MARCH 23, 1974

WHO IN THE WORLD:

MOCEDADES

Six Musicians From The Basque City Of Bilbao In Spain Have Touched The World With Their International Hit ‘Eres Tu,’ The Famous-Distributed Tara Single Goes Top 10 This Week In The U.S., And Becomes The First Foreign Language American Smash Of The Decade. See Story On Page 40.

HITS OF THE WEEK

SINGLES

BARBRA STREISAND, “ALL IN LOVE IS FAIR” (prod. by T. Lipuma) (Stein & Van Stock/Black Bull, ASCAP). The ballad beauty from Stevie Wonder’s “Innersmissions” album gets its definitive female reading from the superstar, coming off her biggest single to date. Production highlights Ms. Streisand’s flair for the contemporary. Columbia 4-46024.

GARFUNKEL, “TRAVELING BOY” (prod. by Arthurr Garfunkel & Ray Hellei) (Almo, ASCAP). Paul Williams-Roger Nichols song starts out as a gentle MOR number. Then it builds up to a potent pinnacle of wall-to-wall production, thanks to the combined talents of all concerned. Most astute edit from his “Angel Clare” album. Columbia 4-46030.

LOVE UNLIMITED, “UNDER THE INFLUENCE OF LOVE” (prod. by Barry White) (Fox Fanfare/Very Own, BMI). Barry White produced it first on Felice Taylor in ’77. Now his time has come, the tune will be the hit it deserves. Trio’s best since “Walking in the Rain with the One I Love.” Persuasive, influential pop soul giant! 20th Century TC 2082.

NATURAL FOUR, “LOVE THAT REALLY COUNTS” (prod. by R. Tusco) (Silent Giant/Aapca, ASCAP). Another hot-tracked ballad from the “Can This Be Real?” crew that counts on its rhythmic nature to really put it across. Count on another soul crossover and the establishment of a big new quartet on the R&B scene. That’s a natural fact! Curtom 1995 (Buddah).

SLEEPERS

GADAGNINE HUSTLER” (prod. by Straw- berry Prod.1) (St. Annes, PRS). “Paperback Writer” goes the daily route. Englishmen take on Beatle-ish overtones to rock out their saga of a budding Jack Anderson. Chartline hustler for sure! A super-record that’s going to speed faster than their “Rubber Bullets” hit did a while back. UK 49019 (London).

CASEY KELLY, “REACH OUT FOR ME” (prod. by Norbert Putnam) (Portofino/Avoyelles, ASCAP). Not the Four Tops classic, but a new folk-rock harmony heavy in CSNY style. Casey’s at the bat, about to hit that home run his growing number of fans have been cheering for off this most potent of pitches for commercial success. Elektra 45885.

ALBUMS

CHICAGO, “CHICAGO VII.” Progressive musicmen continue their top reputation with this two-record set. The first portion of the album is composed of intriguing jazz/rock blends, and the second is in the splendid Chicago tradition, highlighted by the Beach Boys on “Wishing You Were Here” and their own inimitable style on “Call On Me.” Capital C2 32810 (9.98).

GRAND FUNK, “SHININ’ ON.” Hot on that successful track once again, this foursome comes forth with hard rockin’ sounds abounding. Production and engineering from Todd Rundgren are sure to whisk this disc up to the top non-stop. The unique packaging brings the (fun) out of Funk, as do the chugging rhythms of the single. “The Loco-Motion.” Capitol SWAE-11278 (6.98).

STEELY DAN, “PRETZEL LOGIC.” On this third time out the talented assemblage adds exciting new dimensions to their already fine sound. Incandescently catchy cuts include a bouncy rendition of Duke Ellington’s “East St. Louis Toodle-oo,” the commercial “Rikki Don’t Lose That Number” and the bluesy rocker title track. Logic-all ABC ABBCD-808 (6.98).

B. W. STEVENSON, “CALABASAS.” Pop morsels with country flavorings are offered from this artist, whose smash “My Maria” dazzled the industry. The musical variations are terrifically appealing, especially on the single, “Look For The Light,” where background vocals from Linda Ronstadt add sweet spice. “We Had It All” is a most touching cut. RCA APL 1-0410 (5.98).

Instrumental Acts Attract Top LP Chart Spots
Computerization Series Continues
RCA Denver Sales Soar After TVer
Stevie Wonder Looks Ahead
RIAA Honors Thompson
Dialogue: Gerry Oord
They're makin' tracks.

Brian Auger's Oblivion Express is getting "Closer To It" (their first album) by moving "Straight Ahead" (their newest album) and now everyone wants on. Catch them if you can.

- 4/18 Warner Theatre
  Seattle, Wash.
- 4/20 Paramount Theatre
  Portland, Oregon
- 3/17 Crabshaw Corners
  Sacramento, Calif.
- 3/19-20 Town & Country Lodge
  Ben Lomond, Calif.
- 3/21 Bodega
  Campbell, Calif.
- 3/24-26 Orphanage
  San Francisco, Calif.
- 3/22 Embassy Concert Hall
  Los Angeles, Calif.
- 3/23 San Diego State
  San Diego, Calif.
- 4/3-6 Ebbets Field
  Denver, Colorado
- 4/26 Rigwood Field
  Birmingham, Ala.
- 4/28-30 Aragon Ballroom
  Dallas, Texas
- 5/4 Heartsfield Stadium
  Mobile, Ala.
- 5/3 Stadium
  Jackson, Miss.
- 3/27 Coliseum
  Jacksonville, Fla.

Includes:

Whenever You're Ready
Happiness Is Just Around the Bend
Inner City E -
Apo 010

3/28-30 Aragon Ballroom
Dallas, Texas

3/27 Coliseum
Jacksonville, Fla.

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Programming for an Efficient Future:
Advantages of Computerization In Retail Record Operations

By GARY COHEN

(The following is the second in a three-part series on the computerization of retail operations.)

NEW YORK—Computerized retail systems, and more specifically, records pre-coded by the manufacturer, would be valuable for the entire industry, according to a number of key retailers and rack jobbers surveyed by Record World, including some who already employ computerized retail systems. While computerized retail systems would be valuable for stores that maintain a full and diversified selection of albums, including catalogue, the set-up would be equally important for rack jobbers—for those who have a single rack or bin and stock 200-300 titles per account, and for those who maintain thousands of titles at accounts around the country.

Advantages of computerized retail are endless, and include savings to stores in what is presently time-consuming inventory work. As merchandise is purchased and recorded, the computer run of sales could be automatically programmed to reorder merchandise on a daily, weekly, thrice weekly, or any other replacement system. It would also end the necessity of hand-ordering, hand-taken inventories (leafing through a browser box to determine what has been sold), or eliminate the plastic sleeves that many stores employ to try and help keep control of inventory. The computer run could also help establish which catalogue items sell better than one or two copies a week, and a store's stock could be increased accordingly, thereby reducing out-of-stock problems.

Honor Thompson At RIAA Banquet

WASHINGTON—Rep. Frank Thompson, Jr. (D-N.J.) was honored last week (13) for his “continuing legislative leadership in behalf of the arts and culture in the United States” at the Sixth Annual Cultural Award Dinner sponsored by the Recording Industry Association of America (RIAA).

Some 700 persons, including 160 members of Congress and 70 of their children attended the festivities during which entertainment was provided by Dionne Warwick and Metropolitan Opera tenor Nicolai Gedda.

Speech

In his acceptance speech, Rep. Thompson made the following observation, after discussing the implications of Watergate at some length: “The politician isn't obsolete yet, not if he enjoys the cooperation and support of public-spirited groups like the recording industry.”

Congressman Thompson was honored for: his legislation creating the National Cultural Center, now the John F. Kennedy Center.

Grammy Winner Wonder Reveals Future Plans

By CRAIG FISHER

LOS ANGELES—For the first time since he suffered a brain contusion in an automobile accident last August, Stevie Wonder will be making a U.S. concert appearance when he does a benefit performance at Madison Square Garden March 25. Proceeds from the concert will go to

Lieberson Receives Richard Rodgers Award

CBS/Records group president Goddard Lieberson was honored recently at a dinner at the Hotel Pierre for his contribution to music and the musical theater. Pictured at the dinner, where Lieberson received the first Richard Rodgers award which was established by the Professional Children's School to honor individuals opposite, are (from left): Lieberson; Richard Rodgers, Mary Rodgers Guettel (who presented the award to Lieberson), Mrs. Richard Rodgers, Lieberson; Dick Cavett, master of ceremonies; and Columbia artist Andy Williams, who was among those who entertained at the affair.

Instrumentalists Capture Top LP Chart Spots

By ROBERT ADELS

NEW YORK—The contemporary instrumentalist is now a firmly established album-selling commodity, according to the Record World charts, which rank five musically diverse non-vocal packages in this week's top 20. Three of these albums are bulleted. All five taken together encompass the musical realms of pop, ragtime and contemporary jazz, soul and the soundtrack.

Meanwhile, only one instrumental is in the top 20 on The Singles Chart, further supporting the fact that these top-charting album packages are selling under their own steam.

Oldfield, MFSB Two of the top album instrumental packages are from custom labels. Mike Oldfield's "Tubular Bells" (Virgin) is bulleted at 6, distributed by Atlantic. MFSB's "Love Is The Message" (Phila. Intl.) is bulleted at 11, distributed by Columbia. Oldfield's success story (RW, Mar. 16) is partly tied to the success of the film "The Exorcist," but his total work does represent the first top ten charting of an instrumental, progressive rock album-long conception on the pop charts. And while the sales of the MFSB album are currently aided by the hit single "TSOP" (bulleted at 13), the instrumental package began building its sales foundation long before the release of the 45.

Love Unlimited, 'Sling' At 12 this week is "Rhapsody in White" by the Love Unlimited Orchestra (20th Century). Originally a studio group, the success of this album has sparked producer/artist Barry White to tour with the stage equivalent of the symphonic band. The hit single "Love's Theme" was a prime factor in the very conception of this package (the single having previously been on Love Unlimited's "Under"

Noonan, Lushka to New Motown Posts; Jones, Prince Resign

LOS ANGELES—E. G. Abner, president of the Motown Record Corp., has announced the following appointments: Tom Noonan, executive assistant to the president, will assume the post of acting director of marketing; Mike Lushka, formerly album and tape sales manager, has been named national sales manager; Miller London, formerly assistant singles sales manager, has been promoted to the post of national singles sales manager.

Lushka, Herb Wood, Motown's director of advertising, and Mort Weiner, executive administrator of promotion, will all report temporarily to Noonan. Miller London reports to Mike Lushka.

Resignations

At the same time, Abner announced the resignations of Phil Jones, formerly director of sales, and Gordon Prince, formerly director of singles sales. It is expected that they will announce their plans shortly.
Schwartz Brothers Open Paramus Retail Outlet

- PARAMUS, N.J. — Schwartz Brothers, Inc., a leading regional music merchandiser based in Washington, D.C., opened a Harmony Hut music supermarket Thursday (14) here at the Paramus Park Mall with an inventory of more than half a million dollars in records, tapes, sheet music, brand name instruments and audio equipment. This twelfth Harmony Hut unit is the eighth store the company has opened in 18 months.

The new 9,300 square foot Harmony Hut store joins a sister unit at the nearby Willowbrook Mall which is one of the nation's largest music centers with 12,400 square feet and annual sales of over $2.5 million. The new store is expected to grow to a sales level of $2 million a year within its first 24 months of operation.

Sister Unit

Beginning as a Washington, D.C. based record distributor 27 years ago, Schwartz Brothers, Inc. is today one of the leading regional music merchandisers on the east coast, with its own retail stores, wholesale distribution and rack merchandising operations.

ABC Ups Wallach

- LOS ANGELES — Mickey Wallach, former director of promotion for ABC Records in New York City, has been promoted to director of publicity and promotion. Wallach will work in both New York City and Woodside, New York. His assistant in promotion will be named in the near future.

Atlantic Gala Buys Bell

Atlantic Records hosted a gala "coming-out" party for Maggie Bell, who made her American debut as a solo artist with recent weekend engagements at San Francisco's Winterland and the Santa Monica Civic Auditorium. Ms. Bell featured selections from her just-released debut solo album, "Queen of the Night," during her concerts. The party was held on a boat in Los Angeles' Marina Del Rey. Pictured from left at the event were Bob Rolontz, Atlantic's vice president in charge of advertising and publicity; Atlantic west coast general manager Herb Hakim; Peter Grant, Maggie Bell's co-manager; Ms. Bell; Annie Istril, Atlantic's national director of publicity; and Mark Landon, Ms. Bell's co-manager.

Hakim Exits UA

- LOS ANGELES—Jack Hakim has resigned from United Artists Records after nine months as director of promotion for the label. Hakim came to United Artists from Chicago and Budh Records, where he was midwest operations director for four years.

Denver Sales Soar Following ABC TVer

- NEW YORK—John Denver's appearance in a television special on the ABC-TV network last Monday night (11) effected an enormous immediate reaction on sales of his already hot RCA recordings, according to the label.

Jack Kiernan, division vice president, marketing, said: "Our initial reports from all around the country are absolutely staggering. John's show started a Rocky Mountain avalanche of sales and our branches are swamped with new orders, re-orders and movement of the product to the retail outlets."

Kiernan noted that the TV special was the culmination point of a two-month general push by RCA on Denver's current hot albums—"John Denver's Greatest Hits" and "Poems, Prayers and Promises"—and his hit single, "Sunshine on My Shoulders," as well as his entire catalog. "The after-effect sales from the showing of the special underscored that Denver is a superstar and that national exposure on TV is a mighty sales tool for a recording artist," Kiernan said.

(Continued on page 50)

Spitalsky Phases Out Independent Activities To Focus on Spring

- NEW YORK—Bill Spitalsky has announced that he will phase out his independent activities and concentrate his full efforts on the Spring and Event labels which he founded with his partners Julie and Roy Richt.

Spitalsky, vice president of Spring/Event (and the parent management and publishing firm Guardian Productions) from inception, has been active in the total operation of the complex, but his major responsibility was in the national promotion area which he handled under the pseudonym of Bill Stanley.

Spitalsky started in the record business in 1949 as a part time shipping clerk for Atlantic Records. After a stint in the service he became a road manager for a rhythm and blues tour, "The Top Ten R&B Acts of 1955" (including Harvey and the Moonglows, The Clovers, Joe Turner, Fad Adams, etc.). Rejoining Atlantic after the tour, he was made assistant to the then president of Atlantic Records, Herb Abramson. In 1957

Wynshaw to Buy Chicago Venues

- NEW YORK—Record World has learned that David Wynshaw, formerly with Columbia Records, has re-emerged in the business world and is currently finalizing a deal, together with two as yet unnamed restauranteurs, to purchase a pair of Chicago clubs.

The venues, the Happy Medium Theater Club and the London House North, both specialize in off-Broadway productions (the latter is currently, however, featuring Tommy Overstreet). Wynshaw, under the company name of House of Lords, Inc., intends to continue with such shows while also introducing rock acts to the clubs. Negotiations are due to be completed within the next week.

Atlantic Gala Buys Bell
What Three Dog Night have done for Harry Nilsson, Randy Newman, Laura Nyro, Elton John, Paul Williams, Otis Redding and Hoyt Axton they've just done for

**LEO SAYER**

Find out why Three Dog Night covered his Warner Bros. single of

"**THE SHOW MUST GO ON**"

(WB 7768)

by hearing the original, and check out his brilliant debut album,

**SILVERBIRD**

(BS 2738)

Both records have already topped the British charts. Find out why all of England and Three Dog Night are excited about Leo Sayer. Hear the real thing on Warner Bros. Records And see Leo in person during his first American tour:

3/20-23/Paul's Mall, Boston
3/25-30/Cellar Door, Washington, D.C.
4/2-3/Academy of Music, New York City
4/6/Capital Theatre, Passaic, New Jersey
4/8/Bottom Line, New York City
4/10-13/Bou Cafe, Philadelphia
4/15/Berg College, Denver
4/17/Auditorium, Kansas City, Missouri
4/18/Kiel Auditorium, St. Louis
4/19/Music Hall, Oklahoma City
4/23-28/Boarding House, San Francisco
4/30-5/5/Troubadour, Los Angeles
Fire Destroys Teen Discomat

By GARY COHEN

NEW YORK — A fire that began in the basement and then spread through four stories in the Penn Arcade at 34th Street near Madison Square Garden here (14), seriously damaged the Teen Discomat record store. The early morning fire, as yet of undetermined origin, also damaged stores on both sides of Teen Discomat.

The manager of the store, Harry Ely, told Record World that the fire began in the basement of the store, and completely destroyed the stock that was kept downstairs. All of the store’s windows and window displays were destroyed, in addition to a good deal of merchandise. And what wasn’t directly damaged by the flames was ruined by heat or water.

The fire, according to Mel Zornberg of Gemini Distributors, who presently operates the store, caused a “total loss.” Zornberg added that Gemini hopes to re-open the store soon, after remodeling and restocking. And Ely, who has managed and worked in the store for two years, added that he “has no idea” what percentage of the merchandise in the store can be salvaged.

COLC Decontrols Paper

WASHINGTON, D.C. — The Cost of Living Council has announced (8) the decontrol of the entire paper industry, including pulp, paper and other paper products. The Council move follows recent action to decontrol plastics prices, and has, in effect, decontrolled the two industries that supply the record business—the plastics industry supplying the vinyl compound for records, and the paper industry supplying the album covers, cardboard mailing and packaging material. The decontrol action will most certainly bring, according to all estimates, higher prices for all paper products, which may lead to a further increase in album prices.

John Dunlop, director of the Council, estimated that prices would rise an average ten to twelve percent for paper products by the end of August. The decontrol action is effective immediately.

Davis Gets TVer

LOS ANGELES—Mac Davis will headline his own weekly music variety hour this summer over NBC-TV. The series is scheduled for eight weeks beginning Thursday, July 11, in “The Flip Wilson Show” time period (8-9 p.m.). It will be produced by Bob Henry, who also produces the Wilson show.

10cc Colonize Gotham

UK recording artists 10cc were the focal point of a party held recently at the Colony Restaurant in honor of the group’s first major appearance in the New York area. Pictured from left at the gate are London Records (U.S. distributors of UK Records) Bob Small; 10cc member Eric Stewart; London’s Brian Interland; 10cc member Kevin Godley; London’s Ned Goldfeder; Graham Gouldman and Lol Creme of 10cc; and Sy Warner and Dave Marshall of London Records.

WCI Reports Earnings

NEW YORK — Warner Communications Inc. has reported that 1973 fully diluted earnings per share rose to $2.26 from $2.06 in 1972. Net income increased to $51,170,000 from $50,118,000 and operating revenues increased to $549,619,000 from $498,602,000.

Commenting on these results, WCI chairman Steven Ross said, “In recorded music our sales rose more rapidly than those of the industry but profitability lagged slightly behind 1972 levels due to competitive pressures that affected the entire industry. Our theatrical film company experienced the best year in its history in 1973, with increases in both revenues and profits. Our publishing group showed moderate improvement in earnings. Cable profits declined in a transitional year for the industry as we took steps to re-purse our business for the future.” Ross noted that 1974 has started off most encouragingly, specifically because of the outstanding performance of the company’s theatrical film operations and increased recorded music sales.

Fourth quarter 1973 net income declined to $11,303,000 from $12,238,000 in the comparable 1971 quarter. Ross noted that a reduction in WCI’s equity in income of National Kinney Corp. (NKC) (47 percent owned by WCI) of $1,350,000 was the principal cause of this decline. Nevertheless, due to a reduction in the average number of shares outstanding during the current period, fully diluted earnings per share increased to $1.91 in the fourth quarter 1972. Operating revenues increased to $148,298,000 from $143,208,000.

Pickwick Earnings Up


It was during this period, which marks the 83rd consecutive comparative growth quarter, that sales rose 26 percent to $60,381,000 from $48,026,000, and net income increased 36 percent to $2,817,000 from $2,434,000 in fiscal 1973. Earnings per share for the quarter rose to $0.63 per share in the fiscal quarter ended January 31, 1973. For the nine-month period sales increased 23 percent to $138,137,000 as compared with $112,301,000 in the comparable previous period. Net income showed an increase of 14 percent or $6,372,000 as against $5,585,000. Earnings per share for the nine-month period rose to $1.43 from $1.26.

Bobby the Birthday Boy

NEW YORK — Uriah Heep’s debut Warner Bros. album, “Sweet Freedom,” and Gregg Allman’s first solo disc, “Laid Back” on Capricorn Records, have been certified gold by the Recording Industry Association of America (RIAA).

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His music lives.
DIALOGUE
THE VIEWPOINTS OF THE INDUSTRY

Gerry Oord — Freewheeling Management with Style

Gerry Oord is the managing director of EMI Records, United Kingdom. With a reputation firmly built in Europe he has, since his appointment 18 months ago, become the most visible and controversial of the London-based managing directors. In the following Dialogue, Oord discusses some of the issues and attitudes that have gained him his present notoriety.

Record World: You’re colorful, you’re extroverted, your critics call you an exhibitionist. Does it work in this job?

Gerry Oord: I do believe, especially in the music and record business, that those who can talk can call them that. People believe we are in such a dynamic business and there is so much happening every day and it is changing rapidly. You need to be an innovator and I think that that is where it all starts.

RW: Yes, well, you are thought to be a brilliant innovator, a brilliant entrepreneur but a comparatively bad administrator. Now is this the right prescription for a record company boss?

Oord: Oh no, you’re absolutely right, I’m a very bad administrator. I like empty desks. I think that’s very good because if you have an empty desk you don’t look for things.

RW: You mean you burn your incoming mail?

Oord: Well, I get rid of it as soon as I can – I won’t tell you the secret of how I get rid of it but I get rid of it. I believe you can get the best administrators in every place. It’s only a matter of how much you pay an administrator, but you can get the best. I like to meet people, I like to talk to people – we are in a business of people so I believe that is more valuable than, well, hurting my head with reading papers and reports all the time. People can do that for me and if I do something wrong I will notice it myself pretty soon. You stand the chance of doing a lot of wrong things, but I take that risk.

RW: How has the top EMI management reacted to your highly charismatic approach?

Oord: I have to be very careful answering that question. I do know that in a lot of areas they are not very fond of this, well, let us say aggressive and possibly sometimes provoking and irritating approach because I believe in saying things I think, to ventilate ideas and reactions in a free and open way and, well, a lot of people don’t like that. I am not someone that likes to agree, it doesn’t matter who it is—if I don’t like it and if I think differently I think I ought to say so. I believe also, especially in EMI Records, this is a very, very good thing because people, especially your own team of people, respect that far more than always making compromises. I have heard it many times in the past few weeks, the English nation is a master in compromising and . . .

RW: You don’t compromise.

Oord: Well, if I can avoid it, no.

RW: How did you arrive in the record business?

Oord: Ah, that is a very easy question. As a matter of fact I was born in the middle of a stack of records, you can say, because my father was a record dealer. They had just started their dealership at that time and they only had two rooms, one room to sell the records and another room to stock some of the records. So when I was born it was in the second room and my mother was just surrounded by gramophone records. I was right in it from the first moment and as a matter of fact I have liked the record business since. As soon as I could I created a kind of a jazz club because jazz at that time was very popular, and I knew a little about it. That grew out to the Dutch jazz club which was a complete entity, really promoting jazz records and giving lectures on jazz artists, like Duke Ellington and Louis Armstrong and many other great names of that period.

RW: The way you built up Bovema of course is part of history. The sale of Bovema has mainly made you a millionaire. Has this reduced your drive for success?

Oord: Oh no. I think money has nothing to do with it at all. As a matter of fact when I started my company, I didn’t do it for the money at all. It was just the fun I had and the money that came with it was just a very happy coincidence which I, of course, enjoy very much.

RW: What’s your present relationship with Bovema or Negram?

Oord: I am still chairman of the EMI Holland group, and as such I am still involved, once or twice a month, with the people, so if they want some guidance and advice I still am there to give it.

RW: When you first arrived in London you said that one of your main tasks was to re-establish the house production of EMI. A lot of distributed companies, when you first came, felt some drop of interest in their affairs. How successful has that part of your policy been?

Oord: When I came in a&r was only a very small part of a number of activities and I appointed immediately an a&r man and created a new a&r division which I think, at the moment, is working quite satisfactorily and I don’t think by any means it has harmed the interest of the other labels. On the contrary, because we have separated it and made a separate division of it, it gets its special interests, its different type of people.

Oord: I think, it’s only a part of the total concept of doing record business; I mean if you haven’t got an a&r division you also don’t know how to handle third party labels and other licensed product satisfactorily because then you go much deeper into artists, producers, and everything and I think that by doing this you can give a greater attention to the other labels because you know how to treat the artists better and you also know how to treat the label better.

RW: Has the launching of the EMI logo lived up to your hopes?

Oord: Yes. It is slowly increasing its percentage internationally. It’s now an important label in Australia, an important label in most countries of the Continent, an important label in South America and now even in America. Capitol has started to introduce the EMI label.

RW: Were you worried by the loss of the considerable goodwill that had been built up by the Columbia and Parlophone labels?

Oord: Well, in a way, of course. They had been very valuable labels; on the other hand they were dated quite a bit. These labels existed for more than forty years and a new fresh approach was necessary. On the other hand, EMI is one of the strongest record groups in the world and it was a little disappointing to see that they didn’t have their own label at all that gave them a little identification. I think that by creating the EMI label I just gave them that, I gave them identification and at the same time a label that they could use all over the world.

RW: How well do you think international transplants work? Isn’t a Dutch man at some disadvantage heading up a UK company, particularly as your head of a&r, Joop Visser, is also a recent arrival from Amsterdam?

Oord: When England entered the Common Market I think it was healthy thinking of top management here to inject a little bit of, well, strange blood into the company. On the other hand, England as a nation has always been a little bit aside (I have to be careful now again) from the development in Europe. Not only from management point of view, but also from a lot of others. They saw themselves on an island. Nothing much could happen to them and they have now found a lot can happen to them and if they are not careful, well, they will lose their dominating position, international position, which I would regret very much personally because I am becoming half an Englishman myself nowadays.

“I believe in saying things I think to ventilate ideas and reactions in a free and open way and, well, a lot of people don’t like that.”

As a Dutchman, of course, the first six months were not easy for me, especially because the people saw me as a quite strange bird coming in here and first, they had to find out who I was and how he is. I think it was a lot of re-assurance and I think my greatest pleasure is working with English people. I have a team around me of eight or nine top people, and it’s a real pleasure to work with them because although we have very strong arguments, with an Englishman it is always immediately said and forgotten and we start anew. I think that is very constructive and in a lot of ways the Continent can learn from that point of view.

(Continued on page 38)
California excitement and English flash come together in Michael Fennelly’s first solo album, “Lane Changer.”

Michael’s taken his music a long way from his Los Angeles Crabby Appleton days: “Lane Changer” was recorded in London, backed up by members of Argent, produced by Chris White of Zombies/Argent/Colin Blunstone renown, and includes songs from every phase of rock, from hard and heavy metal to some of today’s most sensitive love ballads.

Major markets already shifting to the sound of “Lane Changer”: New York, Baltimore/Washington, D.C., Los Angeles, Boston, St. Louis, Cleveland, Detroit and San Francisco.

Even before its release, previews of the album were getting highly positive critical responses: “Extremely infectious, diverse and powerful, and one of the top contenders in the heavy or light music field ever to come from the hand of an American.”

(Jon Tiven, Zoo World)

“Lane Changer.” Michael Fennelly’s solo debut.

On Epic Records

Michael Fennelly and the Hard Core Band will soon be on tour.

*Also available on tape
A "EPIC" G 1966 AND P.1976 IN U.S.A.

www.americanradiohistory.com
CONCERT REVIEW

Seeger, Guthrie Complete the Circle

NEW YORK — Several microphones, a couple of chairs and a table with a pitcher of water, two glasses, and what looked like a bottle of beer—so much for theatrics. Even the monitors seemed to be out of place. But Pete Seeger and Arlo Guthrie had no problem winning over an SRO Carnegie Hall Friday (6). If the concert at times seemed unusually low-keyed, it did, nonetheless, light a spark of recognition in the hearts of young and old folk fans alike.

The structure of the concert was in itself a change of pace, with both artists emerging together from the wings to sing in unison and trade solo tunes, much in the style of the hoots of a decade or more ago. The songs, too, were a mix of traditional and contemporary, with the accent on a gentle politics and not on the hard-core protest of the late '60s. With the exception of a recently penned Guthrie song about Watergate, the tone of the evening was generally one of pro-life sentiments.

Seeger, at 56, is still a master of his form, leading whole audiences in hunches and galloping through them new refrains and even a yodel. For the first time in this writer's memory though, Seeger spent most of the concert singing from a chair, his voice somewhat more controlled and subdued than it once was. Guthrie was, as always, detached from the concert itself, seemingly preferring to share a spotlight rather than stand at its center. While Seeger sang, the young Guthrie sat at his feet as if to study the ways of his master.

Halem Joins CMA

NEW YORK—As part of a new policy of expanding its pop music department, CMA has signed veteran booking agent Richard Halem and the clients represented by him, including Wishbone Ash, Quicksilver Messenger Service, Climax Blues Band, Renaissance, Al Stewart, and Home.

Before joining CMA, Halem worked at ATV and ABC. At CMA, he will be responsible for bookings in the midwest. Also joining CMA is Bob Caviano, also formerly affiliated with ATV and ABC.

ABC Inks Omartian

LOS ANGELES — Jay Lasker, president of ABC Records, has announced the signing of Michael Omartian to a special producer/artist/songwriter pact. Omartian, who has worked mainly as a producer and arranger in the past, will join ABC under this unique three-year contract.

The highlights were the most light-hearted moments, whether it was Guthrie singing “Me and My Goose” or Seeger doing a few children’s songs, or the two singing “You’ve Got to Walk That Lonesome Valley” and “Good-night Irene.” An enthusiastic audience demanded a third encore long after Seeger and Guthrie left the stage and the house lights had been turned up, with Reprise having captured it all on tape for a future live album.

Many must have left the hall wondering how Woody Guthrie would have viewed the affair, the older members of the audience harkin back to the days of the Almanac Singers, when Woody and Seeger had shared that same stage. The circle had not been broken.

Ira Mayer

Flack Set for ‘Bessie’ Role

NEW YORK—Producer Porter Bibb has announced that recording artist Roberta Flack has been signed to play the title role of famed blues singer Bessie Smith in the forthcoming feature, “Bessie.”

Based on Chris Albertson’s book of the same title, “Bessie” will begin filming in and around Philadelphia in late May. The balance of the film will be shot on location in Georgia and New York City. With a screenplay by Mel Van Peebles, “Bessie” will be Ms. Flack’s first appearance as a motion picture star.

Elvis Week

Alabama Governor George Wallace proclaimed Elvis Presley Week in Alabama March 23-29. RCA’s Atlantic promotion manager John Parker (standing) was present for the signing of the Proclamation at the Governor’s Office in Montgomery.

Prize in Major Deals

LOS ANGELES—Michael Viner, president of the Pride Complex, has announced the completion of major deals totaling over $3 million with Ringo Starr, Harry Nilsson, the Sylvers Family and several others from various labels.

The Pride Complex is a multi-media, mini-conglomerate focusing in television, motion pictures and record production, record and concert promotion, music publishing, personal management and marketing.

The Pride Complex has signed a major four-year pact with Michael Stewart of United Artists, which calls for Pride to produce twenty-four singles and six albums to be distributed by UA. Shirley Sylvers, Michael Sylvers, The Incredible Bongo Band, The New Sensations and Jimmy Smith comprise the initial artists in this contract, and other artists are soon (Continued on page 40)

NARM Goes SRO

BALA CYNWYD, PA. — The Sixteenth Annual NARM Convention, which convenes March 24 at the Diplomat Hotel in Hollywood, Florida, is completely sold out. The largest convention attendance in NARM history, 1,340, has been pre-registered for the convention. The Diplomat Hotel Tower, East, West and Golf Club buildings are completely full, and all cabanas and lanai rooms, which will be used this year for visiting between manufacturers and merchandisers, have been reserved. A substantial number of registrants are also housed at Hollywood’s Holiday Inn.

ASCAP-Taylor Awards Announced

The 6th annual ASCAP-Deems Taylor Award ceremonies took place in the New York Board Room of the American Society of Composers, Authors and Publishers. Pictures of left are winners Bruce Pollock whose articles appeared in Rock magazine, composer-teacher Hugo Weisgal who served as a judge; Lilian Lichten, honored for her book on the late Igor Stravinsky; Robert Finn whose award celebrated his articles as music critic of the Cleveland Plain Dealer; New York Magazine music critic and senior editor Alan Rich who collected his second ASCAP-Deems Taylor Award; ASCAP President Stanley Adams; Professor Boris Schwartz whose winning book treated “Music and Musical Life in Soviet Russia,” composer-lyricist-lyricist for his authoritative book on “American Popular Song,” musical theater conductor and composer Lehman Engel whose award recognized the excellence of his book titled “Words With Music,” ASCAP composer and Deems Taylor judge Billy Taylor, Joan Kennedy Taylor, daughter of the late ASCAP president Deems Taylor, and ASCAP composers and members Harold Arlen and Gerald Marks.

SLEEPER PICK

‘Past, Present and Future’

It’s been so long, and we’ve all been waiting with baited breath for some new musical sound doing totally unique in a conceptual manner, to emerge and take music to a better, unexplored region. Al Stewart has accomplished that long-awaited feat!

The album from this Scottish singer/songwriter has been eight months in the making with five years of research behind it. As a singer-composer puts it, “The album is eight songs, each from a different decade of the 20th Century...not about those decades, but using each decade as a backdrop against which I’ve set the characters of the songs. It’s about time and it’s passing...”

Each song is lyrically powerful, but the potency of the release doesn’t stop there. The production, the arrangements and the musicians (including Rick Wake- man and assorted members of Quiver) are of the highest caliber.

“Warren Harding” is an up-tempo tune that depicts the mood of the 1920’s, “Soho (Needless To Say)” is a melodic composition dealing with boredom currently surrounding city folk; “Roads To Moscow” is lyrically and musically a most moving song about a Russian soldier; and “Nostradamus,” the piece-de-resistance, is a powerful cut that almost sums up the album. The entire album is superb. Listen to all cuts...you’ll be well-rewarded.

RECORD WORLD MARCH 23, 1974
Welcome, Denny—now there's Shelter at MCA.

Mike Mailand
GREGG ALLMAN—Capricorn 0042 (WB)
DON'T MESS UP A GOOD THING (prod. by J. Sandlin & G. Allman) (Chess, BMI)
Fontella Bass & Bobby McClure hit with this one in '65, and now Gregg is jumpin' on it to follow-up his "Midnight Rider," Good time funk with AM & FM appeal.

LOVE, TOGETHERNESS & DEVOTION—A&M 1514
SUCCESS (prod. by Calvin Carter) (Irving/ Icomen/McDorabov, BMI)
Groovin' goodly from a talent find of exec producer Jerry Butler. The Iceman cometh with a hit group and performance to match. Successful togetherness!

KING FLOYD—Dial 1027 (Phonogram)
CAN YOU DIG IT? (prod. by Buddy Killen & King Floyd) (Tree, BMI)
The "Groove Me" man returns with his best effort since. His soul gets a subtly orchestral breeze of a back-drop, sure to help this one become a total tornado.

RAY DAHROUGE—Bell 449
WHAT ARE YOU GONNA THINK OF NEXT (prod. by Terry Cashman & Tommy West w. T. Mingue, M. Nelson) (Sister John, BMI)
Saga of outrageous young girl who'll try anything once. Clever lyrics should hold top 40 and progressive attention and play.

RUFUS—ABC 11427
TELL ME SOMETHING GOOD (prod. by BobMonaco & Rufus) (Stein & VanStock/Black Bull, ASCAP)
Stevie Wonder wrote this one for their "Rags to Rufus" album. Chunky, churmin' chartfloat with dashes of Motown and Jonathan King schools of pop.

LITTLE SONNY—Enterprise 9092 (Stax)
MY WOMAN IS GOOD TO ME (prod. by Zorn Prod.) (East/Memphis, BMI)
Fusion of basic blues style and Memphis horn power turns harmonica man into a very commercial commodity. Production's effectiveness grows with each listen.

WATERMELON HILL—Bell 448
UNCLE WILLIE (prod. by BillCaine & DannyPotter) (Isom, BMI)
Pastorally-titled act performs a banjo and fiddle folk-rocker in big city fashion. "Take me home" refrain could set another pop hit off down a warm country road.

GHOSTRIDERS Featuring FRANK POMMERLEAU—HHP 100 (Jamie)
TOMBSTONE EVERY MILE (prod. by Brandon Harris) (Anoostock, BMI)
Maine truckers' counterpart to Devil's Triangle, a spooky spot where many have vanished, is immortalized here in Creedence Clearwater-styled country rock.

STRENGTHS OF THE WEEK

FLESH GORDON & THE NUDE HOLLYWOOD ARGYLES—Paramount 0289
SUPERSTREAKER (prod. by White Tommolo) (Acoustic, BMI)
Harold哈rdsell—Donhill 4384
SPEAKING OF STREAKING (prod. by Amigo Prod.)
The Gordon disc is "Alley Oop" without his bearskin. It's produced in a party atmosphere and everyone's invited to sing along. The Hardsell is a Dickie Goodman-ish anthology record with an erset Cosell doing the play-by-play. The streakers novelty category seems to be racing to the fore week by week.

JOAN BAEZ—A&M 1516
FOREVER YOUNG (prod. by J. Baez & Henry Lowy) (Ram's Horn, ASCAP)
Theme from Dylan's "Planet Waves" album. Becomes a basic beauty for Ms. Baez. Lookin' for another "Dixie," Joan could lullabye this one into an anthem.

CATFISH HODGE—Eastbound 621
HEARTBEAT OF THE STREET (prod. by Catfish Bob Hodge) (Southfield, ASCAP)
Best R&B record the label has yet released, slide guitar and stinging vocals create "Dancin' in the Streets" '74 style.

NEW COLONY SIX—MCA 40215
NEVER BE LONELY (prod. by Pat McBride) (Unart/Sanctuary, BMI)
Chicago-based slow-dancing contingent who had a number of his circa '68 switch to MCA with another choice ballad. Dreamy, divine top 40 sound that's been missed.

PAINTER—Elektro 45886
SONG FOR SUNSHINE (prod. by Danny Lowe) (Pawter, BMI)
Group made noise with their "West Coast Woman" single and are now shining brighter still with another hymn to a lady. Rock and balladry glowing as one here.

J. FRANK WILSON—Brut 819 (Buddah)
TELL LAURA I LOVE HER (prod. by Major Bill Smith) (E. B. Marks, BMI)
Brut has picked the master up from LeCam Records; it's a strong re-make of Ray Peterson's '60 hit. Man who had the first "Last Kiss" reads this subtler death-rocker.

JOE QUARTERMAN & FREE SOUL—GSF 6915
I'M GONNA GET YOU (prod. by J. Quarterman) (Access/Free Soul, BMI)
Group that consistently churns out dance dynamos has a special groove here. Should be the one that's gonna get the big shot. Potential crossover 'gocha' too!

MAGGIE BELL—Atlantic 3018
AFTER MIDNIGHT (prod. by Jerry Wexler & Anitra Music) (Viva, BMI)
Stone the Crows femme flies solo on this Eric Clapton/I. J. Cale biggie. Latin-tinged back-up and tough vocal workout combine in totally amazing hit fashion.

JAMES NIXON & PAST, PRESENT, FUTURE—Chess 2149
BEHIND CLOSED DOORS (prod. by Charlie Daniels & Wode Conklin) (House of Gold, BMI)
Lead singer's last name has absolutely no political implications; but this soulfully strategic choice of material is a clever move to establish his band's talent.
Academy Award Nomination—Best Song—
“All That Love Went To Waste”
Charlene Duncan.
The love song from “A Touch of Glass.”
SMASHER
BULLDOG—Buddah BDS 5600 (6.98)
New York musicmen have come forth with a rollicking release that is tight, strong and most professional. These partial ex-Rascals are best on "Ooh When You Smile," which is an up-tempo ditty with a great honky tonk feel, the sweetly mellow "I Tried To Sleep," and "The Flamingo," a richly soft-flowing song. Bulldog breaks through!

+ Justments
BILL WITTMERS—Sussex SRA 8022 (6.98)
It's been too long a time since we've heard from this mellow singer/songwriter, but judging from the sounds emanating from this disc, it's been well worth the wait. He is ably abetted by Jose Feliciano; and "You," "Heartbreak Road" and "Make A Smile For Me" exude emotion. Bill has made 'exactly the right 'justments!

TIM MOORE
A Small Record Company SRS 10001 (Famous) (6.98)
Johanan Vigoda's label premieres with word wizardry from Woodstock's own favorite songwriter, Tim Moore. His music and lyrics are sensitively fused, and the result is a disc filled with tunes that have the ability to hit us where we live. Strong selections include "Love Enough" and the serene "I'll Be Your Time."

HOO-hook On A Feeling
BLUE SWEDE—Capitol ST-11286 (5.98)
With the single title track ( penned by the talented Mark James) zooming up to top chartdom, a commercial album was the obvious follow-up. The title track makes the disc a strong sales contender, with Allen Toussaint's "Working In The Coal Mine" bringing additional strength to the Swedish-Ish set. It's easy to get hooked!

ALIVE & KICKING
THE DELFINOS—Philly Groove PG 1501 (Bell) (6.98)
This long-standing softly funky trio again mixes the strong commercial ingredients necessary to get their latest release really cookin'. Stan Watson has produced a tight orchestral sound, with the tastiest cuts being "Love Is," the chugging "Can't Go On Living," and their popular single, "I Told You So." Alive & Doin' Well!

STRAIGHT AHEAD
BRIAN AUGER'S OBLIVION EXPRESS—MCA APL-0454 (5.98)
Keyboard connoisseur Auger leads his band in a streamlined jazz-pop format with this most recent release, as he crosses the gap to form a consistently commercial progressive style. Most exciting is the title track, which is a thumping, pumping pleaser. This train's a fast freight to success.

ST 11261
BREWER AND SHIPLEY—Capitol ST 11261 (5.98)
Duo debuts on their new label with sweet harmonies and perk production from John Boylan. Mellow material similar to that of their "One Toke Over The Line" hit prevails, with "Fair Play" and "Oh So Long" possessing solid pop appeal. Title should thrill rack-jobbers!

CARAVAN TONIGHT
STEVEN GROSSMAN—Mercury SRM-1702 (5.98)
Steven Grossman is a talented singer/songwriter who happens to be gay. His songs and the production have a special sensitivity surrounding them. Several of the compositions deal with the difficulties encountered in being gay in a basically straight community. Especially emotive are "Five O'Clock Song" and the loving title track. Join the Caravan!

LONDON UNDERGROUND
HERBIE MANN—Atlantic SD 1648 (5.98)
Terrifically talented flautist Herbie Mann delivers his own unique versions of successful pop tunes. His interpretations are jazzy, but because of the nature of his selections, pop crossover is inevitable. "Bitch," "Layla" and "Mellow Yellow" are simply delicious. Appealing on whatever ground you happen to be standing!

PURE MUSIC
CHASE—Epic KE 32572 (5.98)
Progressive jazz appeal is offered on this set from the professionals' aggregation led by Bill Chase. The commercial ingredients included lend the disc to FM exposure, so that the package is not confined to 'jazz' limitations. "Twinkles" is a melodic instrumental composition and "Love Is On The Way" is a sure-fire winner!

GET YOUR WINGS
AEROSMITH—Columbia KC 32847 (5.98)
Heavy metal sounds blaze throughout the grooves of this hard rocking Bostonian band's album. Steve Tyler's sexy, raspy lead vocals blend well with the weighty sound, lending a special appeal on the single, "Same Old Song And Dance" and "S.O.S. (Too Bad)." They've got their wings and the flight's just takin' off!

THE GOLDEN AGE OF THE HOLLYWOOD MUSICAL
Original Soundtrack Recordings—UA UA-LA215-H (7.98)
A marvelously clever pop-out package that's chock-full of the swinging, lilting, zany tunes that propelled that great movie musical era. Songs included are chosen from among such Hollywood classics as "Gold Diggers Of 1933," "42nd Street" and "Footlight Parade." A total delight for all and an absolute must for devotees!

FEELINGS
MENTOR WILLIAMS—MCA MCA-404 (5.98)
A country-oriented platter is the debut disc from this successful songwriter and brother of the famed Paul. "Sunday Driver" is potent with tight musical transitions and his self-penned "Drift Away," previously a hit for Dobie Gray, is performed with strong sentiment and is especially touching. The feeling's mighty fine!

CHIL-DSTAR
ALLEE WILLIS—Epic KE 32575 (5.98)
Lady singer/songwriter comes out with a first disc with special authentic appeal. The personal approach taken by Ms. Willis is alive and refreshing. Children's fantasies that linger into adulthood are dealt with most realistically in the title track and "Into Feeling Lonely" is intimately introspective. Allee Willis . . . Adultstar!
FOUR OF THE TOP R&B CITIES IN THE COUNTRY ARE BREAKING THE FIRST SINGLE FROM A NEW GROUP.

"SUCCESS" by LTD

LTD is LOVE, TOGETHERNESS & DEVOTION ON A&M RECORDS

Produced by Calvin Carter • Executive Producer: Jerry Butler
19 Grammies. Not a bad birthday present.

When you’ve licensed music for 60 years, you expect something special for your 60th Birthday. And we have to admit we really got it. 19 Grammies. More Grammies than our members have ever won before in a single year. When we say “our members,” we mean Stevie Wonder, who picked up 5, Roberta Flack and Gladys Knight, who won 2 each, and Woody Herman, Eumir Deodato, Bill Gaither, The Blackwoods, Neil Diamond, Andre Previn, Stephen Sondheim, Leonard Bernstein, and Goddard Lieberson, who collected the rest. 19 well-deserved congratulations. But the 19 Grammies aren’t the only present ASCAP got for its 60th Birthday. We also got the news that for 1973 we topped the Top 100 Pop/Rock hits. According to Gavin, we had 54 of them. For years we’ve led in other forms of music with writers like Irving Berlin, Richard Rodgers, and Sammy Cahn. Now in Rock it’s with writers like Stevie Wonder, Roberta Flack, Gladys Knight, Bob Dylan, Carly Simon, Marvin Gaye, America, Chicago, War, Smokey Robinson and hundreds of others. And it’s only fitting that all this happened on our 60th Birthday.
IT'S THE BLUE SUZDA ALBUM!

FEATURING THEIR SMASH SINGLE

HOOKED ON A FEELING

Distributed by Capitol Records
**AM Action**

(Compiled by the Record World research department)

For the past few weeks, radio stations have been jumping on new records by major artists and have held back on filling in records that are happening in other markets. This week, the stations seemed to stop, look back and fill in with records that deserved their attention.

**Gladys Knight (Buddah)** wrapped up her third consecutive hit from the gold "Imagination" album with additions at: KXOX, WFUN, KJOY, WAKY, WPFO, WIBG and WABC. Other interesting action on the record includes: 14-9 WCOL, 23-15 KYA, 3 CKLW, 24-15 WHBQ, 16-12 WOKY and 29-20 WXIX.

**Main Ingredient** (RCA) is now definitely a pop record. It picked up additions this week at: KFRC, KLIF, WCOL, WCAC, KTAC and WPOM. It is top ten at CKLW and KYA and moving well at WCFL, WIXY, WPGC and WPIX.

Jim Croce (ABC) picked up almost all of the remaining holdouts with additions at: KXOX, WABC, WSAT, KYA, KJOY and WIBG. It moved 16-6 WDGY, 18-11 WOKY, 37-23 WQAM, 30-18 KIMN, 30-22 WRKO.

**Chicago** (Columbia) grabbed major stations for the third consecutive week with additions: KIMN, KLIF, WQXI, WSAT, WCOL, WCFL and WIBG. Some interesting moves include: 30-23 WFIL, 35-8 WBFB, 30-22 WIFE, KTIX 34-27, KILT 34-26.

There are now two instruments from smash hit movies which are climbing the charts. Mike Oldfield (Virgin), who is almost home free, picked up additions at: WRKO, 13Q and WPUN, and jumped 4-2 KLLT, 20-12 WCOL, 24-10 WAKY, 21-13 WQAM, 29-22 WOKY, 17-15 KFRC and is #1 at KJOY. **Marvin Hamlish** (MCA) playing Scott Joplin's "The Entertainer" from the soundtrack of "The Sting" jumped 18-13 at CKLW and picked up major additions at: WSAT, WCOL and KILT. It is also on KJR in Seattle.

**Maria Nuldaur** (Reprise) seems to pick up new life every time things look bleak and the action this week may have sent it soaring past any more obstacles. It jumped 27-18 WSAT, 11-10 KJR and was added at WDGY, WPFQ and WFIL as an LP cut and WPOM.

**Crossovers**

**CKLW**, which is the key station for crossing over R&B records, made its move this week on three top 20 R&B records: James Brown (Polydor), **Billy Paul** (Phil. Intl.) and Bloodstone (London). The Bloodstone record is also getting some action on the west coast including #13 at KJOY. **Billy Paul** was first broken wide open by Brian McIntyre at WCOL and the **James Brown** single, which was culled from his "Payback" album, is the first serious potential pop record in some time.

**New Action**

Barbra Streisand (Columbia) has followed up her #1 record of "The Way We Were" with Stevie Wonder's "All In Love Is Fair" which jumped right on: KJRT, KLIT, WPOM, KI01 and WYSL.

Lois Fletcher (Playboy) is also breaking out of CKLW and with additions this week at WOKY and WCFL, appears to be the first potential hit for the label.

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**Donna Fargo: Teaching the U.S. To Be Happy With Country Music**

By IRA MAYER

- **NEW YORK**—Where do you park a house/hotel in New York City? Is there another kind of garage? How do you get a vehicle there? What will you do if you find yourself in a vehicle that is not legal to leave your street, and you are facing a fine? This week, the stations seemed to stop, look back and fill in with records that deserved their attention.

**Gladys Knight (Buddah)** wrapped up her third consecutive hit from the gold "Imagination" album with additions at: KXOX, WFUN, KJOY, WAKY, WPFO, WIBG and WABC. Other interesting action on the record includes: 14-9 WCOL, 23-15 KYA, 3 CKLW, 24-15 WHBQ, 16-12 WOKY and 29-20 WXIX.

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**Stein Jumps Wild West**

- **NEW YORK** — Howard Stein Enterprises, Inc. and Wild West Productions, Inc. have joined forces to produce concerts in Houston, Dallas, Fort Worth and San Antonio, Texas on a regular basis as well as occasional shows in Oklahoma City, Tulsa and the general southwest.

Launching the joint venture were two sell-out Van Morrison concerts on January 13 and 15 in Dallas and at the University of Houston. Future dates include Emerson, Lake & Palmer, Johnny Winter and The Doobie Brothers.

Howard Stein will continue operations in New York as well as five other major cities. Dupuy Bateman and Michael Dunham of Wild West Productions, Inc. will also continue their lighting and sound operations on an independent basis.

**Jerome Jumps Marks**

- **NEW YORK** — Bill Jerome has joined the family of production associates at Marks Music. Jerome has been associated as a producer on records that have sold over seven million copies internationally, including "Popcorn" by Hot Butter; "Walk Away Renee" by the Left Banke; "Ding Dong The Witch Is Dead" by the Fifth Estate and others.
Donald Byrd's last album, "Black Byrd," has become the most popular album in the 35-year history of our label. Now, we proudly announce the release of his new album, "Street Lady."

**Donald Byrd's**

**"Street Lady"**

**On Blue Note Records & Tapes.**

Distributed by United Artists Records © WCMXXIX United Artists Records, Inc.
McClain Moves In

Popping in for a visit at the RW offices recently was ABC/Dunhill recording artist Jerry McClain (left). McClain is one half of the recording team that also includes Travis Pratt: the duo having a recent Dunhill album release titled simply “Pratt/McClain.” Pictured with Jerry are RW’s Roberto Shops (center) and ABC/Dunhill New York director of promotion and public- ity Mickey Wallach.

ABC-Giant Pact

■ LOS ANGELES — ABC Records has recently purchased a half interest in thirty nine Walter Becker/Donald Fagen (Steely Dan) music compositions previously owned solely by Red Giant Music Inc. (ASCAP). The deal, the second split publishing negotiations between the two companies, was made through Kenny Vance, president of Red Giant and his attorney Jerome Gottlieb.

Chinnock to Cameron

■ NEW YORK — Paramount Records artist Bill Chinnock has signed a management agreement with Scott Cameron of the Scott A. Cameron Organization.

Knodle Joins Shayne

■ LOS ANGELES—John F. Knodle has joined Larry Shayne Music Inc. here. Knodle’s primary responsibili- ties will be the exploitation of all recorded material currently in the Larry Shayne Music catalogue, as well as exposing existing and new material to other artists and producers.

Sheep in Chrysalis Fold

The formerly all-English Chrysalis label has signed its first American act—a Rochester, New York group named Black Sheep. Pictured from left are Stuart Love, Black Sheep producer; Derek Sutton, vice president of Chrysalis Records; and Mark Goodman, professional manager of Chrysalis Music Corp.

TELEVISION REVIEW

Marlo Thomas Album Becomes TV Special

■ NEW YORK—The airing of the ABC-TV special “Free to Be . . . You and Me” (March 11, 8-9 p.m.) is a milestone for the record industry. It is the first special musical telecast inspired by a record album.

In this case, the project’s creator Marlo Thomas first brought her views on the irrationality of sex-role stereotypes in child development together for a Burt Bacharach album of the same name. Using much of the recorded material released last fall with some addi- tional contributions, the former “That Girl!” brilliantly co-produced this family-oriented hour with Carole Hart.

In the area of human relationships, “Free to Be . . .” is to “Sesame Street” as the classic “Tom Sawyer” is to its own Comics Illustrated version. There is so much being said in this hour so effortlessly, it is hard to imagine another television hour more worthy of an Emmy in any catego- ry where true contributions to the national public health are criteria.

Recording stars such as Kris Kristofferson & Rita Coolidge, Roberta Flack, Michael McDonald, The Voices of East Harlem, Dionne Warwicke and the New Seekers joined comic genius Mel Brooks and a host of other luminaries in one of the most relevant pieces of utterly enjoyable entertainment ever conceived. A total of 18 writers and composers including Mel Brooks, Carole King, Sheil Silverstein and Carol Hall pooled their talents to create what will no doubt rank with “Peter Pan” and “The Wizard of Oz” in terms of eternal audience popularity. But more than the sheer joy of the viewing, “Free to Be” offers the unique experience of witnessing a synthesis of the most sensible ele- ments from all the viable current “liberation” movements in our land.

The result is the best single audio-visual example of what joy the human condition can become yet offered the public.

Robert Adels

GRT Gets ‘Bible’

■ SUNNYVALE, CAL. — Exclusive North American rights for “The Bible” in a 12 disk package of dra- matic readings by Sir Lawrence Olivier of passages from the Old Testament backed with orchestral and choral music, have been ac- quired by GRT Corp. Recently through mid-April of an elaborate pack- aging of the product will mark the company’s entrance into the field of direct marketing.

Byrd Flies Sky High

Shown at Blue Note artist’s Donald Byrd’s opening at the Roxy in Los Angeles are (from left) United Artists national director of promotion Eddie Levine; Byrd; United Artists vice president, creative services Bob Cato; Spencer Proffer, United Artists nation- al executive director, a&r; and Byrd with War members Lonnie Jordan, Harold Brown and B. B. Dickerson.

Spreadeagle Prod. Bow

■ SAN FRANCISCO—Lou Bramy and Walter Herbert have formed Spreadeagle Productions here as a division of their Herbert & Bramy Inc. Management. Bramy was formerly western region pro- motion manager for Warners and in national FM promotion for the Famous group. Herbert is ex- production manager for Santana. According to the pair’s an- nouncement, Bramy, who is presi- dent of the parent company, will be responsible for securing label deals and setting up policies on promotion, sales and advertising for the company, while Herbert, who is vice president of Herbert & Bramy, will deal with the com- pany involved in booking all of Spreadeagle’s acts and work on the live presentation of those. Both are well-known and will continue to sign and record new acts.

RCA Ups Carter

■ NEW YORK—The appointment of Dick Carter as midwestern re- gional sales manager, RCA Rec- ords, has been announced by Jack Kievan, division vice presi- dent, marketing, and acting director, sales, to whom Carter reports. Carter will be headquar- tered in Chicago.

For the past year, Carter had been a field sales representative for RCA in the northwest, with Washington, Oregon, Alaska, Montana and Idaho as his terri- tory. Before that, he had been with RCA Records in sales in Los Angeles. He had come to RCA when RCA took over Music West in Los Angeles, having been gen- eral manager of Music West for a year.

Coday to Capricorn

■ MACON, GEORGIA—Phil Wal- den, president of Capricorn Rec- ords, Inc., has announced that the company has signed soul artist Bill Coday to a long-term pact. The contract was negotiated by Coday’s manager, Alan Walden, and label president Phil Walden and executive vice-president Frank Fenter.

CONCERT REVIEW

Tucker Band, Walsh Energize the Academy

■ NEW YORK — Heavy metal sounds abounded at the Academy of Music this past weekend (8) when the bill consisted of the Marshall Tucker Band (Capricorn) and Joe Walsh & Barnstorm (Dun- hill). The music was high in vol- ume and electric energy . . . and the Academy audience loved it.

Starting off the evening’s activi- ties were the Marshall Tucker Band, whose albums are incredibly enjoyable, but who on stage were rather self-indulgent, stretching cuts that are marvelous for five minutes into fifteen minute ver- sions. Highlights of their set in- cluded a self described South Carolina country blues number, “Can’t You See,” which was per- formed in rag-time and required a flavosme flute and an emotive lead guitar solo; “Twenty-Four Hours At A Time,” rock and roll with a slight jazz orientation and an especially spine-tingling sax solo; and encore with B.B. King’s “Everyday I Sing The Blues.” They’re a good band with plenty of go- od music, and would be even better if they put some of their high energy into developing a tighter onstage sound.

Joe Walsh, on the other hand, while exuding high energy, seemed to have a more professional set. The original James Gang member exhibited excellent musicianship via guitar, and his gritty vocals blended well with the orchestra- tion. He kicked his set off with the rhythmic “Meadows,” segued into the hard driving “Tend My Garden” and finished that portion with another segue into Rock’s semi single: the bluesy rocker “Rocky Mountain Way.” Much credit goes to his drummer, whose expertise was evident throughout. The best number of the evening came when Walsh moved to keyboards for a softer, more melodic tune. “Goin’ Down Slowly.” The crowd was most appreciative when Walsh performed “The Bomber.”

It was a weighty musical even- ing . . . and the folks that filled the Academy were in heaven!

Robert Skopp
MCA Records reminds you...

Sunshine

rising on the album charts

Cliff De Young

who starred in the television special and his current singles chart riser...

My Sweet Lady

www.americanradiohistory.com

AmericanRadioHistory.Com
RCA Reports Sales Up
On Rich Catalogue

NEW YORK — Charlie Rich, whose RCA single, “There Won’t Be Anymore,” has reached the top of the RW’s country singles chart, and whose same-titled album is moving up both country and pop charts, is also enjoying a catalog sales spurt for the label.

Last week, according to the label, almost 80,000 copies of his two Victor and one Camden albums were sold. The albums, in addition to the charted “There Won’t Be Anymore,” are “She Loved Everybody But Me” (Camden) and “Tomorrow Night” (Victor), both catalog items.

ABC ‘Hexorcist’ LP

LOS ANGELES — In answer to the unprecedented craze over the film “The Hexorcist,” ABC Records has released an album entitled “The Hexorcist, a Devil of an Album.” The disc traces the trials of William Peatty Bladder as he sells his soul to the devil for a bestselling book and a “smash” movie. The script for the production was written by Donald Ross and John Rappaport and was recorded at Western Recorders in Los Angeles this February.

The cast of “The Hexorcist” includes Dennis Flannigan, John Rappaport, Dick Gautier, Joan Gerber, Pat Paulsen, Jaye P. Morgan, Gary Miller, Patti Deutsch, Jack DeLeon, and Gary Owens as the Devil.

John Petersen Dies

LONG ISLAND—John J. Petersen, treasurer of the Peer-Southern Organization, died Friday (6) of a heart attack in Rosedale. He is survived by his wife Margaret and brother Thomas. Petersen was with Peer-Southern for 25 years.

ABC Signs Freda Payne

Jay Leaker, president of ABC Records, has announced the signing of Freda Payne to the label. Pictured (from left) are Kel Ross, Freda Payne’s manager; Leaker; Otis Smith, vice president at ABC; and Ms. Payne.

GRC Promos YoYo

ATLANTA — The General Recording Corporation has announced the release of the new Rick Cunha single, "I’m Al Yo Yo Man," coupled with a national promotion campaign.

National marketing manager Jim Jeffries has constructed a yo yo three feet in diameter with a 1,000 foot string, that will be dropped from the tallest building in 35 cities in major top forty and progressive markets. The campaign begins this week in Atlanta at the Regency Hyatt House. Additionally, free yo yo’s will be distributed at each promotion site.

London Out with 7

NEW YORK—London Records March album release features Ann Peebles’ "I Can’t Stand The Rain," Savoy Browns’ "Boogie Brothers," Erroll Garner’s "Magician" and Caravan’s "For Girls Who Grow Plump In The Night," announced Herb Goldfarb, vice president of sales and marketing. Also included in this release are three Phase Four albums: "A Mystic Portrait of the Moody Blues" interpreted by Werner Mueller and his Orchestra; "Great Overtures" with Carlos Paitsa conducting the Netherlands Radio Philharmonic Orchestra; and "Great Scott... The Music of Scott Joplin" by Eric Rogers.

London Names Harper

NEW YORK — Polydor Inc. has announced the release of four albums for the month of March. Topping the list is Milt Jackson’s latest, "Millie," on the Spring label. Two more discs will be issued in the Polydor/ECM series, "Crystal Silence," featuring Chick Corea and Gary Burton, and "The Improvisation Company." A double album featuring a variety of guitarists, and a debut effort by Rob Carlson and Jon Gailmor complete the release.
we want to give you the feeling of the felt forum...
(The Sold-out Scene of Over 50 Smash Concerts!)

In the top entertainment market of the world—that’s got to be New York—there are all kinds of great locations for all kinds of attractions.

For baseball, it’s the big Shea. For symphony, Avery Fisher Hall. For opera, where else but the Met? For circuses, ice shows, prizefights, hockey, basketball, track meets—it’s Madison Square Garden.

But for a very special kind of attraction, there’s a very special kind of place. We’re talking about the Felt Forum in Madison Square Garden Center with its 3,600 to 5,000 seats, depending on the configuration.

Look at the grosses within the past year:

<table>
<thead>
<tr>
<th>Show</th>
<th>Gross</th>
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<tbody>
<tr>
<td>ROBERTA FLACK &amp; QUINCY JONES (2 PERFS.)</td>
<td>$66,581.50</td>
</tr>
<tr>
<td>DEEP PURPLE (3 PERFS.)</td>
<td>$101,149.50</td>
</tr>
<tr>
<td>EARTH, WIND &amp; FIRE</td>
<td>$32,954.00</td>
</tr>
<tr>
<td>AMERICA</td>
<td>$28,734.50</td>
</tr>
<tr>
<td>EDDIE KENDRICKS (2 PERFS.)</td>
<td>$29,293.00</td>
</tr>
<tr>
<td>STEVE MILLER, BUDDY GUY &amp; JUNIOR WELLS</td>
<td>$75,224.00</td>
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<tr>
<td>BARRY WHITE &amp; LOVE UNLIMITED (2 PERFS.)</td>
<td>$28,759.50</td>
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<tr>
<td>MAHAVISHNU ORCHESTRA</td>
<td>$50,418.50</td>
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<tr>
<td>PROCOL HARUM (2 PERFS.)</td>
<td>$31,223.50</td>
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<tr>
<td>CHARLIE RICH</td>
<td>$26,501.00</td>
</tr>
<tr>
<td>EDGAR WINTER</td>
<td>$58,580.00</td>
</tr>
<tr>
<td>MOUNTAIN (2 PERFS.)</td>
<td>$28,707.50</td>
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<tr>
<td>NEW RIDERS OF THE PURPLE SAGE</td>
<td>$30,889.00</td>
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<tr>
<td>BUCK OWENS</td>
<td>$28,107.50</td>
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</table>

...Plus lots of great extended run shows:

<table>
<thead>
<tr>
<th>Show</th>
<th>Gross</th>
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</thead>
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<tr>
<td>MOSCOW CIRCUS</td>
<td>$796,009.74</td>
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<tr>
<td>H.R. PUFNSTUF’S HOLLYWOOD REVEUE</td>
<td>$240,280.50</td>
</tr>
<tr>
<td>THE GRAND MUSIC HALL OF ISRAEL</td>
<td>$152,089.80</td>
</tr>
<tr>
<td>WORLD FESTIVAL OF MAGIC &amp; OCCULT</td>
<td>$148,926.08</td>
</tr>
<tr>
<td>WONDERFUL WORLD OF HORSES</td>
<td>$161,640.25</td>
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</tbody>
</table>

If you have a special kind of attraction and you’re looking for a special kind of showplace in New York, call us. We listen.

"AT THE TOP OF THE LIST OF NEW YORK FAVORITES."—N.Y. Times survey, 1/18/74
Alison Steele Expanding Activities

NEW YORK—With so many of the female personalities in radio branching out into other entertainment areas, it's gratifying to report occasionally on the happenings on the distaff side (without sounding too Gloria Steinem-ish). Alison Steele has been at WNEW-FM for nearly eight years, and is on the air from 10 p.m. to 2 a.m., Monday through Saturday.

Alison picks her own music, like the rest of staff, and as the "Nightbird" has earned a good reputation for herself. She feels that music and radio continue to grow more exciting all the time: "Six years ago when we first went progressive there maybe 600 albums to choose from. Now there are probably 10,000, and that's not figuring everything that comes out. Now when you do a show there's so much more latitude. Today's audiences, especially at the station, are more sophisticated. They're also into jazz, folk, they're even into country, certainly into soul. They seem not only to be more sophisticated, but also more eclectic. Their horizons seem to have broadened, and they don't pigeonhole everything. They're more receptive as long as it's good music."

However, being a WNEW-FM disc jockey is not the only thing with which Ms. Steele is currently involved. There are also three syndicated radio shows: One, sponsored by Army Reserve, called "Cosmic Connections" is carried by about 800 stations and is a half hour weekly music and talk show. Another, sponsored as a public service by the Tea Council, is a capsule mini-interview, with no music, just short conversations with well-known people. The last is a five-minute program, "Feminine Focus," featuring all subjects that women would be involved with in the home, in careers, in travel, in books and in their own personal philosophies of life.

There's a cable television interview program which features interviews with people in the pop culture, film, concert promotion, music chart areas (with RW news editor Gary Cohen as a guest discussing the latter on one show). In addition, there are two spoken word albums featuring poetry and music, and a concert at New York's Town Hall scheduled soon, at which Ms. Steele will offer an evening of poetry and cosmic music. Her view on all this branching out is: "You could just sit there and do your show every night and it wouldn't be dull either, but everything is just kind of out there and waiting. You get approached on so many things. And as far as I'm concerned, it's a sin not to get into it."

IBS to Convene

NEW YORK—The annual Intercollégiate Broadcasting System (IBS) Convention will take place this year April 5-7, at the Statler Hilton Hotel. Advance registration from college radio station representatives is heavy, according to an IBS spokesman, who predicts close to 1,000 college radio people in attendance.

ASCAP Sends 4 to NAB

NEW YORK—ASCAP, celebrating its 60th year, will be represented by four executives at this year's NAB convention. Operating from the Holiday Inn (downtown) will be Louis Weber, who heads all broadcast licensing, Lawrence Skolver, who handles TV stations, Milton Gray, in charge of radio and regional representative Jack Young of ASCAP's Houston office.

MGM/South Petes Sami Jo

MGM Records recently hosted a party to showcase MGM/South recording artist Sami Jo. Seen congratulating Sami on her performance are (from left): Rob Engemann; MGM/South co-president Ken Engemann; Sami Jo; GM's president Tony Collette; MGM/South director of national promotion Fred Scotti; and Sami Jo with MGM president Gil Beltam.

By BEVERLY MAGID

The latest ARB figures show news and good music stations strongly entrenched in the top numbers in both Los Angeles and New York. The cry may be that this book favored older listeners, KHJ and WABC continue to be the top rockers, with the latter showing a drop in adults but continuing to be strong with teens with a 22.1, and WPIX-FM and WWJF second and third in teens with an 8.0 and 7.7 respectively. In Los Angeles, KDAY, with their new R&B format, moved in closely to KGFJ with a 1/4 hour share of 20,700 to KGFJ's 25,500. K100 only showed 14,000 and KROQ 4800. New York soul stations WBLF-FM and WWRJ came in with a respectable 2.3 and 1.4.

Los Angeles—Monday-Sunday 6 a.m. to midnight . 1/4 hour averages KNX-FM (news) 80,600, KHJ (rock) 64,600, KABC (talk) 59,200, KJOL-FM (easy listening) 47,600, KFI (MOR) 47,400, KLOS-FM (rock) 46,900, KKDJ-FM (rock) 39,400, KMET-FM (progressive) 29,400.

New York—Monday-Sunday, 6 a.m. to midnight . 1/4 hour shares . WOR (good music) 10.1, WRFM-FM (good music) 7.5, WABC (rock) 6.9, WINS (news) 6.3, WCBAM-FM (news) 5.4, WPAT (good music) 4.5, WMCA (talk) 4.1, WNEW-AM (MOR) 3.8, WCBS-FM (oldies) 3.5, WNEW-FM (progressive) 3.2, WHN (country) 3.0, WNBC (contemporary) 2.8, WPIX-FM (rock) 1.8, WWJF (rock) 1.8, WXL-FM (rock) 1.8, WPJL-FM (rock) 1.5.

KDBW-St. Paul—With some changes having occurred, the line-up is as follows . 6-9 a.m. PD Bob Shannon . 9 a.m.-noon Rich Erickson (from KSTT-Davenport) 1-4 p.m. Robb Lange (also production director) . 3-6 p.m. "True" Don Bleu . 6-10 p.m. Robb Sherwood . 10-12 a.m. David Bradley . 2-6 a.m. Chris Roberts.

KAGB-FM-Los Angeles—Johnny Magnus now doing a daily show 4-6 p.m. Magnus had once been a "long-time KMPR personality.

KPTF-FM-Houston—General manager Larry Yurdin announced that Michael Turner (was at WPJL-FM and KMET-FM) has now joined the station as program director. Former music director Nicki Mosberg has returned to the station to do an air shift.

WWJF-Hackensack—Although not officially announced, the word is that the station will be going all-religion sometime soon. The comment from Pacific and Southern is only "that the possibility is being explored."

WPOL-Hartford—New line-up is 6-10 a.m. "Grease Man" . 10-2 p.m. Lee Gordon (WFEA-Manchester) . 2-6 p.m. Jeff Henderson (WRIT-Milwaukee) . 6-10 p.m. Tom Collins . 10-2 a.m. Ric O'Connor . 2-6 a.m. "Brother" Jack Caney . MD T. J. Lambert weekends and promotion.

The station had a Straker Weekday with give-aways of streaking aids of Polaroid cameras, streaker sneakers, and portable radios to the first listener to call in after the streaking sounds broadcast on the air. Two local females were interviewed by newsmen Charles Steinier, while streaking through the station, which must have been a fun run for Charlie.

WKBW-Buffalo—More Straker Weekday news . In addition to streaker sneakers, the station also gave out masks to their winners. Locally in Buffalo, the school known as Buff State (how appropriate) had the first daytime, co-educational streak, which featured 30 guys, 7 ladies running, followed by one female on a bicycle.

WPJL-FM-New York—Not to be outdone by streaking give-aways, PD Neil McIntyre reports that the station is giving out Rumper Stickers, which can be ironed onto clothing, or just about anything. The stickers of course feature the non-stop music sign of the station's logo.

WCLF-Chicago—Bill Taylor has joined the staff on Saturdays, 10 p.m.-midnight and Sundays 6 p.m.-9:40 p.m. Taylor was most recently at KTLK in Denver.

WPJL-FM-New York—It's a morning person that PD Tim Powell is looking for, not necessarily a morning man as reported here last issue.

(Continued on page 50)
On March 31st 1974 The King Biscuit Flower Hour presents a special 90 minute program starring The Who. An Unerasure experience recorded live in Washington, D.C.—the tape capital of the world.

For the first time experience the unique live sounds of The Who in a quadraphonic broadcast.

For further information contact Bob Meyrowitz or Alan Steinberg at DIR Broadcasting, 527 Madison Ave., N.Y. 10022. Or call 212-371-6850.

A radio show sponsored by Pioneer Electronics and

March 29th March 30** April 1** April 6****
ALPHABETICAL LISTING

SINGLES CHART

PRODUCER, PUBLISHER, LICENSEE

MARCH 23, 1974

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<td>RKO Records, ASCAP</td>
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<td>I'M SORRY (Miles Davis, ASCAP)</td>
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<td>KEEP YOUR HANDS TOGETHER (Mighty Mighty Wissert (I've, BMI)</td>
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<td>13</td>
<td>LET ME BE (Ike &amp; Tina Turner (Capitol, BMI)</td>
<td>Capitol, BMI</td>
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| 14 | LIKE APolitical list of songs with their publishers, editors, or licensees.

**ALPHABETICAL LISTING**

**SINGLES CHART**

**PRODUCER, PUBLISHER, LICENSEE**

**MARCH 23, 1974**

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| 13 | LIKE A
# On Tour

GRACE SLICK  PAUL KANTNER  JEFFERSON STARSHIP  JOHN BARBATA  DAVID FREIBERG  PETER KANGAROO  CRAIG CHAQUICO  PAPA JOHN CREACH

<table>
<thead>
<tr>
<th>March</th>
<th>April</th>
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<tbody>
<tr>
<td>19 Auditorium Theatre, Chicago, Ill.</td>
<td>26 Palace Theatre, Providence, R.I.</td>
</tr>
<tr>
<td>20 Masonic Temple, Detroit, Mich.</td>
<td>27 Music Hall, Boston, Mass.</td>
</tr>
<tr>
<td>22 Albee Theatre, Cincinnati, Ohio</td>
<td>29 Utica Memorial Coliseum, Utica, N.Y.</td>
</tr>
<tr>
<td>24 Music Hall, Cleveland, Ohio</td>
<td>31 Cornell University, Ithaca, N.Y.</td>
</tr>
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<td></td>
<td>2 &amp; 3</td>
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<tr>
<td></td>
<td>Academy of Music, New York, N.Y.</td>
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<tr>
<td></td>
<td>Spectrum, Philadelphia, Penn.</td>
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<tr>
<td></td>
<td>Capitol Theatre, Passaic, N.J.</td>
</tr>
<tr>
<td></td>
<td>Syria Mosque, Pittsburgh, Penn.</td>
</tr>
</tbody>
</table>

| 10 Ambassador Theatre, St. Louis, Mo. | 12 Music Hall, Oklahoma City, Okla. |
| 16 Civic Theatre, San Diego, Calif. | 18 Santa Monica Civic Aud. |
| 22 Albee Theatre, Cincinnati, Ohio | 27 Music Hall, Boston, Mass. |
| 29 Utica Memorial Coliseum, Utica, N.Y. | 31 Cornell University, Ithaca, N.Y. |
| 16 Civic Theatre, San Diego, Calif. | 18 Santa Monica Civic Aud. |

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**On Record.**

*Includes: Theme from the Movie Mandarin*  
*Better Lying Down, It's Only Music*  
*Epic #38* - *Come Against Tomorrow*  
*Epic #34*

Manufactured and Distributed by RCA Records
Capricorn Records Presents

The Gregg Allman Tour

With His Special Guests Cowboy/Boyer & Talton

and accompanied by a 24-Piece Orchestra
Orchestra arranged & conducted by Ed Freeman
Personal direction: Phil Walden & Associates
Produced by Joe Gannon

The Gregg Allman Tour '74
March 15—Charlotte, N.C./Park Center
March 17—Durham, N.C./Duke University
March 19, 20—Atlanta, Ga./Fox Theater
March 23—Orlando, Fla./Jai Alai Fronton
March 24—St. Petersburg, Fla./Bay Front Center
March 25—Miami, Fla./Marines Stadium
March 26—Birmingham, Ala./Municipal Auditorium
March 28—New Orleans, La./Municipal Auditorium
March 31—Knoxville, Tenn./University of Tennessee
April 2—Williamsburg, Va./William & Mary Hall
April 5—Richmond, Va./UPFi
April 10—Providence, R.I./Palace Theater
April 11—Boston, Mass./Music Hall
April 15, 16—New York City/Carnegie Hall
April 18—Pasadena, N.J./Capitol Theatre
April 19—Philadelphia, Pa./Academy of Music
April 20, 21—Ithaca, N.Y./Cornell University
April 23—Syracuse, N.Y./Onondaga War Memorial Auditorium
April 26—Pittsburgh, Pa./Syria Mosque
April 27—Cleveland, Ohio/Music Hall
April 29—Detroit, Mich./Masonic Temple
April 30—Chicago, Ill./Auditorium Theatre

Gregg’s Solo Album, ‘Laid Back’ is on Capricorn Records, Macon.
<table>
<thead>
<tr>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
<th>WKS ON CHART</th>
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</thead>
<tbody>
<tr>
<td>5 SUNSHINE ON MY SHOULDERS JOHN DENVER RCA APBO-0213</td>
<td>9</td>
</tr>
<tr>
<td>2 SEASONS IN THE SUN TERRY JACKS/Bell 45432</td>
<td>12</td>
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<tr>
<td>3 DARK LADY CHER/MCA 40151</td>
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<tr>
<td>1 BOOGIE DOWN TEDDIE KENDRICKS/Tamla T54243F (Motown)</td>
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<tr>
<td>6 MOCKINGBIRD CARLY SIMON &amp; JAMES TAYLOR/ Elektra 45880</td>
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<tr>
<td>7 JET PAUL McCARTNEY &amp; WINGS/Apple 1871</td>
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<tr>
<td>3 ROCK ON DAVID ESSEX/Columbia 4-45940</td>
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<tr>
<td>10 BENNIE AND THE JETS ELTON JOHN/MCA 40198</td>
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<tr>
<td>9 THE WAY WE WERE BARBRA STREISAND/Columbia 4-45944</td>
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<td>12 ERES TU MOÇEDADES/Tora 100 (Famou)</td>
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<td>14 HOOKED ON A FEELING BLUE SWede/EMI 3627 (Capitol)</td>
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<tr>
<td>19 SPIDERS AND SNAKES JIM STAFFORD/MGM 14648</td>
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<tr>
<td>13 11 PUT YOUR HANDS TOGETHER O'JAYS/Phila. Intl. Z57 3535 (Columbia)</td>
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<tr>
<td>17 THERE WONT BE ANYMORE CHARLIE RICH/RCA APBO-0195</td>
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<td>24 THE LORD'S PRAYER SISTER JANET MEAD/A&amp;M 1491</td>
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<td>22 BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT &amp; THE PINES/Buddah 403</td>
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<tr>
<td>25 COME AND GET YOUR LOVE REDDNE/Epip 5-11035</td>
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<tr>
<td>19 ROCK 'N ROLL HOOCHIE KOO RICK DERRINGER/ Blue Sky Z57 2751 (Columbia)</td>
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<tr>
<td>20 MIGHTY LOVE, Pt. 1 SPINNERs/Atlantic 3006</td>
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<tr>
<td>23 TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER/ ABC 11407</td>
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<tr>
<td>27 A VERY SPECIAL LOVE SONG CHARLIE RICH/Epic 5-11091</td>
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<tr>
<td>20 LOOKIN' FOR A LOVE BOBBY WOAMACK/ United Artists XV375-W</td>
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<tr>
<td>29 I'LL HAVE TO SAY I LOVE YOU IN A SONG JIM CROCE/ ABC 11424</td>
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<tr>
<td>26 MY SWEET LADY CLIFF DE YOUNG/MCA 40156</td>
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<tr>
<td>28 JUNGL BOOGIE KOOL &amp; THE GANG/Delite 559</td>
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<tr>
<td>37 LET IT RIDE BACHMAN-TURNER OVERDRIVE/Mercury 73457</td>
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<td>28 JUST DON'T WANT TO BE LONELY MAIN INGREDIENT/ RCA APBO-0025</td>
<td>6</td>
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<tr>
<td>35 TOUCH A HAND, MAKE A FRIEND STAPLE SINGERS/ Stax STA 0196</td>
<td>5</td>
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<tr>
<td>36 OH, MY MY RINGO STARR/Apple 1872</td>
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<td>37 WOLD HARRY CHAPIN/Elektra 45874</td>
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<td>38 TELL ME A LIE SAMI JO/MGM South 57029</td>
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<tr>
<td>31 SEXY MAMA MONTENTS/Stang 5052 (All Platinum)</td>
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<tr>
<td>34 LOVE'S THEME LOVE UNLIMITED ORCHESTRA/ 20th Century TC 2059</td>
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<td>31 THE LOCO-MOTION GRAND Funk/Capitol 3840</td>
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<td>46 HONEY PLEASE, CAN'T YA SEE BARRY WHITE/ 20th Century TC 2077</td>
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<td>38 STAR STEALERS WHEEL/A&amp;M 1483</td>
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<td>38 KEEP ON SINGING HELEN REDDY/Capitol 3845</td>
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<tr>
<td>39 WE'LL BE CARINGLESS WITH OUR LOVE JOHNIE TAYLOR/Stax STA 0193</td>
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<td>40 I'VE GOT A THING ABOUT YOU BABY ELVIS PRESLEY/ RCA APBO-0116</td>
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<tr>
<td>50 MY MISTAKE DIANA ROSS &amp; MARVIN GAYE/Motown M1269F</td>
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<td>42 I'LL BE THE OTHER WOMAN SOUL CHILDREN/Stax STA 0182</td>
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<td>52 PIANO MAN BILLY JOEL/Columbia 4-45964</td>
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<tr>
<td>47 ON A NIGHT LIKE THIS BOB DYLAN/Asylum 11033</td>
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<td>45 TUBULAR BELLS (Theme From the Exorcist) MIKE OLDFIELD/ Virgin 55100 (Atlantic)</td>
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<td>48 THE SHOW MUST GO ON THREE DOG NIGHT/Dunhill D 4382</td>
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<td>17 I LIKE TO LIVE THE LOVE B. B. KING/ABC 11406</td>
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<td>49 SHE'S GONE DARYL HALL &amp; JOHN OATES/Atlantic 2993</td>
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<td>16 A LOVE SONG ANNE MURRAY/Capitol 3776</td>
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<td>55 IT'S BEEN A LONG TIME NEW BIRTH/ RCA APBO-0185</td>
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<td>60 THANKS FOR SAVING MY LIFE BILLY PAUL/Phila. Intl. Z57 3538 (Columbia)</td>
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<td>63 OUTSIDE WOMAN BLOODSTONE/London 1052</td>
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<td>57 HOMELY GIRL CHI-LITES/Bruswick 55005</td>
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<td>58 STAR BABY GUESS WHO/RCA APBO-0217</td>
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<td>65 WOULD YOU LAY WITH ME TANYA TUCKER/ Columbia 4-45991</td>
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<td>56 UNTIL YOU COME BACK TO ME ARETHA FRANKLIN/ Atlantic 2995</td>
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<td>57 (I'VE BEEN) SEARCHIN' SO LONG CHICAGO/ Columbia 4-466020</td>
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<td>58 LAST TIME I SAW HIM DIANA ROSS/Motown M1278F</td>
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<td>70 ONCE YOU UNDERSTAND THINK/Big Tree 1500 (Atlantic)</td>
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<td>67 SKYBIRD NEIL DIAMOND/Columbia 4-45998</td>
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<td>65 MUST BE LOVE JAMES GANG/Atco 6953</td>
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<td>60 YOUR CASH AIN'T NOTHING BUT TRASH STEVE MILLER BAND/Capitol 3837</td>
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<td>74 I'M A TRAIN ALBERT HAMMOND/Muns Z57 6026</td>
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<td>66 VIRGINIA BILL AMBESURY/ Casablanca NE-0001 (WB)</td>
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<td>81 DANCING MACHINE JACKSON 5/Motown M1286F</td>
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<td>67 ENERGY CRISIS '74 DICKIE GOODMAN/Rainy Wednesday 206</td>
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<td>77 HELP ME JONI MITCHELL/Asylum 11034</td>
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<td>84 HAPPINESS IS ME AND YOU GILBERT O'SULLIVAN/ MAM 3636 (London)</td>
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<td>39 LAST KISS WEDNESDAY/Sussex 507</td>
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<td>70 I LOVE TOM T. HALL/Mercury 73436</td>
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<td>83 OH VERY YOUNG CAT STEVENS/A&amp;M 1503</td>
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<tr>
<td>72 I WISH IT WAS ME TYRONE DAVIS/Dakar 4529 (Brunswick)</td>
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<td>73 YOU'RE SIXTEEN RINGO STARR/Apple 1870</td>
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<tr>
<td>74 BABY COME HOME SMOKY ROBINSON/Tamla T54239F</td>
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<td>59 HOUSTON (I'M COMING TO SEE YOU) GLEN CAMPBELL/ Capitol 3808</td>
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<tr>
<td>76 1 GOT TO TRY IT ONE TIME MILLIE JACKSON/ Spring 144 (Polydor)</td>
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<td>51 HEARTBREAKER ROLLING STONES/Rolling Stones RS 19109</td>
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<td>78 TOUCH AND GO AL WILSON/Rocky Road 30076 (Bell)</td>
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<td>79 AMERICANS BYRON MacGREGOR/Westbound W222</td>
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<tr>
<td>88 THE PAYBACK JAMES BROWN/Polydor 14223</td>
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</tbody>
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CHARTMAKER OF THE WEEK

81 LET'S GET MARRIED AL GREEN Hi 2262 (London) 1

82 WATCHING THE RIVER RUN LOGGINS & MESSINA/ Columbia 4-46010 3
83 PEPPER BOX PEPPERS/Event 213 (Polaced) 4
84 MIDNIGHT AT THE OASIS MARIA MULDAUR/Reprieve 1183 7
85 — YOU MAKE ME FEEL BRAND NEW STYLISTICS/Avco 4634 7
86 UNBORN CHILD SEALS & CROFTS/Warner Bros. 7771 3
87 HEAVENLY TEMPTATIONS/Gordy GT135F (Motown) 2
88 DANCE WITH THE DEVIL COBY POWEL/Chrysalis CHS 2029 (WB) 1
89 MUSIC EYES HEARTFIELD/Mercury 73449 3
90 LOVING YOU JOHNNY NASH/Epic S-11070 5
91 MIGHT JUST TAKE YOUR LIFE DEEP PURPLE/Maver Bros. 7784 3
92 SHE SOUTH COTE/Buddah 399 2
93 MIGHTY, MIGHTY EARTH, WIND & FIRE/Columbia 4-46007 2
94 SUMMER BREEZE ISLEY BROTHERS/T-Neck ZS7 2253 (Col) 1
95 MR. NATURAL BEE GEES/RSO SO 408 (Atlantic) 2
96 ROCK AGAIN THE CLOCK BILL HALEY & THE COMETS/ MCA 60025 2
97 I AM WHAT I AM LOIS FLETCHER/Playboy 50049 1
98 THE ENTERTAINER MARVIN HAMLISH/MCA 40174 1
99 LET ME BE THERE OLIVIA NEWTON-JOHAN/MCA 40101 1
100 Goin' Down Slow BOBBY BLUE BLAND/Dunhill 4379 1
FLASHER OF THE WEEK

LIVE RHYMIN' PAUL SIMON
Columbia

TOP FM AIRPLAY THIS WEEK

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

WNEW-FM/NEW YORK

CHICAGO VII—Col
FOREVER YOUNG—(single)—Joan Baez—A&M
IF I WERE A CARPENTER—(single)—Leon Russell—Shelter
LONDON UNDERGROUND—Herbie Mann—Atlantic
PAST, PRESENT & FUTURE—Al Stewart—Janus
PRETZEL LOGIC—Steely Dan—ABC
SECOND COMING—Jerry La Croix—Mercury
SHININ' ON—Grand Funk—Grand Funk
STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
TOM SCOTT & THE L.A. EXPRESS—Ode

WBCN-FM/BOSTON

AFRICAN SACRNU—David Fenshaw—Philips (import)
BUFFY—Buffy Sainte-Marie—MCA
IF I WERE A CARPENTER—(single)—Leon Russell—Shelter
IN CONCERT—Dedora/Airto—CTI
INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL—Vanguard
LIVE RHYMIN'—Paul Simon—Col
OPEN YOUR EYES—Earth, Wind & Fire—Col
WMAR-FM/PHILADELPHIA

CHICAGO VII—Col
HIGHSTEPPIN' & FANCY DANCIN'—Larry Raspberry—Enterprise
LANCE CHANGER—Michael Fennelly—Epic
LIVE RHYMIN'—Paul Simon—Col
LUTHER'S BLUES—Luther Allison—Gordy
MOROCCAN ROLL—Les Variations—Buddah
OPEN YOUR EYES—Earth, Wind & Fire—Col
PAST, PRESENT & FUTURE—Al Stewart—Janus
PRETZEL LOGIC—Steely Dan—ABC
SLAUGHTER ON 10TH AVENUE—Mick Ronson—RCA

WCMF-FM/ROCHESTER

CALABASAS—B.W. Stevenson—RCA
CRYING IN MY SLEEP—(single)—Jimmy Webb—Asylum
LANCE CHANGER—Michael Fennelly—Epic
MACHINE THAT CRIED—String Driven Thing—Charisma
MONTAINT—Golden Earring—Track
QUEEN OF THE NIGHT—Maggie Bell—Atlantic
SLAUGHTER ON 10TH AVENUE—Mick Ronson—RCA

WVF-FM/BALTIMORE

BARRY GOLDENBERG—Atco
BEGINNINGS—John Denver—Mercury
BOOGIE BROWN—Savoy Brown—London
CHICAGO VII—Col
HISTORY OF BRITISH ROCK—Sire
LANE CHANGER—Michael Fennelly—Epic
MACHINE THAT CRIED—String Driven Thing—Charisma
MILANO CALIBRO 9—Ossorio—Pl
OUTSIDE STUFF—Rick Derringer & the McCays—Mercury
TALIFACE—Lee Michaels—Col

WMA-L/F/WASHINGTON, D.C.

BACK TO OAKLAND—Tower of Power—WB
BUFFY—Buffy Sainte-Marie—MCA
EUPHRATES RIVER—Main Ingredient—RCA
PAST, PRESENT & FUTURE—Al Stewart—Janus
PRETZEL LOGIC—Steely Dan—ABC
QUEEN OF THE NIGHT—Maggie Bell—Atlantic
ROCK N ROLL ANIMAL—Lou Reed—RCA
STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
TODD—Todd Rundgren—Bearsville
UNBORN CHILD—Seeds & Cofts—WB

WOWI-FM/FRANKFORT

COME TO THE MEADOW—Roger Kellaway Cello Quartet—A&M
LIVE RHYMIN'—Paul Simon—Col
LONDON UNDERGROUND—Herbie Mann—Atlantic
PAST, PRESENT & FUTURE—Al Stewart—Janus
SLOW DANCER—Box Scoog—Col
STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
THAT'S A PLENTY—Pointer Sisters—Blue Thumb

WPDO-FM/JACKSONVILLE

MACHINE THAT CRIED—String Driven Thing—Charisma
NUMBER ONE—Karl Erikson—EMI
PAST, PRESENT & FUTURE—Al Stewart—Janus
PRETZEL LOGIC—Steely Dan—ABC
SLAUGHTER ON 10TH AVENUE—Mick Ronson—RCA
STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
TALIFACE—Lee Michaels—Col

WAXB-FM/DETROIT

CHICAGO VII—Col
FUTURE DAYS—Can—UA
GET YOUR WINGS—Janis—Col
GOLDEN AGE OF HOLLYWOOD—Musica!—UA
LIVE RHYMIN'—Paul Simon—Col
SEEDS—Galagher & Lyle—A&M
SHININ' ON—Grand Funk—Grand Funk
SLAUGHTER ON 10TH AVENUE—Mick Ronson—RCA

WWVX-FM/HIGHLAND PARK, ILL.

BARRY GOLDENBERG—Atco
BILL CHINNCKO BLUES—Paramount
DISTANT HILLS—Oregon—Vanguard
EARTH—Vangellis—O—Vertigo
FUTURE DAYS—Can—UA
LANCE CHANGER—Michael Fennelly—Epic
LUTHER'S BLUES—Luther Allison—Gordy
MONTAINT—Golden Earring—Track
OUTSIDE STUFF—Rick Derringer & the McCays—Mercury
THAT'S A PLENTY—Pointer Sisters—Blue Thumb

FM SLEEPER OF THE WEEK:

PAST, PRESENT & FUTURE—AL STEWART
Janus

KUSD-FM/KANSAS CITY

BARRY GOLDENBERG—Atco
BUZZARD—Tucky Buzzard—Passport
FUTURE DAYS—Can—UA
LIVE RHYMIN'—Paul Simon—Col
LIVING IN A BACK STREET—Spencer Davis Group—Vertigo
MACHINE THAT CRIED—String Driven Thing—Charisma
MONTAINT—Golden Earring—Track
SEEDS—Galagher & Lyle—A&M
WATERCOLO—Stereo Dimension

KBP-FM/CONROD

BARRY GOLDENBERG—Atco
HIGHSTEPPIN' & FANCY DANCIN'—Larry Raspberry—Enterprise
LIVE RHYMIN'—Paul Simon—Col
MONTAINT—Golden Earring—Track
PAST, PRESENT & FUTURE—Al Stewart—Janus
PRETZEL LOGIC—Steely Dan—ABC

KPL-FM/SAN DIEGO

BACHMANN-TURNER OVERDRIVE II—Mercury
BACK TO OAKLAND—Tower of Power—WB
BADFINGER—WB
CALABASAS—B.W. Stevenson—RCA
LIVE RHYMIN'—Paul Simon—Col
LOVE IS THE MESSAGE—MFSB—Philia, Intl.
OH VERY YOUNG—(single)—Cot Stevens—A&M
SOLAR FIRE—Manfred Mann—Polydor
STOMP YOUR HANDS, CLAP YOUR FEET—Slade—WB

KMET-FM/LOUISIANE

A NEW LIFE—Marshall Tucker Band—Capricorn
CHICAGO VII—Col
LIVE RHYMIN'—Paul Simon—Col
NO CHANGE—(single)—Melba Montgomery—Elektra
PAST, PRESENT & FUTURE—Al Stewart—Janus
PRETZEL LOGIC—Steely Dan—ABC
RIPPLE—Griss
STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
THEY SAY I'M DIFFERENT—Betty Davis—Just Sunshine
WILL YOU LET ME WITH IN (A FIELD OF STONES)—Tanya Tucker—Col

KSAN-FM/SAN FRANCISCO

ADJUSTMENTS—Bill Withers—Sussix
BOOGIE DOWN—Eddie Kendricks—Tamla
CHICAGO VII—Col
LIVE—War—UA
LIVE RHYMIN'—Paul Simon—Col
LONDON UNDERGROUND—Herbie Mann—Atlantic
PAST, PRESENT & FUTURE—Al Stewart—Janus
SLOW DANCER—Box Scoog—Col
STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
THEY SAY I'M DIFFERENT—Betty Davis—Just Sunshine

KZEL-FM/EUGENE, ORE.

CALABASAS—B.W. Stevenson—RCA
HIGHSTEPPIN' & FANCY DANCIN'—Larry Raspberry—Enterprise
IF I WERE A CARPENTER—(single)—Leon Russell—Shelter
LIVE RHYMIN'—Paul Simon—Col
LET ME IN MY LIFE—Aretha Franklin— Atlantic
LONDON UNDERGROUND—Herbie Mann—Atlantic
PAST, PRESENT & FUTURE—Al Stewart—Janus
PRETZEL LOGIC—Steely Dan—ABC
STREET LADY—Donald Byrd—Blue Note

CHUM-FM/TORONTO

AMAR CARABALLO—Babe Ruth—EMI
COME TO THE MEADOW—Roger Kellaway Cello Quartet—A&M
FOR GIRLS WHO GROW PLUMP IN THE NIGHT—Evanton—London
INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL—Vanguard
IT'S BEEN SEARCHING SO LONG—(single)—Chicago—Col
LIVE RHYMIN'—Paul Simon—Col
PHASES & STAGES—Willie Nelson—Atlantic
PRETZEL LOGIC—Steely Dan—ABC
STREET LADY—Donald Byrd—Blue Note
THE HOTEL ORCHESTRA—Good Noise
TOP RETAIL SALES THIS WEEK

LIVE RHYM'N—Paul Simon—Columbia
WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—Warner Brothers
LIVE—Water—UA
OPEN OUR EYES—Earth, Wind & Fire—Capricorn
A NEW LIFE—Marshall Tucker Band—Capricorn
BOOGIE DOWN—Eddie Kendricks—Tamla
THUNDERBOX—Humble Pie—A&M

MUSICLAND/NATIONAL
A NEW LIFE—Marshall Tucker Band—Capricorn
BURN—Deep Purple—WB
INNERNIGHTS—Stevie Wonder—Tamla
JIM STAFFORD—MGM
LOVE SONG—Anne Murray—Capitol
MAKE IT DECEMBER—Merle Haggard—Capitol
SEASONS IN THE SUN—Terry Jacks—Bell
THUNDERBOX—Humble Pie—A&M
UNBORN CHILD—Seals & Crofts—WB
WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB
WOULD YOU PLAY WITH ME—Tanya Tucker—Col

RECORD BAR/NATIONAL
A NEW LIFE—Marshall Tucker Band—Capricorn
AMERICAN GRAFFITI (Soundtrack)—MCA
HOTCAKES—Carl Simon—Electra
JOHN DENVER'S GREATEST HITS—Capricorn
OPEN OUR EYES—Earth, Wind & Fire—Col
THE WAY WE WERE—Barbra Streisand—Col
TUBULAR BELLS—Mike Oldfield—Virgin
UNBORN CHILD—Seals & Crofts—WB
WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

KORVETTES/NATIONAL
CHICAGO VII—Col
ICE WATER—Leo Kottke—Capitol
JOHN DENVER'S GREATEST HITS—RCA
LIVE—Water—UA
LIVE RHYM'N—Paul Simon—Col
PLANET WAVES—Bob Dylan—Asylum
RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
SAINTS & SINNERS—Johnny Winter—Col
THE STING (Soundtrack)—MCA
THE WAY WE WERE—Barbra Streisand—Col
THUNDERBOX—Humble Pie—A&M

SAM GOODY/EAST COAST
A NEW LIFE—Marshall Tucker Band—Capricorn
HEADHUNTERS—Herbie Hancock—Col
LIVE RHYM'N—Paul Simon—Col

LIVE RHYM'N—Paul Simon—Columbia
WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—Warner Brothers
OPEN OUR EYES—Earth, Wind & Fire—Col
SEASONS IN THE SUN—Terry Jacks—Bell
SING FOR ME—Aretha Franklin—Atlantic
SOMETHING'S HAPPENING—Peter Frampton—A&M
STREET LADY—Donald Byrd—Blue Note
TODD—Todd Rundgren—Bearsville

FOOLCRO CENTER/DENVER
BOOGIE DOWN—Eddie Kendricks—Tamla
FOR GIRLS WHO GROW IN THE CITY—Barbra Streisand—WB
IT'S TOO LATE TO STOP NOW—Van Morrison—WB
LIVE—Water—UA
LIVE RHYM'N—Paul Simon—Col
QUEEN OF THE NIGHT—Maggie Bell—Atlantic
SLOW DANCER—Boz Scaggs—Col
SOMETHING'S HAPPENING—Peter Frampton—A&M
TAILFACE—Lee Michaels—Col
TODD—Todd Rundgren—Bearsville

WHEREHOUSE/CALIFORNIA
A NEW LIFE—Marshall Tucker Band—Capricorn
BACHMAN-TURNER OVERTURE II—MCA
JOHN DENVER'S GREATEST HITS—RCA
LOVE SONG—Anne Murray—Capitol
PRETZEL LOGIC—Steeley Dan—ABC
RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
ROCK N ROLL ANIMAL—Lou Reed—RCA
STREET LADY—Donald Byrd—Blue Note
TODD—Todd Rundgren—Bearsville
WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

TOWER/SAN FRANCISCO
BACK TO OAKLAND—Tower of Power—Col
IN CONCERT—Deodato/Airto—CTI
INSANE ASYLUM—Kathi McDonald—Capitol
LET ME IN YOUR LIFE—Aretha Franklin—Atlantic
LIVE—Water—UA
LIVE RHYM'N—Paul Simon—Col
LOGON UNDERGROUND—Herbie Mann—Atlantic
ONE OCTAVE HIGHER—Abolicut—Col
UPERHETRATES—Main Ingredient—RCA

GARY'S/RICHMOND
A NEW LIFE—Marshall Tucker Band—Capricorn
BACK TO OAKLAND—Tower of Power—Col
COURT AND SPARK—Joni Mitchell—Asylum
JOHN DENVER'S GREATEST HITS—RCA
LIVE—Water—UA
OPEN OUR EYES—Earth, Wind & Fire—Col
PRETZEL LOGIC—Steeley Dan—ABC
THE WAY WE WERE—Barbra Streisand—Col
THUNDERBOX—Humble Pie—A&M
WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

SAM GOODY/EAST COAST
A NEW LIFE—Marshall Tucker Band—Capricorn
HEADHUNTERS—Herbie Hancock—Col
LIVE RHYM'N—Paul Simon—Col

LIVE RHYM'N—Paul Simon—Col
LOVE SONG—Anne Murray—Capitol
MIGHTY LOVE—Spinners—Atlantic
OPEN OUR EYES—Earth, Wind & Fire—Col
SEASONS IN THE SUN—Terry Jacks—Bell
SONGS FOR JEFFREY—Helen Reddy—Capitol
SOMETHING'S HAPPENING—Peter Frampton—A&M
TODD—Todd Rundgren—Bearsville

WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

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WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB
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<td>AMERICAN SINGLES AHOY 7E-3041</td>
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<td>SONGS IN THE KEY OF LIFE JIMI HENDRIX RE! REC.</td>
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<td>CAUTIOUS CATS SUGARLAND BLUES/RCA</td>
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**CHARTMAKER OF THE WEEK**

**LIVE RHYM'N**

Paul Simon in Concert

Columbia PC 32885

1 B
GRAND FUNK
Shinin' On

Their 10th Gold Album
on Capitol Records & Tapes.

produced by Todd Rundgren
### Oh Henry!

A&M artist Henry Gross stepped off at the Record World offices to say hello. The Brooklyn-bred singer/songwriter is in the midst of an east coast tour. Pictured above (from left) are: Lenny Bernstein, A&M promotion; Grozz; RW staffers: Berta Skopp and Gross' rhythm guitarist, Gino.

### CBS Intl. Gets Paul Anka Rights

**NEW YORK—CBS International Records has acquired the worldwide rights (outside of the U.S. and Canada) to release the Paul Anka catalogue, originally recorded for ABC Records in the late 50s and 60s.**

### AGAC Fetes Warren

**LOS ANGELES—The members of the American Guild of Authors & Composers (AGAC) will honor writer Harry Warren, whose credits include “On the Atchison, Topeka and Santa Fe,” “You Have Must Been a Beautiful Baby,” “Lullaby of Broadway,” “Chattanooga Choo-Choo” and “Serenade In Blue” among others, at their annual west coast membership meeting here March 20.**

John Green will host the program, at which 24 of his colleagues will each perform one of Warren's compositions. Ervin Drake, AGAC president, and Lewis Bachman, executive director, are both due here from New York for the meeting.

### UPM Names Execs

**NEW YORK—Unlimited Professional Management, Inc., has named Mort Press as chairman of the finance committee and Chuck Gregory as vice president and director of marketing. The announcement was made in New York by Ron Harriman, president of UPM, Inc.**
If you're interested in reaching over 1300 music retailers, rack jobbers, manufacturers and distributors without leaving your office, your message should be in RECORD WORLD'S special NARM issue.

ISSUE DATE: MARCH 30, 1974
AD DEADLINE: MARCH 20.

Let RECORD WORLD be your representative at NARM.

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www.americanradiohistory.com  AmericanRadioHistory.Com
CLUB REVIEW

LTD—Talent Unlimited

LOS ANGELES—While one is often disappointed with many groups so heavily staffed, this was not the case with LTD (A&M), who made their local debut at the Whisky recently (1). Consisting of three saxes, a trumpet, a trombone, congas, two keyboards, bass and drums—plus vocals—the group made a powerful impact. Particularly strong vocally was Celeste Cole, its single female member, whose harmonies, coupled with those of the male vocalists, found a soulful home in the fine instrumental blend.

Patter Plus

However, probably the single most impressive point about LTD (for Love, Togetherness & Devotion) had only indirectly to do with its music. First and foremost, its members appeared to be having fun—they spoke with the audience and talked and laughed among themselves—so that consequently, they established a relaxed rapport which was in itself entertaining. Their finale was a tune entitled "Success," and judging from audience response, the D.J. was not only a possibility for a big single, but also a prediction of what surely lies ahead for this excellent new group.

S. L. Smokey

20th Inks Edelman

Composer/songwriter Randy Edelman, whose works have been recorded by the Carpenters and Dionne Warwick, among others, recently signed a long-term contract with 20th Century Records. Seen with Edelman (center) are 20th Century Records president Russ Regan (left) and manager Mike Connors.

Morris Inks Brewer

NEW YORK—Nat Lefkowitz, east coast head of the William Morris Agency and Lee Salomon have announced that the agency will now represent Teresa Brewer exclusively for night clubs, motion pictures and TV.

Ms. Brewer has just concluded a four week run at the Frontier Hotel, Las Vegas. Teresa and husband/producer, Bob Thiele, are at work on a half hour TV music show pilot, being organized by a national sponsor. The pilot is expected to be completed by the fall.

CONGRATULATIONS
SAM GOODY

J. BERNHEIM STORE FIXTURE COMPANY
SPECIALIST IN RECORD STORE FIXTURES
6100 NORTH 21ST STREET
PHILADELPHIA, PENNA.
215-438-8080

Dialogue (Continued from page 8)

RW: Fifteen months ago EMI very publicly referred to the problems of pressing capacity as being temporary. Before Christmas this year it was perhaps even worse. Has somebody miscalculated?

Oord: No. It hasn’t been miscalculated. When I came in we planned our factory for thirty million records, which was an adequate amount to think the only thing that was forgotten was to plan a number of years ahead for expansion. When I came in I had to put up an immediate program for expansion, but the explosion in the record market increased by more than twenty percent and EMI again itself increased its market percentage so our total increase in percentage was so high that we had to cope with a tremendous increase in production which even the new factory couldn’t cope with—a very happy development. Record sales are still booming, that is a fact, and today, in spite of everything, EMI is supplying an enormous amount of records, the biggest amount of records in Great Britain.

RW: The industry was surprised by your successful bid for MCA. Did you guarantee unlimited pressing to MCA?

Oord: No. Commitments like that are very difficult to give.

RW: Well, coupled with that, how do you allocate pressing and vinyl priorities?

Oord: It is not so difficult to do because we have organized our company now so that we have got separate divisions which are all handled by experts. Our release schedule is normally made together with, for instance, the MCA people. What we agree to release is just simply going to be made. Today, for instance, we’ve got number one, two, four and seven on the charts. Mud sold half a million records in less than a couple of weeks. No one realizes what we have to do in a three-day working week to make half a million records, get them on the market and get them to number one. I challenge every record company today to do what we have done.

RW: EMI attracts more than its share of criticism in the trade press about distribution. Why? You yourself have just completed a colorful tour to dealers throughout the United Kingdom. What did they say to you? What did you say to them?

Oord: In the first place I didn’t say much to them—I only said, "Here am I, the managing director of EMI Records!" and it was amazing to hear that most of them had never seen a managing director of a record company in their lives.

I was very interested to talk to the people. My objective was not to hear all the complaints because there will always be complaints, however ideal and perfect a record company is (anyway it would be a lousy record company if there were no complaints). I wanted to meet them; I wanted to hear their thoughts about the record business; I wanted to hear about the competition, about everything. I visited the dealers at a time when we were criticized very strongly about supplies and deliveries and I realize that most of the large dealers didn’t complain at all. It was the smaller dealers that were complaining and most of the larger dealers, were very, very open about it.

You mustn’t forget we’ve got our music center concept, which means that most of the big dealers automatically get filled in with the basis of our entire repertoire. The smaller dealers were worried that we didn’t supply enough and, well, this was true. I think since then we have improved the situation considerably and it’s going better now. I feel very close to dealers and I believe that the dealers make the record business for the record industry. But there are some things I don’t agree about with the dealers, that’s for sure.

“When England entered the Common Market I think it was healthy thinking of top management here to inject a little bit of, well, strange blood into the company.”

RW: What is your relationship as managing director/EMI Records with Richard Baldwin’s successful Music For Pleasure Company, and in particular, is it really rational for the two sister companies to be competing at 99p?

Oord: It never used to compete against us because M.F.P. was always a budget or very low price line and never affected our Regal Starline. Now, of course, since they increased their prices they have met each other at 99p.

RW: So you now do have competitive repertoire at 99p?

Oord: Now we are competitive although the repertoire is different. I mean Regal Starline is a strong line which we have built up over the years and which is still growing. If we could increase the price we (Continued on page 33)
The music world lost two more great artists in recent weeks. Bobby Timmons, pianist and composer extraordinary, died at the age of 37. He first rose to prominence writing and playing for Art Blakey and Cannonball Adderley. He later led his own trio and recorded under his own name for Riverside, Prestige and Milestone (all incidentally owned by Fantasy). "Moanin," "Dree," and "Dixie" were among his jazz classics.

Saxophonist and flutist Bobby Capers, brother of pianist-composer Valerie Capers, also died in the same week. Capers was a versatile and powerful reedman, his best and best known work was within the Mongo Santamaria band.

The family that plays together, stays together.

Most family albums can be seen, but Dave Brubeck's can be heard. "Two Generations of Brubeck" bring the generation gap a little closer together. On Atlantic Records and Tapes.

"Two Generations of Brubeck" bringing the generation gap a little closer together. On Atlantic Records and Tapes.
WHO IN THE WORLD:

Mocedades: Touching the International Hit Parade

By ROBERT ADELS

NEW YORK—Sometimes a foreign tongue-origin does receive its just attention despite all sorts of barriers in the United States. The first non-English language international smash of the seventies was at first translated into English for the American audience as “Touch the Wind.” But the Spanish sextet Mocedades (Tara) saw American programmers flip the record over to the original side, even though many—industries and public alike—did not understand a word of it.

In fact, “Eres Tu” doesn’t mean “Touch the Wind” at all. It means “It is you,” which is a rather apt way of pointing the finger of recognition at the self-contained group from Bilbao, Spain. They’ve certainly earned the right to be singled out.

‘Eres’ Charts

The first release on the famous-distributed Tara label has reached top 10 on The Singles Chart this week while Mocedades’ album of the same name is ranked at #15. The single has already been a hit in Germany, Mexico and Argentina as well as in their own homeland: together, they have brought the lyrical beauty of the Spanish language to a world-wide audience.

Pride Pacts

(Continued from page 10)

to be announced.

Ring Starr and Harry Nilsson have set their sights on a perfect World War II era sailor with their new project “Ringo’s Night Out,” a motion picture to be produced by Pride. Viner and Nilsson have also entered into a joint venture as executive producers for maybe to “The Do Us Part,” a motion picture to be released in April. The film is a Pride release in association with Nilsson House.

Among the other deals recently announced for the Pride Complex are exclusive Canadian distribution by GRT of two incredible Bongo Band albums per year, with European distribution via Polydor; exclusive publishing rights to all material written by the Sylvers family; Complex artists to record some of Chappell Music Publisher’s material; the assignment of their publishing activities in England to Carlin Music; and representation in the United States of Ringo Starr and Robin Crookshank’s R&R Company. Soon to be announced is a series of concerts by major personalities, to commence in June.

Simon’s Wooded Sounds

NEW YORK—John Simon, who has produced such groups as Blood, Sweat & Tears, The Band and Seals & Crofts, is back in the studio producing as well as recording on his own. Until about a year ago, Simon had retreated from the recording scene. “Shortly after I left Columbia a few years ago,” Simon told Record World recently, “I realized that what I enjoyed most about being in the music business was playing the piano in clubs.”

About half-finished now, the eight-track studio is currently being primed specifically for Simon’s ex-presentation. With picture windows from the studio rooms looking out on the surrounding wooded area (he built his own road leading to it), he hopes to attract new talent to come under his production wing. Simon’s most recent effort is with the Bell Record group Sapo, a band characterized by a Latinized Blood, Sweat & Tears sound.

Kaplan to UPM

NEW YORK—Paramount recording artist Artie Kaplan has signed an exclusive management contract with Unlimited Professional Management, Inc., announced Lon Harriman, president of UPM. Kaplan’s latest album, “Down By The Old Stream,” has just been released by Paramount.

Montrose, ‘Tooth, Pie Rock Nassau Coliseum

HEMPSTEAD, N.Y.—The Nassau Coliseum, its acoustics notably improved, is about to restructure the seating arrangements for musical events, but still suffering from its well-earned “bad vibes” reputation, hosted an inspired evening of solid rock sounds recently.

With seating cut almost in half to aid in both the sight and sound departments, the evening kicked off with Warner Bros. recording artists Montrose taking a solid set of rock ‘n roll to the packed house. Aided by their own heady stage presence and a light show (used throughout the evening’s activities), Montrose sparked solid crowd response with tunes like “Rock the Nation” and their own driving rendition of “Roll Over Beethoven,” establishing the fact that they are one of the newer, more drivable band, capable of matching their live recorded sounds with equally deft handling of live presentations.

Humble Pie

Capping the evening’s high-tension wire of sound were A&M recording artists Humble Pie, who, if it were indeed possible, took the crowd’s level of excitement a notch beyond their predecessors. Pie’s “Thunderbox,” “Come On Everybody,” and “I Don’t Need No Doctor” kept feet stompin’, and “I Just Want To Make Love To You,” done in a “Midnight Ramble” style blues format, was the night’s piece de resistance, rounding out the retinue’s rapid-fire rock.

The Coast

Two records, recorded during the tour... And Mercury has set “The Velvet Underground Live with Lou Reed” for shipment within the week. With tracks recorded at the Matrix in San Francisco and at various dates in Texas during November and December of ‘69, this package features Reed, Sterling Morrison, Maureen Tucker and Doug Yule.

In departure news: Now it’s Mitch Miller and The Dood Wonders’ recording, said to be “The Most Beautiful Girl” to the station are, from left: Julie Goddard, Isaac Epic producer, manager; John Ronnel, WAKY program director; and Bob Ewald, Cincinnati branch manager for Columbia, Epic and Columbia custom labels.

CONCERT REVIEW

(Continued from page 12)

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Computers Are Already in Use By Major Retailers, Jobbers

By GARY COHEN

NEW YORK—Computers for the manufacturers to keep track of everything: sales, pressing, inventory, shipments, backorders, royalties, royalty payments, number of accounts, largest accounts in volume, individual market/branch/store sales, returns, credit limits, billing, who's on hold, payroll and other accounting functions. And some modern retailers use their computer capability for the same functions. As John Cohen, president of Disc Records told Record World (September 8, 1973): "... anyone who thinks he can run a chain without a computer is headed for disaster."

HELICHER

By most accounts the number one record user in the country is the Helicher Brothers organization headquartered in Minneapolis. Their computerized set-up is one where albums are tagged by Helicher at their depots around the country, and then shipped to accounts pre-tagged and pre-priced. When a customer purchases an album, the tag is removed from the merchandise and forwarded to their home office where the tags from each account are processed. The company stocks some 14,000 different titles in all different musical categories, plus tapes, in their thousands of rack-serviced accounts around the nation. In addition, they are presently working to incorporate the operations of the recently-acquired Transcontinental Music Corporation into their computerized operations.

ABC

Another important rack jobber with a computer operation is ABC Record & Tape Sales, headquartered in Seattle. Their ticketing & processing operation is similar to Helicher's; their tickets are forwarded to Seattle for processing. ABC maintains a total of approximately 4,000 albums in their accounts around the country. And beginning this past January 1, ABC's computer readout began reflecting sales from all of the company's branches around the country, as more branch sales information is now being fed into their computer.

The printouts of sales from both Helicher and ABC, which industry observers estimate to have close to 25 percent of the business among them, are accurate reflections of movement "out the door" on the retail level. Both reflect purchased ticketed merchandise; one drawback, however, is that on brand new hot releases, where time is at a premium, there is no opportunity to open a box of albums and ticket them individually. They are simply shipped to box lots to accounts unopened. By having the manufacturers do all of the coding, though, this minor tracking problem could be eliminated (see separate story).

OTHER CHAINS

Other chains that use computers in some part of their retail operation include Disc Records, Sam Goody, and the Discount Council. At Disc Records, the goody and rare catalogue, which would include the mail order business, they are currently shipped to the store's computer. The system is now being run on a trial basis.

COMPUTERIZATION IN RETAIL RECORD OPERATIONS (Continued from page 3)

Catalogue

The record manufacturers themselves, therefore, would enjoy the advantages of promulgating retail computer set-ups. Obviously, it would help those labels with extensive catalogues to maintain those catalogues on the retail level. The computer reordering and inventory maintenance could be done without the "deals" or "spring restocking programs" that manufacturers feel forced to use to get their catalogue product into rack jobber and retailer bins. Of course, the opportunities for deals would still be available to the manufacturer, but this is a separate story. The computer can be used by a small manufacturer, who does a profitable business in catalogue and specialty items, at close to list price, would not need the extra push or deals.

There has been, however, some opposition on the part of some major manufacturers to the computerized retailing principle, or at least an unstated position that if the retailers want computerization, they should do it themselves. Reportedly, their main complaint is that the fine-tuned retailing that would result from computers would no longer enable the manufacturers to "shove out" merchandise on albums that are not achieving a desired sell-off. Other manufacturers pooh pooh these objections, saying, that they will be far outweighed by the value of catalogue replacement, accurate reordering and buying, and the far greater sales in the specialty and catalogue areas. Furthermore, with most companies honestly striving to cut down on returns (not create more), it is said that the manufacturers are looking to help retailers cut down on the mistakes made collectively and individually by both manufacturers and retailers.

CODING

The major question, then, is who will code the albums, once a system is agreed upon. The retailers feel that the manufacturers should do it, since that's what they are paid to do. Their feeling is that the labels can do it more effectively and more cheaply, and if albums come into stores pre-tagged, it will save the retailer the extra expense and delay in coding the product himself. Especially noteworthy, retailers add, is that coding a shipment of a few hundred albums of one title is not much of a problem. But on orders of one or two of a

(Continued on page 46)

The Problems of Price Coding

NEW YORK—One problem, although not insurmountable, standing in the way of a universal coding system for the record industry is that the present technology only identifies four-digit numbers. There are presently no scanners on the market that can read the letters of the alphabet.

In the grocery industry, for example, a 10-digit code is being employed. The first five digits identify the manufacturer, and the last five digits identify the product. The first five digits—in effect, the manufacturer's identifying number—was assigned by the Uniform Grocery Product Code Council, an organization comprised of representatives from manufacturers and retailers. The last five digits are then changed to accommodate the retailer, who uses the 10-digit code on all packages, invoices, shipping cartons, etc. Domino Sugar, for example, was assigned the number 49200. Each manufacturer, after being assigned his first five digits, can then apply the last five digits of his choice, which would enable each manufacturer to identify his own separate story. Industry-wide, the grocery industry could identify one less than 10 billion different items (9,999,999,999) without duplication.

For the record business, though, the inability to use letters would require every manufacturer to completely renumber every album in his catalogue. For example, Columbia might be assigned 25, 26, 27, Warner Bros. might be 28 and A&M might be 75. The second two digits would indicate price code or series, or whether the album was a double or single album. The final series of four digits would identify the album.

The other totally non-letter systems seem equally bleak. First would be a ten-digit identifying number, similar to what the grocery industry uses, which would mean the record industry would have to start from scratch and renumber every release ever put out. Less revolving, but equally difficult, would be a semi-revision of all numbers: the selection number would remain the same, but the label would be assigned a number and each letter prefix would also become a number.

Ideally, the industry should be able to maintain use of letters in their codes to alleviate massive catalogue renumberings, new record series numbers and dealer confusion, and to facilitate change.

(Continued on page 46)
3 LOOKIN' FOR A LOVE BOBBY WOMACK—United Artists XV375-W
4 1 MIGHTY LOVE, PT. 1 SPINNERS—Atlantic 3006
4 2 BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS—Buena Vista STA 0182
5 HOMEY GIRL CH-STATESBURG—Brunswick 55505
6 BOOGIE DOWN EDGIE KENDRICKS-Tamla T54243 (Motown)
7 I'LL BE THE OTHER WOMAN SOUTHERN CHILDREN-Stax STA 0189
8 JUST DON'T WANT TO BE LONELY INGREDIENT—RCA APB-9225
9 I WISH IT WAS ME TYRONE DAVIS—Dakar DK 3429 (Brunswick)
10 THAT'S THE SOUND LOVELY MAKES TAVARES—Capitol 3794

MARCH 23, 1974

SOUL TRUTH

BY DEDE DABNEY

NEW YORK: Personal Pick: "Love That Really Counts"—Natural Four (Curto), Retracing the footsteps of their last single which made this group quite popular in the homes of many "Soul Train" viewers, this one provides another shot at the big leagues. The four are maintaining good sound.

DABNEY'S DITTIES TO WATCH: "Boogie Bones" — James Nixon, Fast, Present, Future (Chess); "Serenade For A Jive Turkey" — The Mite-Litters (RCA); "Wonderful Thing" — Ralfi Pagan (Pania); "Soul Over Everything" — Berry Street Station (LeCam); "Honey Bee" — Gloria Gaynor (MGM);

Be Thankful For What You Got—William DeVouaughn (Roxbury); "Am I Groovin' You"—Z. Z. Hill (UA):
"Can You Dig It"—King Floyd (Dial).

ALBUM: "J's Justments"—Bill Withers (Sussex). The creative and justified quality of this country man has made many of his fans yearn for more of his unique talent. Withers has not been heard from for many months, but now the power of the public wanting more has encouraged him to go back in the studio, the outcome being an album filled with more soul than ever. The entire lp is filled with originals just for your listeners.

One other thought about this Grammy award. In this year's readers' poll, Barry White should have won the award for Best New Artist. After all, he is the most sought after artist and producer in the country. Check it out.

Emerging from the nation's capital is a new record company—DC International. Its owners, Stem Bethel and Hayes Williams, have fashioned new artists, promoting and producing with their own tastes. It has come to our attention that many radio announcers, program directors, and music directors are wondering who is behind such a new company. Bethel stated that "due to hard work and determination, we have progressed as an independent company." Look out, for here they come.

Op April 6 a special devoted to r&b will be seen on NBC. It will be shown from 11:30 a.m. to 1 a.m. with guest appearances from B. B. King, Creative Source, Freda Payne, Keel & The Gang, Labelle, Lou Rawls, Erwin C. Watson, Jimmy Rodgers and Amos & Freddie.

It is rumored that Buddy Miles has signed with Philadelphia International. This is supposed to happen within three weeks.

Streaking is now the going fad. Following suit is Hank Ballard, who decided last week to record "Let's Go Streak" at the node in Sound Ideas Recording Studio.

GW's gospel editor Irene Johnson Ware has secured a position with ABC/Dunhill as director of gospel services. ABC/Dunhill has under its umbrella Duke/Pacock and Songbird.

Leaving RCA is Jimmy Caster, signing with Atlantic. Caster will have a single which will be released in the near future!

(Continued on page 44)
Sidney Joe Has Finally Arrived!

"WHERE THE LILLIES GROW"

DK 4530

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE
CONCERT REVIEW

The Sylvers Have A Golden Sound

LOS ANGELES—Early this month (2) at the Santa Monica Civic Auditorium, a small but incredibly enthusiastic crowd was on hand to greet the Sylvers (MGM). Charging on stage like six Afro wind-up dolls, rotating, dancing and singing as they performed, the group put on an exciting visual display. So flashy was this exuberant sextet, composed of four male and two female vocalists-dancers, in fact, that one could not help but be moved along on their soulful express.

Expertise

Yet even without all the tinsel, the Sylvers' music could stand on its own. Employing some musical structures more reminiscent of rock than R&B, “The Sylvers” band served as a perfect background for the group’s fine vocal renderings. Particularly strong performances were turned in by guitarists “Bird” Macknight and drummer Greg Tell. Though the sound system left much to be desired, the group’s expertise pulled them through regardless.

Good Music, Visuals

In all, the Sylvers put two necessary quantities, good music and good visuals, together with the quality which has made them so successful and produced an evening which was well worth experiencing.

S. L. Smoke

Soul Truth (Continued from page 42)

NATRA Spectacular

Saturday, March 9 at the New York Hilton, the National Association of Television and Radio Announcers gathered folks together from East, West, North and South. The Jack Walker chapter (New York) was the host, joining the abilities of Pete Long, Cecil Hale and Richard Thomas with the positiveness of the members of that chapter. Nothing but a gala could have been the outcome of the affair, labeled the William “Boy” Brown Excellence Awards Dinner.

Dinner was fine but the entertainment surpassed any event that has been seen at the conventions or testimonials. It all started in Africa, and went from the cotton fields to present conditions. Enhancing the show were the awards presented to Ben Hooks, Isaac Hayes, Joan Connery, Dick Gregory, Soul TV, and Michele Clark (posthumously). Accepting for Ms. Clark was John Hart of CBS. The only record company president in attendance was Earl Abner, who stated, “I am humble, I am proud of NATRA. I would be arrogant, but I can’t be arrogant unless NATRA says to me ‘we believe in you,’ so let’s get it on.”

NATRA may believe in you, so let us all think positive — you never know what our destiny will be, for only you, the people involved, can determine its destiny.

Barry White Show (Continued from page 72)

single “Under the Influence of Love” to their first gold disc, “Wildflower.” The Love Unlimited Orchestra (20th Century) opened the White half of the evening and “Love’s Theme” brought on a standing ovation.

New Birth

New Birth (RCA), ever so much more than an operating act, served that purpose well for the White trio of acts. Their forty-minute set seemed much shorter, as they banked through material from their current “It’s Been a Long Time” album and its predecessor, “Birthday.” From the former, “Wildflower” evoked the most enthusiastic response and sounds like a logical follow-up single to their new album’s title track (Skylark’s hit version of a year ago notwithstanding). Garbed in “ace of clubs” costumes, the 10 man, one woman contingent proved themselves to be aces of the concert stage as well.

Robert Adels
THE NEW

AHMAD JAMAL

ALBUM IS A

TRIPLE THREAT!

ADDED THIS WEEK

CASH BOX - POP LP CHART
BILLBOARD - R&B LP CHART ★
RECORD WORLD - JAZZ LP CHART

THE NEW

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RECORD WORLD - JAZZ LP CHART

PRODUCED BY

AHMAD JAMAL

& STAR POINT SEVEN

RECORD WORLD - JAZZ LP CHART

WHERE HIS FRIENDS ARE!
Elvin’s Evenin’

Blue Note recording artist Elvin Jones, recently appearing at New York’s Village Vanguard, was visited by local CBS-TV News co-anthornman Dave Marash. Pictured above are (from left): Marash, Jones and Elvin’s wife, Keiko.

Instrumentals
(Continued from page 3)

the Influence of” album, but the group has proven its album market potential above and beyond riding on its coattails.

Marvin Hamlish’s adaptation and performance of Scott Joplin rags on the soundtrack to “The Sting” (MCA) is bulleted at 15 this week. The acceptance of the album is more than an adjunct to the success of the film; the groundwork for the composer’s renewed success was laid by labels such as Nonesuch with their Scott Joplin revival albums and Angel’s Grammy-winning “The Red Back Book.”

Hancock

The current chart success of Herbie Hancock’s “Headhunters” (Columbia), this week in the 20 spot, represents the acceptance of a much more contemporary mode of jazz than raptume. The first Hancock product for the label sets him in the vanguard of today’s jazz musicians who can and do reach out to the basic pop market. Other recent successes in this area include artists such as Donald Byrd (Blue Note) and Deodato (CTI, and now signed to MCA) who have proved that jazz can crossover along with country and soul.

Singles

While instrumental hits are usually thought of solely as part of the novelty singles phenomenon, the current album chart would seem to dispute this concept. As added fuel to this refutation of commonly accepted industry philosophy, this week’s singles chart only shows one top 20 instrumental single (MFSB). Two bulleted instrumental singles in “Tubular Bells” by Mike Oldfield (Virgin, 45) and “Dance with the Devil” by Cozy Powell (Chrysalis, 45) come short of indicating any strong tendency toward an instrumental singles trend that is, at this point in time, any stronger than it has been in the past.

Credibility Gap, Buchanan at Roxy

■ LOS ANGELES — A frequent complaint among American writers concerns the immense difficulty of doing important fiction right now. The world is just too busy, say, for a fictional universe to circumscribe it. This may be what is happening to satire in this country, too: current events have outstripped it. Last Sunday (17) at the Roxy Theatre, Harry Shearer, Richard Beebe, David L. Lander and Michael McKean—or, as they are known collectively, the Credibility Gap—concluded their first local engagement since the release last month of their debut album on Reprise, “A Great Gift Idea.” Their act, consisting of short sketches that took on every one from Richard Nixon to obnoxious sportscasters, was mildly amusing, and it included one vignette—in which a chagrined Sen. Edward Kennedy took to the television airwaves for a second time to attempt to explain the untimely death of Sen. peach Charnovsky—that I suppose could truly be called outrageous. But in general, there wasn’t much of an edge to this material. Each routine was skillfully worked up. It’s just that the premises, by and large, seemed too glib, the laughs too easily won. The all-too-ready response of the Roxy audience to three of their efforts—parodies of “The Americans,” of Rod McKuen and of the Osmond Brothers—hopedifully told what should have been obvious: that, if you share their sensibility, then “The Americans,” McKuen and the Osmond Brothers... (Continued from page 50)

Mourning Tour

■ NEW YORK—Polydor recording artist Elliott Murphy is about to begin his first major tour, which appears on March 19 in Chicago with the Jefferson Starship. Appearances with the Starship will be made by Murphy and his band in Detroit, Cincinnati, Cleveland and Pittsburgh. On April 3, Murphy will be performing with the Kinks at Hofstra University on Long Island, and will also appear with the Kinks in Boston, Passaic, Philadelphia and Richmond. Murphy will also tape a Midnight Special on April 16.

Computerization in Retail Record Operations
(Continued from page 41)

type, the cost per item for coding would be a few cents each, since it would be done on a mass scale. And it would lead to quicker stock replacement: if an order of catalogue items (ones and twos) comes into a store on a busy afternoon, and first has to be coded at the retail level, the merchandise will probably sit on the floor until a slack period. Precoded albums would go right out into stock.

Also not to be overlooked is the cost involved. Ticket printing machinery would be another expense for retailers; an expense that they should be able to avoid. And to show their sincere desire for the manufacturers to do the price coding, many retailers told Record World that they would gladly sacrifice two or three cents in cost back to the manufacturer if the price coding is done before records reach the store level, again emphasizing that coding could be done more easily and cheaply by the labels.

Opposition

In a related development, some opposition to the completely streamlined, computerized retail set-up has been voiced by a few major rack jobbers who feel that record manufacturers may use computerization to put them out of business. The jobbers explained that if a major label pre-codes all of their albums with label, prefix, catalogue number and price, and ships them to accounts, that is basically assuming the function the rack jobber already has. Accordingly, a label could go to a rack jobber-serviced chain or department store and explain that they can provide the same services (at a cost of approximately $3.10—five cents more than normal price) that the rack jobber charges an account $3.50 to $3.60 for. This might be the method, some racks fear, by which the major labels can do direct ship-to-account, bypassing the rack jobber altogether, by assuming his functions.

Retail record industry computerization is seen making strong inroads by 1980; more progressive surveys see it coming sooner than that. (Next week, Record World will present a composite plan for the industry to consider in making computerized retailing a reality.)

Stevie Wonder
(Continued from page 3)

the Minisink Town House, in Harlem, provides recreation facilities and maintains a summer camp for New York ghetto children. During a press conference here last Thursday (14) at which he announced plans for the benefit, Wonder also said that shortly after his accident he had begun thinking about moving to Ghana, “And I do plan to do this in may-be two years. My move will be permanent or not, Wonder went on, “I really can’t say.” But he did say that in one area of Ghana, 75 per cent of the people are blind; and he would like to do a concert tour to benefit those people. And, he added, “I think that through my music I can bring the reality of what Africa is all about!” to record buyers.

The singer, interviewed by Mooney by Mooney president Ewart Abner as “the eighth wonder of the world,” was confronted with a wide range of questions from newsman. In response, he also revealed that he hopes to do a U.S. concert tour this year, that he will be attending the Sixth Annual Panafriican Conference in Tanzania in June, and that he would like to do a comedy album with Richard Pryor. “Never did I dream to win a Grammy,” he said. “My only goal was to touch—to know how a Grammy looks.”

Throughout, Wonder affirmed his faith in God and his thanks to Him for his success. One questioner wondered whether his religious beliefs had always been so strong. “Believe it or not, folks,” he said, “I was a Catholic.”

Thompson Honored
(Continued from page 3)

for the Performing Arts; sponsor-ship of bills creating the National Council on the Arts and the National Foundation on the Arts and the Humanities; and for authoring the bill that preserved the historic Patent Office Building in Washington, which now houses the National Collection of Fine Arts. The award was presented by Stanley M. Gortikov, president of the RIAA.

Price Ceiling
(Continued from page 41)

However, sources in the computer and grocery industries confirmed that if retailers really want new numbers from the manufacturers, they will get them. It depends on how serious the retailers are about computerization of their end of the business.
**James Griffin — Out on His Own**

By IRA MAYER

NEW YORK — The sun may have set in the yeast for Bread last spring, but songwriter and lead singer James Griffin hasn't been loafing around. Indeed, with the release of James Griffin & Co.'s "Breakin' Up Is Easy," Griffin serves up a freshly cut slice of pie (though we dare not call it humble).

Griffin, it must be noted at this point, is serious about his work. He considers this latest album, his first on Polydor and sign of the transition from Bread to working as a soloist. "The new album," he told RECORD WORLD, "is a combination of what was written for the next Bread album and things I wrote specifically for it."

What's the difference between working with the group and being the single center of attention? "The relationship among the people in the band, which is something I'm trying to get back," says Griffin, who plans to be on the road touring clubs in March and colleges in September. "Our original intention was to expand. We [were] David Gates and my material properly. We had three-part harmony on the records, though we had trouble with that on stage. Now I want the band to be able to create those harmonies with me in person, too. But it's hard to find instrumentalists with just the right voices."

Bread broke up, he explains, because "we didn't want to ride it down." The group's hit singles had locked it into one direction, which, Griffin adds, "wasn't really all we had to offer. Once you've had that first AM hit, your image is molded, which is good financially, but frustrating as an artist."

"Breakin' Up Is Easy," the single and the album, are a collaborative writing and producing effort between Griffin and Polydor producer Henry Darrow. The song was originally written for the first Bread album, but lacked a bridge. The bridge was added just before going into the studio for the new album "and the session just came out good," recalls Griffin. "I thought it might make a good single, but I didn't want to say anything too soon. Then Polydor said they wanted it to be the single..."

Additional help with the ten-song album came from such noted sessionmen as Lee Sklar, Russ Kunkel, Denny Lardin, Jeff Baxter and Mike Isenberg. Baxter is the first member of Griffin's soon-to-be touring band. Isenberg rebuilt a mellotron for the recording.

Griffin finds "Breakin' Up Is Easy" something of a "down" album and indicates that plans for the near future are to use his own band and make a more "up" frame of mind. For James Griffin, there's a new sunrise on the horizon, and things will be cookin' in short order.

**World Jazz Links 'Soprano Summit'**

PHOENIX — World Jazz Records, heretofore devoted exclusively to recording and distributing for The World's Greatest Jazz Band of Yank Lawson & Bob Haggart, has signed veteran reed specialist and WGJB member Bob Wilber and clarinetist Kenny Davern as co-leaders to head up the new recording aggregation, Soprano Summit.

**Polydor Pix, Post Haste**

RW's Spence Beiland, in New York last week, brought these pictures of Polydor acts Manfred Mann and His Earth Band and Rory Gallagher with him all the way from Los Angeles! And that's real special delivery.

**John McKenzie: Talent in the Keys**

KEY WEST, FLA. — The tiny islands that dot the Gulf of Mexico off Florida's southern tip are not exactly the nation's hub of musical activity, but serene places like Key West have quietly bred some extraordinary yet totally unknown talents.

Performer/writer and poet par excellence John McKenzie has sent a good part of his musical life just "kickin' round the Keys," and is a prime example of the kind of talent that both recording and publishing companies either overlook or never become aware of, at least in part, to their geographical "isolation."

A stroll down Key West's funky Duval Street will invariably bring one to the portals of Lou's Bar. Take a draft, beer tastes fine, the clientele laid-back and gregarious, and like as not you'll find John McKenzie, often accompanied by a gristy-voiced little lady named Marcia Conn, on stage singing and pickin' some of the places like Key West, up...and they'll come up the coast in some time.

McKenzie's songwriting (and his co- incidental poetry) is a thing of beauty. Numbers like "Ain't Too Many" and "The Wonder" (picked up by Capricorn artists Cowboy on their second album) are highly evocative lyrical gems, and "Key West Cowboy," a tongue-in-check-lament of bar-hopping, has the potential to become a monster chart record in both country and pop. McKenzie handles tunes penned by others with equal dexterity and aplomb, as evidenced by a slyly rendition of "Cadiac of a Woman," penned by another talented writer, Bill Wharton.

A small taste of what John McKenzie has to offer was enough to this writer to find a vast wealth of talent and promise hidden in the quiet of the Keys. Perhaps those in search of new talent would be wise to join down the coast and discover that which has been long, if understandably, overlooked.

Howard Levitt

**Brownsville Station: Power to the 'Punks'**

NEW YORK — It's refreshing to meet a band that regards their biggest hit as "a fantastic three minutes of advertising" for themselves. To paraphrase Brownsville Station's lead vocalist-guitarist Cub Koda, you don't get tired of your hit if you want to keep your fame on the build. Nor do you forget your audience.

"Smokin' in the Boys Room" brought the rock trio from Michigan their first top 3 record, and there is no good single. But there were two prior releases which laid the groundwork: "The Red-Backed Spider" and "Let Your Yeah Be Yeah." Now that their label, Big Tree, has just pacted with Atlantic for distribution, the trio feels like a winning team in a brand new stadium. Label principals Doug Morris (their producer) and Dick Vanderbilt couldn't have made it if you wanted it," the Equals' opportune time, as the group has just finished cutting their third album for the diskery, "School Punks." Although firmly dedicated to the same audience that made "Smokin'..." such a hit, Cub would like to make it clear that "this ain't no rock opera!"

**Originals**

Some of the originals on the upcoming album exceed in the same way on the 4th Floor's "get that across with the title alone. And one of their oldies choices is a classic from Dee Clark about high school sweaters: "Hey Little Girl." Brownsville Station is repetitive Henry Weck makes his singing debut on that one.

Other oldies on the "School Punks" include Slim Harpo's "Got Love If You Want It," the Equals' "So Excited" and Gary Glitter's more recent British hit "Leader of the Gang."

Tours

Along with the new album are some extensive tours upcoming for the Station: they began six weeks with Johnny Winter a few days ago; in April, they'll make up their first European trek with none other than Slade. But the guys are already prepared. "Since we've had a big hit," Cub explained "we understand you gotta watch out, 'cause they'll claw at your body, a lot more now."

With their high school-age thrust, a good question might be: "Is your new album heavy?" To this, bass player-vocalist Michael Lutz replied, "Heavy? You're teeth'll hurt. We lost three fillings just recordin' the thing!" In any event, those "School Punk" sessions must have been something else: the new album in four days here at Media Sound.

Robert Adels
Record World en Los Ángeles

By FERNANDO A. GONZALEZ

El año 1973 se fue y sin duda la mejor noticia fue la confiscación de las cintas o cartuchos falsificados en todo el área de la ciudad de Los Ángeles, la cual se llevó a efecto en el mes de Diciembre, marcando así el comienzo de una limpieza total que se propone a hacer la unión de Distribuidores de Discos y Cintas que se encuentran situadas en la ciudad de Los Ángeles. Por lo que corresponde al Balance total de ventas por las diferentes marcas, queda una vez más numero uno C.B.S. o sea "Caytronics," con un margen tremendo de su más cercano competidor. Hablando de competidores, en 1974, se presenta muy interesante ya que la competencia por el mercado de California será muy fuerte, siendo la marca Capital o Latin International la que de entrada se ha puesto en la primera línea y a la altura de las mejores.

C.B.S.-Caytronics, comenzó con el pie derecho una vez más y en esta ocasión con el conjunto triunfador Los Muecas, que logran su primer éxito 74 con Muchachita Misteriosa—Tema que fué inspirado en una de las muchachitas vendedoras de discos. R.C.A. (Arcano) también logró el primer éxito y le corresponde a Yolanda del Río con la canción "Te Quieres Adentro." Vicente Fernandez, volverá a la carga con el tema "La Ley de La Vida." Jose A. Jimenez O.E.D. con Yo se que soy lo Peor. Éxito total es el que logró el grupo Mocedades con la canción "Eres Tu," qued aclarado que esta canción se comenzó a escuchar por Lupita Dalesio.


Artista de la Semana

By FERNANDO MORENO

En el artista de la semana, se encuentra hoy por derecho propio, un nombre que a no tardar mucho dará que hablar y bien, Juan Bau.

Juan Bau nace en Valencia, y como casi todos los cantantes masculinos, entra en un grupo. Este se llamaba Modificación. (Continued on page 50)

Mari Trini

Largo duración de Andy Harlow

Lima, Steve Colon, "Gua Gua" Rivera

Compatible Stereo VS-24

Andy Harlow

La Musica Brava

(R&R Exclusive Distributors for Feria Records in New York)

R&R: 108 Sherman Avenue, New York, N. Y. 10034
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(212) 942-8185
(800) 725-9355
(205) 379-3255

Certainly the best record out of the last few years, the album by Andy Harlow titled "La Musica Brava," is a great example of how well the label is doing.

By TOMAS FUNDORA

Al mismo tiempo que en la popularidad de la intérprete española Mari Trini ha aumentado considerablemente en Francia y otros países europeos, la casa Hispavox está lanzando su nuevo long playing titulado "Quién?" simultáneamente en España y Latinoamérica. Con arreglos de Waldo de los Ríos, Juanito Márquez y bajo la dirección del Maestro Rafael Trubuccelli, este larga duración es una gran producción en la cual, la interpretación del título resalta por el arreglo de Waldo y una excelente interpretación del tema en la voz de su autora Mari Trini. "Quién?" será indudablemente su nuevo éxito internacional. Otros temas que resaltan son "Al fin y al cabo," "Asi te Perdi," "Mi Tercer Amor" y "Por si alguna Vez." Las grabaciones de Mari Trini en francés también le han abierto el mercado en los países de habla francesa. Hispavox está lanzando un sencillo en España con "Mi Tercer Amor" y "Asi te Perdi," también incluidas en el nuevo álbum.

Durará tres meses el tratamiento al cual ha sido sometido el intérprete mexicano Jose Jose, en un esfuerzo por controlar sus trastornos psíquicos. Debido a ello, el artista totalmente alejado de la vida artística, dejando sin cumplir cuantiosos contratos en centros nocturnos y televisión. Hacemos votos por el pronto restablecimiento de la quebrantada salud del cantante mexicano... Homenajeado Juan Arvizu en México al cumplir 50 años en el arte. Arvizu, "El Tenor de la Voz de Seda," representa toda una época romántica en el mundo musical latinoamericano. Entre sus interpretaciones de énfasis popularidad resalta en primer plano, "Isabelita," que vendió enorme cantidad de discos en cada mercado de habla castellana... Después de cubrir una jira que les llevará a gran parte de Latinoamérica, los integrantes de Castro's 74, actuarán en el Olympia de Paris a principios de Junio de este año... RCA lanzó en México el nuevo Manzanero titulado "Armando Manzanero 74" y entre el cual se destacan los títulos "Tiempo de Amar..." "Me Pregunto," "El Niño," "Cuando Llora mi Guitarra," y "Me Pregunto." Muchas las interpretaciones de Roko de "Quítame esta Niebla Azul" y "Recorro el Cuarto con Mis Ojos," que Eric acabó de lanzar en Argentina, acompañado por Juan Carlos Cripliano y su Orquesta... Vaya comienza a vender en cantidades interesantes "La Musica Brava," un nuevo long playing de Andy Harlow en el cual se lucen los arrebatos José Madrid, Mike Gibson, Abie Lima y Andy Harlow. Entre los excelentes músicos de esta producción se cuentan Andy Harlow, Abie Ruben Figueroa, Mike Gibson, Art Baron, Eddie José Madrid, Eddie Martinez, Junior Gonzalez, Armen Halburián, Yomo Toro y Johnny Vasquez en las partes vocales. El coro está a cargo de Pete "Conde" Rodríguez y Adalberto Santiago... Lanzó CBS en Colombia un nuevo sello por su gran vendedor Oscar Golden, en el cual se interpreta "Dame la Mano" y "Ustedes Mujeres." Al mismo tiempo en que Oscar se encuentra en jira por Estados Unidos. Agradezco la llamada del popular colombiano desde las oficinas de Caytronics de Nueva York para anunciarme su próxima visita en Miami... Este fin de semana estará presente en el Festival "Los Diez Grandes de Música Latina," que el popular amigo Don Pepe García ofrece en Los Angeles, California. El evento promete ser muy exitoso. ¡Seguir reportando!

(Continued on page 49)
Nuestro Rincon

(Continued from page 48)

Mi más cordial saludo a Carlos Ileana de RCA Argentina, que tan excelente labor de Relaciones Públicas realizara con quien les escribe, durante mi reciente viaje a Buenos Aires . . . Cumplieron Los Baby's de Mexico, un disco que contiene medio artístico de Mexico . . . Ya logrando gran impacto Moacyr Franco en Brasil con su interpretación de "Mal, Mal, Mal." Este tema ya está también listo en castellano para su promoción en Latinoamérica . . . "Vacaciones en la Playa" por Suely ha sido un gran vendedor de discos en Brasil . . . De la casa Copacabana del Brasil, ya han grabado en castellano los siguientes interepretes: Nelson Ned, Wanderley Cardoso, Silvana, Suely, Moacyr Franco, Paulo Sergio, Gilberto Reis, Claudio Fontana, Almir Rogerio, Benito di Paula y Elizabeth Cardoso . . . El buen amigo Steve Quintana acaba de hacerse cargo como Director del Departamento de Arte de Quingraphic Productions Inc., en el 1204 Broadway, New York, N. Y., en Estados Unidos . . . Después de realizar todo tipo de material publicitario impreso, se elaboran portadas y jaquetes a pleno color. La empresa cuenta con un completo servicio desde diseño, arte y separaciones de colores hasta el producto terminado. Le deseamos a Steve Quintana la mejor de las oportunidades en este nuevo empeño . . . Y ahora . . . Hasta la próxima desde Los Angeles!

At the same time in which the popularity of the Spanish singer Mari Trini has considerably increased in France and other European countries, Hispavox is now releasing her new lp entitled "Quién?" in Spain and Latin America. With arrangements by Waldo de los Rios and Juanito Marquez, and under the direction of Maestro Rafael Trabuccelli, this album is a great production featuring a rendition of Mari Trini's own "Quién?" theme song, backed by the superb arrangement of Waldo de los Rios. Among the other themes are "A Fin y al Cabo," "Asi te Perdi," "Mi Tercer Amor," and "Por si Alguna Vez." Also, Mari Trini's French recordings have opened the market for her in French-speaking countries, and she is releasing a single in Spain, with "Mi Tercer Amor" b/w "Asi te Perdi," also included in this lp . . . Jose José, the Mexican interpreter, will be under psychiatric treatment for three months. Due to this, the singer cancelled all of his appearances in night clubs and on TV. We wish him total and complete recovery . . . Juan Arvizu has received homage in Mexico after 50 years in show business. Arvizu, "The Tenor with the Silky Voice," represents a romantic era in the Latin American musical world. Among his popular interpretations we have to mention "Isabelita," which sold by the thousands in every Spanish-speaking market . . . After covering a tourney, which will take him to Latin America, Castro's 74 members will perform at the Olympia of Paris this coming June . . . RCA released in Mexico the new Manzanero lp entitled "Armando Manzanero 74," which contains "Tiempo de Amar ". . . "Me Pregunto," "El Niño," "Cuando Llora mi Guitarra," and "Me Pregunto." . . . Very good interpretations by Roko on "Quitame esta Mielba Azul" b/w "Recorro el Cuarto con mis Ojos," accompanied by Juan Carlos Ciriglano on Epico, was just released in Argentina . . . "La Musica Brava," by Andy Harlow a new album released by Vaya in the states, is starting to move nicely. Among the arrangers in this recording are Jose Madrid, Mike Gibson, Abie Lima and Harlow. Musicians in this excellent piece were Harlow, Lima, Steve Colon, Ruben Figueroa, Gibson, Art Baron, Eddie "Guo Guo" Rivera, Madrid, Eddie Martinez, Junior Gonzalez, Armen Haliburian and Yomo Toro with Johnny Vasquez taking care of the vocals. The choir was performed by Pete "Conde" Rodriguez and Adalberto Santiago . . . CBS

(Continued on page 50)

ALGO NUEVO POR UN GRAN COMPOSITOR—ARREGLISTA DE HOY

Javier Vasquez

ESTE L.P. CONTIENE LOS HITS "QUE SERA" Y "CROCANTE HABANERO"

ALEGRE (45) x 4062

CANTA: CHITO

TICO-LEGRE ALL STARS
**Latin Album Picks**  (Continued from page 49)

**AFRICAN SOUL (ALMA AFRICANA)**
**ORQUESTA BROADWAY—All Art AAR 1575**


**LOS GEMELOS DEL SUR**
Parnaso P-LPS 1128


- Great orchestrations and superb arrangements by Cesar Gentili, Jesus Gluck and Agustín Serrano make a superb achievement out of this new production by Roger Lopez “Como un Loco” (Suarez-Campuzano), “Elegida de Dios” (Cintas-Campuzano) and “Amaneció” (Vénegas-Campuzano).

**Artista de la Semana**  (Continued from page 48)

Como solista, graba un sencillo que llevaba como cara A. el título “Pequeñas cosas.” En la pasada temporada, salió al mercado una composición suya que marcaría la pauta de este valenciano. Con arreglos de Juan Carlos Calderón y producido por Pablo Harrison, “Dentro de mi alma” se clasifica en todas las listas del país y no deja de escucharse por todas las emisoras de radio. Empieza las comparaciones es que si es imitador de Nino Bravo ... que si se aprovecha del estilo que dejó este gran cantante ... que si esto, que si lo otro ... etc. Con la muerte del gran Nino, se vuelve a especular con qué será su sucesor, y efectivamente, así es, aunque creemos que con derecho propio, su “Estrella de David” lo confirma de manera rotunda. En pocas semanas su escaramujo al numero 1 que se refrenda con su L.P. de título igual a su gran éxito en “single.”

¿Qué otras cosas podríamos decir de Juan Baut? Yo creo que lo mejor de la vida dirá él mismo más adó ... con sus canciones. Por todo esto y por lo que esperamos de Juan Baut en tiempos venideros es por lo que está esta semana como invitado de honor.

**Listening Post**  (Continued from page 26)

Far be it for Radio World to help perpetuate sexism in radio.

**KVI-Seattle** ... Jack Allen (KASH-Eugene) now doing 7 p.m. to midnight... Sports Director Bob Robinson has been named the Sportscaster of the Year by the sportscasters and sports writers throughout the state of Washington.

**KTRH-FM-Houston** ... General manager and vp Frank Stewart has announced the following changes and promotions: Hal Kemp to station manager from director of programming and news; John Raymond to new director; Max Cohen to general sales manager.

**KRAK-Sacramento** ... Rick Stewart (PD at KGUD-Santa Barbara) now doing 6-9 a.m. shift.

**WMMS-FM-Cleveland** ... Donna Halper, repeat, Donna Halper is the music director at the station and not the other lady named last week. Donna is doing such a good job there that she doesn’t deserve to be mis-identified.

**Credibility Gap**  (Continued from page 46)

Monds are already self-parody. One hopes so because, all four are much too talented to settle for the easy laugh.

Headlining during their engagement was Roy Buchanan (Polydor), whose abilities as a guitarist have been much praised. Unfortunately, Buchanan’s abilities as a singer are minimal, and he was supported by a group of musicians—a bass player, a pianist, a drummer and an additional vocalist—who's talents seemed equally minimal. Buchanan, however, did do some extraordinary things with his instrument.

Craig Fisher

**Denver Sales Soar**  (Continued from page 4)

Kieran cited the following activity in the northeastern region of the country as typical of what is happening throughout the nation.

Ben Bernstein of Kordova noting that almost every store in the chain had to reorder within 24 hours of the program; Discount Records computing sales of 11,000 pieces in 48 hours as a result of the show; New England’s Music City receiving box-lot reorder from major accounts and reorders in the 10s and 15s for smaller ones; and Philadelphia Sears stores and U.S. Records also re-ordering heavily in the wake of the television special.

**Nuestro Rincon**  (Continued from page 49)

In Colombia released a new single by their popular artist Oscar Golden, in which “Dame la Mano” and “Estoy de Mujeres” are performed. Oscar is covering a promotional tour through the States ... Festival “Los 10 Grandes de Musica Latina” will take place at the Sports Arena in Los Angeles, presented by Don Pepe Garcia.

Best regards to our good friend Carlos Ileana from RCA, Argentina, who serves as a fantastic “Cicerone” to this writer while in Buenos Aires. Thank you Carlos! ... Los Baby's are celebrating their 15th anniversary as a group. Cheers!!! ... Moacyr Franco is selling big in Brazil with “Mal, Mal Mal!” This theme was already cut in Spanish in order to cover the whole Latin American market. Copacabana from Brazil is already following this platter with all their big artists. Among these performers that are already successful in Spanish are Nelson Nied, Wanderley Cardoso, Silvana, Suely, Moacyr Franco, Paulo Sergio, Gilberto Reis, Claudio Fontana, Almir Rogerio, Benito de Paula and Elizeth Cardoso... “Vacaciones en la Playa” by Suely has been a smash hit in Brazil in Portuguese. The theme is also moving well in the Spanish version. Our good friend Steve Quintana is acting as director of the art department for Quinipac Productions Inc., 1204 Broadway, New York, N. Y., where they take care of the whole process for manufacturing covers, including jackets, color separations and lithography. Best regards Steve and success!!!
Goldies at the Garden: Nostalgia and Then Some

■ NEW YORK — The talent parade offered at Madison Square Garden recently was comprised of groups who dominated the national charts in the early to mid-sixties. One would expect the audience to embody those of us who grew up with their hits. Surprisingly, that was not the case at all.

The crowd was predominantly young; the average age being approximately eighteen. The music was not nostalgic for them. Quite the opposite, it was all new: the first time around! It was dance music and it kept them movin’. And the funny thing was, for someone who grew up with it the way back then, the music didn’t seem to have aged at all.

The Chiffons kicked the evening off with a most versatile set. Highlighting their prowess was a medley of hits: "One Fine Day," going into "Sweet Talkin’ Guy" and concluding with "He’s So Fine." They did a most soulful rendition of Otis Redding’s "Respect," complete with that soulful rendition of Otis Redding’s "Respect," complete with that soulful rendition of Otis Redding’s "Respect." They proved to be a fine group.

The Four Tops went into "Ain’t You Loving Her Yet?" followed by "Baby I Need Your Lovin'" and the ballad title tune from their newest album, "Main Street People." They kept the audience moving with " Ain’t No Woman (Like The One I Got)" and " I Can’t Help Myself." The Four Tops perpetuated their 'good time'作风 of the evening.

The headlining act, Frankie Valli & the Four Seasons, were greeted by a standing audience thundering their applause. They immediately went into "Take Me Home, Country Roads" and "Dawn." With a multitude of hits under their belts, their material was easy to choose from. The crowd reaction was incredible, as Valli performed "Stay With Me," with the familiar falsetto. The Goffin/King classic "Will You Love Me Tomorrow?" They remained as dynamic as ever on their 11th anniversary, and proceeded to tear the house down with "Working My Way Back To You," Steve Wonder’s "You Are The Sunshine Of My Life" and Dylan’s "Don’t Think Twice" (strangely performed in Frankie’s familiar falsetto).

The best from them was their first hit from 1962, "Sherry," seguing into "Walk Like A Man," "Big Girls Don’t Cry" and finishing up with "Bye, Bye Baby." A newly released single, "Hickory," was also performed, and its commerciality was obvious. "Let’s Hang On" ended their set, and the standing audience that greeted them reacted likewise as they exited.

The evening was packed with high energy performances and marvelous stage presence from each group that appeared. 'Dance music' was the essential element . . . and it proved to be as contemporary and effervescent as ever! — Roberta Skopp

Purple Begins Tour

■ NEW YORK—Warner Bros. recording artists Deep Purple have commenced a twenty-five city American tour following the release of their latest album, "Burn."

New York Central (Continued from page 24)

SITTING IN: The Pointer Sisters, speaking of entertainment, attracted a uniquely well-dressed, older than usual audience at Avery Fisher Hall. At the Monk’s Inn, following the concert, was one table around which the party honoring the Pointers and Hughes Masekela seemed to revolve. George Wein, Jerry Wexler, Peter Max, et al. It was not your typical r & b reception . . . Charlie Daniels, at the Bottom Line, played a kind of average southern rock a la Allman Brothers, all of it a far cry from “Uneasy Rider.” . . . Larry Coryell, at Max’s, proved the Eleventh House to be the most accessible of his bands to date, his own playing as smooth (but poignant) as ever, and driven to new horizons by the well-tuned interplay among those playing with him. If the demise of the Mahavishnu Orchestra has left a void, Coryell should well be able to fill it.

MUSICAL CHAIRS: Andy McKaie to Atlantic’s pr department to assist Ami Iivi . . . Sandy Foster to work on the management wing of Alstan Productions . . . The J. Walter Thompson agency has picked up the television show "Speak Easy" for late night syndication. To be done primarily out of New York, talent coordinator will be Sandy Gibson . . . Carol Strauss handling publicity for the Westbury Music Fair.

COUNTRY ORGAN: O’Lunney’s, on Second Avenue at 49th Street, could be the only Irish American country bar this side of someplace, a family owned and operated bar/club where country bands and fans gather. A regular, proprietor Hugh O’Lunney’s latest addition, however, is a nightly newscast full of local country news, reviews and a touch of gossip. It’s a nice touch and well done, too . . . Cajun fiddler Doug Kershaw made an appearance on ABC’s "A.M. New York." . . . The Philadelphia-based Electric Factory Production’s magazine, Concert, is reportedly on its way to a New York edition.

Glennon Named ASCAP Manager in Boston

■ BOSTON—The appointment of Patrick J. Glennon as district manager of the Boston office of the American Society of Composers, Authors and Publishers, has been announced by James L. Cleary, ASCAP’s national sales manager.

Glennon has been associated with ASCAP since 1949, first as a field representative in Rochester and then in a similar capacity in Syracuse. Since March, 1973, he has been affiliated with the performing rights society’s Boston office.

CAM Signs Two

■ NEW YORK—CAM principals Jimmy Jenner and Vittorio Benedetto have announced the signing for production and publishing of Bob McBride, ex-lead singer of Lighthouse and Canadian singer/writer Moe McGunty.
An Angelic Demon

By SPEIGHT JENKINS

NEW YORK — Anyone lucky enough to have been in the New York State Theater on September 24, 1969, will not have to be begged to buy Angel’s new recording of Mefistofele. On that occasion or on any of the almost fifty times since that ArriGO Boito’s opera has been presented by the New York City Opera, audience and critics alike were bowled over by the musical and dramatic combination of Norman Treigle, Julius Rudel and director Tito Capobianco.

Everyone has heard of the night in 1966, when Beverly Sills-Treigle-Rudel brought the City Opera into the big time with Handel’s Giulio Cesare. That evening had the added asset of making the New York audience realize that Miss Sills, who had been in the City Opera for a long time, was really a star. The Mefistofele night was more a company triumph: Treigle long ago had arrived with New York audiences. This was a musical success on the most profound scale: the result of a stimulus that Goethe’s world of Faust make it, at least to this reviewer, the best of the Faust operas. Gounod’s work is romantic claptrap, sentimentalized to a saccharine point, and Berlioz is beautiful without much essential drama. Boito captures the essence of the German poet’s conception and presents it in music of musical satisfaction. Angel has owed us this one; the public should sell it up fast.

Captures the Essence

The opera itself has not been put on records since London reported Renata Tebaldi, Mario del Monaco and Cesare Siepi in it. Its thrilling melodies and successful attempts at capturing Goethe’s world of Faust make it, at least to this reviewer, the best of the Faust operas. Gounod’s work is romantic claptrap, sentimentalized to a saccharine point, and Berlioz is beautiful without much essential drama. Boito captures the essence of the German poet’s conception and presents it in music of musical satisfaction. Angel has owed us this one; the public should sell it up fast.

RCA Releases ‘Obscure ‘Juive’

NEW YORK—The French opera, “La Juive,” by Jacques Fromental Halevy (a vehicle of Caruso and Martinelli which disappeared from the American repertory until a New Orleans revival last winter) is the subject of an April release by RCA’s Red Seal label, according to Peter Munves, RCA director of classical music.

The recording of important excerpts from the opera is its first release in stereo. The recording stars Richard Tucker in the title role, Anna Moffo as the Empress Marie Louise and Martina Arroyo as Rachel.

“La Juive” is the second obscure opera to have been released by RCA this year. The first was Wagner’s “Vespri Siciliani,” also starring Miss Arroyo with Placido Domingo and Sherrill Milnes, conducted by James Levine.

Harvard Coop/Canbridge

Bach, Brandenburg Concertos

Jogliot—Nonesuch

Bach: Cello Suites—Casals—Angel

Bach: Complete Flute Sonatas—Rampold—Oxford

Beethoven: Complete Piano Sonatas—Ashkenazy, Soli—London

Chinese People’s Republic Committee

Rachmaninoff—RCA

Joplin: Piano Rags Vol. I—Rikin—Nonessch

Joplin: Red Back Book—Schuller—Angel

Musorgski: Pictures at an Exhibition—Brichter—Odyssey

Puccini: Turandot—Sutherland, Caballé, Pavarotti, Mehta—London

Schubert: Sonatas—Brendel—Phillips

Sam Goody/N.Y.

Albeniz: Iberia—De Larrocha—London

Rachmaninoff: Complete Piano Concertos—Rampold—Oxford

Joplin: Piano Rags Vols. II & III—Rikin—Nonessch

Joplin: Red Back Book—Schuller—Angel

Pyotr Iljitsch Tschaikowsky

Swan Lake—Fistelori—Philips

Tchaikovsky: Symphony No. 6—Davis, NBC—London

Tubbs: Symphony No. 3—Davis, NBC—London

Verdi: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi—London

RCA

BEST SELLERS OF THE WEEK

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

Joplin: Piano Rags Vol. I—Rikin—Nonessch

Joplin: Red Back Book—Schuller—Angel

Angel

Mozart: Cosi Fan Tutte—Metropolitan Opera—London

Complete Rachmaninoff—Vols. I & II—RCA

RACHMANINOFF: VESPERS—Sveshnikov—Angel

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

5TH AVE. RECORDS/SEATTLE

Addagio—Kaja Ofner—DG

Classical Film Scores for Humphrey Bogart—Gerhardt—RCA

Carlos: Switched On Bach II—Columbia

RACHMANINOFF: THE Bells—Ormandy—Philadelphia

Complete Rachmaninoff—Vols. I & II—RCA

RACHMANINOFF: VESPERS—Sveshnikov—Angel

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

Bacquier, Domingo, Milnes, Raimondi, Harper—Philips

SUMMER VOLUME

Beethoven: String Quartet No. 14, Op. 131—Bogart, Gerhardt, Casals, Golomb—Columbia

Rachmaninoff: Complete Piano Concertos—Rampold—Oxford

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

RACHMANINOFF: VESPERS—Sveshnikov—Angel

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

RCA
Charles Signs Two to Crossover

Crossover Records, the new label formed by Ray Charles and Larry Newton, has just signed two young artists, Joel Webster and Lim Taylor. Both are singer-composers who will be produced by Webster. Joel and Lim are the sons of Mabel Johns, leader of the Rantettes and the sister of the late Little Willie Johns. Seen at the signing are from left: Webster, Charles, Mabel Johns, Taylor and Steve Swan, national promotion director for Crossover Records.

G. Shelley Starts Column

■ NEW YORK — Lyrical-composer Gladys Shelley has started a new monthly column "Bringing On The Music" for TV-Radio Talk Magazine published by Ideal Publications here.

Miss Shelley will devote her column each month to disc jockeys, music and program directors. Pictures and stories should be sent to: Miss Gladys Shelley, Spiral Enterprises, 1605 Lemoine Avenue, Fort Lee, N.J. 07024.

SYS Prod. Bows

■ NEW YORK — SYS Productions Inc., a new production-management and music publishing combine, has been formed here, according to Steven Scharf, head of the firm. Dennis Kaplan, formerly of the law firm of Kaplan and Gusick and now operating independently, will administer publishing and serve as an operations consultant. The initial project on the SYS agenda is a group known as Segundine.

Earth 'Blood Pact

Pictured upon the signing of an agreement between Scroched Earth, a British rock group, and Young Blood International Records are les Charles, Scrodched Earth lead singer; Miki Delton, group producer; Ben Findlay, author of the group's first single, "On the Run," and Jan Olofsson, Young Blood manager.

COLLEGE RADIO AIRPLAY REPORT

WCBN-FM—UNIV. OF MICH.
Ann Arbor, Mich.
BUFFY—Buffy Sainte-Marie—MCA
CABALASAS—B. W. Stevenson—RCA
LANNERS—Les McKeown—Atlantic
SLOW DANCE—Boz Scaggs—Col
WHAT WAS ONCE VICES ARE NOW HABITS—Dooze Brothers—WB
WBRU-FM—BROWN UNIV.
Providence, R. I.
INSANE ASYLUM—Kathi McDonald—Capital
IT'S TOO LATE TO STOP NOW—Van Morrison—WB
PAST, PRESENT & FUTURE—Al Stewart—WB
SING SONG CITY (single)—Ken Lyon & Tombstone—Col
THAT'S A PLUNTY—Pointer Sisters—WB
HG)
WGSU-FM—STATE UNIV. COLO.
Denver, Colo.
BIRD LIVES—Red Rodney—Muse
COME TO THE MEADOW—Roger Kellaway—Capitol
DISTANT HILLS—Oregon—Vanguard
FUTURE—Michael Urbaniak—Col
NATURAL BOOGIE—Hound Dog Taylor—Alligator
WBRB-FM—BRANDEIS UNIV.
Waltham, Mass.
DISTANT HILLS—Oregon—Vanguard
INSANE ASYLUM—Kathi McDonald—Capital
INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORTELL—Vanguard
LANE CHANGER—Michael Fennelly—Epic
TALBOT—WB
WMUH-FM—MULHEREN COL.
Albany, N.Y.
ALL BLESSE—Ron Carter—CTI
FOR GIRLS WHO GROW Plump in the Night—Caravan—London
INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORTELL—Vanguard
MARY THAT CRIED—String Driven Skin Tight—Skim Alley—Stax
WHIZZ KID—David Werner—RCA
WVBR-FM—CORNELL UNIV.
Ithaca, N.Y.
BOOK OF FLOOD—Eugene Wallace—ABC
COUNTRY & WEST—Rex Allen—Mercury
WHAT WAS ONCE VICES ARE NOW HABITS—Dooze Brothers—WB
THE MAN I MEAN CAN'T SING—Van Peebles—Capitol
WQAQ-FM—SYRACUSE UNIV.
Syracuse, N.Y.
INSANE ASYLUM—Kathi McDonald—Capitol
INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORTELL—Vanguard
LANE CHANGER—Michael Fennelly—Epic
THAT'S A PLUNTY—Pointer Sisters—WB
TODD—Todd Rundgren—Bearsville
WLCU—LOYOLA UNIV.
Chicago, Ill.
INSANE ASYLUM—Kathi McDonald—Capital
KISS—Cassellena
LOVE ME TENDER—Mick Renson—RCA
TODD—Todd Rundgren—Bearsville
VIVE LA TRANCHEE—Music Dusk—UA
WBCR—BROOKLYN COLLEGE
Brooklyn, N.Y.
ENLIGHTENMENT—McCoy Tyner—Fontana
BADFIGTER—WB
PENNY ARCADE—Joe Farrell—CTI
PLAYING MY FIDDLE—Papa John Creach—Grunt
RADIO CITY—Big Star—Ardent
WAMU—AMERICAN UNIV.
Washington, D.C.
ICEBERG—Deke Leonard—UA
IT'S TOO LATE TO STOP NOW—Van Morrison—WB
LIVE AT JIMMY'S—Maynard Ferguson—Col
ROCK 'N ROLL Animal—Lou Reed—RCA
THAT'S A PLUNTY—Pointer Sisters—WB
WCRU-FM—Catholic Univ.
Hamilton, N.Y.
ICEBERG—Deke Leonard—UA
IT'S TOO LATE TO STOP NOW—Van Morrison—WB
WRCU—Catholic Univ.
Hamilton, N.Y.
LIVE AT JIMMY'S—Maynard Ferguson—Col
ROCK 'N ROLL Animal—Lou Reed—RCA
THAT'S A PLUNTY—Pointer Sisters—WB
WCOP—COLUMBUS, OHIO

Farrell Supplies Music For Triple Crown, NBA

■ NEW YORK — The publishing arm of the Wes Farrell Organization is supplying original music for some of the major sporting events of the year, according to an arrangement by Steve Bedell, vice president of the company.

Themes for the Triple Crown races—the Kentucky Derby, the Preakness and the Belmont Stakes—were supplied by the Farrell organization to CBS-TV. Additionally, the National Basketball Association also is connected with the company to supply music for the televised "Game of the Week."

Robert Adels

1974
Rich, Haggard Lead List of Nominees For Academy of Country Music Awards

HOLLYWOOD — "The Academy of Country Music Awards," airing on television for the first time this year (ABC-TV, Mar. 28, 11:30 p.m.-1:00 a.m.), will honor talent in nine categories. Nominees run the gamut from firmly established performers like Charlie Rich and Merle Haggard (with five nominations each) to four acts which are not currently signed to record deals.

Categories

Both Rich (Epic) and Haggard (Capitol) are vying for the Entertainer of the Year award along with Roy Clark (Dot), Johnny Rodriguez (Mercury) and Mel Tills (MGM). Other categories cite excellence in the fields of male and female vocalist of the year, most promising male vocalist and female vocalist. Vocal group and/or duet, single, album and song of the year.

Rich and Haggard are also in competition in the male vocalist, single record and album categories. Rich's fifth nomination comes out of being doubly nominated in the single category for both "Behind Closed Doors" and "The Most Beautiful Girl". Haggard's fifth nomination is in the song of the year category "If We Make It Through December".

Three of the nominated acts which are at present unsigned are in the most promising categories: Little Joe Shaver, Larry Booth and Danny Michaels. The Chaparral Brothers are cited in the vocal group category.

'Americans'

One of the single record nominees is a three-way sharing affair on "The Americans": all three versions — Byron MacGregor (Westbound), Gordon Sinclair (Avco) and Tex Ritter (Capitol)— have been co-listed.

Allan Angus, formerly director of the Nashville-made "Johnny Cash Show" will direct the awards ceremony sponsored by the group first formed in 1964. Roger Miller (Columbia) will host. Presenters include television personality Dennis Weaver, Bob Eubanks, Gunilla Hutton, Barbi Benton and Sue Anne Langdon in addition to country stars Barbara Mandrell (Capitol) and Jerry Wallace (MCA).

Gene Weed is the producer. The actual presentation takes place next Monday (25) and will be taped for broadcast as part of the
twelve-week "Amusement World" series on page 57.

Capitol Signs Drusky

LOS ANGELES—Frank Jones, vice president and general manager of country and western, Capitol Records Inc., last week announced the signing of Roy Drusky to a long-term exclusive recording contract. Drusky's initial Capitol release single is "Close to Home"/b/w "One Day at a Time," released last week.

CMA Goes Hollywood

NASHVILLE — Hollywood, Florida has been selected as the site of the Country Music Association's second quarterly board meeting of its officers and directors. The meeting will be held Friday and Saturday, March 22 and 23, just prior to the annual convention of the National Association of Record Merchandisers (NARM).

CMA committee meetings are scheduled throughout the afternoon of March 21. Connie B. Gay, founding president of the Country Music Association, will officially welcome the CMA board and officers with a cocktail reception at his winter home in Key Biscayne that evening. Among the items on the agenda to be discussed at the Florida meeting are the Third International Country Music Fan Fair, anti-piracy and the upcoming meeting scheduled this summer for Japan.

Singletree Opens

NASHVILLE — Veteran writer Dave Burgess and artist Billy Halley have begun operation of Single- tree Music in a newly remodeled office on 18th Avenue South in Nashville.

Burgess Catalogue

Burgess, a former writer for 4-Star Music, has brought his entire catalogue, containing some 300 copyrights, to the new firm. Burgess also formerly co-owned Challenge Records and performed with the Champs. The Champs included veteran songwriter Bob Morris and well-known performers Glen Campbell and Seals and Croft. The group won a Grammy award for their hit, "Tequila."

The firm will administer the Wiljex and Con Brio publishing companies in association with Bill Walker. A production company, Doubletree Productions, has also been formed.
"Lean It All on Me" is leaning strongly into the airwaves! Diana Trask is grabbing picks in Ft. Worth (KBUK), Greensboro, New Orleans and Lansing; good reports from KCKC, KBUC, WBAF and WENT. It's a real heavy!

Ronnie Millsap has the ammunition to hit the top of the charts again; "Pure Love" is pure power from New York to San Bernardino!

Buck Owens is coming on strong on "The Cover of Music City News" and all over the country!

Newcomer Harrison Jones has a likely charter with his first for Triangle called "Tonight I'm Gonna Love You." It's added at WGBG and WBAM, in addition to being the most requested new entry in Louisville.

Rita Remington has a good version of "Welcome Home" on Plantation just released to do battle with the Peters & Lee disc on Phillips, which is already doing well in many areas. Rita's record added at WENT this week.

"Macy's Barn Door" is opening a lot of them for the talented Brush Arbor. Good reports this week from the East Coast and Texas.

Kitty Wells' first Capricorn release "Forever Young" continues to grow in areas giving it airtime. Added to the playlist this week at WTHI.

Charlie Rich picking up action on Mercury's "Washed My Hands in Muddy Water" at WFKY, WCMS, and WENO. Looks like Rich can do no wrong.

Mae Bandy's CRC release of "I Just Started Hating Cheating Songs Today" gaining strength with picks this week at WNN; a hot seller in San Antonio; heavy requests in Lansing and Charlotte, #33 at WMC.

Regional Ratings: Duane Dee's "Morning Girl" picked at WTHI; moving at WGBG; Albert Hammond's "I'm A Train" drawing requests in Cincinnati; Slim Whitman's "It's All In The Game" good in San Bernardino and Montgomery; Johnny Duncan's "The Pillow" picked at WBAF; Ted Newton's "Talk About Me" a hot seller in Columbus; Roy Drusky's first Capitol single "Close To Home" picked at WENN; Joel Mathis' "Ann" added in Memphis.

As we predicted a couple of weeks ago, action is starting to build on Tina and Daddy's "Telephone Call." Picks this week at WCMS and KKKY; strong in Cincinnati.

Marilyn Sellars' "One Day At A Time" gaining strength in the East and South.

Atlantic has rush-released the "Bloody Mary Morning" cut from Willie Nelson's "Phases and Stages" album, already getting good phones in Nashville and Memphis.

Our congratulations to WHN's Dan Daniel, who received the regional "most popular" deejay award from Eastern States Country Music, Inc.

Rick Stewart has joined KRAK's announcing staff; he'll fill the 6-9 a.m. slot.

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**Winning streak**

The national streaking sad has caused a flurry of novelty records on the subject in Nashville, and on Friday (8) the real thing came to Music Row. Photographer Bob Shants caught the bare facts on film for Record World as approximately two hundred cast members witnessed this unidentified enthusiast on 16th Avenue South. CBS affiliate WLAG and NBC affiliate WSM were on hand with cameras.

**Opdy's Curtain Switch Packed in RCA Album**

**NASHVILLE** — "Stars of the Grand Ole Opry" is the title of a commemorative two-record album which RCA will release in April as a salute to Ryman Auditorium which, until recently, housed the now-legendary Opry in Nashville.

A feature of the album will be a souvenir swatch of the curtain from the Opry House. It was the final falling of the famous Martha White Flour curtain on Saturday (8) which played a key part in setting release date for the album, since the swatches could not be cut from the same 115 feet of fabric used to build the now-famous Grand Ole Opry stage for the label's release.

The album is a limited edition, and will be available only so long as there is enough of the Grand Ole Opry curtain for a swatch in each set.

**Academy Nominees (Continued from page 56)**

**Golf Tournament**

Saturday (23) marks the beginning of the First Annual Academy of Country Music celebrity Golf Tournament, a two day event which will take place at Camarillo Country Club just outside of Los Angeles featuring 30 celebrities including Pat Boone, Charley Pride, George Lindsey, Kenny Rogers, James Garner and Ernie Ford.

**Takoma Signs Thistle**

**LOS ANGELES** — Takoma Records of Santa Monica has announced that it has signed Thistle Records for exclusive worldwide distribution effective immediately. Thistle now has two releases, "Grassroots Guitar" by George Cromarty, and "The Only One," a children's album by George Cromarty and friends.

**Stax Pacts Yarbrough And the Limeliters**

**NASHVILLE** — Glenn Yarbrough and the Limeliters have signed an exclusive recording pact with Stax Records and Chuck Glaser Productions. They will record as two separate entities. Glenn Yarbrough, as a solo artist, has already completed a new album at the Glaser Sound Studio in Nashville, with a single from the album, "Everybody's Reaching Out for Someone," being released this week (23).

**Live Album**

A live album was recorded in Chicago on November 9, 1973 under the direction of Chuck Glaser. The album, simply called "Reunion," is scheduled for release in April. All productions will be released on the Stax label.

**Anderson to Chair 'One For One' Drive**

**TENNESSEE** — Bill Anderson will be the honorary chairman during the statewide membership enrollment for the Tennessee Association for Retarded Children and Adults (TARCA). Anderson's appointment was announced by Jim Roush, director of program and resources development for TARCA.

**New From Commercial**

Mack White

"SWEET TENDER FEELING"

$1315

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**Station Check List**

**Reporting this week: (Alphabetically)**

- KBUC, San Antonio
- KBTV, Ft. Worth
- KCKC, San Bernardino
- KFJO, Wichita
- KKKK, San Antonio
- KRAK, Sacramento
- KSAI, Springfield
- WAAT, Tuscaloosa
- WAME, Charlotte
- WBAM, Montgomery
- WBAP, Ft. Worth
- WCRS, Norfolk
- WEEP, Pittsburgh
- WENO, Nashville
- WGBG, Greenboro
- WHJY, New York
- WHOK-FM, Lancaster
- WTHI, Terre Haute
- WUPB, Columbus
- WUNI, Mobile
- WUNW, New Orleans
- WTVI, Lansing
- WFWA, Wheeling

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**Record World March 22, 1974**

57
COUNTRY SONG OF THE WEEK

TINA AND DADDY—Epic 5-11099
THE TELEPHONE CALL (Algee, BMI)
NO CHARGE (Wilderness, BMI)

Tina is a hit with either Mommy or Daddy, but all indications lean toward "The Telephone Call." Certainly an incredible jukebox buy, programmers are choosing Daddy on the air.

JOHNNY RODRIGUEZ—Mercury 73471
SOMETHING (Harrissongs, BMI)
BORN TO LOSE (Peer Int'l, BMI)

The soft and tender George Harrison tune gets a perfect country reading from Johnny. Count on number one. It's there!

TROY BOOTH—Capitol P-3853
LONELY STREET (4-Star, BMI)

Tony hooks this oldie just right with one of his most commercial sounds yet. Good song, good delivery and tasteful production.

JERRY FOSTER—Cinnamon C-789
NEW ORLEANS BLUE (Jock & Bill, ASCAP)
THE EASY PART'S OVER (Hall-Clement, BMI)

The title tells the story of this bluesy, delta city song. Jerry will have his biggest chart disc. This one's there!

BUCK OWENS—Capitol P-3841
ON THE COVER OF THE MUSIC CITY NEWS (Evil Eye, BMI)
STONY MOUNTAIN WEST VIRGINIA (Blue Book, BMI)

Buck and Jim Shaw penned this parody on Shel Silverstein's rock hit. Clever and refreshingly loose. A great "cover" record!

DINAH SHORE—Mercury 73465
ME AND OLE CRAZY BILL (Tree, BMI)
WAIT A LITTLE LONGER (Tree, BMI)

Dinah returns to disc with fine country style with light and bright tune. Airplay will be strong.

ROY DRUSKY—Capitol P-3859
CLOSE TO HOME (United Artists/Big Ax, ASCAP)
ONE DAY AT A TIME (Buckhorn, BMI)

This debut disc on Capitol will bring renewed prominence to Roy's singing career. A travelin' feel and strong melody will score!

RAY GRIFF—Dot DOA-17501
THAT DOESN'T MEAN (Blue Echo, ASCAP)

A large production on this inspirational song gets a relatable idea across in grand style. One of Ray's best.

THE MILLS BROTHERS—Ronwood 961
TRUCK STOP (Papa Joe's Music House, ASCAP)

CAB DRIVER (Blackhawk, BMI)

This nostalgic sound combines great harmony and style into an ideal jukebox disc. A shuffle with sales written all over it.

CURTIS POTTER—RCA APBO-0247
ALL I NEED IS TIME (Chesu, ASCAP)

The beautiful vocal strength possessed by Curtis Potter gets its opportunity in this Bud Reneau song. Powerful and emotional!

BOBBY WOOD—Cinnamon 790
IF I'M A FOOL FOR LOVING YOU (Drury Lone/Beckie, BMI)

This smooth sounding ballad penned by Stan Kesler will get a strong airplay run. A good total sound.

JOHNNY DUNCAN—Columbia 4-46018
THE PILLOW (Algee, BMI)

A soft, but contagious beat builds this tune till the end. Positive love messages will keep formats light and listenable.

ATTENTION:
Retailers, One-Stops or Operators!
Jean Shepard's
"At The Time"
UA-XW384-W
IS A SMASH HIT RECORD.
And if you haven't heard
Jean Shepard's latest album,
you're missing something very tasty

Jean Shepard
On
United Artists
Records & Tapes
UA-LA144-F
8 TRK UA-EA144-G

© MCMXIV United Artists Records, Inc.
We have the hit.
On GRC!

Moe Bandy

"I just started hatin' cheatin' songs today"

Produced by Ray Baker
Donna Fargo

Oblivious to Rules
With a few guitar chords learned from Stan, she started putting together her own songs, oblivious to the rules of form since her formal music training had consisted of four piano lessons at the age of four. “I remember one song I wrote,” she says with a smile, “which had more bars in one verse than in the other two. But it felt right. And then one guy said to me, ‘I’ve been trying to figure out how to write a song like that. I think it’s really neat.’ That made me really happy.

“I have a little timing problem in music because I can’t count. I can’t clap either. I have the worst time trying to get an audience to clap along because I don’t know which beat to clap on. When I do ‘Let Me Be There’ on stage, I put the mike back on the stand and I clap. But I have to clap on a certain word or I get all messed up.”

Donna Fargo has long since quit her teaching position, and now spends four or five days a week on the road. The bus provides additional sleeping and practice time, privacy and even some time to autograph pictures. Until the gasoline shortage, she and Stan had even considered getting a bus for the band (which now travels in a van), but as she said that morning, “If you cannot fuel get, you need not two buses.”

Conquers New York
Texas, Michigan and Ohio are her favorites in general for performing, places where “you have consistently good shows and where audiences are lively and interested and responsive.” New York, she admitted “scares me a little.” A few days later, though, at the Nassau Coliseum, she took charge of the stage, waving to those who wished to photograph her, and just generally adding a light-hearted, good-time atmosphere to the concert. But where do you park a house bus in New York?

Big Little Man

Logan Smith (right) with his wife Sandra stepped by Record World’s Nashville office to pose with Southeastern editor Dan Beck. Smith charted with his first release, “Little Man” on the Brand X label.

Nashville Report

Melba Montgomery also has a winner with “No Charge” on the Elektra label. Veteran Harlan Howard wrote the song, a poignant story about a child who presents her mother with a bill due for chores she has performed. The mother, in reply, recounts how much the child owes her. Howard said he kicked the idea around “in my mind for several weeks before writing it. I don’t want to come up with some junk.” He didn’t.

ABC-Dunhill artist Jimmy Buffett believes he is the first Nashville entertainer—or perhaps the first anywhere—to have his act interrupted by the streaking fad. Up close, that is. Buffett was singing at an Illinois Central College concert in Peoria, when eight male streakers—he counted ’em—raced across the stage in front of him.

“It didn’t bug me too much,” Buffett said. “What did bug me was that the streakers got a bigger round of applause than my act did.”

It was Joe Jordan who said “Cut out ‘Baby, Baby, Baby’ and half the lyrics would disappear from today’s songs.”

Publisher Jim Pelton on the NYC cool-line says: “A 5 ft. 2 inch stevedor is trying to organize a new union at the waterfront. It’s for short-shoremen.” Ugh.

Lawrence Welk, celebrating his 71st birthday, told the Nashville Report: “I never felt I’m celebrating my 50th year in the music business and I owe my good health to staying active.”

Lester Flatt (RCA) will cut a live album at a concert here (18) with the guru of bluegrass music, Bill Monroe (MCA), as guest. Bob Ferguson is the producer.

Ferlin Husky will be in Montgomery, Ala. to perform at a party for Gov. George Wallace, who is expected to announce for re-election.

Buck Owens is on a tour of the Orient and reports the energy crisis has had no effect on the attendance . . . You mean they get “Hee Haw” on TV in Hong Kong? . . . Skeeter Davis has returned from a round of successful personal appearances in Africa (Nairobi, Kenya, etc.) . . . Skeeter scoffs at rumors she plans to marry . . . “The farthest thing from my mind,” she says . . . Skeeter is on suspension from the Grand Ole Opry—and has been for more than three months.

Birthdaying: Charley Pride, Margie Bowes, Jerry Reed, Tommy Hunter, Gary Buck, Stan Hitchcock.
THE COUNTRY ALBUM CHART

MARCH 23, 1974

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**Best of Country Women**

**SOME KIND OF FANTASTIC**

Faron Young's LATEST HIT SINGLE

FROM THE ALBUM

"SOME KING OF A WOMAN"

**SOME KIND OF A WOMAN**

**MERCURY #73464**

**THE COUNTRY ALBUM CHART**

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The wife of every truck driver will be deeply moved by this song, LETTER TO A TRUCKER'S WIFE.

Sometimes when a D.J. plays a record for the first time, it seems to have that hit sound, then when the request line lights up, that proves it. LETTER TO A TRUCKER'S WIFE has that sound.
'Hi! My name is Tina, I'm 8 years old and I have my first record the title is 'NO CHARGE'/Tina and Mommy

EPIC S-11099

'THE TELEPHONE CALL'
Tina and Daddy

Personal Management: Mommy & Daddy

806 16th Avenue South/Nashville, Tenn./Tel 615-214-5265
His latest album proves why the Country Music Association named him Entertainer of the Year; why the Academy of Country Music named him Entertainer of the Year and Television Personality of the Year; and why the American Guild of Variety Artists named him Country Music Star of the Year.

To Roy Clark, entertaining means singing, Superpickin', gettin' family and friends in on the act, and making everyone smile.

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

The Album: "The Entertainer"  DOS 1-2001
The Single: "Honeymoon Feelin'"  DOA 17498

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

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

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