a Hi Records promotion around Al Green's latest single, "Let's Get Married." Cakes, letters, phone calls and the "bride" made it to four stations in the Seattle, Washington area.



LISTENING POST

By BEVERLY MAGID



■ 99x (New York) . . . Jay Stone from KSLQ-St. Louis has joined the WXLO line-up to do mornings. PD Jerry Clifton is still chortling over the 70,000 people who showed up for the Easter Egg hunt in Central Park and also got to hear **Brownsville Station**, **ELO** and **Elephants Memory**. This past weekend (27-28) was the Spring 300, with the station playing the all-time top 300.

WCOL (Columbus) . . . Tom Kennedy, from WKOL-Louisville, has come in to do afternoon drive to replace Lou Henry who's gone to WCAR-Detroit, making the first line-up change in two years.

WOKY (Milwaukee) . . . Chris Cooper, from KUPD-Phoenix, in to do afternoon drive, replacing another Chris as in Bailey, who's off to Cleveland to be PD at WGCL.

KGB (San Diego) . . . In order to spotlight the AM and FM stations no longer simulcasting, there are television spots of a chicken with two eggs, one a golden one for the AM, and a swirling purple and silver number for the FM'er. To continue the promotion, the station is running the "Chicken Pot Call," where listeners can call to guess the number of pieces of chicken in the pot and somewhere in San Diego there's an actual live six foot, yellow, boney-legged "chicken" waddling around touting the station. Not to be outdone in animal lore, the FM has a new morning man **Huckleberry (Chuck Clemens)** from KMEN, whose cohort is **Tyrone the Frog**, who plays the piano and helps with the weather and the news. If this keeps up, the stations will not only be rated by ARB and Pulse, but probably get reports from the ASPCA as well.

13Q (Pittsburgh) . . . Tom Bigby reports on the present line-up: 6-10 a.m. Sam Holman (of WABC and WLS fame) . . . 10 a.m.-2 p.m. Dennis Waters . . . 2-6 p.m. Eddie Rodgers . . . 6-10 p.m. Jack Armstrong . . . 10 p.m.-2 a.m. Batt Johnson . . . 2-6 a.m. Jim Fox . . . weekends ass't PD Earl Lewis and Jessie (first of the female air personalities at the station). Current contest has a plastic safe containing \$13,000 being moved around the city. Whereabouts are advertised on the air and listeners can come down and have 60 seconds to open the combination and collect.

WSHE-FM (Ft. Lauderdale) . . . The station sponsored a Kissing Marathon in conjunction with promotions for the Casablanca group **Kiss**. Starting Sat. (20) with 40 couples, the winning couple lasted 96 hours, 32 minutes and 6 seconds of lips tenderly touching. To help with the togetherness, the winners had the forethought of tying their heads together so they could catch some sleep without losing touch, so to speak. The prize for all this fun will be a trip to a Kiss concert either in Canada or California.

KGBS (Los Angeles) . . . The 50,000-watt Storer station has switched to an all-talk format featuring four personalities. 7-10 a.m. is former LA mayor Sam Yorty, 10 a.m.-1 p.m. former housewives turned career woman Teddi (Levison) and Mickie (Silverstein) . . . 1-6 p.m. Bill Balance.

KISM (Bellingham, Wash.) . . . Opening for a full-time air talent, familiar with automation equipment, writing and delivering a newscast and a good background in contemporary music. Send tape and resume to PD Mike Bettelli at P.O. Box 943 Bellingham, Wash. 98225 or call after 1 p.m. at (206) 734-9790.

WLIR-FM (Long Island) . . . Didn't mean to leave out Jim Cameron 6-10 p.m. now operations director and chief announcer when reporting all the line-up changes.

FCC (Washington, D.C.) . . . The American Broadcasting Co. Inc. has been permitted to have affiliations with two AM stations licensed to Big Spring, Tex. until a date 60 days after a decision in an overall proceeding which concerned network radio. The Commission stated however, that if ABC does maintain affiliation with two such stations, its programming may not be permitted over an FM station in the city

(Continued on page 49)

**HEY, HEY, HEY,
WHAT YOU GOTTA SAY...**

**HOLLYWOOD
OOOOOOOOOO
OOOOOOOOD
SWINGING!** ● (DEP-561)

KOOL & THE GANG ARE DOIN' IT AGAIN!...with their latest smash single, HOLLYWOOD SWINGING (DEP-561). It's another funky hit from their album, "Wild And Peaceful" (DEP-2013), & it has a lotta folks excited—half-a-million sold in only one week! If you wanna dig the Gang, call our Hollywood Swinger, Phil Willen (213) 888-9943 or in New York call Ted Eddy (516) 364-2900. HOLLYWOOD SWINGING is on Delite Records; distributed by P.I.P. Records, a division of Pickwick International, Inc. Crossways Park Dr., Woodbury, N.Y.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE



101 THE SINGLES CHART 150

MAY 4, 1974

A DREAM GOES ON FOREVER Todd Rundgren (Earmark/Screen Gems-Columbia, BMI) .. 68	LET IT RIDE—Randy Bachman (Ranbach/Top Soil, BMI; Eventide, CAPAC) .. 22
A VERY SPECIAL LOVE SONG Billy Sherrill (Algee, BMI) .. 24	LET'S GET MARRIED Mitchell & Green (Jec/Al Green, BMI) .. 31
AFTER MIDNIGHT Jerry Wexler (Viva BMI) 92	LOOKIN' FOR A LOVE Bobby Womack (UA, ASCAP) .. -15
ALL IN LOVE IS FAIR T. LiPuma (Stein & Van Stock/Black Bull, ASCAP) .. 65	LOVE THAT REALLY COUNTS R. Tufo (Silent Giant/Aopa, ASCAP) .. 72
ANOTHER PARK, ANOTHER SUNDAY Ted Templeman (Warner-Tamerlane BMI) 79	LOVING YOU M. Stevenson (Mikim, BMI/Cayton, ASCAP) .. 70
BAND ON THE RUN Paul McCartney (McCarney/ATV, BMI) .. 33	MIDNIGHT AT THE OASIS (Space Potato, ASCAP) .. 17
BE THANKFUL FOR WHAT YOU GOT William De Vaughn (Coral Rock/Melomega, ASCAP) .. 64	MIGHTY, MIGHTY Wissert & White (Sagifire, BMI) .. 48
BENNIE AND THE JETS Gus Dudgeon (Dick James, BMI) .. 13	MOCKINGBIRD Richard Perry (Unart, BMI) 62
BEST THING THAT EVER HAPPENED TO ME Kerner & Wise (Keca, ASCAP) .. 3	MY GIRL BILL Phil Gernhard & Lobo (Kaiser/Famous/Boo, ASCAP) .. 41
BILLY, DON'T BE A HERO Steve Barri (Murray Callender, PRS) .. 52	MY MISTAKE Hal Davis (Jobete, ASCAP) .. 82
BILLY, DON'T BE A HERO Murray & Callender (Murray Callender, PRS) .. 88	NO CHARGE Pete Drake (Wilderness, BMI) 82
BOOGIE DOWN Wilson & Caston (Stone Diamond, BMI) .. 69	OH, MY MY Richard Perry (Braintree, BMI) .. 18
CAN YOU HANDLE IT L. Graham (198 FOE, none) .. 95	OH VERY YOUNG Samwell-Smith & Cat Stevens (Ackee, ASCAP) .. 30
CHAMELON Rubinson & Hancock (Hancock, BMI) .. 51	ONE CHAIN DON'T MAKE NO PRISON Barri, Lambert & Potter (ABC/Dunhill, BMI) .. 81
COME AND GET YOUR LOVE Pat & Lolly Vagas (Blackwood/Novaline, BMI) .. 19	ONE HELL OF A WOMAN Rick Hall (Screen Gems/Song Painter/Sweet Glory, BMI) .. 55
DANCE WITH THE DEVIL Mickie Most (Buddah, ASCAP) .. 43	OUTSIDE WOMAN Mike Vernon (Crystal Jukebox, BMI) .. 36
DANCIN' MACHINE Berry Gordy (Jobete, ASCAP/Stone Diamond, BMI) .. 4	PAYBACK Brown, Wesley & Starks (Dynamite/Belinda/Unichappell, BMI) .. 29
DARK LADY Snuff Garrett (Senor, ASCAP) 49	PIANO MAN Michael Stewart (Home Grown/Tinker Street, BMI) .. 26
DAYBREAK Nilsson (Blackwood, BMI) .. 59	RHAPSODY IN WHITE Barry White (Sa-Vette/January, BMI) .. 91
DAYBREAKER Jeff Lynne (Anne-Rachel/Yellow Dog, ASCAP) .. 100	ROCK AROUND THE CLOCK (Myers, ASCAP) .. 73
DON'T YOU WORRY 'BOUT A THING Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP) .. 20	ROCK ON Jeff Wayne (April, ASCAP) .. 66
ERES TU (Radmus, ASCAP) .. 67	SAVE THE LAST DANCE FOR ME Walt Meskill (Hill & Range, Trio, BMI) .. 80
EVERYBODY WANNA GET RICH Allen Toussaint (Waulden/Couldron/Oyster, ASCAP) .. 89	SCRATCH Stewart Levine (Four Knights, BMI) .. 98
FINALLY GOT MYSELF TOGETHER Ed Townsend (Cheriton, BMI) .. 75	SEASONS IN THE SUN Terry Jacks (E. B. Marks, BMI) .. 39
FOR THE LOVE OF MONEY Gamble-Huff (Mighty Three, BMI) .. 32	STANDING AT THE END OF THE LINE Phil Gernhard (Kaiser/Famous, ASCAP) 42
HAPPINESS IS ME AND YOU Gordon Mills (MAM, ASCAP) .. 57	STAR BABY Jack Richardson (Dunbar/Cirrus, BMI) .. 60
HEAVENLY Norman Whitfield (Stone Diamond, BMI) .. 47	SUMMER BREEZE Isley Bros. (Dawnbreaker, BMI) .. 74
HELP ME (Crazy Cow, BMI) .. 28	SUNDOWN Lenny Waronker (Moose, CAPAC) .. 45
HELP YOURSELF Norman Whitfield (Stone Diamond, BMI) .. 99	SUN OF SAGITTARIUS Wilson & Caston (Stone Diamond, BMI) .. 78
HOLLYWOOD SWINGING Kool & The Gang (Gang/Delightful, BMI) .. 58	SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP) .. 38
HOOKED ON A FEELING Bengt Palmers (Press, BMI) .. 12	TEENAGE LOVE AFFAIR Derringer & Szymczyk (Derringer, BMI) 84
I AM WHAT I AM (Wren/Screen Gems-Columbia, BMI) .. 56	TEEN ANGEL John Lee Driscoll (Acuff-Rose, BMI) .. 94
I WON'T LAST A DAY WITHOUT YOU Carpenters & Jack Daugherty (Almo, ASCAP) .. 21	TELL ME A LIE Sonny Limbo (Fame, BMI/Rick Hall, ASCAP) .. 27
IF I WERE A CARPENTER Cordell & Russell (Hudson Bay, BMI) .. 93	THANKS FOR SAVING MY LIFE Gamble-Huff (Mighty Three, BMI) .. 34
IF YOU LOVE ME John Farrar (Al Gallico, BMI) .. 53	THE AIR THAT I BREATHE Richards & The Hollies (Landers-Roberts/April, ASCAP) 76
IF YOU WANNA GET TO HEAVEN Anderle & Johns (Lost Cabin, no affiliation) .. 97	THE ENTERTAINER Marvin Hamlisch (Multimood BMI) .. 14
I'LL HAVE TO SAY I LOVE YOU Cashman & West (Blendingwell/ABC, ASCAP) .. 6	THE LOCOMOTION Todd Rundgren (Screen Gems-Columbia/BMI) .. 1
I'M A TRAIN Hammond & Halee (Leeds, ASCAP) .. 25	THE LONE RANGER Oscar Brown Jr. (Boothblack, BMI) .. 87
(I'M A) YO YO MAN Ken Mansfield (Martin Cooper, ASCAP) .. 83	THE LORD'S PRAYER Martin Erdman (Almo, ASCAP) .. 23
I'M IN LOVE Wexler, Mardian & Franklin (Pronto/Tracebob, BMI) .. 37	THE SAME LOVE Bill Withers (Interior, BMI) .. 61
IT ONLY HURTS WHEN I TRY TO SMILE Medress & Appel (Levine & Brown, BMI) .. 77	THE SHOW MUST GO ON Jimmy Ienner (Chrysalis, ASCAP) .. 5
(I'VE BEEN) SEARCHIN' SO LONG James William Guercio (Big Elk, ASCAP) .. 11	THE STREAK Ray Stevens (Ahab, BMI) .. 10
JET Paul McCartney (ATV, BMI) .. 44	THERE WON'T BE ANYMORE Chet Atkins (Charles Rich, BMI) .. 71
JUST DON'T WANT TO BE LONELY Silvester, Simmons & Gooding (Bellboy, BMI) .. 8	TIME WILL TELL Tower of Power (Kuptillo, ASCAP) .. 96
KEEP IT IN THE FAMILY Leon Haywood (Jim Edd, BMI) .. 46	TOUCH A HAND (East/Memphis, BMI) .. 40
KEEP ON SINGING Tom Catalano (Pocket Full of Tunes, BMI) .. 9	TOUCH AND GO Jerry Fuller (Fulness, BMI) .. 63
LA GRANGE Bill Ham (Hamstein/Glad, BMI) 85	TSOP Gamble-Huff (Mighty Three, BMI) .. 2
	TUBULAR BELLS Mike Oldfield (Virgin, ASCAP) .. 7
	WEREWOLF Les Emmerson (Galeneye/Unichappell, BMI) .. 50
	WHO IS HE Mike Stokes (Interior, BMI) .. 90
	YOU MAKE ME FEEL BRAND NEW Thom Bell (Mighty Three, BMI) .. 16
	YOU WON'T SEE ME Brian Ahern (Maclen, BMI) .. 54

MAY 4, 1974

MAY 4	APR. 27	101 102	SATISFACTION GUARANTEED HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS7 3543 (Columbia) (Mighty Three, BMI)
		102 103	THIS HEART GENE REDDING—Haven 7000 (Capitol) (ABC/Dunhill, BMI)
		103 105	HICKORY FRANKIE VALLI & THE FOUR SEASONS—Motown M1288F (Stone Diamond/Tanny Boy, BMI; Nolan, ASCAP)
		104 101	DON'T MESS UP A GOOD THING GREGG ALLMAN—Capricorn 0042 (WB) (Chevis, BMI)
		105 116	COME MONDAY JIMMY BUFFETT—Dunhill D 4385 (ABC/Dunhill, BMI)
		106 —	SIDESHOW BLUE MAGIC—Atco 6961 (Friday's Child/Poo Poo/Six Strings, BMI)
		107 —	DANCIN' (ON A SATURDAY NIGHT) FLASH CADILLAC AND THE CONTINENTAL KIDS—Epic 5-11102 (ATV, BMI)
		108 110	TRAVELING BOY GARFUNKEL—Columbia 4-46030 (Almo, ASCAP)
		109 109	48 CRACH SUZI QUATRO—Bell 45401 (Chinnichap/Rak, BMI)
		110 112	YOU MAKE IT SO HARD (TO SAY NO) BOZ SCAGGS—Columbia 4-46025 (Blue Street, ASCAP)
		111 111	BAD, BAD LEROY BROWN FRANK SINATRA—Reprise 1196 (Blendingwell, ASCAP)
		112 —	TIME WILL TELL TOWER OF POWER—Warner Bros. 7796 (Kuptillo, ASCAP)
		113 114	LOOK FOR THE LIGHT B. W. STEVENSON—RCA APBO-0242 (ABC/Dunhill/Speed, BMI)
		114 120	SAME OLD SONG AND DANCE AEROSMITH—Columbia 4-46029 (Daksel/Connely, BMI)
		115 115	TIME TO CRY DON GOODWIN—Silver Blue 808 (Polydor) (Spanka, BMI)
		116 121	BONEY MORONEY JOHNNY WINTER—Columbia 4-46036 (Venice, BMI)
		117 122	DAVY SHIRLEY BASSEY—United Artists XW380-W (Almo, ASCAP) (BMI)
		118 —	SOMETHING THERE IS ABOUT YOU BOB DYLAN—Asylum 11035 (Ram's Horn, ASCAP)
		119 119	CHICAGO DAMN BOBBI HUMPREY—Blue Note BN XW395-W (UA) (Alruby, ASCAP)
		120 124	NOTHIN' TO LOSE KISS—Casablanca NEB-0004 (WB) (Casablanca/Rock Steady, ASCAP)
		121 —	RADAR LOVE GOLDEN EARRING—Track/MCA 40202 (Larry Shaney, PRS)
		122 132	I HATE HATE RAZZY—Aquarian AQ 601 (NSD) (Nuarts/Hitkit, BMI)
		123 123	NEVER BE LONELY NEW COLONY SIX—MCA 40215 (Unart/Sanctuary, BMI)
		124 —	SADIE TAKE A LOVER SAM NEELY—A&M 1523 (Seven Iron, BMI)
		125 125	FRIDAY'S MY DAY LANDSLAGET—EMI 3855 (Capitol) (Beechwood, BMI)
		126 128	SWEET RHODE ISLAND RED IKE & TINA TURNER—United Artists XW409-W (Huh/Unart, BMI)
		127 —	PLEASE COME TO BOSTON DAVE LOGGINS—Epic 5-11115 (Leeds/Antique, ASCAP)
		128 —	BE THAT WAY JIMMY GRAY HALL—Epic 5-11089 (Pale Moon, ASCAP)
		129 129	PRISONER OF LOVE VOGUES—20th Century TC 2085 (Mayfair/Sherwin ASCAP)
		130 —	THE BALLAD OF THE MAD STREAKER LARRY LUJACK—Curton 1998 (Buddah) (Trendsetters, ASCAP)
		131 —	KEEP ON SMILIN' WET WILLIE—Capricorn 0043 (WB) (No Exit, BMI)
		132 —	THE GOLDEN AGE OF ROCK 'N ROLL MOTT THE HOOPLE—Columbia 4-46035 (April/H&H, ASCAP)
		133 107	UNDER THE INFLUENCE OF LOVE UNLIMITED—20th Century TC 2028 (Fox Fanfare/Very Own, BMI)
		134 118	STEAM HEAT POINTER SISTERS—Blue Thumb 248 (Frank, ASCAP)
		135 126	SOUND YOUR FUNKY HORN K. C. & THE SUNSHINE BAND—T.K. 1003 (Sherlyn, BMI)
		136 127	LET'S GO, LET'S GO, LET'S GO CHAMBERS BROTHERS—Avco 4632 (Lois, BMI)
		137 144	SOMETHING JOHNNY RODRIGUEZ—Mercury 73471 (Harrissongs, BMI)
		138 148	I ONLY HAVE EYES FOR YOU MEL CARTER—Romar 716 (MGM) (WB, ASCAP)
		139 131	WHAT DO YOU KNOW ABOUT LOVE APPLE & APPLEBERRY—ABC 11415 (Joel Sill/Irving/Old World, BMI)
		140 149	RUN BACK TO MAMA CHASE—Epic 5-11113 (Cha-Bil/Bald Medusa, ASCAP)
		141 147	NEW YORK CITY GIRL ROB HEGEL—RCA APBO-0258 (Counterpart, BMI)
		142 136	SWEET STUFF SYLVIA—Vibration 529 (All Platinum) (Gambi, BMI)
		143 133	SO GOOD 11TH HOUR—20th Century TC 2076 (Stone Diamond/Tanny Boy, BMI; Nolan, ASCAP)
		144 138	SILVER THREADS AND GOLDEN NEEDLES LINDA RONSTADT—Asylum 11032 (Central Song, BMI)
		145 135	SUPER STREAKER FLESH GORDON & THE NUDE HOLLYWOOD ARGYLES—Paramount 0289 (Famous) (Acoustic, BMI)
		146 139	STEAKIN' & FREAKIN' STREAKS—20th Century TC 2087 (Hit Bridge, BMI)
		147 140	I BEEN HAD BY THE DEVIL ZELL BLACK—Motown M1290F (Saturday, BMI)
		148 141	STREAKIN' THE STREAKERS—ABC 11431 (Folio, BMI)
		149 142	HEADLINE HUSTLER 10cc—U.K. 40919 (London) (St. Annes. PRS)
		150 146	ROCK THE BOAT HUES CORP—RCA APBO-0232 (High Ground, BMI)

Another
Gold Record

"The Best Thing
That Ever
Happened To Me"

Buddah Records

PERFECTION IN PERFORMANCE INC.

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

RECORD WORLD LP CHART

MAY 4, 1974

1. **STREET LADY**
DONALD BYRD—Blue Note BN LA040-F (UA)
2. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
3. **LOVE IS THE MESSAGE**
MFSB—Phila. Intl. KZ 32707 (Columbia)
4. **LAYERS**
LES McCANN—Atlantic SD 1642
5. **LONDON UNDERGROUND**
HERBIE MANN—Atlantic SD 1648
6. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
7. **JAMALCA**
AHMAD JAMAL—20th Century T432
8. **TWO GENERATIONS OF BRUBECK**
DAVE BRUBECK—Atlantic SD 1645
9. **BRIGHT MOMENTS**
RAHSAAN ROLAND KIRK—Atlantic SD 2-907
10. **E.H. IN THE U.K.**
EDDIE HARRIS—Atlantic SD 1647
11. **SCRATCH**
CRUSADERS—Blue Thumb BTS 6010
12. **BLACKS AND BLUES**
BOBBI HUMPHREY—Blue Note BN LA126-G
13. **ENLIGHTENMENT**
McCOY TYNER—Milestone 55001 (Fantasy)
14. **STRAIGHT AHEAD**
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1-0454
15. **IN CONCERT**
DEODATO-AIRTO—CTI 6041
16. **DEODATO 2**
EUMIR DEODATO—CTI 6029
17. **WILDFLOWER**
HANK CRAWFORD—Kudu 15 (CTI)
18. **CRYSTAL SILENCE**
CHICK COREA AND GARY BURTON—ECM 1024 (Polydor)
19. **BLACK EYED BLUES**
ESTHER PHILLIPS—Kudu 14 (CTI)
20. **PIANO IMPROVISATIONS VOL. 1**
CHICK COREA—ECM 1014 (Polydor)
21. **HYMN OF THE SEVENTH GALAXY**
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
22. **CROSSWINDS**
BILLY COBHAM—Atlantic SD 7300
23. **LIVE CONCERT IN JAPAN**
JOHN COLTRANE—Impulse AS 9246-2 (ABC)
24. **CHAPTER 2: HASTA SIEMPRE**
GATO BARBIERI—Impulse AS 9263 (ABC)
25. **KEEP YOUR SOUL TOGETHER**
DON SEBESKY—CTI 6031-32
26. **GIANT BOX**
FREDDIE HUBBARD—CTI 6036
27. **I'VE KNOWN RIVERS AND OTHER BODIES**
GARY BARTZ NTU TROOP—Prestige 66001 (Fantasy)
28. **GOODBYE**
MILT JACKSON—CTI 6038
29. **UNSONG HEROES**
CRUSADERS—Blue Thumb BTS 6607
30. **LIVE AT CARNEGIE HALL**
CLEO LAINE—RCA LPL1-5015
31. **INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL**
Vanguard VSD 79342
32. **THE LAST BOLERO**
CAL TJADER—Fantasy 9446
33. **ALL BLUES**
RON CARTER—CTI 6047
34. **BLACK BYRD**
DONALD BYRD—Blue Note BN LA047-F (UA)
35. **SOLAR WIND**
RAMSEY LEWIS—Columbia KC 32897
36. **BUTTERFLY DREAMS**
FLORA PURIM—Milestone 9052 (Fantasy)
37. **M.F. HORN LIVE AT JIMMY'S**
MAYNARD FERGUSON—Columbia KG 32732
38. **THE ROAR OF '74**
BUDDY RICH—Groove Merchant GM 528
39. **WHIRLWINDS**
DEODATO—MCA 410
40. **PENNY ARCADE**
JOE FARRELL—CTI 6034

Columbia Taps Doyle

■ NEW YORK — Rick Blackburn, director, sales and distribution, Columbia Records, has announced the appointment of John Doyle to the position of national coordinator, single product placement, Columbia Records.

Placement

In his new capacity, Doyle will be responsible for coordinating the placement of Columbia singles in various markets throughout the country. He will act as liaison with CBS Records' single record coordinators and give direction on priority singles and other special releases. He will report directly to Blackburn.

Doyle joins Columbia Records' staff with a background of five years tenure with the Record Club.

CLUB REVIEW

High Energy 'Creation' At the Troubador

■ LOS ANGELES—High energy is certainly an important aspect of a good rock and roll band, just as soul is expected to be a part of the r&b experience. But with Creation, a new Atlantic group which tries to combine both worlds, the energy wins out without the necessary soul. Their set at the Whisky recently consisted of material from their current album "Creation," featuring the single "Joy" which certainly has good possibilities. The eight members play their instruments including piano, organ, violin, guitar, bass, saxophone, trumpet and drums and sing with great gusto, but playing at the same pitch, volume, and intensity begins to make all the material sound similar.

Beverly Magid

'Soul Search' Support



Miller London (left), national single sales manager, and Chris Jonz, national promotion director for Motown Record Corporation, are shown presenting a check to Mrs. Josephine Spearman, Principal of Manual Arts High School, as a part of Motown's support of KGFJ radio's annual Soul Search. The Soul Search is sponsored annually by the Los Angeles radio station to give youngsters an opportunity to audition their talent for major record companies.

Columbia Releases 18 Jazz Titles

■ NEW YORK — Columbia Records Special Products has announced the release of 18 titles from its Collector's Series Jazz Catalogue. The albums included represent some of the most avidly sought treasures from the early 1930s to as recently as 1961.

Among the highlights of the releases are: "Gene Krupa's Sidekicks;" "One O'Clock Jump" (Count Basie and his Orchestra); "Satchmo the Great" (Louis Armstrong); "Stompin' At The Savoy" (Chick Webb and his Orchestra with Teddy Wilson & Ella Fitzgerald); "Jazz Winds From a New Direction" (Hank Garland with Gary Burton); "Brubeck & Rushing" (The Dave Brubeck Quartet with Jimmy Rushing); and "Jeru" (The Gerry Mulligan Quartet).

Also included are a half-dozen of the Epic "Encore" releases: "Hodge Podge" (Johnny Hodges and his Orchestra with Duke Ellington); "The Hackett Horn" (Bobby Hackett and his Orchestra); "The Duke's Men" (Barney Bigard, Rex Stewart, Johnny Hodges and Cootie Williams); "Chu" (Chu Berry and his Stompy Stevedores with Teddy Wilson and Cab Calloway); "Red Norvo and his All Stars;" and "V.S.O.P. (Very Special Old Phonography)" (Louis Armstrong).

Most of these historical recordings are available with their original cover art, as are many of the items in the Collector's Series Catalogue. Columbia Special Products is a service of Columbia Records.

Atlantic's 1st Quarter

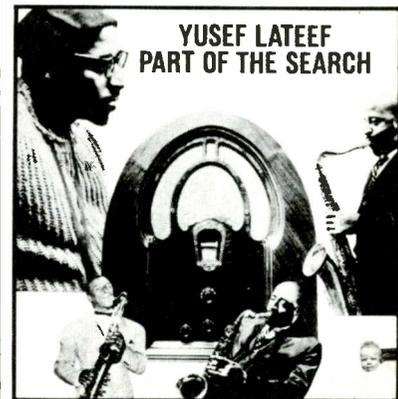
(Continued from page 3)

field's "Tubular Bells" (Virgin), Spinners' "Mighty Love," Yes' "Tales From Topographic Oceans," Emerson, Lake and Palmer's "Brain Salad Surgery" (Manticore), Herbie Mann's "London Underground," Eddie Harris' "E.H. In The U.K.," Melvin Van Peebles' "What The . . . You Mean I Can't Sing?!", Maggie Bell's "Queen Of The Night," Genesis' "Selling England By The Pound" (Famous Charisma) and Willie Nelson's "Phases and Stages."

Yes' "Tales" album went gold in February, the day it was released. Oldfield's "Tubular Bells" went gold early this month. Helping to break the album was the popularization of the melodic section of the composition used as the theme for "The Exorcist."

Aretha Franklin's album contains the single "Until You Come Back To Me," certified by the RIAA as a million seller.

The Sound of Jazz '74



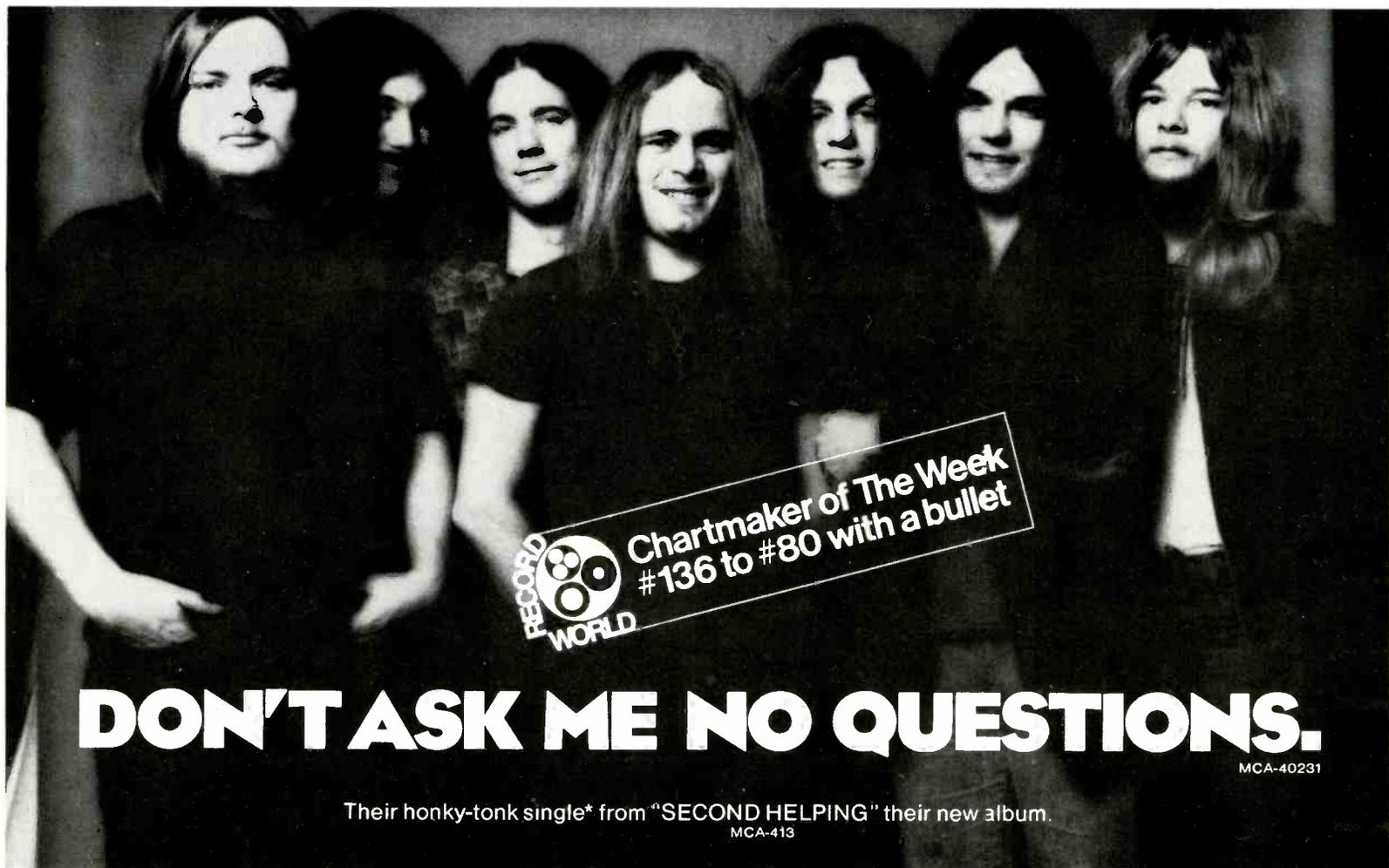
YUSEF LATEEF PART OF THE SEARCH

The sound of a radio being turned on begins this ingenious album. The radio dial is flipped from station to station as each different song begins, ranging from big band swing to the "doo-wap" classic "In The Still of The Night." In between, there are random snatches of the national anthem, strangled versions of news reports and spoofs on British murder mysteries. This imaginative album abounds with the kind of outstanding musicianship and endless experimentation that have characterized Yusef Lateef's music for many years.



On Atlantic
Records and Tapes

WHAT'S LYNYRD SKYNYRD'S NEW SINGLE? DON'T ASK ME NO QUESTIONS!
 WHAT'S LYNYRD SKYNYRD'S NEW SINGLE? DON'T ASK ME NO QUESTIONS!
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RECORD WORLD
 Chartmaker of The Week
 #136 to #80 with a bullet

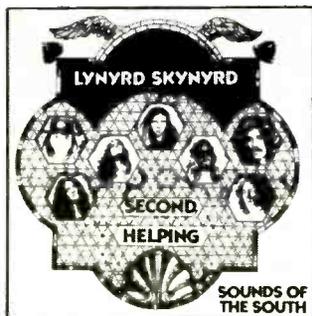
DON'T ASK ME NO QUESTIONS.

MCA-40231

Their honky-tonk single* from "SECOND HELPING" their new album.
 MCA-413

WHAT'S LYNYRD SKYNYRD'S NEW SINGLE? DON'T ASK ME NO QUESTIONS!
 WHAT'S LYNYRD SKYNYRD'S NEW SINGLE? DON'T ASK ME NO QUESTIONS!
 WHAT'S LYNYRD SKYNYRD'S NEW SINGLE? DON'T ASK ME NO QUESTIONS!
 WHAT'S LYNYRD SKYNYRD'S NEW SINGLE? DON'T ASK ME NO QUESTIONS!
 WHAT'S LYNYRD SKYNYRD'S NEW SINGLE? DON'T ASK ME NO QUESTIONS!

New Album



MCA-413

Produced by Al Kooper



MCA RECORDS

Best Selling 1st Album



MCA-363

*D.J.'s the single is a different mix from LP version and features a previously un-released seven-minute track on the flipside.



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
MAY 4 APR. 27

WKS. ON CHART

1	3	THE LOCO-MOTION GRAND FUNK Capitol 3840		9
2	1	TSOP MFSB/Phila. Intl. ZS7 3540 (Columbia)		11
3	2	BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS/Buddah 403		13
4	6	DANCIN' MACHINE JACKSON 5/Motown M1286F		8
5	10	THE SHOW MUST GO ON THREE DOG NIGHT/Dunhill 4382		8
6	7	I'LL HAVE TO SAY I LOVE YOU IN A SONG JIM CROCE/ABC 11424		11
7	12	TUBULAR BELLS (Theme From The Exorcist) MIKE OLDFIELD/ Virgin 55100 (Atlantic)		10
8	11	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT/ RCA APBO-0025		12
9	9	KEEP ON SINGING HELEN REDDY/Capitol 3845		9
10	32	THE STREAK RAY STEVENS/Barnaby 600 (Chess/Janus)		3
11	13	(I'VE BEEN) SEARCHIN' SO LONG CHICAGO/Col. 4-46060		8
12	4	HOOKED ON A FEELING BLUE SWEDE/EMI 3627 (Capitol)		12
13	14	BENNIE AND THE JETS ELTON JOHN/MCA 40198		12
14	24	THE ENTERTAINER MARVIN HAMLISCH/MCA 40174		7
15	8	LOOKIN' FOR A LOVE BOBBY WOMACK/UA XW375-W		14
16	21	YOU MAKE ME FEEL BRAND NEW STYLISTICS/Avco 4634		7
17	22	MIDNIGHT AT THE OASIS MARIA MULDAUR/Reprise 1173		13
18	5	OH, MY MY RINGO STARR/Apple 1872		9
19	16	COME AND GET YOUR LOVE REDBONE/Epic 5-11035		18
20	25	DON'T YOU WORRY 'BOUT A THING STEVIE WONDER/ Tamla T54245F (Motown)		6
21	28	I WON'T LAST A DAY WITHOUT YOU CARPENTERS/ A&M 1521		4
22	17	LET IT RIDE BACHMAN-TURNER OVERDRIVE/Mercury 73457		11
23	15	THE LORD'S PRAYER SISTER JANET MEAD/A&M 1491		13
24	18	A VERY SPECIAL LOVE SONG CHARLIE RICH/Epic 5-11091		12
25	27	I'M A TRAIN ALBERT HAMMOND/Mums ZS7 6026 (Col)		11
26	19	PIANO MAN BILLY JOEL/Columbia 4-45964		12
27	23	TELL ME A LIE SAMI JO/MGM South S7029		13
28	29	HELP ME JONI MITCHELL/Asylum 11034		9
29	30	THE PAYBACK JAMES BROWN/Polydor 14223		8
30	36	OH VERY YOUNG CAT STEVENS/A&M 1503		8
31	35	LET'S GET MARRIED AL GREEN/Hi 2262 (London)		7
32	42	FOR THE LOVE OF MONEY O'JAYS/Phila. Intl. ZS7 3544		3
33	46	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple 1873		4
34	26	THANKS FOR SAVING MY LIFE BILLY PAUL/Phila. Intl. ZS7 3538 (Columbia)		14
35	20	MY MISTAKE DIANA ROSS & MARVIN GAYE/ Motown M1269F		10
36	31	OUTSIDE WOMAN BLOODSTONE/London 1052		10
37	44	I'M IN LOVE ARETHA FRANKLIN/Atlantic 2999		5
38	34	SUNSHINE ON MY SHOULDERS JOHN DENVER/ RCA APBO-0213		15
39	38	SEASONS IN THE SUN TERRY JACKS/Bell 45432		18
40	33	TOUCH A HAND, MAKE A FRIEND STAPLE SINGERS/ Stax STA 0196		11
41	51	MY GIRL BILL JIM STAFFORD/MGM 14718		4
42	49	STANDING AT THE END OF THE LINE LOBO/Big Tree 15001 (Atlantic)		6
43	45	DANCE WITH THE DEVIL COZY POWELL/Chrysalis CHS 2029 (WB)		7
44	40	JET PAUL McCARTNEY & WINGS/Apple 1871		13
45	59	SUNDOWN GORDON LIGHTFOOT/Reprise 1194		5
46	48	KEEP IT IN THE FAMILY LEON HAYWOOD/20th Century TC 2065		6
47	47	HEAVENLY TEMPTATIONS/Gordy G7135F (Motown)		8
48	52	MIGHTY, MIGHTY EARTH, WIND & FIRE/Col 4-46007		8
49	41	DARK LADY CHER/MCA 40151		17
50	53	WEREWOLF FIVE MAN ELECTRICAL BAND/Polydor 14221		5
51	58	CHAMELEON HERBIE HANCOCK/Columbia 4-46002		5
52	68	BILLY, DON'T BE A HERO BO DONALDSON & THE HEYWOODS/ABC 11435		3

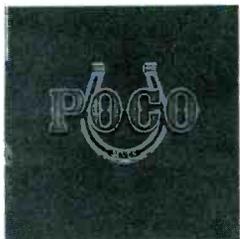
53	76	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 40209		4
54	69	YOU WON'T SEE ME ANNE MURRAY/Capitol 3867		4
55	62	ONE HELL OF A WOMAN MAC DAVIS/Col 4-46004		5
56	56	I AM WHAT I AM LOIS FLETCHER/Playboy 50049		7
57	43	HAPPINESS IS ME AND YOU GILBERT O'SULLIVAN/ MAM 3536 (London)		8
58	67	HOLLYWOOD SWINGING KOOL & THE GANG/Delite 561		3
59	63	DAYBREAK NILSSON/RCA APBO-0246		5
60	37	STAR BABY GUESS WHO/RCA APBO-0217		11
61	65	THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS/ Sussex 513		4
62	39	MOCKINGBIRD CARLY SIMON & JAMES TAYLOR/ Elektra 45880		14
63	50	TOUCH AND GO AL WILSON/Rocky Road 30076 (Bell)		8
64	74	BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHN/ Roxbury BRBO-0236 (Chelsea)		3
65	57	ALL IN LOVE IS FAIR BARBRA STREISAND/Col 4-46024		6
66	54	ROCK ON DAVID ESSEX/Columbia 4-45940		25
67	55	ERES TU MOCEDADES/Tara 100 (Famous)		19
68	70	A DREAM GOES ON FOREVER TODD RUNDGREN/ Bearsville BSV 0029 (WB)		6
69	60	BOOGIE DOWN EDDIE KENDRICKS/Tamla T54243F		19
70	64	LOVING YOU JOHNNY NASH/Epic 5-11070		11
71	61	THERE WON'T BE ANYMORE CHARLIE RICH/ RCA APBO-0195		15
72	78	LOVE THAT REALLY COUNTS NATURAL FOUR/Curtom 1995 (Buddah)		5
73	79	ROCK AROUND THE CLOCK BILL HALEY & THE COMETS/ MCA 60025		7
74	71	SUMMER BREEZE ISLEY BROTHERS/T-Neck ZS7 2253 (Col)		7
75	85	FINALLY GOT MYSELF TOGETHER IMPRESSIONS/Curtom 1997 (Buddah)		5
76	88	THE AIR THAT I BREATHE HOLLIES/Epic 5-11100		2
77	83	IT ONLY HURTS WHEN I SMILE TONY ORLANDO & DAWN/ Bell 45450		5

CHARTMAKER OF THE WEEK

78	—	SON OF SAGITTARIUS EDDIE KENDRICKS Tamla T54247F (Motown)		4
----	---	---	---	---

79	84	ANOTHER PARK, ANOTHER SUNDAY DOOBIE BROTHERS/ Warner Bros. 7795		4
80	—	SAVE THE LAST DANCE FOR ME DeFRANCO FAMILY FEATURING TONY DeFRANCO/20th Century TC 2088		1
81	96	ONE CHAIN DON'T MAKE NO PRISON FOUR TOPS/ Dunhill 4386		2
82	92	NO CHARGE MELBA MONTGOMERY/Elektra 45883		3
83	—	(I'M A) YOYO MAN RICK CUNHA/GRC 2016		1
84	93	TEENAGE LOVE AFFAIR RICK DERRINGER/Blue Sky ZS7 2752 (Columbia)		2
85	90	LA GRANGE Z. Z. TOP/London 203		4
86	—	ALREADY GONE EAGLES/Asylum AS 11036		1
87	—	THE LONE RANGER OSCAR BROWN JR./Atlantic 3001		1
88	89	BILLY, DON'T BE A HERO PAPER LACE/Mercury 73497		3
89	—	EVERYBODY WANNA GET RICH RITE AWAY DR. JOHN/ Atco 6957		1
90	91	WHO IS HE AND WHAT IS HE TO YOU CREATIVE SOURCE/ Sussex 509		4
91	—	RHAPSODY IN WHITE LOVE UNLIMITED ORCH./ 20th Century TC 2090		1
92	94	AFTER MIDNIGHT MAGGIE BELL/Atlantic 3018		3
93	95	IF I WERE A CARPENTER LEON RUSSELL/Shelter 40210 (MCA)		2
94	—	TEEN ANGEL WEDNESDAY/Sussex 1515		1
95	99	CAN YOU HANDLE IT GRAHAM CENTRAL STATION/ Warner Bros. 7782		2
96	—	TIME WILL TELL TOWER OF POWER/Warner Bros. 7796		1
97	—	IF YOU WANNA GET TO HEAVEN OZARK MOUNTAIN DAREDEVILS/A&M 1515		1
98	—	SCRATCH CRUSADERS/Blue Thumb 249		1
99	—	HELP YOURSELF UNDISPUTED TRUTH/Gordy G7134F		1
100	—	DAYBREAKER ELECTRIC LIGHT ORCHESTRA/ United Artists XW405-W		1

FLASHMAKER OF THE WEEK



SEVEN

POCO

Epic

TOP FM AIRPLAY THIS WEEK

SEVEN—Poco—Epic
 NEXUS—Argent—Epic
 CROSSWINDS—Billy Cobham—Atlantic
 NICKELODEON—Hudson-Ford—A&M
 STARS—Janis Ian—Columbia

WNEW-FM/NEW YORK

INTO THE SUN—Sunship—Capitol
 KEN LYON & TOMBSTONE—Col
 MICHAEL MURPHEY—Epic
 NICKELODEON—Hudson-Ford—A&M
 NOT JUST ANOTHER BUNCH OF PRETTY
 FACES—If—Capitol
 STARLESS & BIBLE BLACK—King Crimson—Atlantic
 THUNDER—Capitol

WBCN-FM/BOSTON

CROSSWINDS—Billy Cobham—Atlantic
 IT'S BETTER TO HAVE (single)—Don Covay—Mercury
 MEETING OF THE MINDS—Four Tops—Dunhill
 MONEY TALKS (single)—Kinks—RCA
 NEXUS—Argent—Epic
 NICKELODEON—Hudson-Ford—A&M
 QUEEN II—Elektra
 SELLING ENGLAND BY THE POUND—Genesis—Charisma
 SEVEN—Poco—Epic
 STARS—Janis Ian—Col

WMMR-FM/PHILADELPHIA

BRIDGE OF SIGNS—Robin Trower—Chrysalis
 DREAM KID—Sutherland Brothers & Quiver—Island
 FUNNY SNAKEFOOT—Alphonse Mouzon—Blue Note
 HI DE HO MAN—Cab Calloway—Col
 QUEEN II—Elektra
 SEVEN—Poco—Epic
 STRANDED—Roxy Music—Atco

WBAB-FM/LONG ISLAND

HOLLIES—Epic
 HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
 LIVE 'N' KICKING—West, Bruce & Laing—Windfall
 LOVING & FREE—Kiki Dee—Rocket
 MEETING OF THE MINDS—Four Tops—Dunhill
 QUEEN II—Elektra
 ROAD FOOD—Guess Who—RCA
 SEVEN—Poco—Epic
 STRANDED IN THE JUNGLE (single)—New York Dolls—Mercury
 WHIRLWINDS—Deodato—MCA

WCMF-FM/ROCHESTER

BLUES ON BACH—Modern Jazz Quartet—Atlantic
 HATFIELD & THE NORTH—Virgin (Import)
 HOLLYWOOD TOWN—Harriet Schock—20th Century
 HOWDY MOON—A&M
 MINGUS MOVES—Charles Mingus—Atlantic
 NICKELODEON—Hudson-Ford—A&M
 REBEL, REBEL (single)—David Bowie—RCA (Import)
 SEVEN—Poco—Epic

WPLR-FM/NEW HAVEN

BETWEEN TODAY & YESTERDAY—Alan Price—WB
 BUSTIN' OUT—Pure Prairie League—RCA
 CROSSWINDS—Billy Cobham—Atlantic
 DOWN BY THE OLD STREAM—Artie Kaplan—Paramount
 GOLDEN SCARAB—Ray Manzarek—Mercury
 INTO THE SUN—Sunship—Capitol
 RAGS TO RUFUS—Rufus—ABC
 SEVEN—Poco—Epic
 STARS—Janis Ian—Col
 SUNDOWN LADY—Lani Hall—A&M

WKTK-FM/BALTIMORE

ARCHETYPE SERIES—Various Artists—MGM
 DREAM KID—Sutherland Brothers & Quiver—Island
 FRIENDS WITH BEARFOOT—Epic
 GIVE ME, TAKE YOU—Duncan Browne—Capitol
 HOTEL ORCHESTRA—Polydor (Import)
 I WANNA GET FUNKY—Albert King—Stax
 LOCOMOTIV GT—ABC
 LOVING & FREE—Kiki Dee—Rocket
 NEXUS—Argent—Epic
 PUSSYCATS CAN GO FAR—Buzzy Linhart—Atco

WMAL-FM/WASHINGTON, D.C.

DESITIVELY BONNAROO—Dr. John—Atco
 HOLLIES—Epic
 NICKELODEON—Hudson-Ford—A&M
 ROAD—Johnny Rivers—Atlantic
 STARS—Janis Ian—Col
 SUNDOWN LADY—Lani Hall—A&M

WOWI-FM/NORFOLK, VA.

HOWDY MOON—A&M
 MIND OVER MATTER—Robert Klein—Brut
 MINGUS MOVES—Charles Mingus—Atlantic
 NICKELODEON—Hudson-Ford—A&M
 1969 VELVET UNDERGROUND LIVE—Mercury
 PART OF THE SEARCH—Yusef Lateef—Atlantic
 SECOND HELPING—Lynyrd Skynvrd—Sounds of the South
 STRANDED—Roxy Music—Atco
 WHIRLWINDS—Deodato—MCA

WPDQ-FM/JACKSONVILLE

LIGHT SHINE—Jesse Colin Young—WB
 NEXUS—Argent—Epic
 PEACEABLE KINGDOM—Ron Carlson & John Gailmore—Polydor
 SEVEN—Poco—Epic
 SUNDOWN LADY—Lani Hall—A&M
 WAY DOWN YONDER—Charlie Daniels—Kama Sutra
 WHIRLWINDS—Deodato—MCA

WORJ-FM/ORLANDO

CAJUN MOON (single)—J. J. Cale—Shelter
 HIGHSTEPPIN' & FANCY DANCING—Larry Raspberry—Enterprise
 NEXUS—Argent—Epic
 ROAD—Johnny Rivers—Atlantic
 SAVE THE CHILDREN (Soundtrack)—Motown
 SEVEN—Poco—Epic
 STARLESS & BIBLE BLACK—King Crimson—Atlantic

WABX-FM/DETROIT

ANTHOLOGY—Marvin Gaye—Motown
 LIVE 'N' KICKING—West, Bruce & Laing—Windfall
 LOOKING THRU—Passport—Atco
 REBEL, REBEL (single)—David Bowie—RCA
 STARS—Janis Ian—Col
 STRANDED—Roxy Music—Atco
 STRANDED IN THE JUNGLE (single)—New York Dolls—Mercury

WXRT-FM/CHICAGO

ASANTE—McCoy Tyner—Blue Note
 CROSSWINDS—Billy Cobham—Atlantic
 HASTA SIEMPRE—Gato Barbieri—Impulse
 LAST SUMMER—Siegel-Schwall Band—Wooden Nickel
 LOCOMOTIV GT—ABC
 LOOKING THRU—Passport—Atco
 MINGUS MOVES—Charles Mingus—Atlantic
 NEXUS—Argent—Epic
 STARLESS & BIBLE BLACK—King Crimson—Atlantic
 WEREN'T BORN A MAN—Dana Gillespie—RCA

FM SLEEPER OF THE WEEK:



STARS

JANIS IAN

Columbia

KADI-FM/ST. LOUIS

APOSTROPHE—Frank Zappa—DiscReet
 DREAM KID—Sutherland Brothers & Quiver—Island
 HOLLIES—Epic
 HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
 KANSAS—Kirshner
 MOONTAN—Golden Earring—MCA
 NEXUS—Argent—Epic
 SECOND HELPING—Lynyrd Skynvrd—Sounds of the South
 SEVEN—Poco—Epic
 WILD HORSES (single)—Leon Russell—Shelter

KRMH-FM/AUSTIN

APOSTROPHE—Frank Zappa—DiscReet
 BRIDGE OF SIGNS—Robin Trower—Chrysalis
 CROSSWINDS—Billy Cobham—Atlantic
 DESITIVELY BONNAROO—Dr. John—Atco

HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
 I WANNA GET FUNKY—Albert King—Stax
 LIGHT SHINE—Jesse Colin Young—WB
 NICKELODEON—Hudson-Ford—A&M
 STARLESS & BIBLE BLACK—King Crimson—Atlantic
 UNCONDITIONALLY GUARANTEED—Captain Beefheart & His Magic Band—Mercury

KPFT-FM/HOUSTON

APOSTROPHE—Frank Zappa—DiscReet
 ARCHETYPE SERIES—Various Artists—MGM
 BETWEEN TODAY & YESTERDAY—Alan Price—WB
 DREAM KID—Sutherland Brothers & Quiver—Island
 GEMINI II—Marcus Belgrave—Tribal
 LAST SUMMER—Siegel-Schwall Band—Wooden Nickel
 MOONQUAKE—A&M
 NOW WE ARE SIX—Steeley Span—Chrysalis
 PART OF THE SEARCH—Yusef Lateef—Atlantic
 PLEASE WARM MY WEINER—Various Artists—Yazoo

KPRI-FM/SAN DIEGO

BOOGIE BROTHERS—Savoy Brown—London
 BRIDGE OF SIGNS—Robin Trower—Chrysalis
 GET YOUR WINGS—Aerosmith—Col
 HARD LABOR—Three Dog Night—Dunhill
 LIGHT SHINE—Jesse Colin Young—WB

KMET-FM/LOS ANGELES

CROSSWINDS—Billy Cobham—Atlantic
 DREAM KID—Sutherland Brothers & Quiver—Island
 HEY, HEY BABY (single)—Ben Sidran—Blue Thumb
 INNER SPECTRUM—Ace Spectrum—Atlantic
 KANSAS—Kirshner
 LIVE 'N' KICKING—West, Bruce & Laing—Windfall
 MONEY TALKS (single)—Kinks—RCA
 ROAD FOOD—Guess Who—RCA
 STARS—Janis Ian—Col
 THAT'S HOW LONG I'LL BE LOVING YOU—Bunny Sigler—Phila. Intl.

KQIV-FM/PORTLAND, ORE.

BOOGIE BROTHERS—Savoy Brown—London
 CROSSWINDS—Billy Cobham—Atlantic
 DESITIVELY BONNAROO—Dr. John—Atco
 HOLLIES—Epic
 HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
 I WANNA GET FUNKY—Albert King—Stax
 NEXUS—Argent—Epic
 SEVEN—Poco—Epic
 WHIRLWINDS—Deodato—MCA
 WONDERFUL (single)—Issac Hayes—Enterprise

CHUM-FM/TORONTO

FROM THE DEPTHS—Marlena Shaw—Blue Note
 HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
 LIVE 'N' KICKING—West, Bruce & Laing—Windfall
 LOVING & FREE—Kiki Dee—Rocket
 ROAD—Johnny Rivers—Atlantic
 SECOND HELPING—Lynyrd Skynvrd—Sounds of the South
 SECRET TREATIES—Blue Ovster Cult—Col
 SEVEN—Poco—Epic
 SOME DAYS YOU EAT THE BEAR—Ian Matthews—Elektra
 STARS—Janis Ian—Col

WHO IN THE WORLD:

Sire Records: Independently Famous

■ NEW YORK—In today's music industry, comprised for the most part of major companies and super conglomerates, Sire Records is truly a unique situation. As one of the few remaining independent companies, Sire has established itself as an innovator and leader in the field of English and continental rock.

Sire Records was formed in 1967 by Seymour Stein and Richard Gottehrer at a time when the major labels were just becoming aware of the then blossoming progressive music scene. In a frantic effort to secure new American acts, large advances were being offered to every band with any degree of talent.

In an effort to secure strong product, Sire turned its sights first on England. In 1968 Stein and Gottehrer joined forces with producer Mike Vernon and became partners with him in Blue Horizon Records. Blue Horizon had almost immediate success with Fleetwood Mac and Chicken Shack and was at the forefront of the whole British blues phenomenon. Blue Horizon was also the first independent company in England to gain a foothold in the progressive music market. Today this field is controlled by English indies.

European Rapport

Over the years, through countless trips to Europe, Sire established important relationships with key producers and local record industry people. At this time, Europe was virtually being ignored by American record companies, but Sire was able to see a trend back as far as 1969—that European bands were no longer merely copying the styles of American and British bands, but were in fact developing a style and credibility of their own.

"When I first came to Holland to see Focus," Stein recalls, "they were the house band for the Dutch production of 'Hair,' but it was still hard to miss their strong potential watching them perform. After the show, when they unleashed their original material; I was sold. At that time everyone was looking only for another 'Shocking Blue.' Focus was passed on by everyone."

"The same was true for other Sire acts including Climax Blues Band. Their first album came to our attention almost a year after its release in England and after they had been turned down by many United States companies. The album was not great, but there was something there. We decided to see the band live and

were knocked out by their drive and enthusiasm and signed them to Sire."

Famous Pact Renewed

This past year has seen Sire, through its distribution arrangement with Famous, establish both of these acts; Focus with two gold albums and a gold single and Climax Blues Band currently one of the hottest live acts in the country. This past week Sire signed the English band Renaissance, who they believe will be one of the big new bands of 1974, and renewed their distribution arrangement with Famous Music Corp.

Commenting on the Sire resigning, Stein stated that, "Our original contract with Famous was for a very short term, but in that time we have established a strong and viable working relationship with Tony Martell, president of Famous Music and his marketing team headed by Andy Miele. Famous is the right size to allow our staff to work closely with theirs in major areas and in particular, promotion and advertising. At Famous we jointly plan out our marketing programs and together see that they are implemented. Furthermore, they believe totally in our product and our company and there is no substitute for this team spirit. We had other offers, some were quite impressive . . . but we've done well here and we decided to remain with Famous."

The coming year promises to be one of even greater growth. Sire believes that one of the key factors in this continued growth will be the successful development of the recently formed Passport label.

Passport Link

Passport Records is a joint venture between Sire and JEM Records. JEM is one of the largest importers of rock product in the United States. Through their contacts with record companies and distributors abroad, JEM is first with information on many newly emerging bands. Through their more than 1000 accounts throughout the country, JEM is able to test market new import records to ascertain if there is the necessary potential to merit their release in this country. It was with these two factors in mind that Passport was conceived by Stein, Gottehrer and JEM president Marty Scott.

Later this month Passport will release its first album by Nektar, a British band, residing in Germany

(Continued on page 48)

Winning Combination



Holding the ball, and helping bring WSAI (Cincinnati) through to victory is Casablanca Records president Neil Bogart (second from left). WSAI plays local high school teams with proceeds benefiting the various schools. With Bogart, from left: morning man Jim Scott; program director and disc jockey Robin Mitchell; and music director/deejay Bob Goode.

Fanny Begins Tour

■ NEW YORK — Fanny, recently pacted to Casablanca Records, has begun a national tour which presents the band in the context of conceptual stage presentation, titled "Rock and Roll Survivors." The theme of their performance suggests a "summation of the last ten years." All of the group's material in "R&RS" has never been heard before on any of Fanny's albums or in any of their previous live performances.

Single Included

The show includes the group's first Casablanca single, "I've Had It," an updated version of the Bell Notes' 1959 hit produced by Vinni Poncia for Richard Perry Productions.

Piracy Postscript



Over \$50,000 worth of "Make-a-Tape" duplicating machines, seized from stores in New York and New Jersey operated by Gem Electronics Distributors, was ordered destroyed by Federal Court Judge Edward R. Neaher, of the Eastern District of New York. Judge Neaher found Gem guilty of copyright infringement for allowing customers to use the machines for a fee to duplicate copyrighted sound recordings. Shown left is the seized equipment massed outside a Brooklyn warehouse; a workman, right, wields a sledge hammer to smash the machines.

Photo Identification

Pictured in cover photo, clockwise from left: Seymour Stein; Marty Scott, president of JEM/Passport; Richard Gottehrer; Tony Martell, president of Famous Music; newly-pacted Renaissance; Passport group Nektar; and the British-based Climax Blues Band.

CLUB REVIEW

Alpert and TJB Tantalize Tahoe

■ LAKE TAHOE, NEV.—After being absent from the performing circuit for over four years, Herb Alpert, A&M artist and co-president, brought his Tiajuana Brass to the stage of Harrah's here. Elegantly attired in velvet, Alpert and the group provided a fast-paced, musically tight performance, which combined all those old million-seller-hits of the TJB plus new selections from the forthcoming album "You Smile the Song Begins."

Three of the original group members are back (Bob Edmondson-trombone, Nick Ceroli-drums, and John Pisano-guitar), in addition to new members Bob Findley playing dynamite trumpet, Dave Frishberg on keyboards, Vince Charles on congas and steel drums, Ernie McDaniels on bass, with ex-Baja Marimba leader Julius Wechter on marimbas. Featured with the TJB is Lani Hall (A&M) who duets with Alpert and solos on some of the more mellow numbers of the set. Although he admitted to being nervous, Alpert's easy stage presence made it seem as if he had just been away on a long vacation, rather than on a four year hiatus. Battered by his first-rate group, hopefully the entertainment from Alpert and the TJB has only just begun.

Opening the bill was comedian-juggler Bobby Sandler.

Beverly Magid

'Earring On Tour

■ NEW YORK — Golden Earring, whose "Moontan" album is on Track Records (distributed by MCA), begin their first major tour of the United States on May 1 at the Warner Theatre in Washington, D.C. Highlight of the tour is June 10 when they open for The Who at Madison Square Garden.

21 Great Artists in a

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Artists not affiliated with Motown Records appear courtesy of their respective record companies:
 Cannonball Adderley, Capitol Records
 Jerry Butler, Mercury Records
 Rev. James Cleveland, Savoy Records
 Sammy Davis, Jr., MGM Records
 Brenda Lee Eager, Mercury Records
 Roberta Flack, Atlantic Records
 Quincy Jones, A&M Records
 The Ramsey Lewis Trio, Columbia Records
 The Main Ingredient, RCA Records
 Curtis Mayfield, Curtom Records
 The O'Jays, Philadelphia International Records
 Nancy Wilson, Capitol Records
 Bill Withers, Sussex Records
 Zulema, Sussex Records

Green, Zavaroni Join Memphis Show

■ MEMPHIS — Hi Records artist Al Green will present the Outstanding Female Vocalist Award at this year's Memphis Music celebration, adding his name to the list of recording personalities scheduled to make on-stage appearances during the affair.

Also at the presenter's podium will be comedienne Moms Mabley, songwriter/artist Mark James, singer Roy Head, opera star Marguerite Piazza, bluesman Albert King, David Porter, Billy Joel and many other performers.

The entertainment for the event not only features Jerry Lee Lewis and Ann Peebles, but also marks one of the first American appearances of the nine-year old British singing sensation, Lena Zavaroni.

Irving Tanz Dies

■ NEW YORK—Irving Tanz died here Friday (19) at the age of 77. Tanz was associated with the music publishing firms of Ager, Yellen and Bornstein (BMI), and Carl Fisher. He was also treasurer of the Music Contact Men's Association and a member of the Professional Music Men's Union.

Flying Dutchman Taps LaPatin

■ NEW YORK—Bob Thiele, president of Flying Dutchman Records has announced the appointment of Nat LaPatin as national director of sales and promotion of all Flying Dutchman labels.

Assisting LaPatin, who was most recently New York promotion manager for RCA, will be Joan Tatora, formerly with Elektra and RCA Records, where she worked in sales and promotion.



Nat LaPatin

Jim Ford to UPM

■ NEW YORK — Writer/performer Jim Ford has signed an exclusive management contract with Unlimited Professional Management, it was announced by Lon Harri-man, president of UPM.

Dialogue (Continued from page 10)

compared to that sale, don't sell as well as an album by a known artist coming off a single. So you always have to temper your enthusiasm and the excitement that's generated by both the single and distributors and everybody else and your own personnel in terms of sales, initial orders and so on, with the realization that this is not the standard hit album or album coming off a hit single.

RW: Taking into consideration what you have just said, it's obviously more than a slightly calculated risk to put any heavy push behind an album of that nature. Why even bother with an album based on a hit single of that ilk?

Schlachter: Well, I think there are many things that you have to contend with. Number one, let's assume initially that the artist himself wants an album out. And I really think you have to take that into consideration. I have yet to find any artist that has achieved any kind of significant success with a single that doesn't want an album out. That's like a natural extension of your creative ability. And I'm not arguing the point, I'm only saying that that is a fact.

Secondly, there is a demand for it. Now the question is, just hypothetically, saying that you sell three million singles on a record that is not a novelty record and it's the artist's first record out or he has had some relative degree of success prior to that—let's just for argument's sake say that on a three million single we should sell 150-200 thousand albums.

Supposing that you acknowledge that that is the kind of a sale you might figure on from an artist who can deliver an album that is not off a novelty type record. So, suppose a novelty-type single has sold three million and you follow up with an album. You say you know historically that you're not going to get that kind of penetration. Fine. Supposing you only get 100 thousand or 75-100 thousand. In other words, 50 percent. Strictly from a profitability aspect, 75-100 thousand albums is a hit album in every respect.

Now with the Ray Stevens situation I think we're faced with something a little different. Ray Stevens is an artist who, throughout the years, has come up with hit after hit based on comedy or novelty things. And he is, in effect, a somewhat established artist who people will buy for that reason. So I think we have to, although we look at the single as a novelty single, look at Ray Stevens as an established artist who, as an artist, has continuity. So people buying Ray's album will be looking to it for not just the novelty aspect of the single but for the other material that might be in there.

RW: With records like "The Americans" or even "The Streak," you're obviously shipping tremendous amounts of these singles. Do you run into any kind of a returns problem on something like that?

Schlachter: With "The Americans" we still have not received any significant returns. I'm not saying they're not going to be coming but I think that we're not going to be overwhelmed by the return problem on the record. I don't think we're going to find ourselves suffering a greater return problem on a percentage basis on this than we do on any other record, because you take into consideration that, number one, novelty records generally are short lived. So your main problem is, first of all, pressing them. But knowing "The Americans" would be short lived, we watched the inventory situation like a hawk. At the moment we felt that any one market was slowing down, we made sure that our people would then go into that particular market and relieve the distributor of any excess inventory that he might have had and ship that into the markets that were still continuing to order and sell the record. So that on "The Americans" record, from the standpoint of inventory at the plants, I don't think we have 1,000 records left at all the plants where we were pressing them when the record had finally peaked.

I would say probably in the course of the last week or two or whatever the period of time that the record was starting to slow down dramatically, we probably moved around two or three hundred thousand records—maybe even more—from area to area, distributor to distributor, making sure that we did not have to press records at a plant when one distributor might have had 15 or 20 thousand sitting on the floor because he had ordered in anticipation and obviously didn't need them all. So from the standpoint of lost stock or inventory both at the plant and at the distributor level when the record had finally run its course, we were very, very, very clean. The question now is what has sold through at the rack level and every other level. We've been talking with the people and in many instances the returns have really not come through, but in discussions with my people and their discussions with the racks and so on, I think we're going to come out pretty good on this one. The Ray Stevens record is going to be a little different because I think the longevity is going to be significantly longer than "The Americans."

(Continued on page 52)

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| <input type="checkbox"/> Record Plater | <input type="checkbox"/> Tape Distributor |

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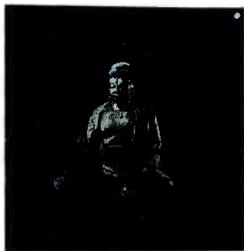
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SALESMAKER OF THE WEEK



BUDDHA AND THE CHOCOLATE BOX

CAT STEVENS
A&M

TOP RETAIL SALES THIS WEEK

- BUDDHA AND THE CHOCOLATE BOX**—Cat Stevens—A&M
THE STING (Soundtrack)—MCA
THE HOOPLE—Mott The Hoople—Columbia
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
CHICAGO VII—Columbia
ON THE BORDER—Eagles—Asylum

RECORD BAR/NATIONAL

- BRIDGE OF SIGHS**—Robin Tower—Chrysalis
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
CHICAGO VII—Col
OZARK MOUNTAIN DAREDEVILS—A&M
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
SECRET TREATIES—Blue Oyster Cult—Col
SHININ' ON—Grand Funk—Capitol
STARLESS & BIBLE BLACK—King Crimson—Atlantic
THE HOOPLE—Mott The Hoople—Col
THE STING (Soundtrack)—MCA

KORVETTES/NATIONAL

- BUDDHA AND THE CHOCOLATE BOX**—Cat Stevens—A&M
CLAUDINE (Soundtrack)—Gladys Knight & The Pips—Buddah
EUPHRATES RIVER—Main Ingredient—RCA
EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
HOOKED ON A FEELING—Blue Swede—Capitol
LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
ROCK N ROLL ANIMAL—Lou Reed—RCA
SOMETHIN'S HAPPENING—Peter Frampton—A&M
THE STING (Soundtrack)—MCA
WHIRLWINDS—Deodato—MCA

MUSICLAND/NATIONAL

- APOSTROPHE'**—Frank Zappa—DiscReet
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
GREAT GATSBY (Soundtrack)—Paramount
IMAGINATION—Gladys Knight & The Pips—Buddah
INNERVISIONS—Stevie Wonder—Tamla
LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
ON THE BORDER—Eagles—Asylum
STOP & SMELL THE ROSES—Mac Davis—Col
THE STING (Soundtrack)—MCA

SAM GOODY/EAST COAST

- ASHES ARE BURNING**—Renaissance—Sovereign

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
LIVE—War—UA
LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
MIGHTY LOVE—Spinners—Atlantic
THE HOOPLE—Mott The Hoople—Col
THE STING (Soundtrack)—MCA
THE WAY WE WERE—Barbra Streisand—Col

TWO GUYS/EAST COAST

- ANTHOLOGY**—Marvin Gaye—Motown
HARD LABOR—Three Dog Night—Dunhill
HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
LOVE IS THE MESSAGE—MFSB—Phila. Intl.
LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
OPEN OUR EYES—Earth, Wind & Fire—Col
PIANO MAN—Billy Joel—Col
SOMETHIN'S HAPPENING—Peter Frampton—A&M
THE HOOPLE—Mott The Hoople—Col
THE STING (Soundtrack)—MCA

DISCOUNT/BOSTON

- BACK TO OAKLAND**—Tower of Power—WB
CROSSWINDS—Billy Cobham—Atlantic
DESITIVELY BONNAROO—Dr. John—Atco
EARLY FLIGHT—Jefferson Airplane—Grunt
LIGHT SHINE—Jesse Colin Young—WB
1969 VELVET UNDERGROUND LIVE—Mercury
PRETZEL LOGIC—Steely Dan—ABC
ROAD FOOD—Guess Who—RCA
SECRET TREATIES—Blue Oyster Cult—Col
SKIN TIGHT—Ohio Players—Mercury

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

- BUDDHA AND THE CHOCOLATE BOX**—Cat Stevens—A&M
CHICAGO VII—Col
GET IT TOGETHER—Jackson Five—Motown
JOHN DENVER'S GREATEST HITS—RCA
LOVE IS THE MESSAGE—MFSB—Phila. Intl.
MIGHTY LOVE—Spinners—Atlantic
ON THE BORDER—Eagles—Asylum
SHININ' ON—Grand Funk—Capitol
THE STING (Soundtrack)—MCA
WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

KING KAROL/N.Y.

- BUDDHA AND THE CHOCOLATE BOX**—Cat Stevens—A&M
CHICAGO VII—Col
CROSSWINDS—Billy Cobham—Atlantic
PURE SMOKEY—Smokey Robinson—Tamla
QUEEN II—Elektra
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
STARLESS & BIBLE BLACK—King Crimson—Atlantic
THE HOOPLE—Mott The Hoople—Col
THE STING (Soundtrack)—MCA
WHIRLWINDS—Deodato—MCA

FOR THE RECORD/BALTIMORE

- APOSTROPHE'**—Frank Zappa—DiscReet
CROSSWINDS—Billy Cobham—Atlantic
GRAHAM CENTRAL STATION—WB

- MIGHTY LOVE**—Spinners—Atlantic
PURE SMOKEY—Smokey Robinson—Tamla
SKIN TIGHT—Ohio Players—Mercury
STARLESS & BIBLE BLACK—King Crimson—Atlantic
STREET LADY—Donald Byrd—Blue Note
THEY SAY I'M DIFFERENT—Betty Davis—Just Sunshine
WINTER IN AMERICA—Gil-Scott Heron—Strata East

WAXIE-MAXIE/WASHINGTON

- DESITIVELY BONNAROO**—Dr. John—Atco
LIVE—War—UA
MEETING OF THE MINDS—Four Tops—Dunhill
MIGHTY LOVE—Spinners—Atlantic
SALT OF THE EARTH—Soul Searchers—Sussex
SAVE THE CHILDREN (Soundtrack)—Motown
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
SHININ' ON—Grand Funk—Capitol
SKIN TIGHT—Ohio Players—Mercury
THE STING (Soundtrack)—MCA

GARY'S/RICHMOND

- BRIDGE OF SIGHS**—Robin Trower—Chrysalis
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
CHICAGO VII—Col
DESITIVELY BONNAROO—Dr. John—Atco
GET YOUR WINGS—Aerosmith—Col
GRAHAM CENTRAL STATION—WB
ON THE BORDER—Eagles—Asylum
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
SHININ' ON—Grand Funk—Capitol
THE STING (Soundtrack)—MCA

POPLAR TUNES/MEMPHIS

- BRIDGE OF SIGHS**—Robin Trower—Chrysalis
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
CHICAGO VII—Col
INSANE ASYLUM—Kathi McDonald—Capitol
MARIA MULDAUR—Reprise
ON THE BORDER—Eagles—Asylum
ROCK N ROLL ANIMAL—Lou Reed—RCA
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
THE HOOPLE—Mott The Hoople—Col
THE STING (Soundtrack)—MCA

MUSHROOM/NEW ORLEANS

- BRIDGE OF SIGHS**—Robin Trower—Chrysalis
COCKNEY REBEL—Human Menagerie—EMI
DESITIVELY BONNAROO—Dr. John—Atco
DREAM KID—Sutherland Bros. & Quiver—Island
HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
NEXUS—Argent—Epic
QUEEN II—Elektra
SECRET TREATIES—Blue Oyster Cult—Col
STRANDED—Roxy Music—Atco
THE HOOPLE—Mott The Hoople—Col

NATL. RECORD MART/MIDWEST

- BUDDHA AND THE CHOCOLATE BOX**—Cat Stevens—A&M
CHICAGO VII—Col
ON THE BORDER—Eagles—Asylum
OPEN OUR EYES—Earth, Wind & Fire—Col
PIANO MAN—Billy Joel—Col
SHININ' ON—Grand Funk—Capitol

- STRAIGHT AHEAD**—Brian Auger's Oblivion Express—RCA
THE HOOPLE—Mott The Hoople—Col
THE STING (Soundtrack)—MCA
WHIZZ KID—David Werner—RCA

RECORD REVOLUTION/CLEVE.

- BUDDHA AND THE CHOCOLATE BOX**—Cat Stevens—A&M
CROSSWINDS—Billy Cobham—Atlantic
DESITIVELY BONNAROO—Dr. John—Atco
QUEEN II—Elektra
LIVE 'N' KICKING—West, Bruce & Laing—Windfall
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
SECRET TREATIES—Blue Oyster Cult—Col
SEVEN—Poco—Epic
STARLESS & BIBLE BLACK—King Crimson—Atlantic
STRANDED—Roxy Music—Atco
THE HOOPLE—Mott The Hoople—Col

ROSE DISCOUNT/CHICAGO

- BUDDHA AND THE CHOCOLATE BOX**—Cat Stevens—A&M
GOOD TIMES—Kool and the Gang—Delite
HARD LABOR—Three Dog Night—Dunhill
LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
MADRUGADA—Melanie—Neighborhood
ROAD FOOD—Guess Who—RCA
SCRATCH—Crusaders—Blue Thumb
SEVEN—Poco—Epic
SHININ' ON—Grand Funk—Capitol
SOLAR WIND—Ramsey Lewis—Col

CIRCLES/PHOENIX

- BUDDHA AND THE CHOCOLATE BOX**—Cat Stevens—A&M
CROSSWINDS—Billy Cobham—Atlantic
MEETING OF THE MINDS—Four Tops—Dunhill
PURE SMOKEY—Smokey Robinson—Tamla
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
SECRET TREATIES—Blue Oyster Cult—Col
SKIN TIGHT—Ohio Players—Mercury
SON OF DRACULA—Harry Nilsson—Rapple
THE HOOPLE—Mott The Hoople—Col
WHIRLWINDS—Deodato—MCA

WHEREHOUSE/CALIFORNIA

- BLUE MAGIC**—Atco
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
EARLY FLIGHT—Jefferson Airplane—Grunt
HARD LABOR—Three Dog Night—Dunhill
LIVE—War—UA
ON THE BORDER—Eagles—Asylum
PRETZEL LOGIC—Steely Dan—ABC
STREET LADY—Donald Byrd—Blue Note
THAT'S A PLENTY—Pointer Sisters—Blue Thumb
YOUNGHEARTS—20th Century

LICORICE PIZZA/LOS ANGELES

- BRIDGE OF SIGHS**—Robin Trower—Chrysalis
CHICAGO VII—Col
EARLY FLIGHT—Jefferson Airplane—Grunt
ON THE BORDER—Eagles—Asylum
PRETZEL LOGIC—Steely Dan—ABC
ROCK N ROLL ANIMAL—Lou Reed—RCA
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
SECRET TREATIES—Blue Oyster Cult—Col
SEVEN—Poco—Epic
STARLESS & BIBLE BLACK—King Crimson—Atlantic
THE HOOPLE—Mott The Hoople—Col



THE ALBUM CHART

PRICE CODE

A — 5.98 C — 7.98
 B — 6.98 D — 9.98
 E — 11.98

TITLE, ARTIST, Label, Number (Distributing Label)

MAY 4	APR 27			WKS. ON CHART	
1	1	THE STING	Original Soundtrack MCA 390	19	A
2	2	CHICAGO VII /Columbia C2-32810		6	D
3	3	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374		21	B
4	6	SHININ' ON GRAND FUNK /Capitol SWAE 11278		6	B
5	4	BAND ON THE RUN PAUL McCARTNEY & WINGS/Apple SO 3415		21	B
6	5	LOVE IS THE MESSAGE MFSB/Phila. Intl. KZ 32707 (Col)		12	A
7	7	TUBULAR BELLS MIKE OLDFIELD/Virgin VR 13-105 (Atlantic)		21	A
8	8	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2-10003		29	E
9	11	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247		35	A
10	15	OPEN OUR EYES EARTH, WIND & FIRE/Columbia KC 32712		7	A
11	19	BUDDHA AND THE CHOCOLATE BOX CAT STEVENS/ A&M SP 3623		4	B
12	12	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)		38	A
13	9	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W 2750		9	B
14	10	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499		44	A
15	13	COURT AND SPARK JONI MITCHELL/Asylum 7E-1001		14	B
16	27	WAR LIVE /United Artists LA193-J2		6	D
17	17	LET ME IN YOUR LIFE ARETHA FRANKLIN/Atlantic SD 7292		8	A
18	18	AMERICAN GRAFITTI SOUNDTRACK/MCA 2-8001		30	D
19	14	BURN DEEP PURPLE/Warner Bros. W 2766		10	B
20	16	UNBORN CHILD SEALS & CROFTS/Warner Bros. W 2761		10	B
21	20	THE WAY WE WERE BARBRA STREISAND/Columbia PC 32801		11	B
22	26	MARIA MULDAUR /Reprise MS 2148		19	A
23	28	MIGHTY LOVE SPINNERS/Atlantic SD 7296		7	A
24	24	BOOGIE DOWN EDDIE KENDRICKS/Tamla T330VI		8	A
25	25	VERY SPECIAL LOVE SONGS CHARLIE RICH/Epic KE 32531		6	A
26	22	I GOT A NAME JIM CROCE/ABC ABCX 797		21	A
27	21	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756		48	A
28	35	HARD LABOR THREE DOG NIGHT/Dunhill DSD 50168		4	B
29	36	LOVE SONG FOR JEFFREY HELEN REDDY/Capitol SMAS 11213		3	B
30	23	LIVE RHYMIN' PAUL SIMON/Columbia PC 32885		7	B
31	34	BACHMAN-TURNER OVERDRIVE II /Mercury SRM 1-697		13	A
32	32	THE PAYBACK JAMES BROWN/Polydor 2-3007		14	C
33	30	HEADHUNTERS HERBIE HANCOCK/Columbia KC 32731		13	A
34	43	PRETZEL LOGIC STEELY DAN/ABC ABCD 808		5	B
35	29	ROCK N ROLL ANIMAL LOU REED/RCA APL1-0472		9	A
36	37	EUPHRATES RIVER MAIN INGREDIENT/RCA APL1-0335		8	A
37	31	RHAPSODY IN WHITE LOVE UNLIMITED ORCHESTRA/ 20th Century T433		13	A
38	46	IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah BDS 5141		29	A
39	40	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601		22	B
40	41	BACK TO OAKLAND TOWER OF POWER/Warner Bros. BS 2749		8	A
41	42	TALKING BOOK STEVIE WONDER/Tamla T319L (Motown)		53	A
42	44	PIANO MAN BILLY JOEL/Columbia KC 32544		11	A
43	45	SHIP AHOY O'JAYS/Phila. Intl. KZ 32408 (Columbia)		23	A
44	52	ON THE BORDER EAGLES/Asylum 7E-1004		3	B
45	33	HOTCAKES CARLY SIMON/Elektra 7E-1002		14	B
46	49	THERE WON'T BE ANYMORE CHARLIE RICH/RCA APL1-0433		10	A
47	63	STREET LADY DONALD BYRD/Blue Note BN LA142-G (UA)		3	B
48	39	SABBATH BLOODY SABBATH BLACK SABBATH/ Warner Bros. BS 2695		14	A
49	48	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11247 (Capitol)		54	A
50	57	EXOTIC BIRDS AND FRUIT PROCOL HARUM/Chrysalis CHT 1058 (WB)		4	B



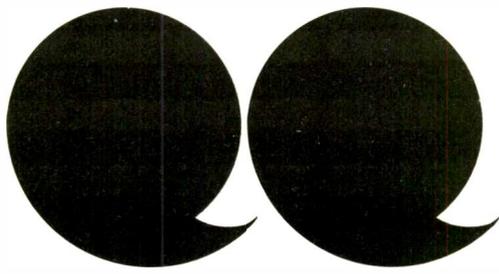
51	61	BRIDGE OF SIGHS ROBIN TROWER/Chrysalis CHR 1057 (WB)	2	A
52	54	BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/ Manticore MC 66669 (Atlantic)	21	A
53	55	GRAHAM CENTRAL STATION /Warner Bros. BS 2763	5	A
54	58	ENERGIZED FOGHAT/Bearsville BR 6950 (WB)	13	A
55	66	APOSTROPHE' FRANK ZAPPA/DiscReet DS 2175 (WB)	3	A
56	79	THE HOOPLE MOTT THE HOOPLE/Columbia PC 32871	2	B
57	47	PLANET WAVES BOB DYLAN/Asylum 7E-1003	14	B
58	38	A NEW LIFE MARSHALL TUCKER BAND/Capricorn CP 0124 (WB)	9	A
59	56	ALL AMERICAN BOY RICK DERRINGER/Blue Sky KZ 32481 (Columbia)	19	A
60	59	THAT'S A PLENTY POINTER SISTERS/Blue Thumb BTS 6009	6	B
61	50	TALES FROM TOPOGRAPHIC OCEANS YES/Atlantic SD 2-908	15	D
62	51	THUNDERBOX HUMBLE PIE/A&M SP 3611	10	B
63	60	TODD TODD RUNDGREN/Bearsville 2BR 6952 (WB)	10	D
64	62	LOVE SONG ANNE MURRAY/Capitol ST 11266	9	A
65	53	SEASONS IN THE SUN TERRY JACKS/Bell 1307	7	B
66	64	LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213	38	A
67	70	WILD AND PEACEFUL KOOL & THE GANG/Delite DEP-2013	12	A
68	65	THE WAY WE WERE SOUNDTRACK/Columbia KS 32830	12	B
69	80	STRAIGHT AHEAD BRIAN AUGER'S OBLIVION EXPRESS/ RCA APL1-0454	2	A
70	74	SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177	12	A
71	68	RINGO RINGO STARR/Apple SWAL 3413	26	B
72	72	LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)	36	A
73	73	FREE TO BE YOU AND ME MARLO THOMAS/Bell 1110	5	A
74	77	SOMETHIN'S HAPPENING PETER FRAMPTON/A&M SP 3619	4	B
75	69	LOOKIN' FOR A LOVE AGAIN BOBBY WOMACK/ United Artists UA LA199-G	8	B
76	67	IT'S TOO LATE TO STOP NOW VAN MORRISON/ Warner Bros. 2BS 2760	8	E
77	71	1990 TEMPTATIONS /Gordy G966VI (Motown)	19	A
78	87	HOOKED ON A FEELING BLUE SWEDE/Capitol ST 11286	3	A
79	75	ANTHOLOGY GLADYS KNIGHT & THE PIPS/Motown M792S2	10	B

CHARTMAKER OF THE WEEK

80	136	SECOND HELPING LYNYRD SKYNYRD Sounds of the South/MCA 413	1	A
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81	76	BLUE MAGIC /Atco SD 7038	7	A
82	78	UNDER THE INFLUENCE OF LOVE UNLIMITED/ 20th Century T414	26	A
83	81	LIVIN' FOR YOU AL GREEN/Hi ASHL 32082 (London)	19	B
84	84	LIFE AND TIMES JIM CROCE/ABC ABCX 769	63	A
85	106	CROSSWINDS BILLY COBHAM/Atlantic SD 7300	1	A
86	82	STONE GON' BARRY WHITE/20th Century T423	24	A
87	122	THE GREAT GATSBY ORIGINAL SOUNDTRACK/Paramount PAS 2-3001 (Famous)	1	C
88	88	GOOD TIMES ELVIS PRESLEY/RCA CPL1-0475	3	B
89	92	JIM STAFFORD /MGM SE 4947	3	A
90	90	BEST OF BREAD /Elektra EKS 75056	42	A
91	91	HERO AND HEROINE STRAWBS/A&M SP 3607	5	B
92	105	LIGHT SHINE JESSE COLIN YOUNG/Warner Bros. BS 2790	1	A
93	86	JONATHAN LIVINGSTON SEAGULL NEIL DIAMOND/ Columbia KS 32550	27	B
94	116	HOME, HOME ON THE ROAD NEW RIDERS OF THE PURPLE SAGE/Columbia PC 32870	1	B
95	89	LAI D BACK GREGG ALLMAN/Capricorn CP 0116 (WB)	23	A
96	83	ROCK ON DAVID ESSEX/Columbia KC 32540	12	A
97	109	PURE SMOKEY SMOKEY ROBINSON/Tamla T6 331S1 (Motown)	1	B
98	85	IT'S BEEN A LONG TIME NEW BIRTH/RCA APL1-0285	10	A
99	98	LED ZEPPELIN 4 /Atlantic SD 7208	66	A
100	93	THE JOKER STEVE MILLER BAND/Capitol SMAS 11235	28	A



"THEY'RE REACHING MORE PEOPLE ON MORE LEVELS...
THE CRUSADERS HAVE ARRIVED."

— WANDA COLEMAN
L.A. FREE PRESS

"THE CRUSADERS HAVE BEEN TOGETHER FOR 21
YEARS — AND THEY'RE STILL FLAWLESS."

— JOHN WENDEBORN
PORTLAND OREGONIAN

"... CRUSADER-STYLE MUSIC THAT COMBINES A
BRAND OF JAZZ THAT ROCKS, AND ROCK THAT
SWINGS, ALONG WITH SOME DOWN HOME FUNK."

— HARVEY SIDERS
DOWNBEAT

"THE MUSIC IS A GRAND ACCOMPLISHMENT IN ITSELF,
BUT THE PERFORMANCES BY THE GROUP ARE ABSO-
LUTE MIND-BENDERS, CREATING AN INCREDIBLE
ARRAY OF SOUNDS TO MESMERIZE THE LISTENER."

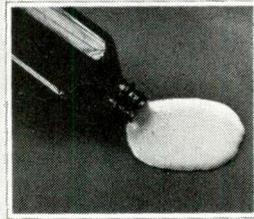
— HIGH FIDELITY MAGAZINE

"... EVERYONE CAN DIG CRUSADERS' JOYOUS VIRILE
SOUNDS."

— BOSTON AFTER DARK

BTS 6010

SCRATCH • THE CRUSADERS



RECORDED LIVE AT THE ROXY

FROM THE HIT SINGLE BTA 249 "SCRATCH" WWRL — New York, N.Y.

WLIB — New York, N.Y.

WILD — Boston, Mass.

WWIN — Baltimore, Md.

WOL — Washington, D.C.

WOOK — Washington, D.C.

WGIV — Charlotte, N. Carolina

WEAL — Greensboro, N. Carolina

WLAC — Nashville, Tennessee

WAAA — Winston-Salem, N. Carolina

WMBM — Miami, Fla.

WBOK — New Orleans, La.

WJIZ — Albany, Ga.

WVON — Chicago, Ill.

WCIN — Cincinnati, Ohio

WJMO — Cleveland, Ohio

KATZ — St. Louis, Mo.

KKDA — Dallas, Tex.

KNOK — Fort Worth, Tex.

KYOK — Houston, Tex.

KOKA — Shreveport, La.

KDKO — Denver, Colo.

KDIA — San Francisco

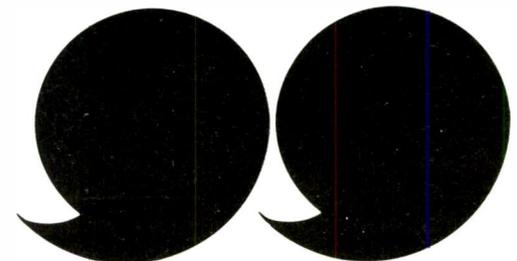
WDAS — Philadelphia, Pa.



Produced by Stewart Levine

A Chisa Record
Production For
Blue Thumb
Records, Inc.

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





101 THE ALBUM CHART 150

MAY 4, 1974

MAY 4	APR. 27		
101	110	SLAUGHTER ON 10TH AVENUE	MICK RONSON/RCA APL1-0353
102	100	CHICAGO VI	Columbia KC 32400
103	96	SUNSHINE ORIGINAL TV SOUNDTRACK	MCA 387
104	97	FULL SAIL	LOGGINS & MESSINA/Columbia KC 32540
105	135	SECRET TREATIES	BLUE OYSTER CULT/Columbia KC 32858
106	95	SHORT STORIES	HARRY CHAPIN/Elektra EKS 75065
107	101	TAPESTRY	CAROLE KING/Ode SP 77009 (A&M)
108	102	DIFFERENT DRUM	LINDA RONSTADT/Capitol ST 11269
109	99	I'VE GOT SO MUCH TO GIVE	BARRY WHITE/20th Century T407
110	120	+ JUSTMENTS	BILL WITHERS/Sussex SPA 8032
111	121	ANTHOLOGY	MARVIN GAYE/Motown M9-791A3
112	112	SELLING ENGLAND BY THE POUND	GENESIS/Charisma FC 6060 (Atlantic)
113	117	GET YOUR WINGS	AEROSMITH/Columbia KC 32847
114	134	STARLESS & BIBLE	BLACK KING CRIMSON/Atlantic SD 7298
115	119	LONDON UNDERGROUND	HERBIE MANN/Atlantic SD 1648
116	94	SAINTS AND SINNERS	JOHNNY WINTER/Columbia KC 32715
117	103	ON THE THIRD DAY	ELECTRIC LIGHT ORCHESTRA/ UA LA188-F
118	113	FULLY REALIZED	CHARLIE RICH/Mercury SRM 2-7505
119	128	SCRATCH	CRUSADERS/Blue Thumb BTS 6010
120	130	GET IT TOGETHER	JACKSON FIVE/Motown M783V1
121	—	DESITIVELY BONNAROO	DR. JOHN/Atco SD 7043
122	104	FOR EVERYMAN	JACKSON BROWNE/Asylum SD 5067
123	107	QUADROPHENIA	THE WHO/MCA 2-10004
124	124	BACHMAN-TURNER OVERDRIVE	Mercury SRM1-673
125	114	DIAMOND GIRL	SEALS & CROFTS/Warner Bros. BS 2699
126	118	SLOW DANCER	BOZ SCAGGS/Columbia KC 32760
127	125	THE CAPTAIN AND ME	DOOBIE BROTHERS/Warner Bros. BS 2694
128	133	ST 11261	BREWER & SHIPLEY/Capitol ST 11261
129	—	SKIN TIGHT	OHIO PLAYERS/Mercury SRM1-705
130	137	WOVOKA	REDBONE/Epic KE 32462
131	—	WHIRLWINDS	DEODATO/MCA 410
132	132	QUEEN OF THE NIGHT	MAGGIE BELL/Atlantic SD 7293
133	108	A LEGENDARY PERFORMER	ELVIS PRESLEY/RCA CPL1-0341
134	147	BOOGIE BROTHERS	SAVOY BROWN/London APS 638
135	139	MEETING OF THE MINDS	FOUR TOPS/Dunhill DSD 50166
136	115	UNREAL	BLOODSTONE/London XPS 634
137	—	THE BEST OF CHARLIE RICH	Epic KE 31933
138	129	SPECTRUM	BILLY COBHAM/Atlantic SD 7268
139	—	SEVEN	POCO/Epic KE 32895
140	140	INSANE ASYLUM	KATHI McDONALD/Capitol ST 11224
141	141	SOLAR FIRE	MANFRED MANN/Polydor PD 6019
142	—	STOP AND SMELL THE ROSES	MAC DAVIS/Columbia KC 32582
143	127	BANG	JAMES GANG/Atco SD 7037
144	131	BROTHERS AND SISTERS	ALLMAN BROTHERS BAND/Capricorn CP 0111 (WB)
145	126	DIANA & MARVIN	DIANA ROSS & MARVIN GAYE/Motown M803V1
146	148	BRIGHT EYES	MELISSA MANCHESTER/Bell 1303
147	—	TRES HOMBRES	Z.Z. TOP/XPS 631
148	149	WHIZZ KID	DAVID WERNER/RCA APL1-0350
149	—	MADRUGADA	MELANIE/Neighborhood NRS 48001 (Famous)
150	150	LOUD 'N PROUD	NAZARETH/A&M SP 3609

New York Central (Continued from page 18)

New York Dolls/Suzi Quatro bill at the Bottom Line had played out its one night stand, the mirrors in the Dolls' dressing room had been smashed.

Is it all a "scene?" No club has established itself as able to attract an audience regardless of who's scheduled to appear; so it still takes a name to bring out the paying customers and the industry moguls. But something is going on, and while we may not know what it is, we will be watching.

NOTED: John Swenson has been appointed record review editor at Crawdaddy magazine . . . A party honoring Genesis took place at the Boston branch of Mme. Toussaud's Wax Museum . . . Don McLean looking toward the possibility of a concert tour with the Persuasions (now on A&M) and Frank Wakefield, "surveying American popular music" . . . Renaissance signed to Sire.

PHANTOM PHASES FAMOUS: The vocals on "Calm Before the Storm," a single by The Phantom, sound hauntingly like the late Jim Morrison. Purchased by Capitol from Palladium, no one seems to have ever met the singer—all deals having been negotiated by phone, and all pictures submitted have been over-exposed.

Dave Herman, of WNEW-FM, is having a voice print made at Somerville Voice Print Laboratory. The lab volunteered to do the print for free, while the single shipped ten thousand in the New York area in the last few days according to the label. RW's Phantom liaison is Roberta Skopp.

APOLOGIA: It's the Credibility Gap, not the Generation Gap, which appeared at the Bottom Line recently. The error was your humble reporter's.

THE ALBUM CHART ARTISTS CROSS REFERENCE

AEROSMITH	113	MELISSA MANCHESTER	146
ALLMAN BROTHERS BAND	144	MARSHALL TUCKER BAND	58
GREGG ALLMAN	95	PAUL McCARTNEY & WINGS	5
BRIAN AUGER'S OBLIVION EXPRESS	69	KATHI McDONALD	140
BACHMAN TURNER OVERDRIVE	31, 124	MFSB	6
MAGGIE BELL	132	STEVE MILLER BAND	100
BLACK SABBATH	48	JONI MITCHELL	15
BLOODSTONE	136	VAN MORRISON	76
BLUE MAGIC	81	MOTT THE HOOPLE	56
BLUE OYSTER CULT	105	MARIA MULDAUR	22
BLUE SWEDE	78	ANNE MURRAY	64
BREAD	90	NAZARETH	150
BREWER & SHIPLEY	128	NEW BIRTH	98
JAMES BROWN	132	NRPS	94
JACKSON BROWNE	122	O'JAYS	43
DONALD BYRD	47	MIKE OLDFIELD	7
CARPENTERS	39	OHIO PLAYERS	129
HARRY CHAPIN	106	PINK FLOYD	49
CHEECH Y CHONG	72	POCO	139
CHICAGO	102	POINTER SISTERS	60
BILLY COBHAM	85, 138	ELVIS PRESLEY	88, 133
JIM CROCE	26, 27, 84	PROCOL HARUM	50
CRUSADERS	119	REDBONE	130
MAC DAVIS	142	HELEN REDDY	29, 66
DEEP PURPLE	19	LOU REED	35
JOHN DENVER	3, 14	CHARLIE RICH	9, 25, 46, 118, 137
DEODATO	131	SMOKEY ROBINSON	97
RICK DERRINGER	59	MICK RONSON	101
NEIL DIAMOND	93	LINDA RONSTADT	100
DR. JOHN	121	DIANA ROSS & MARVIN GAYE	145
DOOBIE BROTHERS	13, 127	TODD RUNDGREN	63
BOB DYLAN	57	BOZ SCAGGS	126
EAGLES	44	SEALS & CROFTS	20, 125
EARTH, WIND & FIRE	10	CARLY SIMON	45
ELECTRIC LIGHT ORCHESTRA	117	PAUL SIMON	30
EMERSON, LAKE & PALMER	52	SAVOY BROWN	134
DAVID ESSEX	46	SOUNDTRACKS:	
FOUR TOPS	135	AMERICAN GRAFFITI	18
PETER FRAMPTON	74	GREAT GATSBY	87
ARETHA FRANKLIN	17	SUNSHINE	103
FOGHAT	54	THE STING	1
MARVIN GAYE	111	THE WAY WE WERE	68
GENESIS	112	SPINNERS	23
GRAHAM CENTRAL STATION	53	JIM STAFFORD	89
GRAND FUNK	4	CAT STEVENS	11
AL GREEN	83	RINGO STARR	71
HERBIE HANCOCK	33	STEELY DAN	34
HUMBLE PIE	62	STRAWBS	91
TERRY JACKS	65	BARBRA STREISAND	21
JACKSON FIVE	120	TEMPTATIONS	77
JAMES GANG	143	MARLO THOMAS	73
BILLY JOEL	42	THREE DOG NIGHT	28
ELTON JOHN	8	TOWER OF POWER	40
EDDIE KENDRICKS	24	ROBIN TROWER	57
CAROLE KING	107	WAR	16
KING CRIMSON	114	DAVID WERNER	148
GLADYS KNIGHT & THE PIPS	38, 79	BARRY WHITE	86, 109
KOOL & THE GANG	67	WHO	123
LED ZEPPELIN	99	JOHNNY WINTER	116
GORDON LIGHTFOOT	70	BILL WITHERS	110
LOGGINS & MESSINA	104	BOBBY WOMACK	75
LOVE UNLIMITED	82	STEVIE WONDER	12, 41
LOVE UNLIMITED ORCHESTRA	37	YES	61
LYNYRD SKYNYRD	80	JESSE COLIN YOUNG	92
MAIN INGREDIENT	36	FRANK ZAPPA	55
HERBIE MANN	115	ZZ TOP	147
MANFRED MANN	114		
MELANIE	149		

Magazine Publishers:

Full Speed Ahead for Retail Computerization

By GARY COHEN

■ NEW YORK — The magazine publishing industry is joining the grocery industry in the drive for retail computerization. The publishers, through the Council for Periodical Distributors Association (CRDA), had previously assigned intra-industry five-digit codes to publishers and distributors. Now, they are joining the grocery industry in assigning the same 10-digit Universal Products Code (UPC) grocers already employ. And the magazine publishers are moving, according to an industry source, "full speed ahead."

There are many similarities between the magazine publishing industry and the record industry (see separate story). But the direction the magazine publishers have taken applies to the record industry, especially since the impetus for computerization and scanning came from retailers—as it will, should the record industry adopt retail computerization.

Coding

The five-digit industry code, appearing for the first time on many magazines, is similar in thought to the grocery industry's code. Each one of the 13 major national distributors was assigned a two digit number. Then the distributor assigned three-digit numbers for all of the magazines they distribute. Select Magazines, reportedly one of the larger distributors, was assigned the number 14 by the Periodicals Council; they added three digits to the magazines they distribute (McCall's is 14001, Redbook is 14004, Family Circle is 14085 and Better Homes and Gardens is 14060.)

At present, each magazine has received the five-digit identifying number; it is up to each publisher to decide whether or not to use it, and if he does use it, where he will print it. The four magazines mentioned above all print the code on the spine; Stereo Review prints theirs on the front cover, while Time, Newsweek and others don't print it at all.

But in moving to join the grocery industry's Universal Products Code, the publishers will receive a 10-digit number that will be compatible with the codes grocery retailers are already using. Representatives of the grocery and magazine industries are presently meeting to come up with such a code.

Discussions with trade organizations representing magazine distributors, wholesalers and publishers, indicate that they are all in favor of, yet not entirely jubil-

ant over the idea of magazine coding, although all segments of the industry will apparently reap benefits from it. But George Wright, executive vice president of CPDA, a trade organization representing the distributors, predicts that all of the major publishers will adopt and use the new codes, once they are established. "In this matter, the retailer has the leverage. The grocery retailer can say to his distributor, 'don't send me any magazines that can't be scanned.' Then if the publisher gripes, we'll tell him 'that's what the retailer says.'" Wright feels that just about every publisher will use the codes if he wants his magazines put out. "There's no law that says Newsweek must use the code. But there's no law that says Newsweek must be sold in supermarkets." And he added that it was solely because of the grocery retailers' moves towards the automated front end, that precoding of magazines was considered at all. "It's all happening because of the retailer. But there will also be benefits for the wholesaler, distributor and publisher."

How Much Info?

One problem the industry faces, according to Wright, is how much information will be contained in that 10-digit code they are using. "There are some retailers who will want the code to say only that you sold a magazine with a cover price of 60 cents. Other retailers will want to know that it was a copy of Better Homes and Gardens, and that it sells for 60 cents. And still another group, (including the publishers, distributors and wholesalers), want the code to tell you that it was a copy of Better Homes and Gardens, sold for 60 cents, and that it was the May issue." What, then, would be the problem with the third system? Wright explained that "you would have to insert a new code number into the computer each time a new issue comes out, and a lot of retailers aren't going to want to be bothered. They aren't going to stand there punching 25 or 50 new numbers into their machine every week or month." Wright hopes, though, that the problem will be worked out, so that the code will contain magazine title, price and issue information—possibly by pre-distributing the information on issue date and code number.

Wright's comments about the value of precoding were generally echoed by Bob Goshorn, vice president of circulation for the Magazine Publishers Association.

Goshorn agreed that were it not for the grocery retailers, they would never have gone for precoding. "If the grocery industry is going to require it, we'll do it. If we had our choice, we wouldn't. But we're willing to make the change with no opposition." And Goshorn saw improvements for the magazine industry as a result of computerization. "Since UPC, we have worked very closely with the grocery industry. We've gotten them to understand that magazines are a changing product every week and month—every one is different, and not like a can of soup that stays the same month after month." And the resultant sales and outlet analysis will aid publishers, he feels, in sharpening their marketing abilities.

While some of the technical problems (such as where the code will be printed, how it will be printed, assigning the codes and making the transitions from the distributors' codes to the new 10-digit codes) still need to be ironed out, both Wright and Goshorn see advantages. As Goshorn noted, "we're all concerned about the cost of distribution and the cost of clerical help. Anything that makes it more efficient and cheaper, and enables us to do a better job, is obviously in our interests. Computerization will provide us with more information and better service, and we welcome the approach of having more efficient distribution, better service and less cost." ☺

Records, Magazines and Computerization

(Continued from page 3)

greater profits; both records and magazines face the same problems.

Magazine publishers, like record manufacturers and unlike grocery producers, complain about the lack of retail sales information. Thirteen major national distributors and 500 independent wholesalers control the sale of local magazines; accurate point of sale information, up until now, has been very difficult to obtain. Goshorn's hope is that computerized sales information "will help us know where the product is. We'll open up new outlets and cut out the dead wood." The same holds true for the record industry, especially in the area of maintaining adequate inventory, covering accounts and projecting new product sales based on sales history.

Returns

But the most striking similarity is that magazine publishers fully

Travers Travelin'



Record World's leading ladies Toni Profera and Roberta Skopp are shown hangin' around with Mary Travers (second from right) and Warner promotion rep Mike Shavelson. The quartet discussed Ms. Travers' latest Warner Bros. single "Circles."

Sinatra to Perform Some Japan Dates

■ LOS ANGELES — Frank Sinatra will give a limited number of performances in Japan at the end of June and the early part of July. His engagements there are being set around his appearance on June 30 at the annual Tokyo Music Festival where he will present the Sinatra Award to this year's winning vocalist. This will be the first time that Sinatra has attended the festival.

Contracts Signed

The limited itinerary for Sinatra is still to be finalized, but contracts were signed between him and the Asia Enter Prise Co., which is the first and only commercial promotion firm that Sinatra has ever been aligned with in Japan.

expect to get 35 percent of their magazines back as returns. That figure comes from Wright, speaking for distributors and wholesalers, of which Goshorn, speaking for the publishers, says "could be a little high, but it's close." Goshorn added that 25 years ago, magazines had a 90 percent sell-through, which dropped to 75 to 80 percent in the 1960s, and is now down to 65-70 percent in the 70s. The record industry has experienced the same problem; in the past few years, with the proliferation of outlets, returns have climbed to the 30 and 40 percent area. Both industries would be helped by the use of accurate point of sale information, in leading to fewer returns and a better turn-over on inventory. Magazine publishers hope to cut down on their print orders; record labels would hope to cut down on their pressing orders.

(Continued on page 52)

RECORD WORLD THE R&B SINGLES CHART

MAY 4	APR. 27	
1	1	DANCIN' MACHINE JACKSON 5 Motown M1286F
2	2	THE PAYBACK JAMES BROWN—Polydor 14223
3	3	BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS—Buddah 403
4	4	MIGHTY, MIGHTY EARTH, WIND & FIRE —Columbia 4-45971
5	8	YOU MAKE ME FEEL BRAND NEW STYLISTICS—Avco 4634
6	12	BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHN— Roxbury BRBO-0236 (Chelsea)
7	11	LET'S GET MARRIED AL GREEN—Hi 2262 (London)
8	9	HEAVENLY TEMPTATIONS —Gordy G7135F (Motown)
9	5	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT— RCA APBO-0205
10	6	TOUCH A HAND, MAKE A FRIEND STAPLE SINGERS— Stax STA 0196
11	7	TSOP MFSB—Phila. Intl. ZS7 3450 (Columbia)
12	24	DON'T YOU WORRY 'BOUT A THING STEVIE WONDER— Tamla T54245F (Motown)
13	13	WHO IS HE AND WHAT IS HE TO YOU CREATIVE SOURCE—Sussex 509
14	14	CARRY ME JOE SIMON—Spring 145 (Polydor)
15	19	THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS—Sussex 513
16	20	BENNIE AND THE JETS ELTON JOHN—MCA 40798
17	21	CAN YOU HANDLE IT GRAHAM CENTRAL STATION— Warner Bros. 7782
18	29	HOLLYWOOD SWINGING KOOL & THE GANG—Delite 561
19	22	SATISFACTION GUARANTEED HAROLD MELVIN & THE BLUE NOTES—ZS7 3543 (Columbia)
20	25	I'M IN LOVE ARETHA FRANKLIN— Atlantic 2999
21	27	CHAMELEON HERBIE HANCOCK— Columbia 4-46002
22	10	HONEY PLEASE, CAN'T YA SEE BARRY WHITE— 20th Century TC 2077
23	32	FOR THE LOVE OF MONEY O'JAYS—Phila. Intl. ZS7 3544 (Columbia)
24	33	SUMMER BREEZE ISLEY BROTHERS— T-NECK ZS7 2253 (Columbia)
25	26	GOIN' DOWN SLOW BOBBY BLUE BLAND— Dunhill D 4379
26	30	HELP YOURSELF UNDISPUTED TRUTH— Gordy G7134F (Motown)
27	36	LOVE THAT REALLY COUNTS NATURAL FOUR—Curtom 1995 (Buddah)
28	28	TOUCH AND GO AL WILSON—Rocky Road 30076 (Bell)
29	35	THE LONE RANGER, PT. 1 OSCAR BROWN, JR.— Atlantic 3001
30	15	KEEP IT IN THE FAMILY LEON HAYWOOD— 20th Century TC 2066
31	18	MY MISTAKE DIANA ROSS & MARVIN GAYE—Motown M269F
32	17	OUTSIDE WOMAN BLOODSTONE—London 1052
33	23	SWEET STUFF SYLVIA—Vibration 529 (All Platinum)
34	16	LOOKIN' FOR A LOVE BOBBY WOMACK— United Artists XW375-W
35	44	HEY BABE JONESES—Mercury 73458
36	31	MIGHTY LOVE, PT. 1 SPINNERS—Atlantic 3006
37	34	POWER OF LOVE MARTHA REEVES—MCA 40194
38	37	THANKS FOR SAVING MY LIFE BILLY PAUL—Phila. Intl. ZS7 3538 (Columbia)
39	46	THIS HEART GENE REDDING—Haven 7000 (Capitol)
40	47	SCRATCH CRUSADERS— Blue Thumb BTA 249
41	40	PEPPER BOX PEPPERS—Event 213 (Polydor)
42	51	WONDERFUL ISAAC HAYES— Enterprise ENA 9095 (Stax)
43	41	I BELIEVE THE EBONYS—Phila. Intl. ZS7 3541 (Columbia)
44	52	HONEY BEE GLORIA GAYNOR—MGM 15706
45	38	I WOULDN'T GIVE YOU UP ECSTASY, PASSION & PAIN— Roulette 7151
46	53	SIDESHOW BLUE MAGIC—Atco 6961
47	39	HOMELY GIRL CHI-LITES—Brunswick 55505
48	62	FINALLY GOT MYSELF TOGETHER IMPRESSIONS—Curtom 1997 (Buddah)
49	61	THAT'S THE WAY IT WILL STAY TOMORROW'S PROMISE— Capitol 3855
50	59	GETTIN' WHAT YOU WANT WILLIAM BELL—Stax STA 0198
51	58	(YOU KEEP ME) HANGING ON ANN PEEBLES—Hi 2265 (London)
52	54	UNDER THE INFLUENCE OF LOVE UNLIMITED— 20th Century TC 2082
53	55	SALLY B. WHITE CHARLES BEVEL—A&M 1501
54	56	MAKE UP FOR LOST TIME MONTCLAIRS—Paula 381 (Jewel)
55	57	CHICAGO DAMN BOBBI HUMPHREY— Blue Note XW395-W (UA)
56	66	MESSING UP A GOOD THING JOHN EDWARDS—Aware 037 (GRC)
57	42	BOOGIE DOWN EDDIE KENDRICKS— Tamla T54243F (Motown)
58	68	ONE CHAIN DON'T MAKE NO PRISON FOUR TOPS—Dunhill D 4386
59	67	COME DOWN TO EARTH NEW CENSATIONS— Pride XW406-W (UA)
60	—	JIVE TURKEY PT. 1 OHIO PLAYERS—Mercury 73480
61	45	PARTY BUMP GENTLEMEN & THEIR LADIES— Jean 731 (Alithia)
62	49	TRIBE TRIBE—ABC 11409
63	—	SON OF SAGITTARIUS EDDIE KENDRICKS— Tamla T54247F (Motown)
64	—	TOO LATE TAVARES—Capitol 3882
65	—	THERE WILL NEVER BE ANY PEACE CHI-LITES—Brunswick 55512
66	69	TELL ME WHATCHA GONNA DO GENERAL CROOK—Wand 11270 (Scepter)
67	69	THE BOY NEXT DOOR BETTYE SWANN—Atlantic 3019
68	74	IT'S BETTER TO HAVE AND DON'T NEED DON COVAY—Mercury 73469
69	73	SLEEPIN' DIANA ROSS—Motown M1295F
70	—	I'M FALLING IN LOVE WITH YOU LITTLE ANTHONY & THE IMPERIALS—Avco 1640
71	71	CAN YOU TALK RON HOLDEN—Now 6 (Original Sound)
72	75	SHO NUFF BOOGIE (PART 1) SYLVIA & THE MOMENTS— All Platinum 2350
73	65	(DON'T GET FOOLED BY) THE PANDER MAN BRINKLEY & PARKER— Darnell 1111
74	—	WILDFLOWER NEW BIRTH—RCA APBO-0265
75	—	STRUT YOUR STUFF TOM SCOTT AND THE L.A. EXPRESS—Ode 66043 (A&M)

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK**—Personal Pick: "Every-thing's Coming Up Love" — Richmond Extension (Silver Blue). The beauty of this melodic love song done by Van McCoy is a perfect winner for the coming season. Swing and sway to a new group's mellifluous sound.

DEDE'S DITTIES TO WATCH: "Wild-flower" — The New Birth (SLO-RCA); "On And On" — Gladys Knight And The Pips (UPT-Buddah); "You've Gone" — Georgie Flame (UPT-Darnel).

CODE: UPT (uptempo); SLO (slow); MUPT (medium uptempo); MONUPT (monologue uptempo); MONSLO (monologue slow); NOV (novelty); FOLPCU (former lp cut).

Eddie O'Jay, formerly with WLIB-AM in New York, has been selected to host and program a top 40 and r&b radio show for Swazi Music Radio in Swaziland, Johannesburg, South Africa. It will be a syndicated show which will be taped in New York and heard in such cities in South Africa as Capetown, Pretoria and Pietermaritzburg as well as Johannesburg. O'Jay's "Soul At Sunrise" was considered the hottest and most popular radio show in the morning in New York City.

On Monday, April 22, at around 11:15 a.m., Jerry Bledsoe, better known as Jerry "B" of WWRL-AM in New York, announced that he was quite disillusioned with that particular station. He also furthered his statement by saying that it wasn't his co-workers but a matter of principle. When contacted, Enoch Gregory, program director of that station, stated that "it was a normal reaction by a person with strong conviction." Jerry is basically a perfectionist, as it was stated. The problem, as Gregory saw it, was basic format change with a certain amount of thought and concentration, coupled with lack of communication. It was also stated to this editor that the solution is that now the station has instituted an "open door" policy for either positive or negative points and group communication. April 25, Jerry "B" resumed his 10-2 p.m. slot on WWRL.

Visiting Record World's Dede Dabney was Alphonse Mouzon, who is promoting his album "Funky Snake-foot." Mouzon's lp is basically jazz, laced with natural rhythm along with some vocal.

May 11 is the date set aside for Human Kindness Day in Washington, D.C. The recipient of the award this year will be Nina Simone. RCA records will



be sponsoring the festivities.

It is rumored that Buzzy Willis, once with RCA records, has exited Polydor records as vice president in charge of r&b operations. Willis was not available for comment at press-time.

Handling promotion for a new company based in Cleveland is Les Anderson, formerly associated with Warner Brothers Records. Solid Foundation is the name of the new company with their new single "(Let's Make) Sweet Harmony" recorded by 9th Street Exit.

(Continued on page 40)

BRUNSWICK • DAKAR • BRC

NEW!

NEW!

NEW!

CHI-LITES

“There Will Be No Peace”

(UNTIL GOD SITS AT THE CONFERENCE TABLE)

BR 5512

From Their New L.P.?

TYRONE DAVIS

“What Goes Up”

DK 4532

From His L.P.

“It’s All In The Game”

DK 76909

BOHANNON

“Keep On Dancin”

DK 76910

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

MAY 4, 1974

1. **OPEN OUR EYES**
EARTH, WIND & FIRE—
Columbia KC 32712
2. **BOOGIE DOWN**
EDDIE KENDRICKS—Tamla T330VI
(Motown)
3. **LET ME IN YOUR LIFE**
ARETHA FRANKLIN—Atlantic SD 7292
4. **LOVE IS THE MESSAGE**
MFSB—Phila Intl. KZ 32707 (Columbia)
5. **THE PAYBACK**
JAMES BROWN—Polydor PD 2-3007
6. **MIGHTY LOVE**
SPINNERS—Atlantic SD 7296
7. **EUPHRATES RIVER**
MAIN INGREDIENT—RCA APL1-0335
8. **INNERVISIONS**
STEVIE WONDER—Tamla T326L (Motown)
9. **WAR LIVE**
WAR—United Artists LA193-J2
10. **SHIP AHOY**
O'JAYS—Phila. Intl. KZ 32048 (Columbia)
11. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
12. **GRAHAM CENTRAL STATION**
Warner Bros. BS 2763
13. **STREET LADY**
DONALD BYRD—Blue Note BN LA040-F
(UA)
14. **RHAPSODY IN WHITE**
LOVE UNLIMITED ORCHESTRA—
20th Century 2433
15. **BACK TO OAKLAND**
TOWER OF POWER—
Warner Bros. BS 2749
16. **WILD AND PEACEFUL**
KOOL & THE GANG—Delite DEP-2013
17. **LOOKIN' FOR A LOVE AGAIN**
BOBBY WOMACK—
United Artists UA LA199-G
18. **BLUE MAGIC**
Atco SD 70038
19. **THAT'S A PLENTY**
POINTER SISTERS—Blue Thumb 6009
20. **+ JUSTMENTS**
BILL WITHERS—Sussex SRA 8032
21. **CREATIVE SOURCE**
Sussex SRA 8027
22. **IMAGINATION**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5141
23. **1990**
TEMPTATIONS—Gordy G966VI (Motown)
24. **LIVIN' FOR YOU**
AL GREEN—Hi ASHL 32082 (London)
25. **GET IT TOGETHER**
JACKSON 5—Motown M783VI
26. **ANTHOLOGY**
MARVIN GAYE—Motown M9 791A3
27. **STONE GON'**
BARRY WHITE—20th Century T423
28. **NATURAL FOUR**
Curton CRS 8600
29. **IT'S BEEN A LONG TIME**
NEW BIRTH—RCA APL1-0285
30. **MEETING OF THE MINDS**
FOUR TOPS—Dunhill DSD 50166
31. **I CAN'T STAND THE RAIN**
ANN PEEBLES—Hi ASHL 32081 (London)
32. **SKIN TIGHT**
OHIO PLAYERS—Mercury SRM-1-705
33. **BLACKS & BLUES**
BOBBI HUMPHREY—
Blue Note BN LA126-G (UA)
34. **CLAUDINE SOUNDTRACK**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5062
35. **THE DELLS VS. THE DRAMATICS**
Cader CA 60027 (Chess/Janus)
36. **THEY SAY I'M DIFFERENT**
BETTY DAVIS—Just Sunshine JSS-3500
(Famous)
37. **UNREAL**
BLOODSTONE—London XPS 634
38. **KNIGHT TIME**
GLADYS KNIGHT & THE PIPS—
Soul S741VI (Motown)
39. **SCRATCH**
CRUSADERS—Blue Thumb BTS 6010
40. **ANTHOLOGY**
GLADYS KNIGHT & THE PIPS—
Motown M792S2

'Claudine' Premieres



Celebrating the premiere of the movie "Claudine" were a series of events throughout the day of April 22—an afternoon gathering at the Park Lane Hotel at which time Gladys Knight received a plaque commemorating her NARM award as "Best Female Soul Artist of the Year;" the premiere itself at the DeMille Theater; and a post-opening party at Automation House, sponsored and jointly hosted by the Buddah Group, 20th Century Fox and Third World Productions. The film soundtrack was written by Curtis Mayfield and performed by Ms. Knight and the Pips. Pictured from left: Ms. Knight with Mayfield (center) and Pips Edward Patten, William Guest and Merald "Bubba" Knight; "Claudine" leading man James Earl Jones flanked by wife Julianne-Marie and David Kruger, who appears with him in the film; and Ms. Knight accepting her plaque from Art Kass, president of the Buddah Group, Sidney A. Seidenberg, president of SAS, Inc., group management firm, and "Bubba" Knight.

N.Y. Disco Scene (Continued from page 6)

theques could be called a record company executive's delight. It is six or more hours of total non-stop music, with one record segueing into another. All of the records fall into the "dance" category, of which the overwhelming majority are r&b or r&b crossover records. All of the records are brand new: they are not necessarily dropped when they reach the charts (and the deejays check out **Record World's** R&B Singles Chart, Soul Truth column and International Hit Parades for new record information), but older standards like "Love Train," "Keep On Truckin'," or "The Love I Lost" no longer receive play. About the oldest records being played now are "Dancin' Machine" or "TSOP," and they will probably be dropped soon. Gallery deejay Nicky Siano explains the policy on dropping records: "I hang out with my audience, and I know what they listen to and what they like. After a certain point, I can tell they're getting tired of a record, and I probably am too. That's when I

drop it." And since Nickey is one of the key deejays in the city, when he and his colleagues decide a record has had its run, almost all drop it.

Filling six hours with good new music is a challenge that the deejays enjoy. They scour record stores for new releases, and are very much aware of the music scene. And their value in exposing and breaking new records is becoming more well known. Billy Smith, local representative for 20th Century Records, is recognized as the resident expert on the New York discotheque scene, and is acknowledged as the first local man to service them fully and become friendly with them. Smith credits the discos with breaking some of the Barry White and Love Unlimited Orchestra records, and Barry White himself noted in his **Record World** Dialogue (April 6) that "discotheques have been greatly responsible for a lot of my success," while the importance of discos to the label runs up to 20th president Russ Regan, who agreed

to award a gold record to a Le Jardin deejay for his efforts in breaking "Love's Theme" (RW/ April 27).

Breaking the Hits

Other companies have experienced success with records bootlegged out of the discos, "Soul Makossa" being a prime example. The record was initially discovered after a member of local discos turned it into an underground hit, ultimately a gold record, which was bootlegged initially with copies going for \$10. The deejays, when they play something heavily (and by nature of their close communication, they usually do) can create hits. A&M credits them with Billy Preston, Columbia appreciates their efforts on their own and Philadelphia International product (especially MFSB), and they have exposed Motown, Buddah, RCA, Atlantic and other labels' product without much recognition for their value in breaking the records initially, they quickly add. "I spend \$30 to \$40 a week for records," says Bobby D.J. of Le Jardin, and his expenses are typical of what some of the deejays spend.

Influentials

According to 20th's Billy Smith, there are about 40 major discotheques in the New York area, with five or six considered the most influential. Smith, the deejays, and some local promotion men who have begun servicing them, are aware of their value and power. Now, they hope for recognition for their efforts.

Metz Relocates

■ LOS ANGELES—Steve Metz has relocated his company offices. Steve Metz, Ltd. and Wednesday Morning Music, Inc. are now at 6290 Sunset Boulevard. The new phone number is (213) 466-3426.

Soul Truth (Continued from page 38)

Last week we stated that The Softones signed with A&D booking, the only black bonded agency of its kind in the Baltimore/Washington area. Here is the picture of the actual signing.



The Softones

weeks with loads of original material — The Chi-Lites of old — dynamite!

"TC" is the name of the new bass singer for The Chi-Lites. He replaces Red who was thought to have come back after a long absence. This group's new lp will be released in about two

CONCERT REVIEW

Funk, Willie, Quatro: Tri-Oomph at Garden

■ NEW YORK—An audience that was literally screaming for Grand Funk (Capitol) at Madison Square Garden last week (22) was more than pleasantly surprised at the two preceding acts: Suzi Quatro (Bell) and Wet Willie (Capricorn).

Quatro, who is reviewed elsewhere in this issue, took the crowd by storm by powerfully assuming what has been a traditional man's role on stage. She was absolutely magnificent.

Wet Willie came on with Georgian gusto and Southern soul abundant. Lead singer Jimmy Hall dazzled the crowd with his potent vocals and magnetic audience contact. There was no doubt in their minds that they were there to entertain the folks, and that's exactly what they proceeded to do.

The audience got to do some country rockin' with "Grits Ain't Groceries" (which turned into a big city sound as soon as Hall joined in on sax), zoomed gently up-tempo with the title track from their forthcoming album, "Keep On Smilin'," and boogie blues along with "Shame Shame" which segued into "Red Hot Chicken." These super-professional musicians were ably aided on background vocals by the Williettes.

Grand Funk had the audience in the palm of their collective hand even before they stepped out on stage. Mark Farner entered stage right, baring musical muscle as well as some others. Throughout their performance an almost frenzied excitement was generated, as they showed their fans a real good time.

From the Funk favorite "Closer to Home" to the blues a la hard rock featured in "Heartbreaker" to their current commercial chart-topper "Loco-motion," they had the crowd up on their feet and begging for more. Farner paraded around on stage in a peacock-like manner and the audience adored him for it.

The highlight of their set was the performance of "We're An American Band," which was preceded by a film of the crew and followed by an American flag lighting up behind them, a segment of which prompted their fans into a veritable frenzy. What's this country coming to anyway?

Roberta Skopp

MCA Earnings

(Continued from page 3)
months of 1973. Earnings per share were \$1.24—an increase of 63 percent—compared to \$.76 for the first quarter of 1973. Revenues of \$151,502,000 for the three months ended March 31, 1974 were 79 percent more than '73 figures.

Campbell is Capitol in Vegas



Glen Campbell opened a three-week engagement at the Las Vegas Hilton April 9, and some Los Angeles-based Capitol people were there to cheer him. Pictured from left are, Tom Salino, promotion; Dennis Killeen, director of merchandising; Bruce Wendell, national promotion manager; Elaine Corlett, national artist relations manager; Campbell; and Al Coury, senior vice president, a&r and promotion.

ZZ's on Top

■ NEW YORK—Due to the success of ZZ Top's current chart single "La Grange," their third London album "Tres Hombres," which contains the hit single, has also returned to the charts. Heavy FM airplay on "La Grange" as an album cut prompted ZZ Top producer Bill Ham to edit the song for top 40 format. Top 40 airplay began in the trio's hometown of Houston on KILT and immediately spread throughout the South. R&B airplay is also being reported now in Houston, Atlanta and Charlotte.

To coincide with the success of "La Grange" and Tres Hombres, ZZ Top is currently on tour, headlining in major concert locations across the U.S.

Mogull on Extended European Visit

■ NEW YORK — Ivan Mogull is off to Europe on an extensive business trip. First stop will bring him to London, arriving there May 6.

On May 11 he heads for Eastern Europe where, for the first time, he will be visiting Budapest, Hungary and other capitals.

Mogull has recently acquired the sub-publishing rights for the Benelux territories to GRT Canada's publishing firms — Corinth Music Ltd. and Tarana Music. The deal was consummated by GRT label's Lennie Hodes. Hubert Terheggen, Mogull's associate in Belgium and Luxembourg, will be exploiting the catalogs there, and Wim Landman in Holland will be doing the same.

Mogull also recently concluded agreements for Creed Taylor's CTI and Kudu labels, through his negotiations with John Nathan for Parnaso Records in Argentina. Mogull has also secured the sub-publishing rights to material controlled by these two labels for Argentina as well as Mexico.

Stephen Scheffer

(Continued from page 3)

which now includes MGM Records, as well as the Polydor and Deutsche Grammophon labels.

As announced, MGM and Polydor remain separate creative companies, each with its own location, character and identity, and each with differing artist rosters and repertoire approaches. The MGM and Polydor labels will continue being distributed by Phonodisc, the Polygram-owned distribution and sales organization.

Beltran stated, "Scheffer's expanded role at Polydor will be vital to the success and continued growth of our recently expanded operation. His extensive background in the entertainment industry as well as his direct experience in record marketing ideally matches the broad responsibility he now carries."

Prior to joining Polydor, Scheffer was VP and treasurer for Network Cinema Corp., and director of special affairs at MGM Inc.

Stevens Collects Gold



Ray Stevens (left) displays his gold record for "The Streak," on the Janus-distributed Barnaby label, presented to him by Marvin Schlachter (right), president of Chess/Janus Records.

'Lorelei,' Take Two

■ LOS ANGELES—MGM Records has announced the release of an "Original Broadway Cast Album" of "Lorelei" to replace the March 1973 "Original Cast Album" which coincided with the show's pre-New York cross-country tour. The new album features four new tracks and up-dated tune titles, credits and cast changes.

The label has released a single, "Men," by the show's star, Carol Channing.

Warners' 1st Quarter

(Continued from page 3)

Warner Bros. into new musical markets.

In making the announcement, Ostin and Smith emphasized the continued success of the Warners a&r staff in bringing talent to the label and taking a personal interest in their recording careers, as well as the skill of the creative services and sales and promotion staffs in exposing and developing new artists via the radio, television and print media.

New Artists

In the first four months of the year, artists new to the label as well as continual best sellers received concentrated development by the company. Tower of Power's "Back to Oakland," Jesse Colin Young's "Light Shine," Graham Central Station's debut album and Maria Muldaur's first solo album received strong reaction, while new releases by Gordon Lightfoot, Van Morrison, Black Sabbath, Deep Purple, Uriah Heep, the Doobie Brothers and Seals & Crofts account for five gold records and a substantial portion of the record sales for the quarter. Ostin pointed out that almost half of the best sellers were produced by the Warners a&r department.

Independent labels affiliated with the Warner/Reprise family also contributed to the healthy rise in sales, with new releases by the Marshall Tucker Band on Capricorn, Todd Rundgren and Foghat on Bearsville, Procol Harum and Robin Trower on Chrysalis, Frank Zappa on Disc-Reet and Kiss on the newly formed Casablanca label achieving best seller status for the company.

Nashville

The newly created Nashville office accounted for sales gains by artists including Rex Allen, Jr., Joe Allen, Debbie Hawkins, Capricorn's Kitty Wells, and Grammy winner Kenny O'Dell, and the continued expansion of Warners into r&b music was evident in strong single and album sales by Tower of Power, Graham Central Station and Ashford & Simpson in both the soul and pop markets.

Record World en Los Angeles

By FERNANDO A. GONZALEZ

■ El "Festival de Música Latina" fue todo un éxito, y se vieron coronados los esfuerzos que los organizadores hicieron para llevarlo a cabo. Más de 17,000 almas llenaron el fabuloso Sports Arena.

Lupita D'allesio pone una vez más su marca arriba con su éxito "No cierres tus ojos." **Luis Vivi Hernandez** logró el primer éxito en tierras Californianas con su interperetacion "El Monstruo." **Manoella Torres** en plena competencia con **Estela Nuñez**, que sin duda alguna son las mejores baladistas de América. Mientras, **Manoella** triunfa rotundamente con su canción "Yo por permitirlo." Por lo que corresponde a Estela, con otra canción que inspira la muchachita misteriosa y que se perfila en ventas tan grande como "Una Lágrima." La canción a la que nos referimos es "Otra Vez Adiós."

Sandro y "Mi Amigo el Puma," en todas las estaciones de la Union Americana, las cuales consideran que es la mejor interpretación que hasta hoy haya gra-

bado **Sandro** . . . **Acapulco Tropical**, el conjunto sensación de Mexico, logra su primera canción "La Pollera Amarilla."

Vicente Fernández después de un fuerte abrazo y beso de parte de **Don Pepe Garcia** en la entrega del Discometro en la ciudad de México, nos informó que está preparando sus maletas para su temporada '74 en el estado de California, la cual empezará el día 13 de abril en el teatro, Million Dollar de la Broadway, en la ciudad de Los Angeles. Con **Vicente** estará **Alicia Juarez**, la cual has despertado much interés por parte de los empresarios. Vicente tiene a la fecha establecido el record de entradas de dicho teatro.

Otros artistas que también se encuentran arreglando maletas son: **Gerardo Reyes**, que se presentará en el Hollywood Palladium junto con **Lupita D'allesio**, **Los Baby**, **El Conjunto Yndio** y **Jorge Vargas**. Gerardo se queda
(Continued on page 44)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Entre los puntos más destacados planteados en la reciente Reunión Sectorial de la Industria Fonográfica, que hubo de celebrarse en Montevideo, Uruguay, figuran "Cierre de las fronteras y libertad para al intercambio de muestras" y "Reducción hasta de un 50 por ciento en las tarifas postales para el envío de material fonográfico." **Guillermo Infante**, que llevó la representación de la Industria Mexicana expresa además que "se buscan importantes cambios para la protección autoral y el derecho del fonograma, el cual es esencialmente un vehículo de cultura y talento, sea de obras selectas o del arte popular, por cuya razón, los Estados Miembros de la Asociación Latinoamericana de Libre Comercio necesitan alcanzar una tutela eficaz en favor de autores, compositores, artistas, intérpretes ejecutantes y productores de fonogramas, para que éstos gocen de una reciprocidad y protección a los derechos que mantienen sobre sus producciones." "La protección necesita impedir la reproducción ilícita no autorizada, según convenio firmado en Ginebra en 1971, auspiciado por la Unesco y la Ompi, a las cuales están adheridos muchos de los países de la Zona de la ALALC.

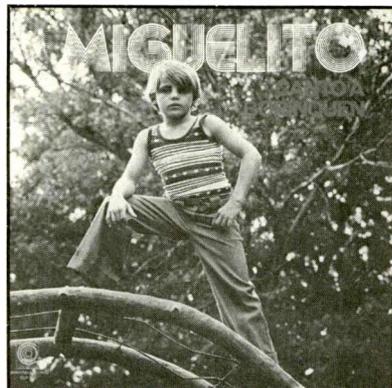
En un anuncio pagado desplegado en la prensa mexicana, **Manoella Torres** hace la siguiente declaración: "Comunico al público en general y a quien corresponda que el día 22 de Marzo retiré mi representación a Productores Independientes de Mexico, S.A. y les revoqué el mandato que les tenía otorgado para ello, así como que por diversas circunstancias la semana entrante saldré del país por algún tiempo, que no puedo determinar." Lo firma en México en 28 de Marzo de 1974. ¿Se puede saber qué pasa Manoella? . . . Grabará **Rebeca** canciones inéditas del Maestro **Augustín Lara**, grabadas por el talentoso compositor en una cinta magnética muchos años antes de su sensible desaparición. Lo anterior fué declarado por **Porfirio Reyna** en México y aclaró que "**Augustín Lara** se pasó semanas grabando sin dirección alguna en los estudios de Churbusco, con la orquesta de solistas, con su piano y ritmos y en ocasiones él solo, de manera que hay un gran material completamente desconocido." Como **Rebeca** ha sido siempre una de las más notables intérpretes del músico desaparecido, firmó contrato para grabar algunas de estas composiciones. "Se hará un lanzamiento de esta producción de Lara con el apoyo de la Sociedad de Autores y Compositores de Música de México, a efecto de que esas canciones se estrenen como lo había planeado el desaparecido maestro."

Después de sus éxitos personales en el Montmartre de Miami y el San Gerónimo de Santo Domingo, **La Lupe** ha regresado a Nueva York para grabar un long playing integrado pod canciones de **Curet Alonso** . . . Entró como nueva voz de **Los Angeles Negros**, el cantante mexicano **Ismael Montes** . . . T.R. Records de Nueva York acaba de lanzar un "sencillo" interpretado por "**Cindy Rodríguez**, en el cual interpreta la hija de **Tito Rodríguez** "Estoy Siempre Junto aÍ" de **Pepe Delgado** . . . Me informa **Gustavo Pérez**, Director de Programas de KBUY de Fort Worth, Texas lo siguiente: "Tenemos planeado complementar nuestra moderna programación con música del recuerdo, pero contamos con material limitado de este tipo. Por tal razón agradeceríamos cualquier material que nos puedan proporcionar los sellos discográficos para tal propósito." La dirección es KBUY Radio, 881 Seminary South, P.O. Box 2049, Fort Worth, Texas, y adicionalmente me comunican que están entrevistando locutores potenciales para esta emisora. Muestras de voz y resumen de experiencia serán gratamente recibidos en la emisora . . . Otra emisora que solicita envíos de muestras es la WHRS Radio, 505 S. Congress Ave., Boynton Beach, Fla. 33435, con atención de **Andrés A. Avello**. La WHRS es una estación miembro de la NPR.

Nuestro cordial saludo a "Records," Informaciones Discográficas, revista que acaba de ver la luz pública en Buenos Aires, Argentina. Nuestro cordial saludo a su Director, **Alberto Fontán** . . . "Happy Birthday My Darling" por **Nelson Ned** está rompiendo records de ventas en Latinoamérica y Estados Unidos. Vuelve el popular **Nelson Ned** a
(Continued on page 43)

MIGUELITO CANTO A BORINQUEN

(CLP 105)



"LO MAS DURO EN MUSICA LATINA"

Single:
"MIGUELITO EL TRAVIESO"

Produced by Harvey Averde

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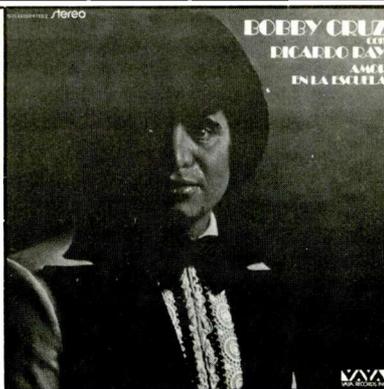


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LATIN AMERICAN HIT PARADE

New York Salsoul

By JOE GAINES—WEVD

1. VO SO
WILLIE COLON—Fania
2. PA'LANTE OTRA VEZ
TOMMY OLIVENCIA—Inca
3. ASI NO SE QUIERE A NADIE
TIPICA 73—Inca
4. MUJER DIVINA
JOE CUBA—Tico
5. AQUI SE PAGA
LOS SATELITES—Discolando
6. ROMPAMOS EL CONTRATO
PELLEN RODRIGUEZ—Borinquen
7. GUARAGUAO
BOBBY VALENTINE—Fania
8. NO HAY AMIGO
ORCH. HARLOW—Fania
9. GUAGUANCO MARGARITO
OCHO—UA Latino
10. AVISALE A MI CONTRARIO
ROBERTO ROENA Y SU APOLLO
SOUND—International

Santo Domingo, D. R.

By PEDRO MARIA SANTANA

1. DOMINGO DE NOCHE
SONIA SILVESTRE
2. LA PROCLAMA
JOHNNY VENTURA
3. CUANDO LLORA UN HOMBRE
KING CLAVE
4. TEMA DE AMOR
ORQUESTA AMOR ILLIMITADO
5. A DONDE VA NUESTRO AMOR?
ANGELICA MARIA
6. EL CAMINANTE
ROBERTO TORRES
7. EL CANDIDATO
RAFAEL SOLANO
8. CUI CUI
APOLLO SOUND
9. VILLARAN CUENCA
EL GRAN COMBO
10. LA PILDORA
RAMON LEONARDO

Los Angeles

By KALI

1. PIENSALO BIEN
CONJ. EL PUEBLO—RCA
2. QUE ESPERAS DE MI
LOS BABY'S—Peerless
3. OTRA VEZ ADIOS
ESTELA NUNEZ—RCA
4. ME AGARRO CONTIGO
CORNELIO REYNA—Bego
5. YA LLORARAS
SONORA SANTANERA—CBS
6. YO LO COMPRENDO
VICTOR YTURBE "PIRULI"—Miami
7. LA HORA DE PENSAR EN TI
JUAN TORRES—Musart
8. YO TE DEJO LIBRE
LALO RODRIGUEZ—Musimex
9. DEJENME SI ESTOY LLORANDO
ANGELES NEGROS—UA Latino
10. TIEMPO DE RECORDAR
MALO—Warner Bros.

New York (Popular)

By EMILIO GARCIA

1. AHORA SI
ISMAEL MIRANDA—Fania
2. EL DIA DE SUERTE
WILLIE COLON—Fania
3. ASI NO SE QUIERE A NADIE
TIPICA '73—Inca
4. ORGULLOSA
ISMAEL RIVERA—Tico
5. VIRALO AL REVES
JOHNNY PACHECO—Fania
6. INDESTRUCTIBLE
RAY BARRETTO—Fania
7. MI GUITARRA
ORQUESTA ZODIAC—Horoscopo
8. DAME UN CHANCE MI SOCIO
REY ROIG—Mericana
9. CAFE COLAO
ORQUESTA LA SELECTA—Borinquen
10. LA PROCLAMA
JOHNNY VENTURA—Mate



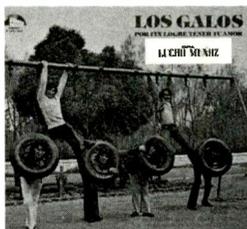
LATIN AMERICAN ALBUM PICKS

POR FIN LOGRE TENER TU AMOR

LOS GALOS
Parnaso P-LPS-1134

Los Galos, con Lucho Muñoz en las partes vocales interpretan "Por Fin Logré Tener tu Amor" (C. Baeza), "Qué Seas Feliz" (C. Velazquez), "Por Amor" (R. y E. Carlos) y "Lo que te Queda" (Y. Monti).

■ Los Galos with Lucho Muñoz taking care of the vocals render here an outstanding repertoire. "Me Contaron" (M. Pilar Larrain), "Le Enorme Distancia" (J. A. Jimenez) and "Mi Corazón Canta" (Rome).



A TODO DAR!

PEDRO MIGUEL Y SUS MARACAIBOS
Adjo Latino ALS 4020

Con "Traigo mi Salsa de Verdad" vendiendo en varias localidades, el popular grupo peruano logra interpretaciones con su sabor característico. "Viento en Popa" (G. Anglero), "Cuando Pienso" (A. Zavala), "Estamos como Nunca" (D. Raymat) y "El Agua de Belén" (E. Davidson).

■ With "Traigo mi Salsa de Verdad" as a smashing hit, this Peruvian group render here a danceable repertoire full of stamina and Latin flavor. "La Verdegue" (Arr. Huaramanchumo), "Mi Chamaco" (L. Ramirez) and "La Cucaracha y mi Novia" (A. Zavala).

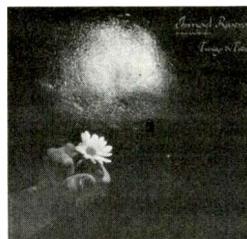


TRAIGO DE TODO

ISMAEL RIVERA
Tico 1319

Vuelve Ismael Rivera a la carga en gran producción "salsoul." Gran sonido! "Traigo de Todo" (P. Flores), "El Nazareno" (H.D. Williams), "El Niche" (B. Capó) y "Yo no Quiero Piedras en Mi Camino" (E. Bonne). Producida por Joe Cain.

■ Great sound and mixing! Ismael Rivera and great musicians in one of the best "salsoul" performances. "El Niche" (B. Capó), "Witinila" (J. Vazquez), "Orgullosa" (P. Flores) and "Satelite" (J. Marrero).

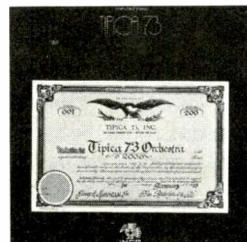


TIPICA 73

Inca SLP 1038

La Tipica 73 está en algo . . . y grande! Mejor que nunca en "Amalia Batista" (R. Prats), "Así no se Quiere a Nadie" (M. Guerra), "Watergate" (Tipica 73) y "Rumba y Guaguancó" (M. Furo).

■ Tipica 73 is doing it splendidly. Rhythm, flavor and more. Their best! "Carahuico" (J. Barrios), "Si te Tuviera" (Mannozi-Gonzalez) and "Where is the Love" (Ralph McDonald).



Nuestro Rincon (Continued from page 42)

disfrutar del favor de radioemisoras y compradores de discos . . . Firmó Audio Latino al dueto formado por **Mama Ruffino** y **Julie Ruffino** como artistas exclusivas. **Las Ruffino** fueron alma y vida del desaparecido **Cuarteto Los Ruffino**, que tanta fama y popularidad capitalizaron a través de toda América. La desaparición de **Papá Ruffino** hizo caer a la familia en el vacío espiritual. Hoy, **Mamá Ruffino** y **Julie** salen de nuevo a la lucha profesional y mejores que nunca. ¡Bienvenidas!

Ah!, un buen amigo de Venezuela siempre se está quejando de todo en la vida pero nunca mueve un dedo para mejorar nada de lo que hace o critica. Es la manera en la cual ha conducido toda su vida. Ahora se queja de nuestro corresponsal en Caracas, el cual, a pesar de que sabemos que no es perfecto, está llenando una función informativa. **Record World** es una revista en la cual todo el mundo conoce sus derechos y obligaciones. El Director de la división latina es **Tomás Fundora**. Los señores **Austin** y **Parnes** son brillantes ejecutivos pero jamás interfieren en lo que el gerente de la división escribe o hace. Esa es la manera en la cual crearon esta revista sincera, sencilla y entre paréntesis, "muy exitosa." La próxima vez que tenga el amigo Stan una queja dirijala al jefe del departamento . . . Sea agradable y digo . . . al menos por una vez . . . o me forzaré a enseñarle la manera de serlo . . . Otro amigo, pseudo-presidente de una empresa colombiana sigue planeando y planeando y yo sigo vigilándolo y vigilándolo. Detengase amiguito, un paso en falso y pondrá al descubierto toda su falsedad y deshonestidad. Y no más mensajeros, por favor, el precio sería muy alto para Ud . . . Sería por ejemplo, ¡pedirle sea decente!

Among the most important matters treated in a recent meeting of members of the record industry on the occasion of the Convention of the Latin American Association of Free Commerce in Montevideo, Uruguay, are: Closing of borders and free interchange of samples, a decrease of more than 50 percent on all mailing rates when applied to phonograph records and important changes in the way copyrights and author's rights are handled in every country so that the illicit reproduction of records (bootlegging) could be immediately eliminated. **Memo Infante**, who represented Mexico in these meetings, felt that since most of the members of the Latin American Association of Free Commerce are also members of the UNESCO and OMPI, which signed an agreement in order to stop these practices, in Geneva in 1971, it

(Continued on page 44)

ALGO NUEVO POR UN GRAN COMPOSITOR—ARREGLISTA DE HOY

JAVIER VAZQUEZ

ESTE L.P. CONTIENE
LOS HITS
"QUE SERA"

y
"CROCANTE HABANERO"

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TICO-ALEGRE ALL STARS PRONTO LLEGARAN

Record World en Espana

By FERNANDO MORENO

■ ¡Qué lástima que el álbum que he escuchado hoy, tenga que haber salido cuando los premios de nuestra revista ya estén listos para sentencia! Que lástima que **Joan Manuel Serrat** no se haya prodigado este año un poquito más para tenerlo con nosotros el próximo treinta de mayo, pero en fin, creo firmemente que este disco le abrirá las puertas para tenerlo en cuenta el próximo año. Y vamos al álbum. Sin título genérico. Se abre con "Canción Infantil," bella canción sobre una niña que nos vá contando lo que vé. "De parto," "Campesina" y "Arena y Limo" cierran esta cara A. "Romance," "California" y "Decir amigo" con "Vivir para vivir," son las correspondientes a la cara B. Hemos dejado para el final, el corte segundo de la cara A. "Sonero a mamá." Pocas, muy pocas veces, he puesto un disco y se me han parado los vellos en el cuerpo. Este lo ha conseguido. ¡Bravo Joan Manuel! no sé como opinará la crítica, pero esa canción te avala como lo que creo que eres, humano, sensible, solitario en tus recuerdos. ¡Que bellas palabras!, ese eres tú, el **Serrat** de la primera época, el de la

"Tieta," "Poema De Amor," y tantas otras que aún estando lejos, estan tan cerca de nuestro recuerdo. Siento profundamente que este año no puedas subir a recoger tu premio, pero, desde estas líneas te aseguro que **Record World**, aquí, en España, siempre tendrá un hueco para admirarte y para decir de tí cosas como estas.

Grandes posibilidades de que podamos ver en directo a **Emerson, Lake & Palmer**; si se consigue le estaremos agradecidos a Discos Ariola . . . Pronto el primer álbum de **Santabarbara** (Charly) que tendrá como titulo "No dejes De Soñar" . . . Nueva jira de **Julio Iglesias**. Esta vez por Hispanoamérica y Centroamérica. Las fechas son: Abril 18-20; Guatemala, 21 Quezaltenango; 23 San Pedro Sula (Honduras); 24-25 Tegucigalpa (Honduras); 26-27 Managua (Nicaragua); 29-30 San Jose (Costa Rica); Mayo 1-2 Panamá; 3-5 Bogotá (Colombia); 6-14 Caracas (Venezuela) . . . Cambio en Ariola, la Srta. **Concha Gil De La Vega** dirigirá el nuevo departamento de Música Clásica. ¡Feliz idea!, yá que tendrá una gran profesional al frente del mismo. El departamento de promoción de Prensa, lo tendrá la Srta. **Rosa Peña**. ¡Suerte! . . . Ampliación de catálogo en Discos Hispavox con artistas Iberoamericanos, **Jose Alfredo Fuentes** (Chile) y **Clemencia Torres** (Colombia) pronto verán sus grabaciones en nuestro mercado . . . **Miguel Gallardo** lanza un nuevo single con "Recordando A Glen" (**Glen Miller**) y "Es Mi Vida," Miguel, pronto será muy importante, y si no, al tiempo . . . Regresó de su viaje a U.S.A., el Sr. **Enrique M. Garea** de Discos Columbia S.A.

Nuevos fichajes para Ariola, el conjunto **Aguaviva** que antes pertenecía a Discos Accion, y **Maria Del Mar Bonet**, que viene de la Cia Fonográfica Española . . . **Peret** se clasificó en octavo lugar en Eurovision 74. Seguimos creyendo que ni el ni la canción eran idóneos para representar el momento musical español de cara a Europa . . . y mi tierra está en "Fiesta con la Semana Santa," otro año que no veré a mi **Macarena**, pero para el próximo, me sé yo de un Director de una Sección Latino Americana de una prestigiosa Revista dedicada a la música que tomará conmigo alguna que otra "copilla" viéndola, ¿no es bonito?

En Los Angeles (Continued from page 42)

tambien al festival Mexicano en el cual actuara con **Felipe Arriaga**, **Las Hermanas Huerta**, **Los Alegres de Teran**, Este mismo grupo se presentará en actuación especial en la ciudad de Fresno, California, para celebrar el aniversario del Canal 21 de dicha ciudad.

Las Potranquitas del Norte terminaron su temporada en el teatro Million Dollar, junto con **las Jilguerillas** y como era de esperarse, cosecharon triunfos. Actualmente se escucha a **las Potranquitas** con el "Tiburón Azul."

Los Socios del Ritmo en primer lugar con "La que se fué," por cierto que este grupo llegó tarde para recibir su trofeo del Sports Arena en el festival de "Los Grandes de Música Latina."

Los Monchis, cada día confirman más su calidad como buenos artistas, "Con Todo El Corazón" es el título de su más reciente grabación. Otro que se está escu-

chando nuevamente por estas tierras es **Leo Dan** y su interpretación "Siempre estoy pensando en ella." **Luis García** hace su regreso triunfal al radio y graban do ahora para la marca Audio Latino, la cual logró su triunfo con la canción "Cerca de tí," que se empezó a escuchar en todas las estaciones de la localidad. **La Sonora Santanera**, que ya cumplió un año fuera de estas tierras, se empieza a escuchar nuevamente con "De tin marin" lo cual nos da la idea que pronto estaran por estas tierras, ya que cada vez que se empieza a escuchar, no son muchas las semanas que pasan para que los tengamos entre nosotros.

El actor de cine **David Reynoso**, en sus grabaciones nuevas, consigue ser parte de las listas de éxitos con "**Corazon chiquion**."

No les digo adiós, sino hasta pronto!

Nuestro Rincon (Continued from page 43)

could be possible that some practical measures could be put in effect at once.

Manoella Torres placed an ad in the Mexican press on March 28, 1974, which reads: "This is to inform the general public and to whom it may concern that on March 22 I withdrew my representation from Productores Independientes de Mexico, S.A., and I revoked the power that I had granted them . . . O.K. Manoella! . . . What is going on? . . . **Rebeca**, one of the most popular interpreters of Maestro **Agustin Lara** songs will record new material from the Maestro that was left taped some time before his passing away. Maestro Lara, as informed by **Porfirio Reyna** in Mexico, spent several weeks recording new material in the Churubusco Studio with his orchestra, with his piano and rhythm and even by himself. This material is completely unknown and will also be released as an homage in which the Mexican Authors and Composers Association will participate, offering it to the general public in the same great manner Maestro Lara planned it.

La Lupe is back in New York in order to record a new album on Tico containing songs by **Curet Alonso**. La Lupe was a smashing success during her personal appearance at Montmartre Restaurant, Miami and San Geronimo in Santo Domingo . . . **Los Angeles Negros** has a new singer. **Ismael Montes** from Mexico is their new member . . . T.R. Records released a single by **Cindy Rodriguez** containing "Estoy Siempre Junto a Tí" (P. Delgado). Cindy is **Tito Rodriguez'** daughter . . . **Gustavo Perez**, program director at KBUY, is announcing a new program in which Latin oldies will be a must. He will appreciate very much deejay copies or samples addressed as follows: KBUY Radio, 881 Seminary South, P.O. Box 2049, Fort Worth, Texas. This station is also interviewing radio personalities in order to cover some new positions on the air. Resúms and tapes will be also appreciated if addressed to the station . . . Another radio station that will appreciate deejay copies is WHRS Radio, 505 S. Congress Ave., Boynton Beach, Fla. 33435. Please send attention of **Andres A. Avello**. WHRS is a member of NPR.

Our congratulations and regards to "Records," a new magazine edited in Buenos Aires. Our salute to its director, **Alberto Fontán** . . . "Happy Birthday My Darling" by **Nelson Ned** is smashing all over Latin America and the States. Nelson Ned is making it again!

Audio Latino signed as exclusive artists the duo **Las Ruffino**, formerly with the immensely popular **Los Ruffino Quartet**. Since **Papa Ruffino** passed away almost a year ago, the whole family was in complete distress. Now, **Mama Ruffino** and her daughter **Julie** are back again, full of good wishes and faith. They deserve the best. Welcome! . . . A good friend from Venezuela is always complaining about everything but never moving a finger to help in any accomplishment. That's the general way he had been conducting his whole life. It is a shame. Now, he complains about our correspondent, who, although I know he is not perfect, at least is doing his job . . . Another good friend from Colombia, pseudo-president of a supposedly important company, is planning and planning and I am watching and watching. Stop it, it doesn't pay to take the risk, which is only yours and the parties you intend to involve.

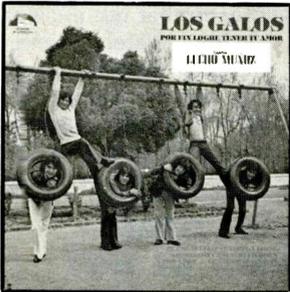


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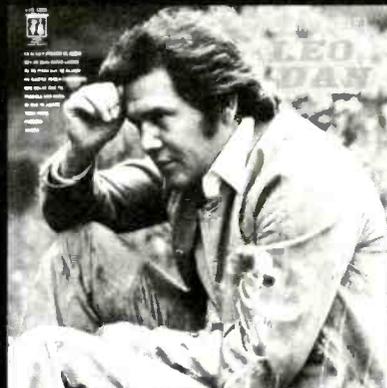
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JAPAN

コンフィデンス

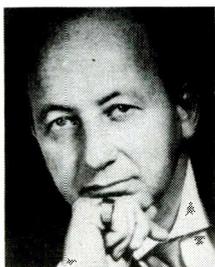
IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ The Tokyo Popular Music Promotion Association has recently announced the finalists for the 3rd Tokyo Music Festival International Contest as follows: **Melveen Leed**, **Mary Travers**, **The Three Degrees**, **Alan O'Day**, **Freda Payne**, **Susan Anton** (USA), **Charlie James**, **Gold And Silver** (England), **Tiffanie**, **Gilbert Montagne**, **Patricia** (France), **Simon Butterfly & Bettina Simon** (W. Germany), **Juan Bau** (Spain), **Rene Simard** (Canada), **Cristiana** (Poland), **Karel Gott** (Czechoslovakia), **Noelita** (Brazil), **The Gimmicks** (Sweden), **Circus Band** (Philippines), **Patti Kim** (Korea) and **Muslim Magomayev** (USSR). The contest will be held at the Imperial Theater in Tokyo on June 29 and June 30.

The president of the Ember Records Group of Companies, **Jeffrey S. Kruger**, accompanied by the head of Ember's international division, **Leslie Lewis**, will be making a stop in Tokyo as part of their world-wide tour. Arriving on May 5th, they will stay at the Okura Hotel. **Richard Uehara**, head of Hara Music and an executive of the Japanese Nikko Securities Company will be their host. Uehara represents the Ember family in Japan. Kruger and Lewis will attend a meeting of prominent executives from the record, film and music publishing industries in Tokyo and will be present for the first concert tour of Japan by **Glen Campbell**, who has just completed his 3rd European tour for Ember. A Japanese license for newly established Paramount-Ember Records will be arranged during their week-long stay.

GERMANY

By PAUL SIEGEL



■ BERLIN — NEWS OF THE WEEK: **Johnny Robba**, well-known lyricist, has been appointed New York correspondent by Germany's key trade magazine, *Automatenmarkt/Musikinformation*, editor in chief **Peter Krebs** has announced. The new column will be called 'Report From New York,' and those of you wishing to contact Johnny Robba may do so at 1566 Dumont Avenue, Howard Beach, New York 11414.

SINGLES OF THE WEEK: Former football sportsman, recently Germany's ace producer, **Jack White** has a smash hit on Teldec. The recording is "Grand Prix D'Amour" by **Jurgen Marcus**. Just might hit the number 1 spot!

ALBUMS OF THE WEEK: Over in Cologne, the roaring British firm of EMI/Electrola has two bestsellers with **Suzi Qatro** and **Otto** . . . Faring well in Hamburg is Decca with classical treats. **Puccini's La Boheme**, conducted by **Herbert Van Karajan** is a top seller . . . In Frankfurt, Bellaphon is cashing in with **Nektar's** recording of "Remember The Future."

TRADESTERS CORNER: The entire crew at Teldec is working hard on this year's Oscar winning film music, "The Sting," known here as "Der Clou." Prize-winning music from Marvin Hamlisch! . . . America's **Arnie Harris**, of **Ames Brothers** managing fame, is now manager of Germany's Jurgen Marcus . . . **Peter Peters** of Finger Records ended his distribution contract with Polydor and has signed with **Branko Zivanovic's** Bellaphone label.

LETTERS TO MY BERLIN DESK: Thanks are extended this week to **Bernard Chevy** and **Catherine Domange** . . . Also to **David Cassidy**, whom I'll be seeing on his up-coming German concert tour . . . Good to hear from South American impresario **Aldemaro Romero**, who handles the Caracas Music Festival . . . Auf Wiederseh'n 'til next week!

Schafer Receives Moon Award At BMI Canada Banquet

■ TORONTO — Murray Schafer, west coast composer and music educator, has been named recipient of the first Harold Moon Award, to be presented annually by Canada's largest performing rights organization, BMI Canada, Ltd. The award was presented on April 23 at BMI Canada's sixth annual awards banquet at the Hyatt Regency Toronto, to honor Canadian music creators.

Founder

The Harold Moon Award is named for BMI Canada's founder and first managing director who retired last year after 26 years with BMI Canada and more than 35 years in the Canadian music industry. The award carries with it a cash prize and will be presented annually to the composer or music publisher affiliated with BMI Canada who, in the opinion of the judges, exercised internationally the greatest influence for Canadian music during the previous year.

Last week 33 Canadian writers and composers and 23 music publishers of popular tunes were honored at the banquet attended by award recipients, music industry and broadcast executives, representatives of Government and the Canadian Radio-Television Commission. Presenting the Certificates of Honor on behalf of BMI Canada were Lester Sinclair, executive vice president of the Canadian Broadcasting Corporation; Allan Slight, president of IWC Communications, Ltd. (Global Television Network); D. H. Hartford,

vice chairman of the Canadian Association of Broadcasters; Wally West, vice president and general manager of Associated Broadcasting Corporation, Ltd. (Muzak); and Arthur Weinthal, vice president in charge of entertainment programming for the CTV network.

Award Recipients

Winnipeg composer **Burton Cummings** of the Guess Who and Ottawa composer **Les Emerson** led the award recipients with three Certificates of Honor each. Receiving two each were **Michel Pagliaro**; **Skip Prokop** of Lighthouse, **Bob Ruzicka**; **Valdy**; and **Kurt Winter** of the Guess Who.

Les Editions' Kasma Publications, owned by **Gerard Plamondon** of Montreal, along with **Les Emerson's Snow Blind Music** led the publishers with three awards each.

Award winning composers from Quebec province included **Jim Clench**, **Gaston Comier**, **Dinis Forcier**, **Myles Goodwyn**, **Jean-Pierre Manseau** and **Roch Poisson**.

From the Toronto area came **Shirley Eikhard**, **Peter Foldy**, **Lorance Hud**, **Bob McBride**, **Les Pouliot**, **Michael Tarry** and **Ken Tobias**.

Bruce Rawlins and **Terry Carisse** were award winners from Ottawa and the Prairies saw **Donnie McBougall**, **Garry Peterson**, **Norman Lampe**, **Joey Gregorash**, **Neil MacIver**, **Frank Phillet** and **Dick Dameron**.

West coast winners included **David Richardson**, **Douglas Ed-**
(Continued on page 48)

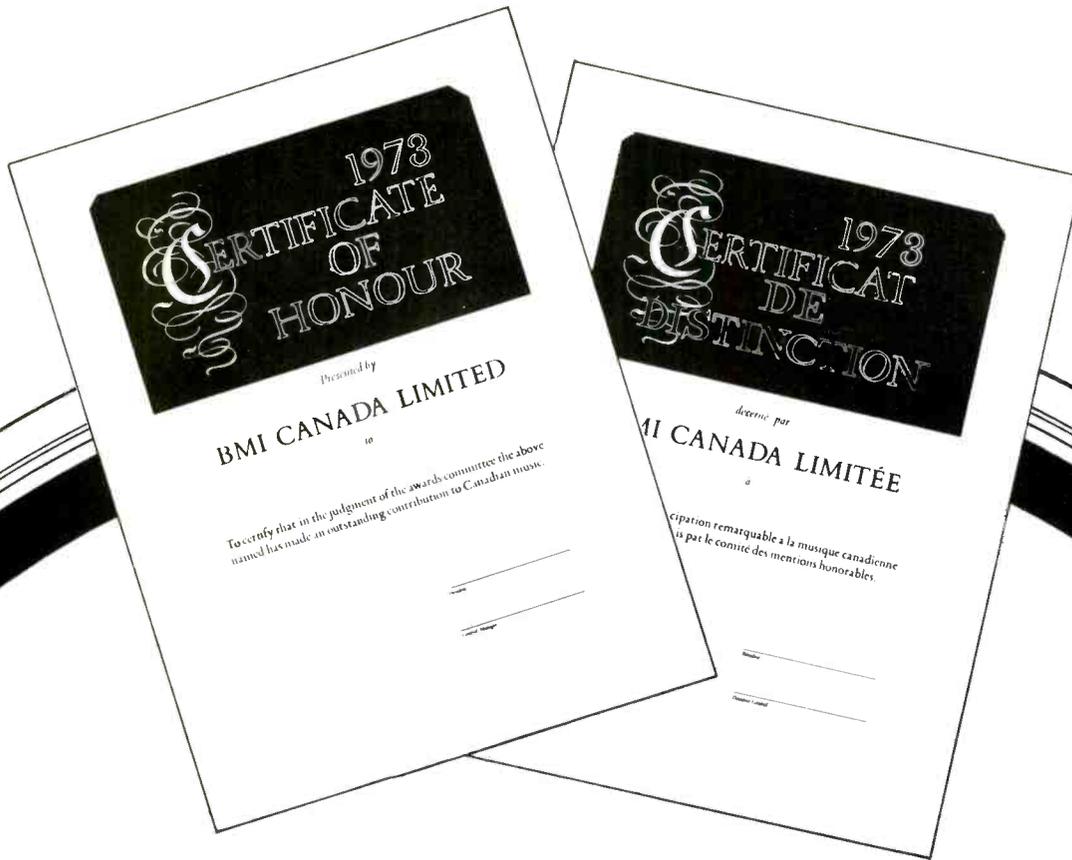


BORDER LINES

By LARRY LeBLANC



■ TORONTO — **Bachman-Turner Overdrive** has begun a six-week U. S. tour coordinated by manager **Bruce Allen** . . . First single for **Robbie Lane** at Quality Records is "M-Lady" . . . New MD at CKDM (Montreal) is **Greg Stewart** . . . **Gary Parr** now PD at CFOM (Quebec City) . . . **Mushroom Records** has released a double album by **Paul Horn**, recorded at Gassy Jack's in Vancouver several years ago . . . "Country Way" TVer, featuring **The Family Brown**, moved into Toronto via CITY-TV . . . **George Hamilton IV** and **Tommy Hunter** have both been recording at RCA Toronto with producer **Jack Feeney** . . . **Lorance Hud** to join the **Stampeders** on the Maritimes' swing of their 10th anniversary tour.



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Klavic Music

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Bob McBride
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ENGLAND

By RON McCREIGHT

■ LONDON—Several important staff changes have been made at major record companies. First, EMI's managing director **Gerry Oord** has effected a re-shuffle of management responsibilities, the first changes made since those instigated shortly after his appointment in January last year. Deputy m.d. **Graham Powell** assumes total responsibility for production, studios, distribution, distributed labels, Music Centre sales, sales services, personnel and purchasing. **Roy Matthews** remains production director responsible for manufacturing and studios, and **Cliff Busby** continues his responsibility over distribution and distributed labels, and both executives will report to Powell. **Alan Kaupe** is appointed executive assistant to Oord, and repertoire director **Roy Featherstone** will now also be responsible for three new marketing divisions—U.K., U.S., and International. **Bob Mercer** and **Brian Jeffery** will manage the U.K. and U.S. sections reporting to Featherstone, and **Barry Green** will now be responsible for U.K. sales in addition to his existing tape marketing duties.

Ian Ralfini's new Anchor Records company has set up a music publishing division and Ralfini has appointed **Mike Hutson**, formerly with United Artists Music, as general manager of the new company. **Sonny Damley** also joins Anchor as chief accountant and company secretary after a long spell at RCA. CBS loses their marketing director **Clive Selwood** who has resigned to seek a new challenge at a time when CBS is enjoying their most successful period with singles for several years—11 singles in last week's Top 50. **Deke Arlon** has resigned his position as managing director of York Records, Yorkshire T.V.'s label distributed by CBS. Selwood has been replaced by **Robert Walker** who has been with CBS for three years as classical manager, but no replacement for Arlon has yet been announced.

Pye has made a major acquisition in securing a long term licensing deal with Walt Disney Productions, which will mean that their Disneyland and Buena Vista labels will be distributed here by Pye. Negotiations were completed by Pye chairman **Louis Benjamin** and managing director **Walter Woyda** with **Fred Marks**, marketing manager of the music division of Walt Disney productions for the U. K. and Europe.

Bus Stop Records, which recently enjoyed its first number one hit with the **Paper Lace** single "Billy Don't Be A Hero" has licensed the act to Polydor in Canada for a four year period. This follows the recent deal between Bus Stop and Mercury for the U.S.A.

Velasco in U.S.

■ LOS ANGELES — John Velasco, newly named general manager of United Artists Music Ltd., England, was recently in America to complete American catalogue deals and to meet with United Artists executives. Velasco's visit came soon after a major reorganization of United Artists' British publishing operation.

Pincus in Europe

■ NEW YORK — George Pincus, who heads Gil-Pincus and Unity Music, his Nashville-based firm, is in Europe to set up recording sessions with John Beecher, who administers Ambassador Music Ltd. in London and the Continent. Pincus will also keep appointments with writers and singers in Paris and Milan.

A&M Names Losmann

■ LOS ANGELES — Effective immediately, Jack Losmann will be international operations manager for A&M Records. Losmann will be in charge of the international division of A&M Records when Dave Hubert, head of that division, is on his global travels.

Western Gets WEA Award



A gold record was awarded to Sam Marmaduke, president of Western Merchandisers, by Tom Sims, Warner-Elektra-Atlantic's Dallas branch manager. Western Merchandisers was named WEA Dallas' "Customer of the Year" in 1973 based upon sales volume, low returns and prompt bill payment. Western has rack operations in Dallas, Houston and Oklahoma City. The award was presented during a party held by WEA for Western's executive staff at the Amarillo Club.

Ellman Joins SSR

■ LOS ANGELES — Solters/Sabinson/Roskin Inc. has announced that Steve Ellman has joined its west coast office. Ellman formerly was with the Jack Wodell Agency where he served as national account supervisor for Warner Bros.

Urbaniak Honored At Polish Consulate

■ NEW YORK—When Columbia Records artist jazz-rock violinist Michal Urbaniak went into the studio in February to record the title track of his first American release, "Fusion," he became the first artist from Poland to record in this country since the late pianist Ignace Paderewski made his last recordings over 30 years ago.

Inspired by the occasion, the Polish People's Republic and Columbia Records honored Urbaniak on April 23 at the Polish Consulate in New York. Representatives from two dozen nations attended the affair at the building which was

once the residence of the famous railroad magnate J. Pierpont Morgan.

Among those participating in the evening were the Ambassador to the United States from the Polish People's Republic Witold Trompczynski; the Consul General of the Polish People's Republic, Kazimierz Cias; the Deputy Consular General, Jan Kuczawski; and the Attache, Slawomir Petelecki.

Zdaislaw Kozlowicz, Consular of Press and Culture of Poland, came up from Washington for the event, and introduced Urbaniak and his group, who played for the audience selections from "Fusion."

Sire Records *(Continued from page 29)*

for the past four years and currently one of the hottest bands on the continent. The album "Remember the Future" was voted number one album of the year by Muziek Express, Germany's leading music journal. Nektar is produced by Peter Hauke of Bellaphon Records in Germany, the company which holds the world contract on the band. In June, Nektar will begin their first U.S. tour under the direction of CMA's Richard Halem.

Tucky Buzzard

Passport's other band, Tucky Buzzard, have thus far released two albums, "Allright on the Night" and "Buzzard" and have just completed an extensive U.S. tour with Deep Purple.

Sire is also counting on the continued growth in popularity of Climax Blues Band, whose current album, "FM Live," is still a best seller nearly six months after its initial entry into the charts. The band is currently on tour and their new album, "Sense of Direction," is their seventh for Sire and will be released at the end of this month.

Breakthrough

Renaissance represents a major breakthrough for Sire, as it marks the first time an established act has been signed to the label. Their first Sire album, "A Turn of the Cards," co-produced by Renaissance, engineer Dick Plant and Gottehrer, is being rush-released in time for the band's appearance at the New York Academy of Music. The date on May 17 will feature—for the first time ever at the Academy—a 24-piece orchestra accompanying Renaissance.

Personal Attention

"Renaissance is the next British supergroup and they have left the security of being with a major label for the total personal attention they can receive only from a company like Sire," said Gottehrer. "This mutual respect and belief that exists between Renaissance

and the people at Sire will certainly be a prime factor in building the image and credibility of this band here in the States."

Special Projects

Another important aspect of Sire's development has been the establishment of a special projects division to handle the concept and production of historically important re-packagings including "History Of British Blues" and the recently released "History Of British Rock." Out less than one month and sold only through regular Sire/Famous distribution channels, the success of the latter, according to the label, has been unprecedented. Plans are now underway for release of future volumes (II and III) in September, 1974 and January, 1975.

New European Bands

Within the next few weeks Sire will announce the signing of a new band from Europe that they believe will be the biggest continental group ever to reach this country, as well as an already established British band. Then for all intents and purposes, there will be a moratorium on new signings. "With five or six acts," said Gottehrer, "we can give each the complete personal attention needed. If we try to get too big our acts will suffer and this we must avoid at all costs. Sire is a very special kind of company and we will strive hard to remain so."

BMI Awards

(Continued from page 46)

wards, Robert Nelson and Terry Jacks.

Special Citations

During the evening special citations were presented on behalf of Broadcast Music, Inc. in New York to Gene McCellan and his publisher, Beechwood Music Co. of Canada, for the hit "Put Your Hand In The Hand." The awards were presented in recognition of more than 1,000,000 broadcast performances of the song.

Triple Gold for CBS

(Continued from page 4)

first gold record of his career. It also represents a major breakthrough by Columbia Records in their efforts to bring jazz-oriented music to a wider audience. A special "Jazz '74" promotion campaign was spearheaded by Hancock's "Headhunters" album, his second for the label. The record was produced by Hancock and David Rubinson.

For Redbone, this is also a first gold record. The single, "Come And Get Your Love," was culled from the album "Wovoka," the group's fifth album for Epic. The three-man Indian group has all its material for Epic produced by Pat and Lolly Vegas. The Epic single was worked for several months before hitting the national charts.

Simon, Cerulli Join Digest Music Division

■ NEW YORK — William Simon and Dom Cerulli have been named artist and repertoire producers for the Reader's Digest Recorded Music Division.

They will head the creative team responsible for conceiving and developing record packages and songbooks, which the Digest distributes by direct mail. They will be headquartered at the Reader's Digest offices in the Pan Am Building in New York.

The Coast (Continued from page 16)

. . . Already recorded and in preparation are **Albert Hammond's** next, which should be out within the next couple of months, and a live **O'Jays** package, recorded during their recent European tour and now being mixed by **Bobby Martin** . . . On the blocks are three from Shelter, to ship May 16. They're **J. J. Cale's** "Okie," (the title track was recorded on his back porch in Tulsa) "**Phoebe Snow**" and **Richard Torrance's** debut album, "Eureka." After that, on the 23rd, two more will arrive, they being the **Gap Band's** "Magicians (sic) Holiday" and the new **Leon Russell** . . . And a bit earlier, on the 15th, Warners will at last ship the soundtrack from "The Exorcist" as well as one from "Blazing Saddles" . . . Among visitors: British impresario **Jeff Kruger** is due here this week—he'll be at the BevHills—and afterwards he's bound for Japan, to accompany **Glen Campbell** to five dates there . . . **Chris Blackwell** is also supposed to arrive, to negotiate a new deal for Island . . . And **Lou Ragusa**, Paramount's director of a&r, should be here, too. "On a buying spree," he says.

GIGS: For those London-bound, the most interesting upcoming concert appears to be there. On the 5th, **Elton John** will give a benefit for the Watford Football Club, of which he's a director, at Watford Stadium outside the city. Opening the show will be **Nazareth**, and, says Elton, **Rod Stewart** and probably **Ron Wood** will join him during his set . . . Back in the U.S.A., **Kansas** has been set to tour with the **Kinks** this month . . . **Edgar Winter** will do a major series of dates beginning in mid-June, probably, to coincide with the release of "Shock Treatment." And this time, **Rick Derringer** will have one portion of the show to himself . . . **Blood, Sweat & Tears** are said to be planning a fall tour that would see them teaming with various symphony orchestras. Already contracted, according to Columbia, are the Seattle Symphony and the Glendale Symphony . . . And **Leon Russell's** current outing, meanwhile, like Topsy, just keeps on growing. It's now set to conclude June 14 at the Springfield Oaks Music Fair in Michigan—21 dates in all—but a Shelter biggie scoffs at the notion that Leon would stop there . . . Locally, **Mort Sahl** will play the Mark Taper Forum for one night only June 24.

Premier Pacts 10cc

■ NEW YORK — Don Wardell, managing director of UK Records, has announced that British recording artists 10cc have signed with Premier Talent.

Second Album

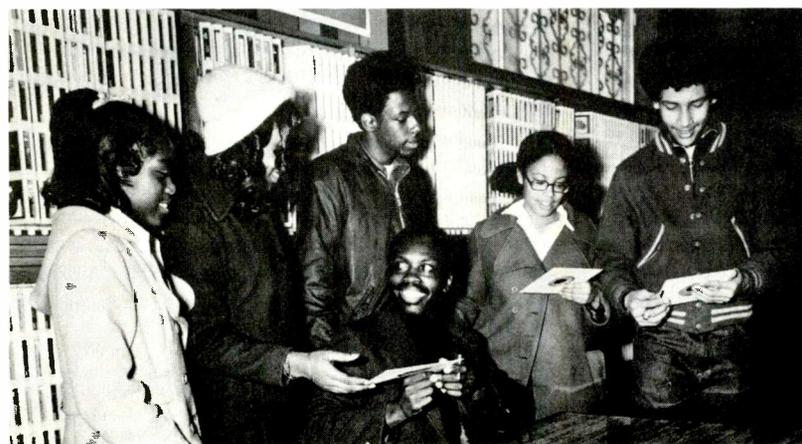
Wardell also revealed that the group's second album, recorded in their own Strawberry Recording Studios in Stockport, England, has been completed and is set for an English release on May 17. In conjunction with the group's second American tour, the album, called "Sheet Music," is set for a mid-June release in America.

Watt Label Formed, Distribution Set

■ NEW YORK — Carla Bley and Michael Mantler have formed the new record label, Watt, which will be exclusively devoted to the presentation of their own music.

Watt will be distributed in the U.S. and Canada by the New Music Distribution Service at 6 West 95th Street, New York, N.Y. 10025; phone: (212) 749-6265). In Japan Watt will be manufactured and distributed by Trio Records, and in the rest of the world by the British based company Virgin Records.

DeVaughn Disc Delights Chicagoites



The biggest single ever for Roxbury Records, according to Wes Farrell, head of the label and its parent organization, is William DeVaughn's "Be Thankful For What You've Got," which topped 350,000 in singles sold the first month after publication. While on a public appearance tour in the Chicago area, where the disc sold 15,000, DeVaughn (seated) autographs copies of the record at a Chicago party.

Jacobs Mgmt. Formed

■ LOS ANGELES — Burt Jacobs Management, specializing in recording and concert artists, has been established by Jacobs.

Initially on the Jacobs roster is the Evaro Tradition, a group comprising a family of nine youngsters ranging in age from 8-19, five boys and four girls.

The new company will headquarter at 211 South Beverly Drive, Beverly Hills, Cal.; phone: (213) 273-1192.

Listening Post (Continued from page 22)

during the hours the two AM stations are operating. In May 1969, the Commission adopted a policy limiting ABC's multiple radio networks to one or two AM affiliations in markets of fewer than six stations. They may have one affiliation in market with four or fewer stations and two affiliations in a five-station market.

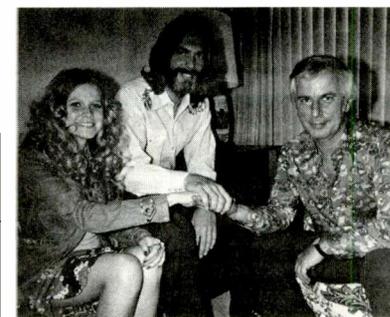
The applications of Columbia Broadcasting System for renewal of WCAU-AM/FM in Philadelphia have been granted by the Commission.

WSEA-FM (Georgetown, Delaware) . . . "**Jumpin' John**," formerly of WLPL-FM (Baltimore) will begin work here on May 27.

WCFL (Chicago) . . . Station continues with their hourly "instant ripoffs," giving away T-shirts, records and \$100 bills. In honor of National Secretary Week the winning entry, telling why his secretary was super, won dinner for the secretary's boss, the secretary, and the "world famous" **Tom Murphy** and their guests, plus tickets to the **Frank Sinatra** concert.

WLS (Chicago) . . . Latest Jan.-Feb. Pulse shows the station to be number one in the total survey area, average quarter hour, 6 a.m.-midnight, Monday-Friday. They are also tops in men and women, 18-34 and teens.

MCA Signs Hobbs



Singer-songwriter Becky Hobbs and her manager, John Meyers (center) are shown with MCA Records vice president of a&r Artie Mogull, following her signing an exclusive recording contract with the label. The artist will begin recording sessions shortly in Muscle Shoals, Alabama, for her debut album.

CKLW

(Continued from page 22)

great emphasis on news coverage and public service. There are also continuous contests, such as "Sneakers for Streakers," the "CK Cash Countdown", a variation of the hi/lo game, and promotions such as the Stevie Wonder Weekend, the Motown Weekend and the Beatles Weekend.

Ratings

In the last American ratings the station had a 7.9, coming behind the old-line MOR and an all news stations, and did well in the Canadian BBM numbers. "We get a strong share in the face of negative programming input, with such things as being in two time zones at the same time. Canada wasn't on Daylight Savings, so we've been giving two time checks. Even though most of the dollars come from American advertising, we still carry Canadian commercials. We're really an international radio station, bound by the country we're licensed to, but programming for the tastes of our listeners. We're a 'today' radio station, with the key word on communication," summed up the international programmer, Bill Hennes.

Paul Freeman: Columbia's Black Music Series

By SPEIGHT JENKINS

■ NEW YORK — The black man seated in Columbia Records' large conference room seemed to fill it with vitality and drive. Thirty-eight year old Paul Freeman, conductor-in-residence of the Detroit Symphony and director of Columbia's five year Black Composer program talks and thinks as he conducts—with passion and a lot of intelligence.

The Columbia Black Composers project, launched with the first four records, is now taking up much of Freeman's time as he plans and negotiates for the second installment. But before specifics, a question. Why a black music program? Why not Polish or Czech or Jewish music?

"What's happened to black classical music is a fair indication of what's happened to everything and everybody in black America. 'We don't keep them out' they say, but they just don't let them in. In the classical music field generally there are only a handful of black instrumentalists — the Chicago Symphony still does not have a black member.

"The Schwann catalogue now lists 13 records by six black composers. When the Ford Foundation launched a \$340,000 program to record American music, in 1970, the black exclusion was fantastic. I went to them and said, 'Look, blacks represent 12 percent of the people. Allot 12 percent of your program to picking up black composers. They refused to listen, calling me a segregationist, and one black composer got recorded — Roque Cordero."

Two Types

Now speaking with even more vivacity, the previous tone having been quiet and very factual, the mustachioed, modish Freeman continued, "When you spend \$50,000 on a record, it had better be good, and we've set out to prove that black music is first class. There are two types: black stream music, which is synonymous with Gunther Schuller's Third Stream, and is serious music influenced by the ethnic background; around the serious music stemming from teachers, peers and surroundings. Black men have written a lot of good music, and we are now getting a chance to let people hear it."

The second symposium, which will choose from among available scores for the project's third year, will take place next fall in Houston, Texas.

Services

"Last fall the meeting was in Baltimore and the symphony there really worked hard," Freeman explained. "We set up eight services, five for public readings of new scores, three for private concerts. A committee composed of two musicologists, one writer and three composers, looked over all the material that had come to us over the past year. It selected 20 or so scores for the symposium, then I narrowed that down to 13 or 14. After we'd heard the performances, and with the advice of Columbia, we decided what would be recorded. Funds for all this come from an umbrella committee set up to receive donations. Columbia pays the costs of the records after talent costs, which comes to about 25 or 35 percent. Each orchestra used contributes around 25 or 35 percent of its cost.

Future Plans

"Next year we have four orchestras: the London Symphony, Detroit Symphony, Baltimore Symphony and Helsinki Philharmonic."

The inclusion of Helsinki demands explanation. Freeman was chosen as principal guest conductor of the Helsinki orchestra, effective next fall. This requires his presence in the city of a half million only six weeks out of the year, in October and January. His ideas for Helsinki are as elaborate as those for Columbia's project. For José Nunes-Garcia's Requiem, the piece to be recorded by the

(Continued on page 51)

Eight HAM's In May

■ NEW YORK — Vanguard Records has announced the readying for release of eight new albums in its budget-priced Historical Anthology of Music series. Included are Purcell's "Ode for St. Cecilia's Day;" "Music of Nicola Vicentino;" Rameau's "Pieces de Clavecin en Concert;" Vivaldi's "L'Estro Armonico;" "The Virtuoso Oboe," featuring Andre Lardot; two Boccherini quintets; and Haydn's Quartets Op. 71 and 74.

CLASSICAL RETAIL REPORT

MAY 4, 1974

CLASSIC OF THE WEEK



JOPLIN
PALM LEAF RAG
SOUTHLAND SINGERS
Angel

BEST SELLERS OF THE WEEK

JOPLIN: PALM LEAF RAG—Southland Singers—Angel
BELLINI: NORMA—Sills, Verrett, Di Giuseppe, Plishka, Levine—ABC
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
JOPLIN: PIANO RAGS VOLS. I, II—Rifkin—Nonesuch
KORNGOLD: SYMPHONY IN F-SHARP—Kempe—RCA
JOPLIN: RED BACK BOOK—Schuller—Angel

KING KAROL/N.Y.

BEESON: SWEET BYE AND BYE—Kansas City Lyric Theater—Desto
BELLINI: NORMA—Sills, Verrett, Di Giuseppe, Plishka, Levine—ABC
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti—RCA
JOPLIN: MORE RAGS—Schuller—Golden Crest
JOPLIN: PALM LEAF RAG—Southland Singers—Angel
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
KORNGOLD: SYMPHONY IN F-SHARP—Kempe—RCA
MOZART: DON GIOVANNI—Arroyo, Te Kanawa, Wixell, Davis—Philips
STEINER: GONE WITH THE WIND—Gerhardt—RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
CHOPIN: SONATAS OPUS 35, 58—Perahia—Columbia
CRUMB: MAKROKOSMOS I—Burge—Nonesuch
JOPLIN: PALM LEAF RAG—Southland Singers—Angel
KORNGOLD: SYMPHONY IN F-SHARP—Kempe—RCA
MOZART: SYMPHONIES NO. 38, 41—Davis—Philips
PROKOFIEV, BIZET: CLASSICAL SYMPHONY, SYMPHONY IN C—Marriner—Argo
STEINER: GONE WITH THE WIND—Gerhardt—RCA
STRAUSS: ALSO SPRACH ZARATHUSTRA—Karajan—DG
JOAN SUTHERLAND: SONGS MY MOTHER TAUGHT ME—London

FRANKLIN MUSIC/ATLANTA

BELLINI: NORMA—Sills, Verrett, Di Giuseppe, Plishka, Levine—ABC
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA
JOPLIN: PALM LEAF RAG—Southland Singers—Angel
JOPLIN: PIANO RAGS VOLS. I, II—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
MAHLER: SYMPHONY NO. 5—Solti—London
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
RACHMANINOFF: VESPER—Sveshnikov—Angel
SAINT-SAENS: SYMPHONY NOS. 1, 2—Martinon—Angel
JOAN SUTHERLAND: SONGS MY MOTHER TAUGHT ME—London

DISCOUNT RECORDS/CHICAGO

BACH: BRANDENBURG CONCERTOS—Harnoncourt—Telefunken
BEEHOVEN: MOONLIGHT, WALDSTEIN SONATAS—Horowitz—Columbia
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
BEST OF SCOTT JOPLIN—Morath—Vanguard
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
PFITZNER: PALESTRINA—Donath, Gedda, Fischer—Dieskau, Kubelik—DG
THE LAURITZ MELCHIOR ALBUM—RCA

WHEREHOUSE/CALIFORNIA

BELLINI: NORMA—Sills, Verrett, Di Giuseppe, Plishka, Levine—ABC
BOITO: MEFISTOFELE—Caballe, Ligi—Domingo, Treigle, Rudel—Angel
CHINESE PEOPLE'S REPUBLIC COMMITTEE: YELLOW RIVER CONCERTO—Ormandy—RCA
DEBUSSY: SNOWFLAKES ARE DANCING—Tomita—RCA
HEAVY ORGAN—Fox—Columbia
SAINT-SAENS: SYMPHONY NO. 1, 2—Martinon—Angel
VAUGHAN-WILLIAMS: DONA NOBIS PACEM—Boult—Angel
VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

VOGUE BOOKS & RECORDS/L.A.

JOPLIN: MORE RAGS—Schuller—Golden Crest
JOPLIN: PALM LEAF RAG—Southland Singers—Angel
JOPLIN: RED BACK BOOK—Schuller—Angel
KORNGOLD: SYMPHONY IN F-SHARP—Kempe—RCA
MUSSORGSKY: KHOVANSCHINA—Balkanton (Import)
RIMSKY-KORSAKOV: SNOW MAIDEN—Belgrade Opera—Decca (Import)
SAINT-SAENS: SAMSON ET DALILA—Ludwig, King—Eurodisc (Import)
SIBELIUS: THE TEMPEST—Groves—EMI (Import)
TIPPETT: SYMPHONY NO. 3—Harper, Davis—Philips
VERDI: SIMON BOCCANEGRA—Gavazzeni—RCA (Import)

Black Composers

(Continued from page 50)

Helsinki Philharmonic in the Black Composers series, and performed as a part of the Finnish subscription series, he is taking the choir of Morgan State College (in Pennsylvania), which is 90 percent black. They will join with the Helsinki Radio Chorus in another performance—*Alexander Nevsky*, in Finnish, with Betty Allen as soloist.

Freeman has not decided whether he will take his wife and four-year-old son with him to Europe. His home has been in Detroit since he left the Dallas Symphony, in 1970. And he commutes from there to fulfill his worldwide series of concert dates. For the moment however, he is consumed with planning the black series for Columbia, and his investigation of music spans the last two hundred years. If a black man has written a serious, first-class piece, Freeman wants to hear it, and he will play through it. Only a few minutes with him testify to what is evident from the podium: he is a clear-thinking and highly dedicated musician. Columbia and black music are lucky to have him.

Mattel Joins Butte

■ DENVER—Kirk Mattel is now doing national promotions and sales for Crested Butte Records. He replaces Gil Bateman who is now at Applewood Sound.

Gerhardt, Korngold Red Seal Prod. Team

(Continued from page 16)

duction team's activities will be continued packaging of the best selling Classic Film Score series. Four new titles in this series are scheduled for release in the near future.

Shepard said that their activities would be broadened in future to include special four-channel recording projects and other "special" packages including opera. Shepard said the two would also continue to be available to produce projects for RCA's custom clients.



Charles Gerhardt

'Karamoja' Scored By Charles Grean

■ NEW YORK — Charles Randolph Grean (Ranwood) has scored and conducted the music featured in the TEI documentary "Two Men of Karamoja," produced by Natalie and Eugene Jones, set for a May 16 opening at the Beekman here. Ranwood Records is releasing a single from the soundtrack performed by Grean: "Two Men of Karamoja" b/w "Karamoja Krackerjack." The material is published by Stanley Mills' Galahad Music.

SMG-Vox Formed

■ NEW YORK—SMG Distributors and Vox Productions, Inc. have announced the formation of a classical tape manufacturing agreement to be called SMG-Vox.

150 Titles

At press time 26 titles have been released and over 150 will be in the catalogue. All tapes are Stereo Dolby processed.

Distribution

SMG-Vox are currently setting up a national distribution network, with SMG Distributors being named as the exclusive distributor for these tapes in the New York, New Jersey and Connecticut areas. Distributors in other areas will be announced shortly.

Shepard said that among the projects under study is the recording of the opera, "Die tote Stadt," composed by Korngold's late father, Erich Wolfgang Korngold.

Gerhardt and Korngold long have been identified with RCA projects for custom clients, the former for 19 years and the latter for 8. Included in their productions have been countless packages for the Reader's Digest. In many instances, Gerhardt served as both producer and orchestral conductor.



George Korngold

How to win with class.

Six Red Seal classic albums make the chart.



ARL40370



ARL1-0443



ARL1/ARSI/ARKI-0452



STU 70468

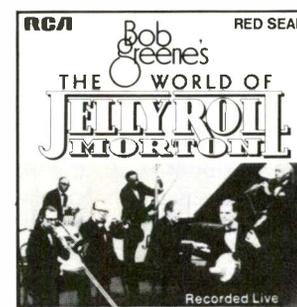


ARM3-0260



ARL1/ARDI-0439

And four more are on their way.



ARL1/ARSI-0504



ARL1-0476



ARL1/ARSI/ARKI-0451



ARL1/ARSI/ARTI/ARDI-0488

RCA Records and Tapes

Bridging the Credibility Gap



The Credibility Gap, comedic jewel in the crown of Reprise Records, are seen departing themselves in a mature manner with station personnel at WLIR-FM, Hempstead, N. Y. The Group taped some of their philosophical viewpoints for future airing. Present and pensive were, from left, WLIR's Dave Scott and Bruce Fox with Credibility Gap members Richard Beebe, David L. Lander, Michael McKean and Harry Shearer.

Dialogue *(Continued from page 32)*

RW: You have a tremendous amount of catalog material, old stuff, especially jazz. Do you have any specific plans for this material in the future?

Schlachter: We've repackaged those things that we thought were worth repackaging. We try to place major emphasis, at least for us, on the catalog. It's an area of business that really, in effect, probably kept this company alive in 1971 when there was nothing else, when we were trying to put all the other pieces together. The catalog is always a source of concentration. But obviously you can devote just so much time to the catalog. The key to our company and to this industry is the creation of new product, new artists and without new life blood even the catalog will die. So that while we certainly don't ignore the catalog, our main thrust is in securing new artists and entering into new areas of this business.

RW: In terms of new acts, do you have any specific plans in terms of new artists toward really establishing them firmly as "superstars"?

Schlachter: Al Stewart is obviously an artist that we feel very strongly about. We feel very strongly about Ian Thomas also. We have particularly avoided people like Ian releasing any product until such time as we felt we had what we considered the strongest thing available, and if it was not strong enough, we didn't release any product at all. We have released only one single and one album on Ian and we have not released anything since then. We are about ready to release another album in a few short weeks and also conceivably a single. But we feel very strongly about Ian, we feel very strongly about Al Stewart, we feel very strongly about Etta James and very strongly about the Dells.

We are, I guess as everybody has said, trying not to release as much product, trying not to be as free as we were with the releases that we were putting out, and based on the personnel that we have here now and the team that we have here now, I think we are equipped to handle any kind of product.

RW: This raises an interesting point—Ian Thomas' album came out, Etta's album came out—it took a long time in terms of Ian's album or Etta's, but over the course of let's say three or four months almost every major FM station in the country picked up those albums. But it wasn't one of those immediate things. It took a while. Why so?

Schlachter: I think it was the nature of the album itself, the content of the music. Ian's album is not a very heavy album and is not the kind of album that normally would be played by some of the more progressive FM stations. Obviously it's a new artist. I think Etta James was a case of being looked upon as an r&b artist and then not having an album out in public in two or three years. Also it took some time to expose and educate. I think if you want to take it even a step further, maybe it is also the fact that, with an Ian and an Etta, that conceivably might have been the first step toward broadening our acceptance and our concentration in that area. So that I think maybe it was also the educational process of making certain radio stations in certain areas aware that we are serious in terms of the kind of product we'll be putting out.

RW: My whole point about that is that it's obvious that these two specific albums are quite good just by the terms of the acceptance they got without any massive push behind them.

Schlachter: I think a "massive push" is a relative term. Obviously when you say massive, we probably (or you or the industry per se) would look upon a "massive push" as being what a Warners would do in terms of the amount of money, or whatever, that they would put behind any particular artist that they felt warranted it. From the standpoint of dollar commitment, we can't obviously compete with these companies. However, we like to feel that on a certain level, we can. I think it was evident in the airplay that we got on Al Stewart. ☺

CLUB REVIEW

NY Dolls, Suzi Quatro Pack 'Em in at 'Line

■ **BOTTOM LINE** — The New York Dolls (Mercury) draw fans in this city like garbage does flies. And the buzz is still strong. This is an act with an unmistakable following. They may look like neo-fop trash, but they have a flair that is beginning to turn itself into a commercial commodity. Their sound may be pure noise to some, but for an audience that followed them from club to club on a recent one week fling back home, it was euphoria.

Lead singer David Johansen is a cross between Mick Jagger and Flip Wilson's Geraldine. The Dolls' opening number this night (21) — "Personality Crisis" — may well be his audience's, as well as his own life story. In a set highlighting tunes from their first album, the band previewed their upcoming Shadow Morton-produced outing. The new single, "Stranded in the Jungle" was probably a new-found treasure to most of their fans. Other r&b freaks old enough to recall the '56 Cadets original smiled cautiously and kept their tell-tale memories inside. For this is a new age, and the Dolls are seemingly what it deserves in many a mind (or shell thereof) in these tormented times.

Suzi Quatro (Bell) did not get to encore with "Can the Can" thanks to a bomb scare which emptied the house during an impromptu intermission and cut her set short. But the Detroit-born, English-discovered feminist fatale proved there is no man, however mean and nasty, to whom she couldn't teach a trick or two. Her fantastic stage presence made you think of the Shangrilas as mere pussycats in comparison. Zeniths of her tight, up set included her current single "48 Crash" and a long jam on "Shakin' All Over." As it turned out, there was no bomb in the club. And Suzi's an explosive talent of quite another sort.

Robert Adels

Cooper Rocks Brazil

■ **NEW YORK**—Alice Cooper has completed a concert tour of Brazil of unprecedented proportions. Alice's visit early this month marked the first ever tour by an American rock extravaganza to Latin America's largest country.

During the brief tour Alice also set a new record for the largest audience—more than 120,000 according to estimates of local authorities—ever to attend an indoor rock spectacular, and what is believed to be the largest gross (at \$3 a ticket) for any single indoor rock show in history.

AFF Forms Distributor

■ **NEW YORK**—Herman D. Gimbel, president of Audiofidelity Enterprises, Inc. has announced the formation of its first company-owned distributor to be known as Tropical Record Distributing Company. The firm will be located at 14853 N.E. 20th Avenue, North Miami, Florida. Charlie Morrison, a veteran of many years in the record industry, will be heading up this new division as president.

Computerization

(Continued from page 37)

Finally, both industries would harvest benefits from throughout the manufacturer-to-retailer distribution set-up. Magazine publishers will obviously benefit from the added sales data and extra profits that data will bring; the retailer will benefit in both areas, and less handling will cost him less money. But both retailer and distributor are looking forward to scanning returns, ending the time-consuming and tedious hand-counting of returns, which, as stated previously, run as high as 35 magazines returned for every 100 ordered. Distributors will scan the returns on their level, and they will be able to give an accurate breakdown of what is sold and where.

The same will be true for the record industry. When a return is prepared, a clerk will not have to write out the title, artist, label and record number for all of the merchandise being returned; he would simply have to scan the albums and get a print out of what is going back. And even if inventory management techniques explained in previous issues are adopted and prove successful, there will always be some returns that have to be processed.

Grocery Retailers Push

But in any case, it was the grocery retailer's move towards computerization that has brought on the need for precoding and computer capability. While sales of records in supermarkets have reportedly dropped over the years to roughly five percent, that five percent will have to be coded, either by the manufacturer or the jobber (it makes no difference to the grocery retailer) so that they will be scannable on the store's equipment.

So what that comes to is this: potentially, for records to remain in supermarkets, they will have to be pre-coded. If the jobber is required to do it, it would cost him roughly \$5 per thousand items, which is fourteen times more expensive than if the manufacturer would do it, according to Progressive Grocer, a grocery trade publication. But either way, records will apparently have to be coded.

Contemporary Music Loses Ground In Network TV Fall Scheduling

(Continued from page 3)

ing this aspect of television programming as the most "immediate" and therefore the least likely to be firmed up at this time. As one CBS-TV spokesman put it concerning specials, "We tend to announce them just before they come up."

Although no new variety shows are listed among the 31 new additions to the networks' prime-time schedules, several dramatic shows will feature incidental music of major interest to the recording industry.

De Young, Feliciano

The made-for-television film "Sunshine" which resulted in chart hits for John Denver (RCA) and star Cliff De Young (MCA) will become the basis for a new series for NBC-TV (Fridays, 9-9:30 p.m.) under the same title. MCA Records recently pacted with De Young for a recording contract, and network sources expect the actor/singer to debut many of his future recordings as part of the show.

Jose Feliciano (RCA) will perform the theme song for another new NBC-TV series, "Chico and the Man" (Fridays, 8:30-9:00 p.m.), a tune he co-wrote with his manager-wife Janna Feliciano.

Another nostalgia-oriented '50s sit-com, "Senior Year" set for CBS-TV (Wednesday, 8-9 p.m.) is expected to imitate ABC-TV's "Happy Days" in its use of period rock hits on its audio track. The movie "Born Free" comes to NBC-TV (Mondays, 8-9 p.m.) along with its hit song as its theme, as does "Paper Moon" (ABC-TV) as new series.

Rock's Future

The only new variety show, ABC-TV's "The Sonny Comedy Show" does not at present give the impression it will be a major factor in bringing contemporary recording acts to the home screen. Advance press on the show cites the presence of sports figures, movie stars and "beautiful and glamorous women" as the hour's typical guests. A spokesman for CBS-TV did give a commitment that "The Carol Burnett Show" will have "one musical act" on each week, in addition to regular Vikki Lawrence (Bell). But just how "contemporary" they will be remains to be seen as no official guest line-up has as yet been set.

The bulk of the contemporary music on network television next fall will thus find itself on ABC-TV's "In Concert" and NBC-TV's "Midnight Special," both late night series. (The Viacom-syndicated "Don Kirshner's Rock Concert" will also continue to offer

prime exposure for contemporary acts.) The only network programming executive to make any sort of verbal commitment to contemporary music so far has been ABC-TV's Bob Shanks:

"ABC will be staying upfront in music, with the introduction of quadrophonic sound, travel to foreign countries for rock specials and the promotion of other major musical events like 'California Jam.'" The network already has an Elton John (MCA) special set for May 17.

Second Season

Variety shows may find a firmer footing in the television industry's second season. Already, NBC is eyeing "The Mac Davis Show," the summer replacement for "Flip Wilson" which begins an eight-week run on July 11, as a potential series for the Columbia recording artist.

But at present the general prime-time outlook for exposure of recording acts looks bleak on a regular basis and only possibly hopeful for specials.

Capitol's 1st Qtr.

(Continued from page 3)

income improved over the same quarter of the prior fiscal year.

For the first nine months of fiscal 1974, Capitol's income before extraordinary items is \$7,098,000 or \$1.56 per share on sales of \$117,503,000. This compares to net income of \$3,515,000 or \$.77 per share on sales of \$104,539,000 for the same period last year. There were 4,563,377 average shares outstanding this year compared to 4,578,439 shares last year.

Tender Offer

As announced on April 16, the \$15 net cash tender offer to purchase all outstanding shares of Capitol Industries-EMI, Inc. common stock held by shareholders other than EMI Limited has been extended through May 6, 1974. No further extensions of the offer will be made. The company has received a letter from the American Stock Exchange advising that, in view of the number of shares already tendered, the Exchange was initiating action to delist Capitol's common stock on May 6.

Dividend

Capitol's board of directors today declared a quarterly cash dividend of \$.08 per share payable June 15, 1974 to shareholders of record May 15, 1974.

dbx Unveils New Recording Technique

■ WALTHAM, MASSACHUSETTS—A new disc recording technique which purportedly offers a solution to the shortage of virgin vinyl has been announced by dbx, Incorporated. With their tape noise reduction system already in wide usage in the professional recording industry, dbx proposes to go all the way to commercial disc releases in the dbx encoded format. The decoding would be done at the point of playback either by an add-on decoder or by decode circuitry built into stereo preamps and receivers.

Negotiations

Negotiations are underway with a number of record companies to produce discs in dbx encoded format, and at least one label (Klavier Records of North Hollywood) has already released commercial pressings with dbx encoding.

Kennedy Declines Movie Role

■ CHICAGO — It was announced last week that Jerry Kennedy, vice-president/Nashville for Mercury Records, accepted an acting role in the new Burt Reynolds film, "W. W. and the Dixie Dancekings."

Kennedy did not accept the role due to last minute changes in the film's shooting schedule which conflicted with his production schedule for a Tom T. Hall single.

Smiles for Springfield



Opening night for Columbia artist Rick Springfield at Hollywood's Troubadour—marking the Aussie composer-performer's debut on an American stage—featured an outpouring of celebrities, in addition to industry executives. Among those greeting the headliner backstage following his opening set were (from left): Al Teller, Columbia Records vice president of merchandising; fellow Australian Olivia Newton-John, in the U. S. for a series of concert and TV appearances; Springfield; and entertainer Andy Williams, a fellow Columbia artist.

Charles, Famous To Morton Wax

■ NEW YORK—Ray Charles and Famous Music Publishing Corp. have set Morton D. Wax & Associates as public relations counsel.

Say the Secret Word . . .



Alice Cooper, a long-time fan of Groucho Marx, had lunch with the master in Beverly Hills last week. Groucho asked Alice to make an appearance for him at a benefit in New York, April 29. During the conversation Alice managed to say the secret word, "Sanka?" Replied Groucho, "You're welcome."

Don Ellis

(Continued from page 3)

nate and supervise the work of the label's a&r department. In addition to constant evaluation of new material and the signing of new artists, his duties will also include the maintaining of close liaisons with marketing heads in planning the release of recordings by Epic artists. Ellis will report directly to Segelstein.

Don Ellis joined CBS Records in 1970, coming from Discount Records. After serving for over a year as director of merchandising, Epic Records, he was appointed director, artist development, Columbia Records. Six months later he was named director, a&r, Epic Records.

Tony Winners

(Continued from page 3)

Award '74—is a revival. And while revivals were judged ineligible for "best musical," the winner here—"Raisin"—was itself based on a 1959 Broadway drama. It also won an award for its featured actress Virginia Capers.

"See Saw," the musical version of "Two for the Seesaw," won Tonys for supporting actor (Tommy Tune) and choreography. Christopher Plummer's performance in the short-lived "Cyrano" won him the best musical actor award. Janie Sell ("Over Here") was named best supporting musical actress.

Also given special Tonys were the one-woman stage shows of last season from Liza Minnelli (Columbia) and Bette Midler (Atlantic).

All of the honored musicals have currently available or soon-to-be-issued casters: "Gigi" (RCA), "Raisin" (Columbia), "See Saw" (Buddah) and "Cyrano" (A&M) are now on the street while Columbia is readying both "Candide" and "Over Here" casters for future release.

Bob Austin Keynotes ESCMI Banquet; Weekend Country Conclave Draws 400

■ MONTICELLO, N. Y. — **Record World** publisher Bob Austin was the keynote speaker at the ESCMI banquet (20). Addressing his remarks to the topic "New Outlets for Country Music in the East," Austin incorporated a talk on the effects of tape and record piracy on the country market, and discussed some of the current examples of co-operation between radio, retailers and record manufacturers in keeping the music a growing force in the area.

Country Radio

Austin observed in part: "We are all especially proud of the growth of country radio in the northeast: in the space of less than twelve months, the number of fulltime country stations jumped more than 25 percent right here, so that now there are over 125 of them in our own back yard."

Citing observations by key record executives which exemplify a unified spirit towards the general advancement of country music springing from many facets of the total industry, Austin continued:

"Capitol Records vice president of country sales and promotion Wade Pepper has credited New York's WHN with a terrific upsurge it has experienced in that

(Continued on page 57)

■ MONTICELLO, N. Y. — The 1974 meeting of the membership of ESCMI—Eastern States Country Music Inc.—and other country music industryites from around the nation convened at Kutsher's Country Club here (19-21) for a tightly-formed weekend of events dedicated to the advancement of country music in the area. The proceedings were highlighted by a series of radio seminars, talent shows and an awards banquet. Over 400 attended the conference hosted by Mickey and Pat Barnett, respectively president and secretary of ESCMI, who reported this year's attendance figures up over 33 percent from last year.

Radio Seminars

The first deejay rap session was hosted by Oscar Wein (WDLC-Port Jervis, N. Y.) and included participating stations from large and small markets—from New York City's WHN to Brattleboro Vermont's WKVT. Many participants, including Rick Shea (W104-Waterbury, Conn.) complained that few retailers carried enough stock of country singles to make sales surveys meaningful on the local level.

The second radio session held
(Continued on page 58)

Snow Re-Ups with RCA, Heads for Golden Anniv.

■ NASHVILLE — The industry's longest continuously running association between an artist and a record company was renewed when Hank Snow signed a new contract with RCA Records. After 38 straight years, Hank's new contract for 13 years calls for the association to be continued well past the 50-year mark.

The new contract was announced at a press conference in RCA's Nashville recording studios by Jerry Bradley, director of Nashville operations.

On hand to congratulate Hank was Chet Atkins, division vice president, country music, who personally produces all of Hank's recordings and who said that the title of Hank's current hit aptly describes the feelings everyone at RCA has for Snow—"Hello Love."

Canadian-born Snow signed his first contract with RCA through Hugh Joseph, then head of RCA Records in Canada, in October, 1936, and broke into the U.S. market in the mid-forties with "Brand

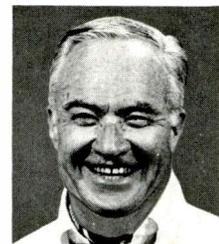
New Heart."

At the signing, Hank said: "I'm slowing down a bit." Then he admitted that for him, slowing down meant cutting back to a mere 70 to 75 live appearances a year, mostly one-nighters in theaters and auditoriums around the country which he traverses by special bus.

At the same time, he said he was leaving May 11 for a month-long tour of Australia. "These personal appearance tours open up new countries for our music. Country music has been winning new converts all over the world, getting a much wider acceptance," Snow said, adding that soon, he wants to go back to Europe to visit some countries he hasn't been to yet—Denmark, Switzerland, Sweden, Holland. "Then, there's South Africa. A really big country market. I was supposed to go there some years ago, but in the end, Jim Reeves went instead, and he's been the biggest star in South Africa ever since. Now, I really want to go myself."

NASHVILLE REPORT

By RED O'DONNELL



■ Veteran **Ernest Tubb** enjoys a pun: "Do you know," he said, "during all my career I have never performed on New Orleans' Basin Street . . . Tubb-Basin; sounds like a plumbers act?" . . . **Danny Davis and the Nashville Brass'** latest RCA album is knee high with bluegrass: "Blue Moon of Kentucky," "When My Blue Moon Turns to Gold," "Wreck of the Old '97," etc. . . . First thing you know **Bill Monroe, Lester Flatt, Jim & Jesse, Mac Wiseman, the Osborne Brothers** and the other bluegrass purists will be playing pop-country.

Tom T. Hall and his **Storytellers** scheduled for a visit to NBC-TV's "Today" show Friday, May 24. Mercury artist Tom T. will sing and be interviewed . . . Promoters and bookers tell me the hottest act on the road today is **Charlie Rich**, but that Charlie isn't crazy about one-night stands . . . He says he's going to take the month of June off and do nothing but write (compose) songs.

(Continued on page 57)



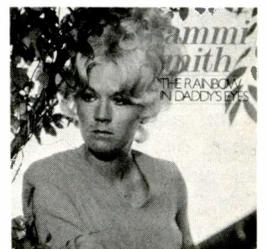
(Left) Bob Austin, publisher of Record World, keynotes the ESCMI banquet (20) from the Kutsher's Country Club podium. (Right) Another highlight of the ESCMI weekend meet was a radio/records seminar. Participants pictured here, from left, are Lee Arnold (WHN), Dot VP Larry Baunach and WRCP music director Jack Gillen.

COUNTRY PICKS OF THE WEEK

SINGLE **LAWANDA LINDSEY**, "HELLO OUT THERE," (Cedarwood, BMI). The first five seconds of this lighter-than-air ballad will make you a believer. Listeners will be hooked just as quickly on LaWanda's great vocal delivery. Simple yet tasty production gives this commercial masterpiece the impetus to reach the top. A clever ending adds to this ideal airplay item (2:11). Capitol 3875.

SLEEPER **FREDDY WELLER**, "SEXY LADY," (Roadmaster, BMI). Once this saucy song grabs you, it won't let go. Weller puts his considerably expressive talents into a self-penned tune. Steel guitar-featured production highlights the driving tempo. The title alone opens the door for big sales and box play. Requests will be just as big from the first airing. A spicy smash! Columbia 4-46040.

ALBUM "THE RAINBOW IN DADDY'S EYES," **SAMMI SMITH**. Sammi puts her quiet and easy brand of soul into a super collection of tunes. Her voice is as peaceful as a rippling country stream on songs such as "Deepening Snow," "My Cricket and Me" and "Birmingham Mistake." The Smith style is highlighted on a very interesting version of "Never Been To Spain," "Manhattan, Kansas," and the title cut single. A tremendous programming addition. Mega MLPS-601.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week: (Alphabetically)

KBUY, Ft. Worth	WEET, Richmond	WMNI, Columbus
KENR, Houston	WENO, Nashville	WMQM, Memphis
KFDI, Wichita	WGBG, Greensboro	WPIK, Washington
KKYX, San Antonio	WHN, New York	WPLO, Atlanta
KRAK, Sacramento	WHOK-FM, Lancaster	WSLC, Roanoke
KWAM-FM, Memphis	WINN, Louisville	WTHI, Terre Haute
KWMT, Ft. Dodge	WIRE, Indianapolis	WVOJ, Jacksonville
WAME, Charlotte	WIRK-FM, Panama City	WVL, New Orleans
WBAM, Montgomery	WITL, Lansing	WWVA, Wheeling
WBAP, Ft. Worth	WMC, Memphis	

Well, the ducks are in a row, and it looks like "Marie Laveau"!! Forces are uniting behind this side of the Bobby Bare release, with good reports from WPLO, WMC, WENO, WVOJ, WAME, KENR, WWVA, WBAM, WIRK-FM and WTHI.

Loretta Lynn is set to repeat her usual success with "They Don't Make 'Em Like My Daddy." Heavy play in most markets!

Initial response to the new Del Reeves novelty indicates his early return to chart status. "Prayer from a Mobile Home" getting attention in Ft. Worth (WBAP), Indianapolis, Wichita, Atlanta, Nashville and Memphis (WMQM).

Cinnamon duet Narvel Felts and Sharon Vaughn are coming on strong at KBUY (#36), WEET, WBAP, WITL and WPIK with "Until The End of Time."

Conway Twitty will top charts easily again with "I'm Not Through Loving You Yet."

Jim Stafford's "My Girl Bill" is the most requested at WHN; picked at WGBG, moving in Richmond and Nashville.

"Ragged Old Flag" will be a good chart item for Johnny Cash.

There's likely to be some banning of Freddy Weller's "Sexy Lady," but it's Lee Shannon's pick at WIRE; WMQM and WENO like it!

Rumors are circulating regarding the possible switch of Jackson, Mississippi's top 40 rocker WWUN to a country format. The station has just been purchased by Radio One, Inc.

Jack & Misty's latest is stirring up a cloud of interest. "Something on Your Mind" is showing well in the Midwest and South.

Raves about Charlie McCoy's "T. D.'s Boogie Woogie" from WENO's Johnny K.; Jim Clements at WPLO also indicates good response.

Jerry Reed is out with a single up-date of his old album cut "A Good Woman's Love" that's starting in the East and South.

Regionally rated: Harrison Jones's "Tonight I'm Gonna Love You" is #1 at WINN; Louis Hobb's "What's Wrong With Me" added in Washington; Don Thomson's "Pink Polka Dotted Mack" picked at WBAP, Patsy Sledd's "Stay at Home Woman" good at WMC; Don Cherry's "Going Away Party" most requested in Wichita; Nancy Wayne's "Back Door to Heaven" added in Louisville.

Mel Street is back, on GRT now, and headed for a return chart engagement with "You Make Me Feel Like A Man." Starting big in Texas and the South.

Solid gains for Joe Stampley, Jim Ed Brown, Don Gibson.

Area interest showing up on Darlene Valentine's "April Is The Month." It's WINN's pick, playing in Columbus.

'Country Spectacular' Set for Aqueduct

■ NEW YORK — A "Country Music Spectacular" is scheduled to take place at Aqueduct Race Track on Saturday May 25 beginning at 1 p.m., with more than a dozen country artists.

Under the promotion flag of Lou Flax and Concert Spectaculars Limited, Record World has learned that the initial backing — an investment of approximately \$200 thousand so far — has been supplied by Financial Management Industries, Inc., headed by Leonard Sandberg. Sandberg sees the show as "something to open country & western in the northeast, the only area in the country where this kind of music has received only moderate acceptance."

Flax was most recently national promotion man for International Tape Cartridges. He has also owned a number of small independent record labels, and been involved in New Jersey area concert promotions.

Plans for the one-day concert include a rotating stage so as to minimize set-up and break-down waits between sets; a "Country Stakes" race at Aqueduct; picnic, food and dining arrangements; and special transportation from various points in the tri-state area (the promoters are hoping for strong audience support from

outside New York City). At press time, negotiations were still underway for movie and television rights.

The race track will be set up to accommodate 41,000 patrons, with tickets scaled at \$6.50 general admission, \$9 reserved seating, and at a group rate. Performers currently scheduled for the Memorial Day Weekend event are Lynn Anderson, Donna Fargo, Larry Gatlin, Tom T. Hall, Waylon Jennings, Jerry Lee Lewis, Melba Montgomery, Ray Price, Charlie Rich, Johnny Rodriguez, Earl Scruggs Revue, Statler Brothers and Tanya Tucker.

Record companies have indicated they will offer advertising and promotional support in the form of print ads, radio spots on WHN, WSOU and WSUF and with give-aways and contests.

Recent country successes in this region have included Al Aronowitz's "Country in New York" series at Madison Square Garden's Felt Forum, and Lynn Anderson and Charlie Rich concerts in New Jersey.

Concert Spectaculars Limited is located at 2 West 45 Street, New York 10036, phone: (212) 697-2118. Press representative is Jerry Leichtling, who can be reached at (212) 595-5272.

RCA Names Randall To Nashville Post

■ NASHVILLE — The appointment of Paul Randall as manager, artists relations and press and information, Nashville, was announced by Jerry Bradley, director Nashville operations, RCA Records.

In this position, Randall will be responsible for a wide range of activities including liaison between RCA and its roster of country artists and their managers

and between RCA and the local Nashville trade and consumer press and the national country press.

Relocates

Randall will move from Pittsburgh to Nashville to take over his new position. Randall joined RCA Records in May of 1973 in Pittsburgh as manager, country music promotion, northcentral region.

Tom T. and the 'Aggregation'



Mercury Records singer/songwriter Tom T. Hall (right) is joined at a recording session for his latest single, "That Song Is Driving Me Crazy," by the "Irwin Steinberg Aggregation!" Steinberg, Mercury president, is fifth from left and reportedly on key.



The Trade Charts have just discovered **Peters & Lee's WELCOME HOME**

Phillips 40729

A proven hit by many, many radio stations in recent weeks

HEAVY LISTENER REQUESTS
EXCELLENT SALES
(over 70,000)

If you haven't discovered "WELCOME HOME" and need a copy please WRITE OR CALL MERCURY RECORDS—Nashville

WELCOME HOME by PETERS & LEE on PHILIPS 40729 distributed by Phonogram, Inc. published by Intersong 609 5th Ave., New York, N.Y. USA Original publisher in France CARABINE MUSIC



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JERRY REED—RCA APBO-0203

A GOOD WOMAN'S LOVE (Delmore, ASCAP)

Jerry follows "Crude Oil Blues" with an infectious ballad that further shows his prolific abilities. His strong interpretation of this love song delivers all the goods. Will be quick to storm up the charts.

SKEETER DAVIS—RCA APBO-0277

ONE MORE TIME (Crestmore, BMI)

The emotion is jam-packed into every word of this tearful ballad. Skeeter will return to a high chart spot with this mellow tune.

NARVEL FELTS—Cinnamon C-798

I WANT TO STAY (Jack & Jill, ASCAP)

Captain Narvel's dynamic voice, together with classy production, total big action. A total hit that's sure to get a strong airplay run.

ATLANTA JAMES—MCA 40233

STARTING ALL OVER AGAIN (Muscle Shoals Sound)

THAT KIND OF FOOL (Tree, BMI)

James takes this former r&b-pop hit and turns it into a country gem. Earthy vocal feel will launch this one big.

STONE EDWARDS—Capitol 3878

I WILL NEVER GET OVER YOU (4-Star, BMI)

HONEY (STONE'S YODEL BLUES) (Central Songs, BMI)

Stoney delivers in a cryin' style that captures the emotion of the lyrics perfectly. Will be especially big where the tears and wine flow.

TENNESSEE PULLEYBONE—JMI 39

CLEAN YOUR OWN TABLES (Blackwood & Back Road, BMI)

Catchy lyrics will immediately hook you on a solid country disc. Funky production on this driving song keeps it loose like it should be. Will put excitement in your format.

RED SIMPSON—Capitol 3872

HONKY TONKY LADY'S LOVER MAN (Criterion, ASCAP)

YIP-YIP (Central Songs, BMI)

Red's going to divert a lot of attention with his novelty description of the swinging life. Honky tonk piano and trumpet provide the mood for great sales and box play.

JIMMY DEAN—Columbia 4-46039

I'VE BEEN DOWN SOME ROADS (Tree, BMI)

Look for heavy action on this vivid tale of a man who's seen a lot of life. Dean puts the perfect emotional punch to produce a chart winner. A country style "My Way."

JOE ALLEN—Warner Brothers WB7791

THE GIRL I USED TO RUN AROUND ON (Tree, BMI)

A bread 'n butter country song done with style. Producer Chips Moman backs Allen with all the ingredients for big airplay. A smooth hit!

DICK CURLESS—Capitol 3879

A BRAND NEW BED OF ROSES (Jack O'Diamonds, BMI)

Curless is in fine form on this natural jukebox ballad. Everything is neatly in place for a big outing. True country that looks to cross over.

SONNY DUKE—Gusto 117

TELL ME THAT YOU LOVE ME (Hill & Range/Blue Crest, BMI)

Duke made his first time out a winner. The highly listenable tune will send him on his way. Pleasant vocals and instrumentation assure plenty of spins.

GUY HARDIN—Shannon 819

WARM IN MY ARMS (Tuckahoe, BMI)

Another newcomer who's destined for big things. One listen to this tender ballad will convince you. Hardin's vocal performance paves the way for great listener response.

'Hayride' Buys Site; Construction Underway

■ SHREVEPORT, LA. — Although looking toward an early-fall opening date, "Hayride-USA!" took a giant step toward becoming a reality recently when a 10-acre site for the Hayride complex was purchased. Construction got underway almost immediately following acquisition of the land. Fairfield Construction of Shreveport is the general contractor.

The site is located approximately five miles north of Bossier City on the Benton Road.

First-night performance is expected to take place within 120 days from start of construction, according to president Johnny Roberts and vice president Frank Page. Board chairman David Kent stressed that "Hayride-USA!" is an entirely new country music extravaganza and is in no way a revival of the now dormant Louisiana Hayride.

Birthday for Merle



Cutting his rodeo/record-decorated birthday cake is Merle Haggard, who celebrated his 37th birthday the day after his recent appearance in the "Country In New York" series at Madison Square Garden's Felt Forum. With Haggard are, from left: Joe Petrone, Capitol Records' New York executive manager; Wade Pepper, Capitol vice president, promotion and sales, country division; Frank Jones, Capitol vice president and general manager, country manager; and Bob Edson, Capitol national promotion manager.

Screen Gems Radio Promotes Davidson

■ NEW YORK — Emil Mogul, executive vice president of Screen Gems Radio Stations, Inc., has announced the appointment of Larry V. Davidson to the post of national sales manager for two Screen Gems stations.

Davidson, currently general manager of WYDE Radio in Birmingham, will retain that position while undertaking management of national sales for both WYDE and WWVA Radio, Wheeling.

Both stations are modern country, 50,000 watt Screen Gems outlets, formerly owned by Basic Communications, Inc.

Davidson has been general manager of WYDE since January of this year. Prior to that time he was directly associated with sales at WWVA.

Suttle Named GM For E/A Nashville

■ NASHVILLE — Steve Wax, vice president, promotion for Elektra/Asylum Records, has announced the appointment of Mike Suttle as general manager of Elektra/Asylum's Nashville office. Suttle will report directly to Wax, and will be responsible for coordinating the company's Nashville operations and its promotional efforts on behalf of the company's

Nashville-based artists.

Suttle, who began his music career during six years of radio work in the Carolinas and Kentucky, was most recently an independent promotion executive handling projects for accounts including Bell Records, Big Tree Records, Capitol Records and Mercury Records in Louisville, Nashville and Charlotte.

Nashville Report *(Continued from page 54)*

The Masters Festival of Music (**Boots Randolph, Floyd Cramer and Brenda Lee**) set for concert Friday, May 3 at the Jackson, Tenn. Civic Center . . . Your stuttering-muttering friend **Mel Tillis** signed to host and perform in a syndicated television series. It'll be taped next month on location in Florida (near Tampa?) . . . Guests will include country music, movie and television names . . . Henry Jaffe Enterprises and TJC Productions of Hollywood will produce the show . . . (Jaffe's firm is producer of **Dinah Shore's** "Dinah's Place" daytimer on NBC).

Merle Haggard's growing a beard for first time in his life. "It's for something special I'm going to do next month," he explained. The "something special" is a two-week fishing trip.

"I'm hoping," Haggard said, "the beard will disguise me and prevent other fishermen from walking up, while I'm trying to land a big 'un, and asking, 'Ain't you Merle Haggard?' " . . . Merle, fishermen don't say "ain't."

When Diamond **Dolly Parton** embarks on a new career (July 15) as a single act with her own band, she'll be booked exclusively by American Management, Inc. of Los Angeles, a company with a corporate setup that includes ABC-TV "Newlyweds Game" host **Bob Eubanks** as chairman of the board—and cuddly, cute **Teri Brown** as an officer. (**Porter Wagoner**, with whose show Dolly was a featured performer for seven years, continues as her personal manager.)

Harper Valley PTA girl **Jeannie C. Riley** calls her new backup band **The Bluefield Symphony** . . . The original **Chuck Wagon Gang** is coming out of semi-retirement to join **Jimmie Davis** for a 10-day tour, June 13-23. They'll open in Texas and work through Tennessee, the Carolinas, Virginia and Pennsylvania. **Don Light's** agency did the bookings.

Columbia recording artist **Johnny Duncan** (who has been performing with **Charley Pride's** road show) signed with Tulsa's **Jim Halsey**, who manages and books some of the biggies in the country music field . . . **Jack (Cowboy) Clement**, affluent song publisher, producer and recording studio owner, sang and picked the mandolin and guitar at a benefit show in Florence, Ala. that also included performances by **Jerry Lee Lewis** and **Audrey (Mrs. Hank Sr.) Williams** . . . It was Cowboy Jack's first public appearance as an entertainer in more than ten years.

Cedarwood Music staff writer **Dalton Roberts** has composed the theme song of "Saturday Night Special," a proposed country music series on NBC-TV.

Birthdays: **Willie Nelson, Dewey Groom, Billy Mize, Jimmy Gately, Sonny James, Sam McGee, Dave Dudley, Tammy Wynette, Roni Stoneman.**

Hank Snow, who will be 60 years old May 9, signed a new contract with RCA Records that could extend his service with the company to 50 years.

"I think," said Hank, "I'll live to fulfill it. My health is good."

Snow, currently riding high with a single of "Hello Love," recalled that his first single for the label, "The Prisoned Cowboy" with "The Lonesome Blue Yodel" on the flip side, was a flop.

"The best I can recollect," he said, "is that my royalty check on that release was \$1.95."

He was christened Clarence Eugene Snow. "A guy at radio station CHNS in Halifax gave me the name of 'Hank' more than 40 years ago."

Johnny Cash opens a week's engagement at the Las Vegas Hilton Tuesday (30). Appearing with him on the show will be **June Carter, Carl Perkins, Mother Maybelle and the Carter Family**, the Cash daughters—**Rosanne, Rosey and Carlene**—and the **Tennessee Three**.

"Last week," reports publisher **Jim Pelton**, "I went on a creative spree and wrote an ode. Irene, my good wife asked, 'Is it the same as an 'IOU'?"

Singer **Jimmy (Kid Cuz'n) West's** closer: "My piano, Oldsmobile and father-in-law have a lot in common—they're all 88's."

Bare Facts



RCA recording artist **Bobby Bare** (left) has announced the appointment of **Charlie Williams** as his personal manager. They had a similar arrangement in the early '60s when both were headquartered in California. Williams will retain his position as head of the **ATV Music Group's** Nashville office. The address for both operations is 911 17th Ave. South, Nashville, Tenn. 37212. Bare will continue to be booked by the **William Morris Agency**.

ESCMI Keynote

(Continued from page 54)

region, particularly noting the case of **Tex Ritter's** recording of "The Americans." . . . Vice president of **Dot Records** **Larry Baunach** reports that while **WHN** in New York is making that city conscious of country, other stations in markets large and small are accomplishing the same feats. In addition to stations like **WRCP** in Philadelphia, **WEPP** in Pittsburgh and **WCOP** in Boston, country is happening in Syracuse with **WSEN**, in Waterbury through **W104**, in Fitchburg at **WFMP-FM** and in other cities from Lewiston, Maine to Providence, Rhode Island."

Retail Difficulties

However, **Austin** also cited the problems of retailers who fail to give country records a chance to prove their store-space value: "RCA's country music sales manager **Larry Gallagher** states that the **RCA Record Club**, which sells its merchandise through the mail, moves twice as much country product in the East as does the company's wholesale set-up . . . Radio stations here are receiving calls complaining that the records they air are not available at their local stores."

Anti-Piracy

Austin also took time out to address the subject of piracy and what could be done about it from within the country community in the area:

"(Tape and record piracy) . . . is a \$200 million a year outrage on the national music scene. About 30 percent, or \$60 million of that figure represents piracy of country recordings—and much of it is going on right here, right under our noses. This is money coming out of country's rightful pocket.

"**Jules Yarnell**, chief counsel for the **RIAA** and who co-ordinates the national anti-piracy fight is but a phone call away at (212) 422-0082 . . . As the saying goes, if you're not part of the solution, then you're part of the problem."

You Can't Be A Beacon (If Your Light Don't Shine)

ESCMC Conclave (Continued from page 54)

the same afternoon (20) was moderated by Dot Records vice president Larry Baunach. This meeting noted that 85 percent of country singles sold were purchased by juke-box operators, while the main consumer interest seems to concentrate on albums and tapes whose success is so often greatly determined by successful singles. Crossover records were also discussed, as was the degree to which a country station could include performances of country songs by pop acts (i.e. Diana Ross' "Behind Closed Doors"), thereby reaching a wider audience without sacrificing its identity.

Awards Presentation

The same evening, industry personnel and talent were honored in 12 categories at a midnight awards show. Phonogram's Frank Mull walked off with the award as best national promotion man while best regional honors went to RCA's Paul Randall. The presidential award was given to northeast writer/publisher Clyde Otis (Eden Music), while Tom Rambler, WOKO in Albany, N. Y., won the King DeeJay award.

National talent was recognized as Roy Clark (Dot) received yet another Entertainer of the Year

award and Elton Britt (RCA) was named recipient of the ESCMC memorial award. The remaining talent awards went to local performers: Mickey Barnett (male vocalist); Wendy Mitchell (female vocalist); Country Cookin' (most promising band); Bobby Willard (most promising male vocalist); Debbie Carroll (most promising female vocalist) and the Harrington Brothers (most promising duet).

Other Events

Clyde Otis and artist/producer Bob Wood conducted a recording workshop (19). On Saturday morning, Vincent Candilora and Michael Molinari of SESAC conducted a symposium explaining their licensing operations to new writers and radio stations.

Board Members

Mickey Barnett, president, appointed Clyde Otis and Michael Molinari to the ESCMC board of advisors. Elected to the board of directors were Jerry Fox, Joy Goodnow and Karen McKenzie (artists), Katherine Wein (radio), John Lusardi (tv) and Carl Strube (producer). The event was climaxed by the award winners performing to a crowd of 6,000 fans at Monticello Raceway.



THE COUNTRY ALBUM CHART

MAY 4, 1974

MAY 4	APR. 27		WKS. ON CHART
1	2	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	7
2	1	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	14
3	4	MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM 1-699	9
4	7	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744	9
5	5	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276	9
6	6	JOLENE DOLLY PARTON—RCA APL1-0473	10
7	3	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	54
8	11	THE ENTERTAINER ROY CLARK—Dot DOS 1-2001	6
9	10	FULLY REALIZED CHARLIE RICH—Mercury SRM 2-7505	9
10	16	HELLO LOVE HANK SNOW—RCA ALP1-0441	11
11	8	LEGENDARY PERFORMER ELVIS PRESLEY—RCA CPL-0341	11
12	7	JIM STAFFORD—MGM SE 4947	5
13	9	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM 1-687	19
14	13	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	22
15	12	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	16
16	15	NEW SUNRISE BRENDA LEE—MCA 373	23
17	18	LAST LOVE SONG HANK WILLIAMS, JR.—MGM SE 4936	11
18	23	ANOTHER LONELY SONG TAMMY WYNETTE—Epic KE 32745	6
19	27	HONKY TONK ANGEL CONWAY TWITTY—MCA 406	6
20	21	THE BEST OF BUCK OWENS—Capitol ST 11273	8
21	14	I'M STILL LOVING YOU JOE STAMPLEY—Dot DOS 26020	13
22	25	DON WILLIAMS, VOL 2—JMI 4006	8
23	24	LOVE SONG ANNE MURRAY—Capitol ST 11266	8
24	28	SHE'S GOT EVERYTHING I NEED EDDY ARNOLD—MGM 4912	5
25	19	ENTERTAINER OF THE YEAR ROY CLARK—Capitol SABB-11264	14
26	20	THE FASTEST HARP IN THE SOUTH CHARLIE MCCOY—Monument KZ 32749	19
27	30	THE PILGRIM LARRY GATLIN—Monument KZ 32571	14
28	33	PHASES AND STAGES WILLIE NELSON—Atlantic SD 7291	4
29	31	SOME KIND OF A WOMAN FARON YOUNG—Mercury SRM-1-698	7
30	34	LET'S GO ALL THE WAY TONIGHT MEL & SHERRY—MGM SE 4937	10
31	32	HAPPY HOUR TONY BOOTH—Capitol ST 11270	7
32	39	GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475	6
33	22	AN AMERICAN LEGEND TEX RITTER—Capitol 11241	15
34	29	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	25
35	26	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic KE 32570	14
36	39	THAT'S THE WAY LOVE GOES CONNIE SMITH—Columbia KC 32581	8
37	42	ATKINS & TRAVIS TRAVELING SHOW CHET & MERLE—RCA APL1-0479	5
39	40	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon 5002	7
39	43	LIVE AT THE PALOMINO DEL REEVES—UA LA 204 F	5
40	44	BACK IN THE COUNTRY ROY ACUFF—Hickory HR 1507	4
41	45	OAK RIDGE BOYS—Columbia KC 32742	3
42	49	SNAP YOUR FINGERS DON GIBSON—MGM H3F 4509	3
43	37	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757	21
44	35	BEAN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002	22
45	50	BEST OF SUSAN RAYE—Capitol ST 11282	3
46	56	THIS TIME WAYLON JENNINGS—RCA APL1-0439	2
47	46	ROY CLARK'S FAMILY ALBUM—Dot DOS 26018	24
48	36	I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253	18
49	60	NO CHARGE MELBA MONTGOMERY—Elektra EKS-75079	2
50	51	FOR WIVES AND LOVERS JERRY WALLACE—MCA 408	4
51	52	TURN ON YOUR LIGHT KENNY PRICE—RCA APL1-0435	4
52	63	DOUBLE EXPOSURE JOHNNY CARVER—ABC ABCX-812	2
53	53	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	25
54	—	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME RAY PRICE—Columbia KC 32777	1
55	41	SOUTHERN ROOTS JERRY LEE LEWIS—Mercury SRM 1-690	17
56	59	STILL LOVING YOU BOB LUMAN—Hickory 4508	3
57	—	PURE LOVE RONNIE MILSAP—RCA APL1-0500	1
58	—	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	1
59	66	HAVE I TOLD YOU LATELY THAT I LOVE YOU MARTY ROBBINS—Columbia C 32586	2
60	48	JUST ANOTHER COWBOY SONG DOYLE HOLLY—Barnaby BR 15011	17
61	47	HOUSE OF THE RISING SUN JODY MILLER—Epic KE 32569	12
62	55	UPTOWN POKER CLUB JERRY REED—RCA APL1-0356	21
63	—	FASTEST GRASS ALIVE OSBORNE BROTHERS—MCA 374	1
64	61	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	26
65	62	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol ST 11252	20
66	54	RED, WHITE AND BLUE(GRASS)—GRC 5002	10
67	57	THE BEST OF DANNY DAVIS—RCA APL1-0425	13
68	68	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	36
69	64	COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344	23
70	65	SHADES OF STEEL LLOYD GREEN—Monument KZ 32532	17
71	67	ALL ABOUT A FEELING DONNA FARGO—Dot DOS 26019	31
72	58	KINDLY KEEP IT COUNTRY HANK THOMPSON—Dot DOS 26015	19
73	71	CLING TO A SAVING HAND/STEAL AWAY CONWAY TWITTY—MCA 376	22
74	69	THE MIDNIGHT OIL BARBARA MANDRELL—Columbia KC 32743	18
75	72	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	42

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RECORD WORLD THE COUNTRY SINGLES CHART

MAY 4, 1974

MAY 4	APR. 27		WKS. ON CHART
2	2	COUNTRY BUMPKIN CAL SMITH—MCA 40191	10
3	4	NO CHARGE MELBA MONTGOMERY—Elektra 45883	8
4	3	THINGS AREN'T FUNNY ANYMORE MERLE HAGGARD—Capitol 3830	9
5	1	HELLO LOVE HANK SNOW—RCA APBO-0215	13
6	7	IS IT WRONG (FOR LOVING YOU) SONNY JAMES—Columbia 4-46003	9
7	5	(JEANNE MARIE) YOU WERE A LADY TOMMY OVERSTREET—Dot DOA 17493	12
8	6	I'LL TRY A LITTLE BIT HARDER DONNA FARGO—Dot DOA 17491	11
9	8	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC HANK THOMPSON—Dot DOA 17480	13
10	11	AT THE TIME JEAN SHEPARD—UA XW384-W	10
	12	WE SHOULD BE TOGETHER DON WILLIAMS—JMI 36	9

11	10	A VERY SPECIAL LOVE SONG CHARLIE RICH—Epic 5-11091	11	42	23	I NEVER GO AROUND MIRRORS LEFTY FRIZZELL—ABC 11416	9
12	14	RAINY NIGHT IN GEORGIA HANK WILLIAMS, JR.—MGM K14700	2	43	53	WE COULD CHARLEY PRIDE—RCA APBO-0257	3
13	17	HONEYMOON FEELING ROY CLARK—Dot DOA 17498	8	44	49	BITTER THEY ARE, HARDER THEY FALL LARRY GATLIN—Monument ZS7-8602	6
14	16	SOME KIND OF A WOMAN FARON YOUNG—Mercury 73464	8	45	46	DALLAS CONNIE SMITH—Columbia 4-46008	5
15	33	THE STREAK RAY STEVENS—Barnaby 600	3	46	54	THIS TIME WAYLON JENNINGS—RCA APBO-0251	2
16	24	I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC 2006	6	47	32	SUNSHINE ON MY SHOULDERS JOHN DENVER—RCA APBO-0213	10
17	20	SMILE FOR ME LYNN ANDERSON—Columbia 4-46009	8	48	56	THAT SAME OLD LOOK OF LOVE DAVID HOUSTON—Epic 5-11096	4
18	22	ON THE COVER OF MUSIC CITY NEWS BUCK OWENS—Capitol 3841	7	49	58	THE TELEPHONE CALL TINA & DADDY—Epic 5-11099	4
19	19	SEASONS IN THE SUN BOBBY WRIGHT—ABC 11418	10	50	59	SHE'S IN LOVE WITH A RODEO MAN JOHNNY RUSSELL—RCA APBO-0248	3
20	26	LAST TIME I SAW HIM DOTTIE WEST—RCA APBO-0231	6	51	57	STOP THE WORLD SUSAN RAYE—Capitol 3850	5
21	21	SILVER THREADS AND GOLDEN NEEDLES LINDA RONSTADT—Asylum 11032	9	52	62	ROOM FULL OF ROSES MICKEY GILLEY—Playboy 50056	3
22	27	MY PART OF FOREVER JOHN PAYCHECK—Epic 5-11090	7	53	—	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 40223	1
23	9	HANG IN THERE GIRL FREDDIE HART—Capitol 3827	6	54	60	REFLECTIONS JODY MILLER—Epic 5-11094	4
24	29	PURE LOVE RONNIE MILSAP—RCA APBO-0237	6	55	55	TELL ME A LIE SAMI JO—MGM Souph 7029	6
25	30	STORMS OF TROUBLED TIMES RAY PRICE—Columbia 4-46015	7	56	63	HE THINKS I STILL CARE ANNE MURRAY—Capitol 3867	2
26	36	SOMETHING JOHNNY RODRIGUEZ—Mercury 73471	5	57	—	HOW LUCKY CAN ONE MAN BE JOE STAMPLEY—Dot DOA 17502	1
27	35	YOU DON'T NEED TO MOVE A MOUNTAIN JEANNE PRUETT—MCA 40207	6	58	67	ONE DAY AT A TIME MARILYN SELLARS—Mega 205	3
28	28	JUST ENOUGH TO MAKE ME STAY BOB LUMAN—Epic 5-11087	7	59	64	GEORGIA KEEPS PULLING ON MY RING DAVID WILKINS—MCA 40200	4
29	37	LEAN IT ALL ON ME DIANA TRASK—Dot DOA 17496	5	60	66	THE PILLOW JOHNNY DUNCAN—Columbia 4-46018	3
30	38	I WILL ALWAYS LOVE YOU DOLLY PARTON—RCA APBO-0234	5	61	71	TORE DOWN/NOTHING BETWEEN PORTER WAGONER—RCA APBO-0233	2
31	13	TAKE GOOD CARE OF HER/ I'VE GOT A THING ABOUT YOU BABY ELVIS PRESLEY—RCA APBO-0196	11	62	68	FRIEND NAMED RED BRIAN SHAW—RCA APBO-0230	2
32	40	CAPTURED TERRY STAFFORD—Atlantic 4015	5	63	70	COME HOME JIM MUNDY—ABC 11428	2
33	18	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia 4-45991	16	64	72	I'D FIGHT THE WORLD JIM REEVES—RCA APBO-0255	2
34	15	WE'RE NOT THE JET SET GEORGE & TAMMY—Epic 5-11083	12	65	65	SOMETHING BETTER O. B. McCLINTON—Enterprise 9091	5
35	25	IT'S TIME TO CROSS THAT BRIDGE JACK GREENE—MCA 40179	13	66	61	WELCOME HOME PETERS & LEE—Phillips 40729	6
36	48	WHEN THE MORNING COMES HOYT AXTON—A&M 1497	4	67	—	I DON'T SEE ME IN YOUR EYES ANYMORE CHARLIE RICH—RCA APBO-0260	1
37	41	BORN TO LOVE AND SATISFY KAREN WHEELER—RCA APBO-0223	8	68	74	I WANTA GET TO YOU LA COSTA—Capitol 3856	2
38	51	BLOODY MARY MORNING WILLIE NELSON—Atlantic 45-3020	3	69	73	YOU BET YOUR SWEET LOVE KENNY O'DELL—Capricorn 0360	2
39	44	COUNTRY LULLABY JOHNNY CARVER—ABC 11425	4	70	—	GOODBYE REX ALLEN, JR. Warner Bros. WB 7788	1
40	47	IF YOU LOVE ME OLIVIA NEWTON-JOHN—MCA 40209	4	71	75	I'LL HAVE TO SAY I LOVE YOU IN A SONG JIM CROCE—ABC 11324	2
41	50	DON'T LET GO MEL TILLIS & SHERRY BRYCE—MGM 14714	4	72	—	RAGGED OLD FLAG JOHNNY CASH—Columbia 4-46028	1
				73	—	FRECKLES AND POLLYWOG DAYS FERLIN HUSKY—ABC 11432	1
				74	—	ONE DAY AT A TIME DON GIBSON—Hickory H318	1
				75	—	SWEET AND TENDER FEELING MACK WHITE—Commercial 1315	1

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