

# RECORD WORLD

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 "Innervisions" 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 Arthur Garfunkel & Roy Halee) (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 '67. Now his time has come, the tune will be the hit it deserves. Trio's best since "Walkin' 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. Tufo) (Silent Giant/Aopa, 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

**10 C.C., "HEADLINE HUSTLER"** (prod. by Strawberry Prod.) (St. Annes, PRS). "Paperback Writer" goes the daily route. Englishmen take on Beatles-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 CSN&Y-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.

**KEN LYON & TOMBSTONE, "SING SONG CITY"** (prod. by Mike Lewis, Stewart Wiener) (Blackwood, BMI). Starting off with a case of jungle fever, the group lets the heat warm up a funky sing-song to pleasant temperatures. New act from Providence, Rhode Island should have a smash that the whole world will be hummin' in no time at all. Columbia 4-46017.

**AL STEWART, "PAST, PRESENT AND FUTURE."** Janus JLS 3063 (5.94). Scottish singer/composer reaches untouched peaks with this release. Unique and staggering as a new musical philosophy. See page 10.

### ALBUMS

**CHICAGO, "CHICAGO VII."** Progressive musicians 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." Columbia 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 rockin' title track. Logic-all! ABC ABCD-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
  Jones, Prince Resign; Noonan, Lushka, London Upped At Motown
  RIAA Honors Thompson
  RCA Denver Sales Soar After TVer
  Stevie Wonder Looks Ahead
  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.
  - 5/4 Heartsfield Stadium  
Mobile, Ala.
  - 5/3 Stadium  
Jackson, Miss.
  - 3/28-30 Aragon Ballroom  
Dallas, Texas
  - 3/27 Coliseum  
Jacksonville, Fla.

**RCA**  
CLOSER TO IT!  
BRIAN AUGER'S  
OBLIVION EXPRESS



Includes: Whenever You're Ready  
Happiness Is Just Around the Bend  
Inner City

APL1-0340

**RCA**

**BRIAN AUGER'S  
OBLIVION EXPRESS**



**STRAIGHT AHEAD**

APL1-0454

**RCA** Records and Tapes

## 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, bi-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.

(Continued on page 41)

## 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

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## 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

(Continued on page 46)

## 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 Unltd., 'Sting'

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 vocal "Under

(Continued on page 46)

## 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.

## 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 the legendary composer, 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.

## 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 a half 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 out of offices 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 Belkin; Peter Grant, Maggie Bell's co-manager; Ms. Bell; Annie Ivil, Atlantic's national director of publicity; and Mark London, 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 Buddah Records, where he was mid-west 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 underscore 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 Rifkind.



Bill Spitalsky

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, Fay Adams, etc.). Rejoining Atlantic after the tour, he was made assistant to the then president of Atlantic Records, Herb Abramson. In 1957

(Continued on page 50)

## 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 restaurateurs, 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.



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RECORD WORLD MARCH 23, 1974

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  
4/8-9/Bottom Line, New York City  
4/10-13/Bijou Cafe, Philadelphia  
4/16/Regis 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 operate the store, caused a "total loss." Zornberg added that Gemini hopes to reopen 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, liners and 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 gala 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 Herb Goldfarb; Graham Gouldman and Lol Creme of 10cc; and Sy Warner and Dave Marshall of London Records.

## Alive-Penthouse Pact

■ NEW YORK — Shep Gordon, president of Alive Enterprises, Inc., has announced the signing of a multiple, major motion picture deal with Robert Guccione, editor and publisher of Penthouse-Viva Publications and head of that company's newly formed subsidiary, Penthouse Productions Ltd., and Bill Young, administrative head and creative director of The Creative Coalition.

The first project within this newly formed pact is a feature film starring Alice Cooper, which includes live footage from the record breaking \$5.5 million, 60 city tour of Alice's that took place in the spring and early summer of 1973. Other scenes were shot on location in Hollywood, California, at a cost in excess of \$500 thousand.

Herb Margolis, newly appointed head of Penthouse Productions Ltd., announced that the films would be distributed through a unique system developed by Bill Young's Creative Coalition. According to Young, the films are exhibited on a rental theater basis (four wall) as opposed to percentage distribution, which he will do on a city by city basis, rather than a simultaneous national release. Tentative release date for Alice Cooper film is early May.

## Allman, Heep Go Gold

■ 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).

## Bell to Issue Legrand 'Musketeer' Soundtrack

■ NEW YORK—Bell Records will release an instrumental sound track album from the 20th Century Fox production of "The Three Musketeers," with music by Michel Legrand, to coincide with the film's opening in the United States and England in late March.

The movie will be released nationally and simultaneously in every major market on March 29. There will be sneak previews in each of these markets one week before opening (March 22) throughout the United States, and a Royal Command Performance to kick off the film in England on March 25.

## New G&S Location

■ NEW YORK—Gibson & Stromberg Public Relations office in New York has moved to new quarters under vice president, general manager Susan Munao. Effective immediately the new address is: 15 West 72 Street, Suite 6N, New York, New York 10023. Phone number is 212 799-8500.

## Bobby the Birthday Boy



Shown at a party celebrating Bobby Womack's birthday is the birthday boy himself (center) surrounded by Ringo Starr and John Lennon. The two came by to wish Womack well at the party held at Los Angeles' Hyatt House.

## 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 rising costs and 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-posture our business for the future." Ross noted that 1974 had 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 \$12,298,000 in the comparable 1972 quarter. Ross noted that a reduction in WCI's equity in income of National Kinney Corp. (NKC) (47 percent owned by WCI) of \$1,550,000 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 \$.53 from \$.51 in the fourth quarter 1972. Operating revenues increased to \$148,298,000 from \$143,208,000.

## Pickwick Earnings Up

■ WOODBURY, N.Y.—Cy Leslie, chairman of Pickwick International, Inc., has announced record high results in sales and earnings for the third quarter of fiscal 1974 ended January 31, 1974.

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 16 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.



His music lives.



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## 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.



Gerry Oord

**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 abilities, if you can call them that, are working splendidly, because 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 thought 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 certainly 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 Negrarm?

**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. We believe 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 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 what kind of a guy he is. They took 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)



# Michael Fennelly. Anglo-American metal.

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.

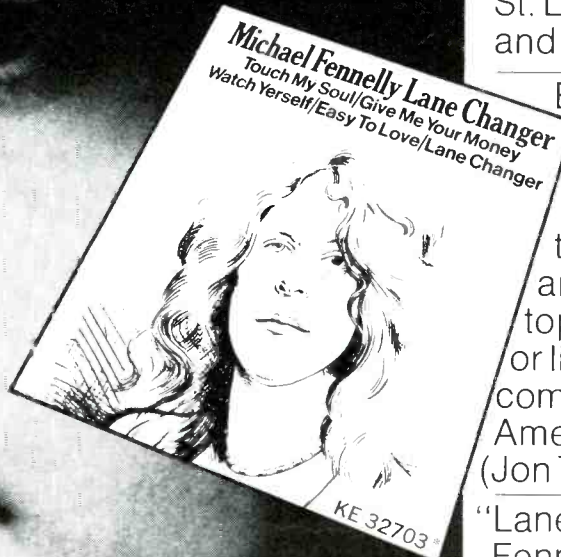
Even before its release, previews of the album were getting highly positive critical responses: "Extremely infectious, diverse and powerful, and one of the top contenders in the heavy or light music field ever to come from the hand of an American."

(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  
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## 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 (8). If the concert at times seemed unduly 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 politicism 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 choruses galore, teaching 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 ATI and ABC. At CMA, he will be responsible for bookings in the midwest. Also joining CMA is Bob Caviano, also formerly affiliated with ATI 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 primarily as a producer and arranger in the past, will join ABC under this unique three-way 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 harking 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 Melvin 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 3-9. RCA's Atlanta promotion manager John Parker (standing) was present for the signing of the Proclamation at the Governor's Office in Montgomery.

## 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. Pictured from left are winner Bruce Pollock whose articles appeared in *Rock* magazine, composer-teacher Hugo Weisgal who served as a judge; Lillian Libman, 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-arranger-writer Alec Wilder, honored 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.

## Pride 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 multimedia, mini-conglomerate functioning 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.

## SLEEPER PICK

### 'Past, Present and Future'

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

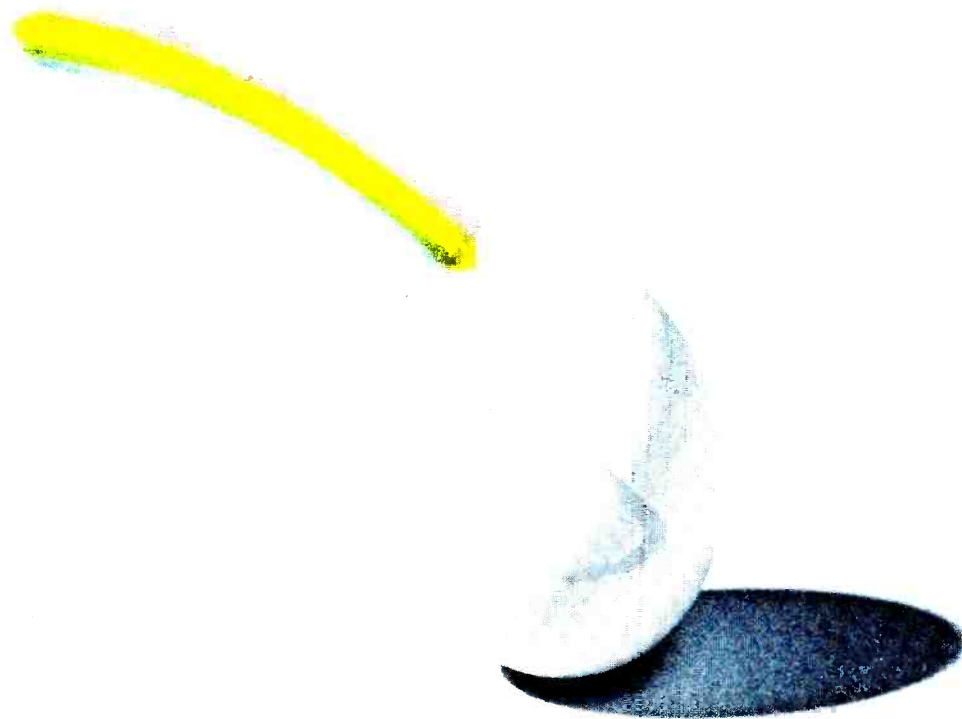
The album from this Scottish singer/songwriter has been eighteen months in the making with five years of research behind it. As a singer-composer puts it, "The album is eight songs, each from a different decade of the 20th Century . . . not about those decades, but using each decade as a backdrop against 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 Wakeman 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.

Welcome, Denny—now there's Shelter at MCA.

*Mike Mailland*



# RECORD WORLD SINGLE PICKS

**GREGG ALLMAN**—Capricorn 0042 (WB)

**DON'T MESS UP A GOOD THING** (prod. by J. Sandlin & G. Allman) (Chevis, 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 thing funk with AM & FM appeal.

**LOVE, TOGETHERNESS & DEVOTION—**  
A&M 1514

**SUCCESS** (prod. by Calvin Carter) (Irving/Iceman/McDorsbov, BMI)

Groovin' goody 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. Minogue, 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 Bob Monaco & Rufus) (Stein & Van Stock/Black Bull, ASCAP)

Stevie Wonder wrote this one for their "Rags to Rufus" album. Chunky, churnin' chartfood 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.

**WATERMELLON HILL**—Bell 448

**UNCLE WILLIE** (prod. by Bill Caine & Danny Potter) (Itom, 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 POMERLEAU**—HHP 100 (Jamie)

**TOMBSTONE EVERY MILE** (prod. by Brandon Harris) (Aroostock, BMI)

Maine truckers' counterpart to Devil's Triangle, a spooky spot where many have vanished, is immortalized here in Creedence Clearwater-styled country rock.

## STREAKS OF THE WEEK

**FLESH GORDON & THE NUDE HOLLWOOD ARGYLES**—Paramount 0289

**SUPERSTREAKER** (prod. by White Tornado) (Acoustic, BMI)

**HAROLD HARSELL**—Dunhill 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 Harsell is a Dickie Goodman-ish anthology record with an ersatz 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 Lewy) (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 (Chess/Janus)

**HEARTBEAT OF THE STREET** (prod. by Catfish Bob Hodge) (Southfield, ASCAP)

Best r&r record the label has yet released, slide guitar and stingin' 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-dance contingent who had a number of hits circa '68 switch to MCA with another choice ballad. Dreamy, divine top 40 sound that's been missed.

**PAINTER**—Elektra 45886

**SONG FOR SUNSHINE** (prod. by Danny Lowe) (Painter, 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 'gotcha' too!

**MAGGIE BELL**—Atlantic 3018

**AFTER MIDNIGHT** (prod. by Jerry Wexler & Antisia Music) (Viva, BMI)

Stone the Crows femme flies solo on this Eric Clapton/J. J. Cale biggie. Latin-tinged back-up and tough vocal workout combine in totally amazing hit fashion.

**LOU DONALDSON**—Blue Note XW381-W (UA)

**SANFORD AND SON THEME** (prod. by George Butler) (Norbud, BMI)

Foxx-y soul earful from the hit TVer sets Donaldson up for some strong across-the-board action. Quincy Jones composition gets its most commercial version so far.

**GEORGE FISCHOFF**—UA XW410-W

**GEORGIA PORCUPINE** (prod. by G. Fischoff w. Stu Greenberg) (United Artists, ASCAP)

Disc sounds like the artist took piano lessons from Charlie Rich and drum classes from the "Let's Go" group, the Routers. Instrumental has guts and grab-itivity.

**MELBA MONTGOMERY**—Elektra 45883

**NO CHARGE** (prod. by Pete Drake) (Wilderness, BMI)

"Daddy What If" may have sparked a trend towards family-oriented country cross-overs. This mother-son dialogue over home economics is a heart-tuggin' smash.

**EDDIE LANG**—Jewel 841

**FOOD STAMP BLUES (Part 1)** (prod. by Senator Jones) (Jenmark, BMI)

About as basic as blues can be, Eddie wails one out for the supermarket-shocked among us. Fed up with the present economic state, he turns his gripes into a hit.

**PERFECTLY CLEAR**—Ode 66044 (A&M)

**THE NIXORCIST** (prod. by Joseph Morgenstern) (India, ASCAP)

Segment from an upcoming album combining two of the four current national obsessions (streaking and the energy crisis being left out). Wry, thought-provoking.

**VOGUES**—20th Century 2085

**PRISONER OF LOVE** (prod. by Dick Glasser) (Mayfair/Sherwin, ASCAP)

Pop balladeers of the mid '60s turn in a soul-tinged version of the standard last charted by James Brown ('63). Their new groove could rejuvenate their disc status.

**JAMES NIXON & PAST, PRESENT, FUTURE**—Chess 2149

**BEHIND CLOSED DOORS** (prod. by Charlie Daniels & Wade 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” M1285F

Charlene Duncan.

The love song from “A Touch of Class.”

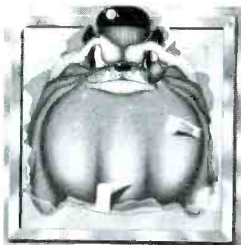


©1974 Motown Record Corporation

**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 WITHERS**—*Sussex SRA 8032 (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 'xactly the right 'justments!



**TIM MOORE**

*A Small Record Company SRS 10001 (Famous) (6.98)*

Johanan Vigoda's label premiers 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."



**HOOKED ON A FEELING**

**BLUE SWEDE**—*Capitol ST-11286 (5.98)*

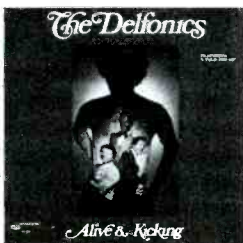
With the single title track (penned by the talented Mark James) zooming up to top chartdom, a commercial album was the obvious follow-up. The title track makes the disc a strong sales contender, with Allen Toussaint's "Working In The Coal Mine" bringing additional strength to the Swede-ish set. It's easy to get hooked!



**ALIVE & KICKING**

**THE DELFONICS**—*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**—*RCA APL1-0454 (5.98)*

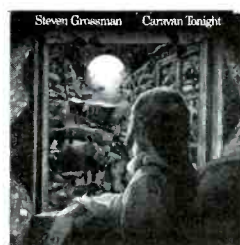
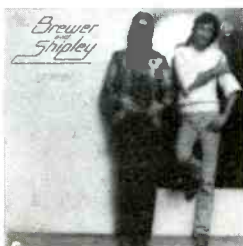
Keyboard connoisseur Auger leads his band in a streamlined jazz-pop format with this most recent release, as he crosses the gap to form a consistently commercial progressive style. Most exciting is the title track which is a thumping pumping pleaser. This train's a fast freight to success.



**ST 11261**

**BREWER AND SHIPLEY**—*Capitol ST 11261 (5.98)*

Duo debuts on their new label with sweet harmonies and perky 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-1-702 (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)*

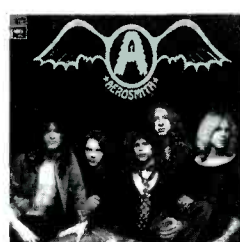
Progressive jazz appeal is offered on this set from the professional aggregation led by Bill Chase. The commercial ingredients included lend the disc to FM exposure, so that the package is not confined to 'jazz' limitations. "Twinkles" is a melodic instrumental composition and "Love Is On The Way" is 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 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)*

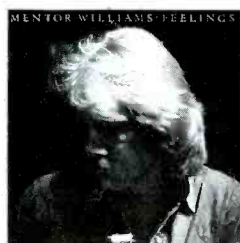
A marvelously clever pop-out package that's chock-full of the swinging, lilting, zany tunes that propelled that great movie musical era. Songs included are chosen from among such Hollywood classics as "Gold Diggers Of 1933," "42nd Street" and "Footlight Parade." A total delight for all and an absolute 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!



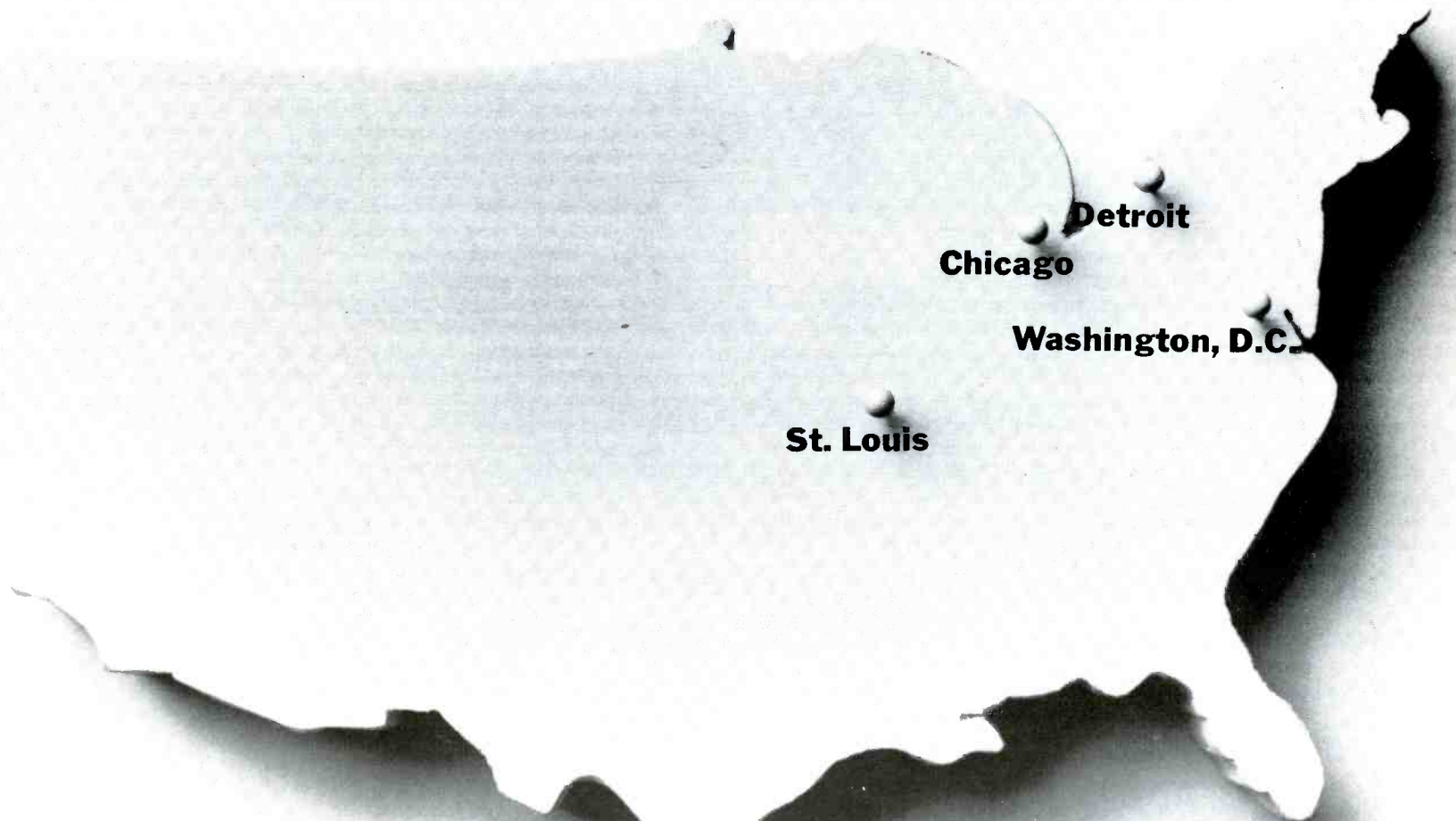
**CHILDSTAR**

**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

(AM 1514)

# LTD

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

Produced by Calvin Carter • Executive Producer: Jerry Butler

## Calvo to GRC

■ ATLANTA — Michael Thevis, president of General Recording Corporation (GRC), has announced the appointment of Christine Calvo to the position of a&r coordinator. She will be responsible for all label copy, contracts, budgets and studio time arrangements for all artists recording on the firm's three labels; GRC, Aware and Hotlanta.

## 'Loaf/Corbetta Tune Chosen as USO Theme

■ NEW YORK—The U.S.O. has chosen the Sugarloaf/JerryCorbetta record of "I Got A Song" (Brut) as the theme for their upcoming national radio and television public service ad campaign now in production. The recording will soon be featured in 30 and 60 second promo spots using nationally known personalities.

## CLUB REVIEW

## Buffett Comes Back to Music City

■ NASHVILLE—The Exit/In looked like a music convention Tuesday (12) as Jimmy Buffett (ABC-Dunhill) returned to Nashville with the spoils of his national attention. Ironic as Shakespeare's writing, Jimmy had the entire music community in the proverbial palm of his hand only a couple of years

after his unheralded introduction to Nashville.

A short promotional film, courtesy of ABC, built the momentum for the live performance. The flick featured Buffett's lifestyle at Key West, his true home, and was a certain reminder of his first ABC album "A White Sport Coat And A Pink Crustacean."

After proper introduction, the Coral Reefer himself slipped into his self-accompanied act that began to roll with his "Let's Make A Deal," also known as "My Whole World Lies Behind Door #3." His between-song banter and spontaneous comments made his set one of the finest yet at the Exit/In. Buffett has exceptional ability in striking nostalgic veins, as he set the stage well for his incisive, lyrical "Pencil Thin Moustache." He appears with lightness, but the depths of his words are oft beyond many a mentality.

An honest standing ovation fit the tempo Jimmy Buffett had set. He returned unpretentiously with his most emotional and poignant lyric, "Death Of An Unpopular Poet." The final tune, "Hey Good Lookin'," came all too soon. His return here will never be too soon.

Dan Beck

## Forest Co. Expands

■ LOS ANGELES — In an effort to expand his operations, David Forest, president of the David Forest Company, Ltd., has announced a series of personnel assignments at the firm.

Greg Mundy will coordinate press as well as promotion for the company's management clients. He will be working closely with record companies and agencies as a representative of the company for its clients and will head a special research department designed to develop new talent. Mundy, who will also be working with Forest in the concert division, has been with the Forest organization for one year.

Sue Finn, with the company since its inception, will now assume the position of administrative coordinator. She will work on all Fun Productions activities as well as coordinate album product and artists' schedules for the D. F. Company artists. Ms. Finn is currently handling, and will continue to handle, all financial matters for the company.

Charles "Casey" King has joined the company as production manager for Fun Productions. He will assume the responsibility of coordinating all production for Fun shows, as well as any special concert production for the management clients.

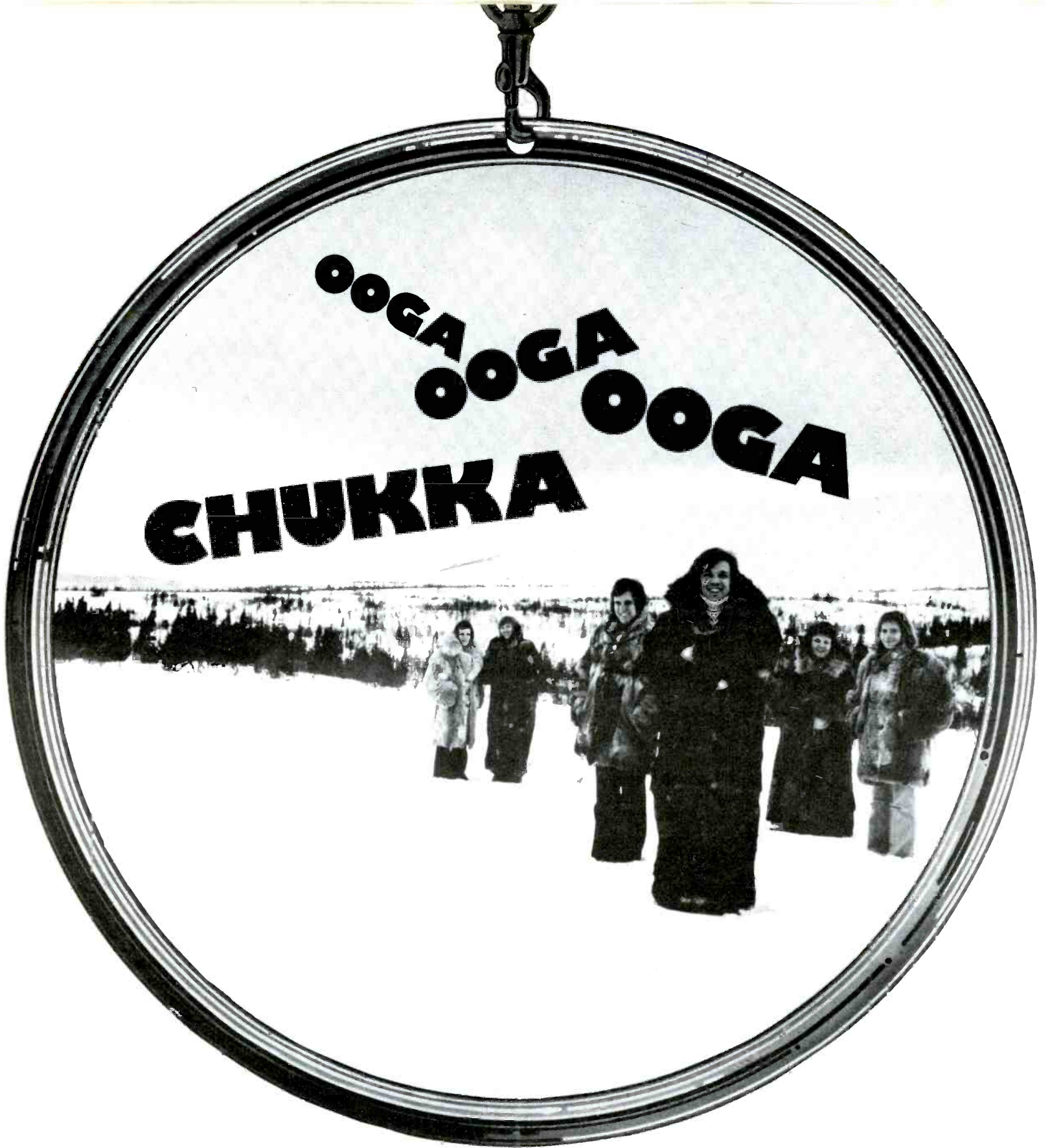
# 19 Grammys. Not a bad birthday present.



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 Grammys. More Grammys 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 Grammys 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.

# ASCAP





**IT'S THE**  
**BLUE SWELDA**  
**ALBUM!** ST 11286

FEATURING THEIR SMASH SINGLE

**HOOKED ON A FEELING** Single 3627



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, WFIL, KJOY, WAKY, WPOP, 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 WTIK.

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



Main Ingredient

**Jim Croce** (ABC) picked up almost all of the remaining holdouts with additions at: KXOX, WABC, WSAI, 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, WSAI, WCOL, WCFL and WIBG. Some interesting moves include: 30-23 WFIL, 35-8 WVBF, 30-22 WIFE, KTLX 34-27, KILT 34-26.

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

**Maria Muldaur** (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 WSAI, 11-10 KJR and was added at WDGY, WPOP, WFIL as an LP cut and WFOM.

## 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** (Phila. 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: KJR, KILT, WFOM, KIOI 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.



Marvin Hamlisch

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

By IRA MAYER

■ NEW YORK — Where do you park a house/bus in New York City other than in the New York Hilton garage? How do you get around in a vehicle like that in the first place, when all you can get at gas stations is three to five dollars worth of fuel? And what kind of impression can one have of the Big Apple when the only live show you've done there was a Bill Gavin testimonial at the Waldorf Astoria—your being a country singer and songwriter who happened to have shared that stage with the Four Tops?

"Is there anything you'd like to talk about?" asked **Record World** of Donna Fargo.

"Let's talk about you," she shot back. "What's your sign?"

Ms. Fargo, a petite bubble of energy, was in New York a short while back for a show at the Nassau Coliseum. In her hotel room one morning she and her husband / manager Stan Silver played host to a revolving corps of New York press representatives interested in meeting "the happiest girl in the whole U.S.A." They were greeted by a smiling hostess, proud of her accomplishments, but well aware of the work that lies ahead.

"I think I always had a secret desire to sing and teach," she said, trying to explain the transition from Los Angeles school teacher to country music star. "The teaching thing was easier because you can just go to college and take courses and they tell you what to do . . . Then I got this

job at a really nice school, and it was all new to me. And then I thought, 'It's now or never' with the singing thing."

That decision having been made, Ms. Fargo went for an audition, at which point she met Stan Silver. "Stan said to me, 'Well everybody can sing.' And I said, 'I know it. What can I do different?' So I decided to try to write . . . I became a writer because I wanted to be a singer so much. And now it's one expression."

Interrupting the conversation only to make some fresh cups of instant coffee, Donna recounted her childhood in Mt. Airy, North Carolina, listening to MOR and country music on the two local radio stations, and singing in a "small and very Southern Baptist" church choir. In college, as an English major, she sang songs such as "I'm In the Mood For Love" at talent contests and sorority shows. But it was Stan who told her, "Well, you sure are country," she continues. "He classified me, and then I started listening to the country stations in L.A. and trying to figure out what it was he said

(Continued on page 60)

## Stein Joins 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.

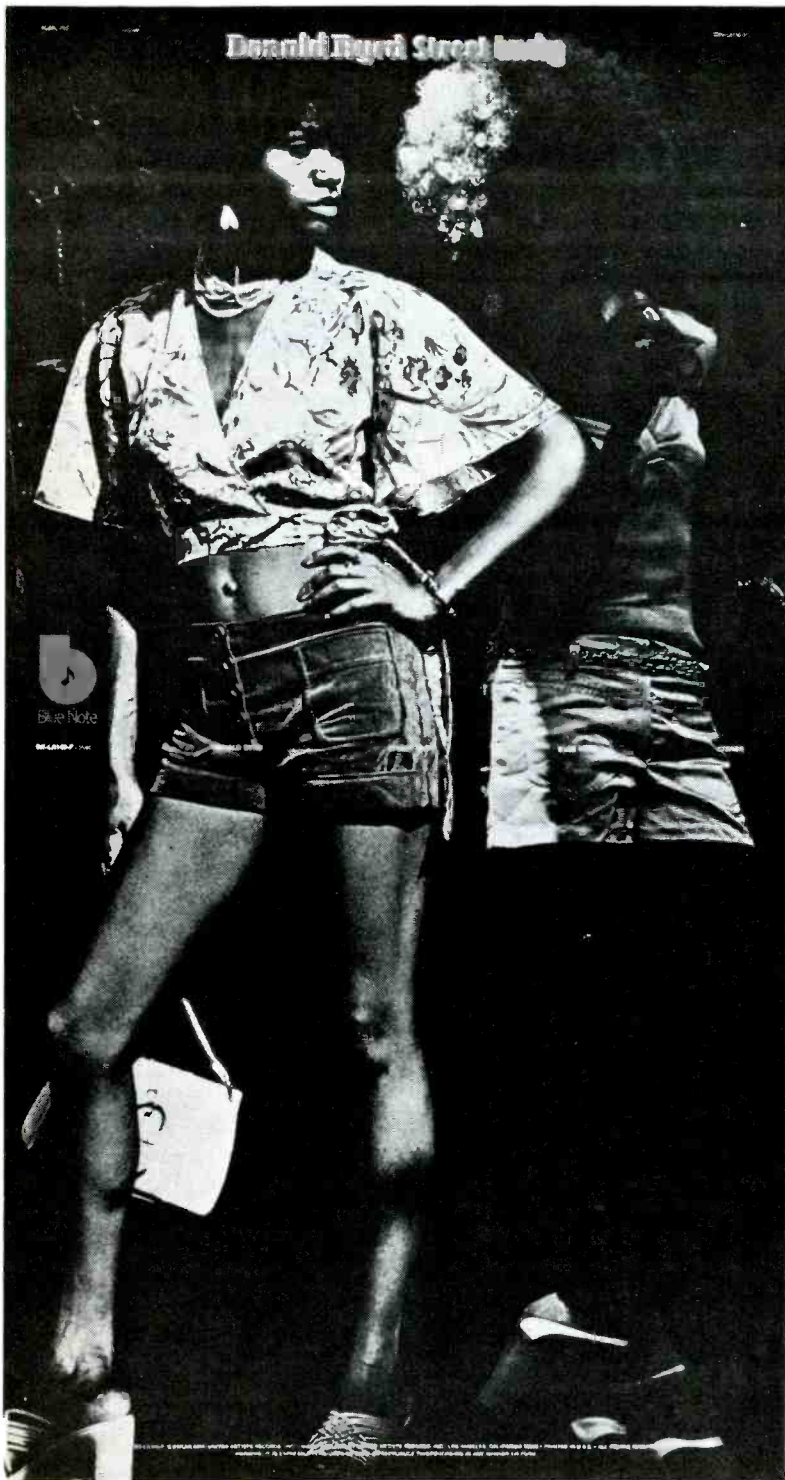
## Jerome Joins Marks

■ 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.

## 'Brown Sound' Bounds Into SRO Troubadour



MCA's leading exponent of the "brown sound," El Chicano, recently ended an engagement at the Troubadour where they played to SRO audiences for a week. The appearance of El Chicano coincided with the release of the group's latest album, "Cinco." Pictured backstage opening night are members of the group & MCA staffers, along with MCA Records' president J. K. "Mike" Maitland (center) and artist Eumir Deodato (bottom left).



# **BLACK BYRD set a record. STREET LADY'S out to break it.**



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"** BN-LA 140-F  
**On Blue Note Records & Tapes.**



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## 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 Truett Pratt: the duo having a recent Dunhill album release titled simply "Pratt/McClain." Pictured with Jerry are RW's Roberta Skopp (center) and ABC/Dunhill New York director of promotion and publicity 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 responsibilities 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 Marv 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 Bell Records album of the same name. Using much of the recorded material released last fall with some additional 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 category where true contributions to the national public health are criteria.

Recording stars such as Kris Kristofferson & Rita Coolidge, Roberta Flack, Michael Jackson, the Voices of East Harlem, Dionne Warwick 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, Carl Reiner, Shel 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 elements 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," a 12 disk package of dramatic readings by Sir Lawrence Olivier of passages from the Old Testament backed with orchestral and choral music, have been acquired by GRT Corp. Release in mid-April of an elaborate packaging 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 national executive director, a&r; and Byrd with War members Lonnie Jordan, Harold Brown and B. B. Dickerson.

## Spreadeagle Prod. Bows

■ SAN FRANCISCO—Lou Brame and Walter Herbert have formed Spreadeagle Productions here as a division of their Herbert & Brame Inc. Management. Brame was formerly western region promotion manager for Warners and in national FM promotion for the Famous group. Herbert is ex-production manager for Santana.

According to the pair's announcement, Brame, who is president 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 & Brame, will deal with the companies involved in booking all of Spreadeagle's acts and work on the live presentation of those. Both will serve as a&r heads and continue to sign and record new acts.

## RCA Ups Carter

■ NEW YORK—The appointment of Dick Carter as midwestern regional sales manager, RCA Records, has been announced by Jack Kiernan, division vice president, marketing, and acting director, sales, to whom Carter reports. Carter will be headquartered 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 territory. 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 general manager of Music West for a year.

## Coday to Capricorn

■ MACON, GEORGIA—Phil Walden, president of Capricorn Records, 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 (Dunhill). The music was high in volume and electric energy . . . and the Academy audience loved it.

Starting off the evening's activities 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 versions. Highlights of their set included a self described South Carolina country blues number, "Can't You See," which was performed raspy-voiced and featured a flavorsome 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 encoring with B.B. King's "Everyday I Sing The Blues." They're a good band with plenty of good 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 orchestration. 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 his last single, the bluesy rocker "Rocky Mountain Way." Much credit goes to his drummer, whose expertise was evident throughout. The best number of the evening occurred 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 evening . . . and the folks that filled the Academy were in heaven!

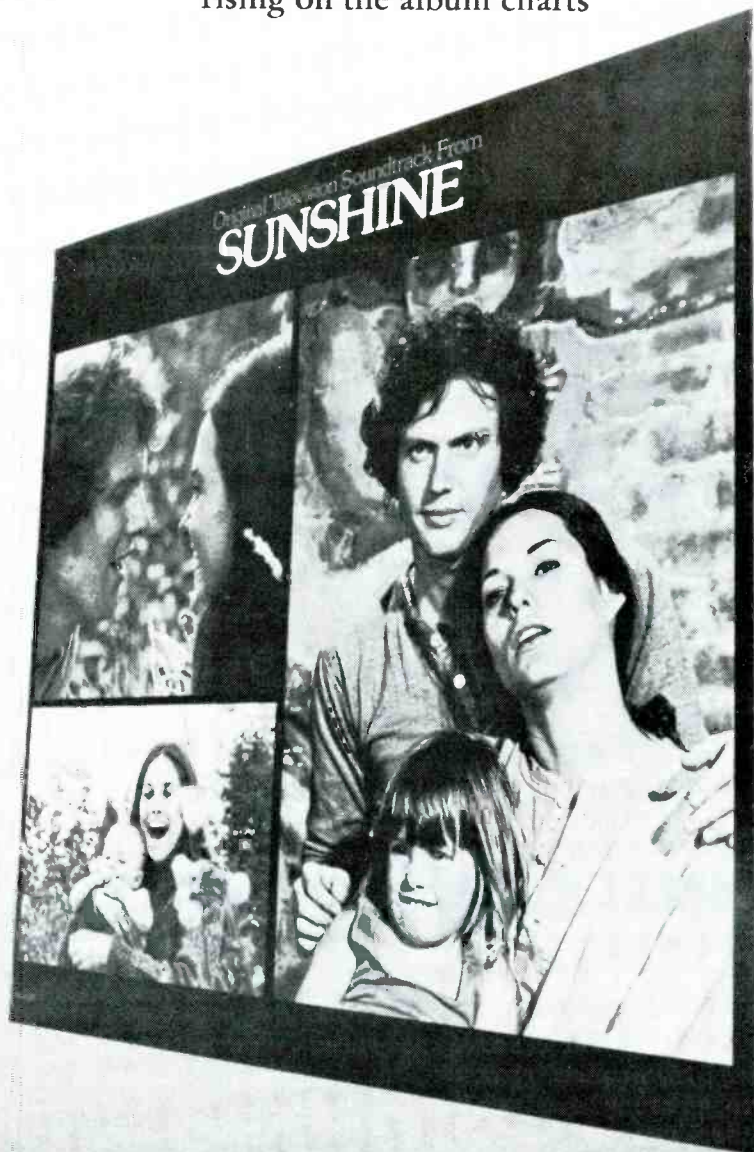
Roberta Skopp

MCA Records reminds you...

# Sunshine

MCA-387

rising on the album charts



# Cliff DeYoung

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

# My Sweet Lady

MCA-4056

MCA RECORDS

## 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 Exorcist," 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 best-selling 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 (8) 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 Lasker, president of ABC Records, has announced the signing of Freda Payne to the label. Pictured (from left) are Kal Ross, Freda Payne's manager; Lasker; Otis Smith, vice president at ABC; and Ms. Payne.

## GRC Promos Yo Yo

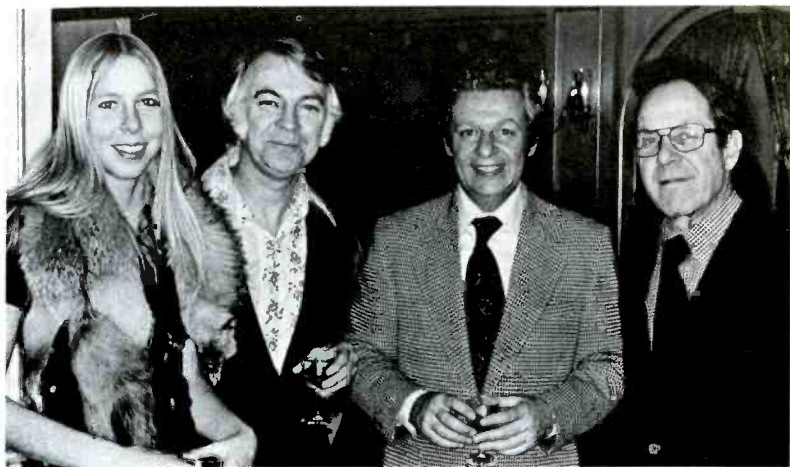
■ ATLANTA — The General Recording Corporation has announced the release of the new Rick Cunha single, "(I'm A) Yo Yo Man," coupled with a national promotion campaign.

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 Garners' "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 Paita conducting the Netherlands Radio Philharmonic Orchestra; and "Great Scott . . . The Music of Scott Joplin" by Eric Rogers.

## Soiree for Sarah



RCA Records recently hosted a party at New York's Essex House for Sarah Kernochan. The occasion was the release of Sarah's debut album for the label, "House of Pain." Gathered at the party were (from left) Sarah Kernochan; Frank O'Donnell, RCA's eastern regional sales manager; Jerry Sachs of Alpha Distributors; and Ben Karol, president of King Karol Records.

## Manticore Taps Metcalf

■ NEW YORK — Mario Medious, executive vice president and general manager of the Manticore Records operation in the U.S., has appointed Diane Metcalf as office manager and personal assistant of the New York office. A veteran of 10 years in the music industry, Ms. Metcalf previously worked in various capacities at: Atlantic Records, New York; Immediate Records, London and Capricorn Records, Los Angeles.

## London Names Harper Classical Sales Director

■ NEW YORK — London Records has announced the appointment of John Harper to the post of director of classical sales. He will coordinate all sales and merchandising programs on the London Phase 4, Richmond, Stereo Treasury Series and London Imports classical catalogs.

Harper has been associated with London Records both in independent distributorship and in branch operations for the past twelve years. He will maintain offices in London Records of California, Inc., San Francisco, and will report to Herb Goldfarb, vice president of sales and marketing.

# new york central

By IRA MAYER

■ WHITE LIGHTS BRIGHT'NIN': For the first time in several years' memory, Broadway seems to be picking up steam, especially the Broadway musical. "A Little Night Music" truly deserved the Grammy it won a few weeks ago for an intelligent score, even if those who sing it aren't always as strong vocally as one might wish. Other strength has been coming from "Over Here" and "Candide" (to be discussed at a later date), and in a mixed notices sort of way, from "Ulysses In Nighttown."

The latter, reports RW's Lenny Beer, brings what by all right could have been expected to be a typical Broadway entry into a more "heady, stream of consciousness" formula—one he enjoyed while noting, however that its nudity and "intellectual wordiness" are not apt to lure in the theater party groups which have been the lone mainstay of the Great White Way since the days of "Hair."

Not unexpectedly, international pop is gaining momentum, too. Focus and Blue Swede are among those in the rock arena who have already charted their courses; Les Variations is currently touring to make itself heard. From this corner, it would seem probable that Charles Benanty and David Wilkes' recently formed Great Metropolitan Gramophone Company, Inc., will be but part of a string of pop-oriented people and companies moving their energies to stage and international endeavors.

The GMCCI deals in management, management consulting, domestic and international publishing and is negotiating for a label of its own to be distributed around the world. Offices in Toronto and London are scheduled to augment the New York headquarters shortly. Already represented by the company are Les Variations, Stan Rogers, Mary Bracken-Phillips and Freddy Meyer (the latter, a pop songwriter living in Paris).

Entertainment may just come into vogue again. Can taste be far behind?

(Continued on page 51)

## Polydor Releases 5

■ NEW YORK—Polydor Inc. has announced the release of five albums for the month of March. Topping the list is Millie 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.

## Wolfman At Song Fest

■ LOS ANGELES — Wolfman Jack has been signed to perform a dual service for the 1974 American Song Festival. The popular deejay will serve as an official festival spokesman, according to an announcement by Milt Hoffman, the competition's vice president, production, and will also be a concert host when the festival's final judging is held Labor Day weekend at the Saratoga Performing Arts Center in Saratoga Springs, N. Y.

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Look at the grosses within the past year:

ROBERTA FLACK & QUINCY JONES (2 PERFS.)	\$ 66,581.50
DEEP PURPLE (3 PERFS.)	101,149.50
EARTH, WIND & FIRE	32,954.00
AMERICA	28,734.50
EDDIE KENDRICKS (2 PERFS.)	61,420.00
STEVE MILLER, BUDDY GUY & JUNIOR WELLS	29,294.00
BARRY WHITE & LOVE UNLIMITED (2 PERFS.)	75,224.00
MAHAVISHNU ORCHESTRA	28,759.50
PROCOL HARUM (2 PERFS.)	50,418.50
CHARLIE RICH	31,223.50
EDGAR WINTER	26,501.00
MOUNTAIN (2 PERFS.)	58,580.00
NEW RIDERS OF THE PURPLE SAGE	28,707.50
BUCK OWENS	30,889.00

...Plus lots of great extended run shows:

MOSCOW CIRCUS	\$796,009.74
H.R. PUFNSTUF'S HOLLYWOOD REVUE	240,280.50
THE GRAND MUSIC HALL OF ISRAEL	152,089.80
WORLD FESTIVAL OF MAGIC & OCCULT	148,926.08
WONDERFUL WORLD OF HORSES	161,640.25

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\*"AT THE TOP OF THE LIST OF NEW YORK FAVORITES." —N.Y. Times survey, 1/18/74



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## Alison Steele Expanding Activities

■ NEW YORK—With so many of the male 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 were 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 pigeon-hole 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 Reserves, 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 Intercollegiate 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 Sklover, who handles TV stations, Milton Gray, in charge of radio and regional representative Jack Young of ASCAP's Houston office.

## MGM/South Fetes 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): Bob Engemann; MGM/South co-president Karl Engemann; Sami Jo; Sami's manager Tony Caterine; MGM/South director of national promotion Fred Scotti; and Sami Jo with MGM president Gil Beltran.

## LISTENING POST

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 **WWDJ** 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 **WBLS-FM** and **WWRL** 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, **KJOI-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, **WCBS-AM** (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, **WWDJ** (rock) 1.8, **WXLO-FM** (rock) 1.8, **WPLJ-FM** (rock) 1.5.

**KDWB**-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**) . . . noon-3 p.m. **Bob Lange** (also production director) . . . 3-6 p.m. "True" **Don Bleu** . . . 6-10 p.m. **Robb Sherwood** . . . 10-2 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 **KMPC** personality.

**KPFT-FM**-Houston . . . General manager **Larry Yurdin** announced that **Michael Turner** (was at **WPLJ-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.

**WWDJ**-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."

**WPOP**-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 Carney** . . . **MD T. J. Lambert** weekends and promotion.

The station had a Streaker Weekend 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 newsman **Charles Steiner**, while streaking through the station, which must have been a fun run for Charlie.

**WKBW**-Buffalo . . . More Streaker Weekend 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.

**WPIX-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.

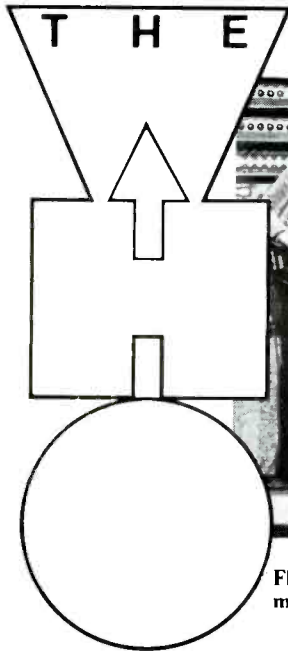
**WCFL**-Chicago . . . **Bill Taylor** has joined the staff on Saturdays, 10 p.m.-midnight and Sundays 6 p.m.-9:40 p.m. Taylor was most recently at **KTLK** in Denver.

**WPLJ-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)



# The King Biscuit Flower Hour presents:



On March 31st 1974 The King Biscuit Flower Hour presents a special 90 minute program starring The Who. An Unerasable experience recorded

live in Washington, D.C.—the tape capitol 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.

Albany, N.Y.	WHSB FM	106.5	10 P.M.
Albuquerque, N.M.	KRST FM	92.3	9
Ashland, Ky.	WAMX FM	94	9
Athens, Ga.	WDOL FM	104.7	6
Athens, Ohio	WATH FM	105.5	8
Auburn, Ala.	WFRI FM	97.7	10
Austin, Tex.	KRMH FM	103.7	7
Baltimore, Md.	WKTK FM	105.7	9 ***
Baton Rouge, La.	KSMI FM	105	10:30
Big Rapids Mich.	WBRN FM	100.9	10
Binghamton, N.Y.	WAAL FM	99.1	10****
Birmingham, Ala.	WZZK FM	104.7	8 **
Boise, Idaho	KBBK FM	92.3	7
Boston, Mass.	WBCN FM	104.1	10
Brainerd, Minn.	KLIZ FM	95.7	8 ***
Buffalo, N.Y.	WPHD FM	103.3	8
Carmel, Calif.	KLRB FM	101.7	8
Champaign, Ill.	WPGU FM	107.1	11
Charleston, S.C.	WKTU FM	102.5	8
Charlotte, N.C.	WROQ FM	95	11:30
Chicago, Ill.	WSDM FM	97.9	8
Cincinnati, Ohio	WEBN FM	102.7	9
Cleveland, Ohio	MMS FM	100.7	8
Columbia, Mo.	KFMZ FM	98.3	9
Columbus, Ohio	WNCI FM	97.9	9
Dallas, Tex.	KAFM FM	92.5	10
Davenport, Iowa	KIHK FM	103.7	10
Dayton, Ohio	WVUD FM	99.9	9
Denver, Colo.	KBPI FM	105.9	10
Des Moines, Iowa	KFMG FM	94.9	9
Detroit, Mich.	WABX FM	99.5	9
Duluth, Minn.	WDTH FM	103.3	9
Durham, N.C.	WBBS FM	107.1	8****
Eau Claire, Wis.	WBIZ FM	100.7	11
El Dorado, Ark.	KRIL FM	99.3	10 **
Eugene, Ore.	KZEL FM	96.1	9
Evansville, Ind.	WKDQ FM	99.5	10
Fargo, N.D.	KWIM FM	98.7	9
Flint, Mich.	WWCK FM	105.5	9
Florence, Ala.	WOLT FM	107.3	9
Ft. Lauderdale, Fla.	WSHE FM	103.5	9
Ft. Smith, Ark.	KISR FM	93.7	10
Fresno, Calif.	KFIG FM	101.1	10
Gainesville, Fla.	WGVL FM	105.5	9
Greenville, S.C.	WFBC FM	93.7	7
Hartford, Conn.	WHCN FM	105.9	9
High Point, N.C.	WHPE FM	95.5	9
Houston, Tex.	KLOL FM	101.1	10
Huntsville, Ala.	WAHR FM	99.1	10
Indianapolis, Ind.	WNAP FM	93.1	8
Ithaca, N.Y.	WXXY FM	104.9	10
Jackson, Miss.	WZZQ FM	102.9	9
Jacksonville, Fla.	WPDQ FM	96.9	8
Junction City, Kan.	KJCK FM	94.5	6
Kansas City, Mo.	KUDL FM	98.1	11
La Crosse, Wis.	WSPL FM	95.9	10
Lancaster, Pa.	WRHY FM	92.7	10

Lansing, Mich.	WVIC FM	94.9	8 P.M.
Lewiston, Me.	WBLM FM	107.5	9
Lincoln, Neb.	KFMQ FM	101.9	8
Little Rock, Ark.	KLAZ FM	98.5	9
Longview, Tex.	KHER FM	105.7	7
Los Angeles, Calif.	KMET FM	94.7	10
Louisville, Ky.	WLRS FM	102.3	7
Lubbock, Tex.	KSEL FM	93.7	9
Mammoth Lakes, Cal.	KMMT FM	106.3	9 *
Martinsville, Va.	WMVA FM	96.3	9 ***
Meridian, Miss.	WDAL FM	101.3	9
Milwaukee, Wisc.	WNUW FM	99.1	9
Minn./St. Paul, Minn.	KQRS FM	92.5	9
Mobile, Ala.	WABB FM	97.5	9
Monroe, La.	KNOE FM	101.9	8
Murphysboro, Ill.	WTAO FM	104.9	9
Nashville, Tenn.	WKDA FM	103.3	8
New Haven, Conn.	WYBC FM	94.3	9 ***
New Orleans, La.	WRNO FM	99.5	9
New York, N.Y.	WNEW FM	102.7	9
Norfolk, Va.	WOWI FM	103	10
Oklahoma City, Okla.	KOFM FM	104.1	5
Omaha, Neb.	KRCB FM	98.5	7
Orlando, Fla.	WORJ FM	107.7	9
Panama City, Fla.	WP FM	107.9	9:30
Philadelphia, Pa.	WMMR FM	93.3	9
Phoenix, Ariz.	KDKB FM	93.3	7
Pittsburgh, Pa.	WYDD FM	104.7	7
Portland, Ore.	KINK FM	101.9	10
Presque Isle, Me.	WDHP FM	96.9	10
Pullman, Wash.	KUGR FM	95	10
Richmond, Va.	WRVQ FM	94.5	10
Rochester, N.Y.	WCMF FM	96.5	9
Sacramento, Calif.	KZAP FM	98.5	11 **
San Antonio, Tex.	KEXL FM	104.5	8
San Bernardino, Cal.	KOLA FM	99.9	10
San Diego, Calif.	KPRI FM	106.5	8
San Jose, Calif.	KOME FM	98.5	7
Santa Barbara, Calif.	KTYD FM	99.9	10
Savannah, Ga.	WZAT FM	102.1	8
Seattle, Wash.	KISW FM	99.9	9
Spokane, Wash.	KHQ FM	98.1	9
Springfield, Mass.	WAQY FM	102.1	11
St. Louis, Mo.	KSHE FM	94.7	10
Syracuse/Utica, N.Y.	WOUR FM	96.9	9
Tampa/St. Petersburg/Sarasota, Fla.	WQSR FM	102.5	8
Terre Haute, Ind.	WVTS FM	100.7	10
Thibodaux, La.	KXOR FM	106.3	9
Toledo, Ohio	WIOT FM	104.7	8:30
Tucson, Ariz.	KWFM FM	92.9	9 ***
Warren, Pa.	WRRN FM	92.3	9 ***
Washington, D.C.	WMAL FM	107.3	9
Wichita, Kan.	KEYN FM	103.7	9
Willmar, Minn.	KOIC FM	102.5	9
Winona, Minn.	KAGE FM	95.3	10

March 29\* March 30\*\* April 1\*\*\* April 6\*\*\*\*



A radio show sponsored by PIONEER Electronics and Landlubber



# On Tour.

GRACE SLICK PAUL KANTNER

# JEFFERSON STARSHIP

JOHN BARBATA · DAVID FREIBERG · PETER KANGAROO

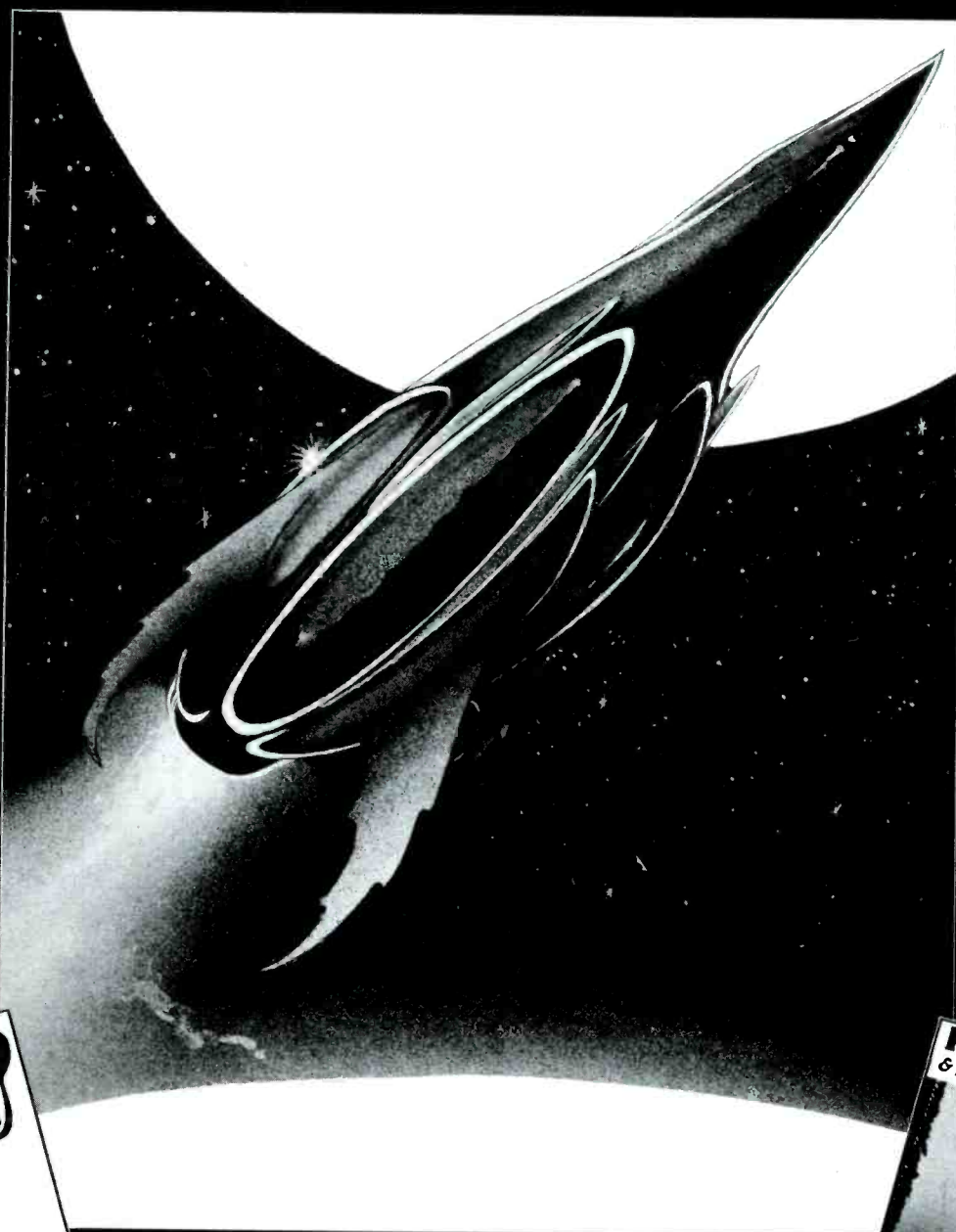
CRAIG CHAQUICO · PAPA JOHN CREACH

## March

- |  |  |
|--|--|
| 19 Auditorium Theatre<br>Chicago, Ill. | 26 Palace Theatre<br>Providence, R. I.               |
| 20 Masonic Temple<br>Detroit, Mich.    | 27 Music Hall<br>Boston, Mass.                       |
| 22 Albee Theatre<br>Cincinnati, Ohio   | 29 Utica Memorial Coliseum<br>Utica, N.Y.            |
| 24 Music Hall<br>Cleveland, Ohio       | 31 Cornell University<br>Barton Hall<br>Ithaca, N.Y. |

## April

- |  |  |
|--|--|
| 2&3 Academy of Music<br>New York, N.Y. | 10 Ambassador Theatre<br>St. Louis, Mo.            |
| 5 Spectrum<br>Philadelphia, Penn.      | 12 Music Hall<br>Oklahoma City, Okla.              |
| 6 Capitol Theatre<br>Passaic, N.J.     | 16 Civic Theatre<br>San Diego, Calif.              |
| 8 Syria Mosque<br>Pittsburgh, Penn.    | 18 Santa Monica Civic Aud.<br>Santa Monica, Calif. |



# On Record.

**GRUNT**  
RECORDS

Manufactured and Distributed by RCA Records

Capricorn Records Presents

# The Gregg Allman Tour

With His Special Guests Cowboy/Boyer & Talton



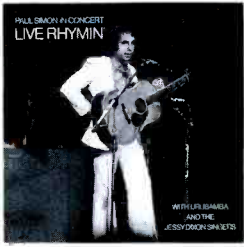
and accompanied by a 24-Piece Orchestra  
Orchestra arranged & conducted by Ed Freeman  
Personal direction: Phil Walden & Associates  
Produced by Joe Gannon

## The Gregg Allman Tour '74

March 16—Charlotte, N.C./Park Center  
March 17—Durham, N.C./Duke University  
March 19, 20, 21—Atlanta, Ga./Fox Theater  
March 23—Orlando, Fla./Jai Alai Fronton  
March 24—St. Petersburg, Fla./Bay Front Center  
March 25—Miami, Fla./Marine Stadium  
March 28—Birmingham, Ala./Municipal Auditorium  
March 29—New Orleans, La./Municipal Auditorium  
March 31—Knoxville, Tenn./University of Tennessee  
April 3—Williamsburg, Va./William & Mary Hall  
April 5—Blacksburg, Va./VPI.  
April 7—Providence, R.I./Palace Theater  
April 8—Boston, Mass./Music Hall  
April 10, 11—New York City/Carnegie Hall  
April 13—Passaic, N.J./Capitol Theatre  
April 14—Philadelphia, Pa./Academy of Music  
April 16—Ithaca, N.Y./Cornell University  
April 17—Syracuse, N.Y./Onondaga War Memorial Audit.  
April 19—Pittsburgh, Pa./Syria Mosque  
April 20—Cleveland, Ohio/Music Hall  
April 21—Detroit, Mich./Masonic Temple  
April 22, 23—Chicago, Ill./Auditorium Theatre

Gregg's Solo Album,  
'Laid Back' is on Capricorn Records®, Macon.

## FLASHMAKER 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 SANCTUS—David Fenshawe—Philips (Import)
- BUFFY—Buffy Sainte-Marie—MCA
- IF I WERE A CARPENTER (single)—Leon Russell—Shelter
- IN CONCERT—Deodato/Airto—CTI
- INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL—Vanguard
- LIVE RHYMIN'—Paul Simon—Col
- OPEN OUR EYES—Earth, Wind & Fire—Col

### WMMR-FM/PHILADELPHIA

- CHICAGO VII—Col
- HIGHSTEPPIN' & FANCY DANCIN'—Larry Raspberry—Enterprise
- LANE CHANGER—Michael Fennelly—Epic
- LIVE RHYMIN'—Paul Simon—Col
- LUTHER'S BLUES—Luther Allison—Gordy
- MOROCCAN ROLL—Les Variations—Buddah
- OPEN OUR 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
- LANE CHANGER—Michael Fennelly—Epic
- MACHINE THAT CRIED—String Driven Thing—Charisma
- MOONTAN—Golden Earring—Track
- QUEEN OF THE NIGHT—Maggie Bell—Atlantic
- SLAUGHTER ON 10th AVENUE—Mick Ronson—RCA

- SOMETHIN'S HAPPENING—Peter Frampton—A&M
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
- TANGO—A&M

### WKTK-FM/BALTIMORE

- BARRY GOLDBERG—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—Osanna—PI
- OUTSIDE STUFF—Rick Derringer & the McCoys—Mercury
- TAILFACE—Lee Michaels—Col

### WMAL-FM/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—Seals & Crofts—WB

### WOWI-FM/NORFOLK

- COME TO THE MEADOW—Roger Kellaway Cello Quartet—A&M
- LIVE—War—UA
- LIVE RHYMIN'—Paul Simon—Col
- LUTHER'S BLUES—Luther Allison—Gordy
- MISSING WHITE HOUSE TAPES—National Lampoon—Blue Thumb
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- PRETZEL LOGIC—Steely Dan—ABC
- SLOW DANCER—Boz Scaggs—Col
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
- THAT'S A PLENTY—Pointer Sisters—Blue Thumb

### WPDQ-FM/JACKSONVILLE

- MACHINE THAT CRIED—String Driven Thing—Charisma
- NUMBER ONE—Karl Erikson—EMI (Import)
- PRETZEL LOGIC—Steely Dan—ABC
- SECOND COMING—Jerry La Croix—Mercury
- SLAUGHTER ON 10th AVENUE—Mick Ronson—RCA
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
- TAILFACE—Lee Michaels—Col

### WABX-FM/DETROIT

- CHICAGO VII—Col
- FUTURE DAYS—Can—UA
- GET YOUR WINGS—Aerosmith—Col
- GOLDEN AGE OF HOLLYWOOD MUSICALS—UA
- LIVE RHYMIN'—Paul Simon—Col
- SEEDS—Gallagher & Lyle—A&M
- SHININ' ON—Grand Funk—Grand Funk
- SLAUGHTER ON 10th AVENUE—Mick Ronson—RCA

### WVFX-FM/HIGHLAND PARK, ILL.

- BARRY GOLDBERG—Atco
- BILL CHINNOCK BLUES—Paramount
- DISTANT HILLS—Oregon—Vanguard
- EARTH—Vangelis O.—Vertigo
- FUTURE DAYS—Can—UA
- LANE CHANGER—Michael Fennelly—Epic
- LUTHER'S BLUES—Luther Allison—Gordy
- MOONTAN—Golden Earring—Track
- MOROCCAN ROLL—Les Variations—Buddah
- THAT'S A PLENTY—Pointer Sisters—Blue Thumb

### KSHE-FM/ST. LOUIS

- BUFFY—Buffy Sainte-Marie—MCA
- CHICAGO VII—Col
- LANE CHANGER—Michael Fennelly—Epic
- MOROCCAN ROLL—Les Variations—Buddah
- SOMETHIN'S HAPPENING—Peter Frampton—A&M
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
- TOM SCOTT & THE L.A. EXPRESS—Ode

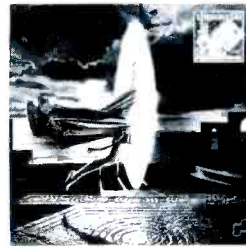
### KPFT-FM/HOUSTON

- EARTH—Vangelis O.—Vertigo
- FUTURE DAYS—Can—UA
- INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL—Vanguard
- LIVING IN A BACK STREET—Spencer Davis Group—Vertigo
- LOUISIANA MAN—Doug & Rusty Kershaw—Hickory
- MOONTAN—Golden Earring—Track
- PHASES & STAGES—Willie Nelson—Atlantic
- QUEEN OF THE NIGHT—Maggie Bell—Atlantic
- STREET LADY—Donald Byrd—Blue Note
- THE MASTER—Chico Hamilton—Enterprise

### KDKB-FM/PHOENIX

- BARRY GOLDBERG—Atco
- DISTANT HILLS—Oregon—Vanguard
- HIGHSTEPPIN' & FANCY DANCIN'—Larry Raspberry—Enterprise
- LIVE RHYMIN'—Paul Simon—Col
- LONDON UNDERGROUND—Herbie Mann—Atlantic
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- SLOW DANCER—Boz Scaggs—Col
- SOMETHIN'S HAPPENING—Peter Frampton—A&M
- TODD—Todd Rundgren—Bearsville
- TOM SCOTT & THE L.A. EXPRESS—Ode

### FM SLEEPER OF THE WEEK:



**PAST, PRESENT & FUTURE**  
AL STEWART  
Janus

### KUDL-FM/KANSAS CITY

- BARRY GOLDBERG—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
- MOONTAN—Golden Earring—Track (Import)
- SOMETHIN'S HAPPENING—Peter Frampton—A&M
- WATERLOO—Stereo Dimension

### KBPI-FM/DENVER

- BARRY GOLDBERG—Atco
- CHICAGO VII—Col
- HIGHSTEPPIN' & FANCY DANCIN'—Larry Raspberry—Enterprise
- LIVE RHYMIN'—Paul Simon—Col

- MOONTAN—Golden Earring—Track
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- PRETZEL LOGIC—Steely Dan—ABC

### KPRI-FM/SAN DIEGO

- BACHMAN-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—Phila. Intl.
- OH VERY YOUNG (single)—Cat Stevens—A&M
- SOLAR FIRE—Manfred Mann—Polydor
- STOMP YOUR HANDS, CLAP YOUR FEET—Slade—WB

### KMET-FM/LOS ANGELES

- A NEW LIFE—Marshall Tucker Band—Capricorn
- CHICAGO VII—Col
- LIVE RHYMIN'—Paul Simon—Col
- NO CHARGE (single)—Melba Montgomery—Elektra
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- PRETZEL LOGIC—Steely Dan—ABC
- SCRATCH (single)—Crusaders—Blue Thumb
- SOMETHIN'S HAPPENING—Peter Frampton—A&M
- THEY SAY I'M DIFFERENT—Betty Davis—Just Sunshine
- WILL YOU LAY WITH ME (IN A FIELD OF STONE)—Tanya Tucker—Col

### KSAN-FM/SAN FRANCISCO

- ADJUSTMENTS—Bill Withers—Sussex
- BOOGIE DOWN—Eddie Kendricks—Tamla
- CHICAGO VII—Col
- LIVE—War—UA
- LIVE RHYMIN'—Paul Simon—Col
- PRETZEL LOGIC—Steely Dan—ABC
- RIPPLE—GRC
- 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
- (I'VE BEEN) SEARCHING SO LONG (single)—Chicago—Col
- LET ME IN YOUR LIFE—Aretha Franklin—Atlantic
- LIVE RHYMIN'—Paul Simon—Col
- LONDON UNDERGROUND—Herbie Mann—Atlantic
- PHASES & STAGES—Willie Nelson—Atlantic
- PRETZEL LOGIC—Steely Dan—ABC
- STREET LADY—Donald Byrd—Blue Note

### CHUM-FM/TORONTO

- AMAR CABALLERO—Babe Ruth—EMI (Import)
- COME TO THE MEADOW—Roger Kellaway Cello Quartet—A&M
- FOR GIRLS WHO GROW PLUMP IN THE NIGHT—Caravan—London
- INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL—Vanguard
- (I'VE BEEN) SEARCHING SO LONG (single)—Chicago—Col
- LIVE RHYMIN'—Paul Simon—Col
- SLOW DANCER—Boz Scaggs—Col
- THAT'S A PLENTY—Pointer Sisters—Blue Thumb
- THE HOTEL ORCHESTRA—Good Noise



# THE SINGLES CHART

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


MAR. 23	MAR. 16		WKS. ON CHART
1	5	<b>SUNSHINE ON MY SHOULDERS</b> JOHN DENVER RCA APBO-0213	9
2	2	<b>SEASONS IN THE SUN</b> TERRY JACKS/Bell 45432	12
3	4	<b>DARK LADY</b> CHER/MCA 40151	11
4	1	<b>BOOGIE DOWN</b> EDDIE KENDRICKS/Tamla T54243F (Motown)	13
5	6	<b>MOCKINGBIRD</b> CARLY SIMON & JAMES TAYLOR/ Elektra 45880	8
6	7	<b>JET PAUL</b> McCARTNEY & WINGS/Apple 1871	7
7	3	<b>ROCK ON</b> DAVID ESSEX/Columbia 4-45940	19
8	10	<b>BENNIE AND THE JETS</b> ELTON JOHN/MCA 40198	6
9	8	<b>THE WAY WE WERE</b> BARBRA STREISAND/Columbia 4-45944	17
10	12	<b>ERES TU</b> MOCEDADES/Tara 100 (Famous)	13
11	14	<b>HOOKED ON A FEELING</b> BLUE SWEDE/EMI 3627 (Capitol)	6
12	9	<b>SPIDERS AND SNAKES</b> JIM STAFFORD/MGM 14648	21
13	19	<b>TSOP</b> MFSB/Phila. Intl. ZS7 3450 (Columbia)	5
14	11	<b>PUT YOUR HANDS TOGETHER</b> O'JAYS/Phila. Intl. ZS7 3535 (Columbia)	14
15	17	<b>THERE WON'T BE ANYMORE</b> CHARLIE RICH/RCA APBO-0195	9
16	24	<b>THE LORD'S PRAYER</b> SISTER JANET MEAD/A&M 1491	7
17	22	<b>BEST THING THAT EVER HAPPENED TO ME</b> GLADYS KNIGHT & THE PIPS/Buddah 403	7
18	25	<b>COME AND GET YOUR LOVE</b> REDBONE/Epic 5-11035	12
19	20	<b>ROCK 'N ROLL HOOCHIE KOO</b> RICK DERRINGER/ Blue Sky ZS7 2751 (Columbia)	9
20	21	<b>MIGHTY LOVE, PT. 1</b> SPINNERS/Atlantic 3006	10
21	23	<b>TRYING TO HOLD ON TO MY WOMAN</b> LAMONT DOZIER/ ABC 11407	15
22	27	<b>A VERY SPECIAL LOVE SONG</b> CHARLIE RICH/Epic 5-11091	6
23	30	<b>LOOKIN' FOR A LOVE</b> BOBBY WOMACK/ United Artists XW375-W	8
24	29	<b>I'LL HAVE TO SAY I LOVE YOU IN A SONG</b> JIM CROCE/ ABC 11424	5
25	26	<b>MY SWEET LADY</b> CLIFF DE YOUNG/MCA 40156	14
26	18	<b>JUNGLE BOOGIE</b> KOOL & THE GANG/Delite 559	15
27	32	<b>LET IT RIDE</b> BACHMAN-TURNER OVERDRIVE/Mercury 73457	5
28	34	<b>JUST DON'T WANT TO BE LONELY</b> MAIN INGREDIENT/ RCA APBO-0025	6
29	35	<b>TOUCH A HAND, MAKE A FRIEND</b> STAPLE SINGERS/ Stax STA 0196	5
30	40	<b>OH, MY MY</b> RINGO STARR/Apple 1872	3
31	36	<b>WOLD HARRY</b> CHAPIN/Elektra 45874	11
32	48	<b>TELL ME A LIE</b> SAMI JO/MGM South S7029	7
33	31	<b>SEXY MAMA</b> MOMENTS/Stang 5052 (All Platinum)	12
34	13	<b>LOVE'S THEME</b> LOVE UNLIMITED ORCHESTRA/ 20th Century TC 2059	17
35	61	<b>THE LOCO-MOTION</b> GRAND FUNK/Capitol 3840	3
36	45	<b>HONEY PLEASE, CAN'T YA SEE</b> BARRY WHITE/ 20th Century TC 2077	4
37	38	<b>STAR STEALERS</b> WHEEL/A&M 1483	10
38	54	<b>KEEP ON SINGING</b> HELEN REDDY/Capitol 3845	3
39	43	<b>WE'RE GETTING CARELESS WITH OUR LOVE</b> JOHNNIE TAYLOR/Stax STA 0193	8
40	42	<b>I'VE GOT A THING ABOUT YOU BABY</b> ELVIS PRESLEY/ RCA APBO-0116	7
41	50	<b>MY MISTAKE</b> DIANA ROSS & MARVIN GAYE/Motown M1269F	4
42	51	<b>I'LL BE THE OTHER WOMAN</b> SOUL CHILDREN/Stax STA 0182	5
43	52	<b>PIANO MAN</b> BILLY JOEL/Columbia 4-45964	6
44	47	<b>ON A NIGHT LIKE THIS</b> BOB DYLAN/Asylum 11033	6
45	53	<b>TUBULAR BELLS (Theme From the Exorcist)</b> MIKE OLDFIELD/ Virgin 55100 (Atlantic)	4
46	80	<b>THE SHOW MUST GO ON</b> THREE DOG NIGHT/Dunhill D 4382	2
47	15	<b>I LIKE TO LIVE THE LOVE</b> B. B. KING/ABC 11406	23
48	49	<b>SHE'S GONE</b> DARYL HALL & JOHN OATES/Atlantic 2993	9



49	16	<b>A LOVE SONG</b> ANNE MURRAY/Capitol 3776	14
50	55	<b>IT'S BEEN A LONG TIME</b> NEW BIRTH/RCA APBO-0185	5
51	60	<b>THANKS FOR SAVING MY LIFE</b> BILLY PAUL/Phila. Intl. ZS7 3538 (Columbia)	8
52	63	<b>OUTSIDE WOMAN</b> BLOODSTONE/London 1052	4
53	57	<b>HOMELY GIRL</b> CHI-LITES/Brunswick 55505	8
54	58	<b>STAR BABY</b> GUESS WHO/RCA APBO-0217	5
55	68	<b>WOULD YOU LAY WITH ME</b> TANYA TUCKER/ Columbia 4-45991	5
56	33	<b>UNTIL YOU COME BACK TO ME</b> ARETHA FRANKLIN/ Atlantic 2995	19
57	82	<b>(I'VE BEEN) SEARCHIN' SO LONG</b> CHICAGO/ Columbia 4-46020	2
58	28	<b>LAST TIME I SAW HIM</b> DIANA ROSS/Motown M1278F	14
59	70	<b>ONCE YOU UNDERSTAND</b> THINK/Big Tree 1500 (Atlantic)	4
60	67	<b>SKYBIRD</b> NEIL DIAMOND/Columbia 4-45998	4
61	65	<b>MUST BE LOVE</b> JAMES GANG/Atco 6953	10
62	69	<b>YOUR CASH AIN'T NOTHIN' BUT TRASH</b> STEVE MILLER BAND/Capitol 3837	5
63	74	<b>I'M A TRAIN</b> ALBERT HAMMOND/Mums ZS7 6026 (Columbia)	5
64	66	<b>VIRGINIA</b> BILL AMESBURY/Casablanca NEB-0001 (WB)	8
65	81	<b>DANCING MACHINE</b> JACKSON 5/Motown M1286F	2
66	37	<b>ENERGY CRISIS '74</b> DICKIE GOODMAN/Rainy Wednesday 206	8
67	77	<b>HELP ME</b> JONI MITCHELL/Asylum 11034	3
68	84	<b>HAPPINESS IS ME AND YOU</b> GILBERT O'SULLIVAN/ MAM 3636 (London)	2
69	39	<b>LAST KISS</b> WEDNESDAY/Sussex 507	20
70	41	<b>I LOVE TOM T. HALL</b> /Mercury 73436	14
71	83	<b>OH VERY YOUNG</b> CAT STEVENS/A&M 1503	2
72	78	<b>I WISH IT WAS ME</b> TYRONE DAVIS/Dakar 4529 (Brunswick)	7
73	44	<b>YOU'RE SIXTEEN</b> RINGO STARR/Apple 1870	15
74	46	<b>BABY COME CLOSE</b> SMOKEY ROBINSON/Tamla T54239F (Motown)	21
75	59	<b>HOUSTON (I'M COMING TO SEE YOU)</b> GLEN CAMPBELL/ Capitol 3808	8
76	76	<b>I GOT TO TRY IT ONE TIME</b> MILLIE JACKSON/Spring 144 (Polydor)	4
77	56	<b>HEARTBREAKER</b> ROLLING STONES/Rolling Stones RS 19109 (Atlantic)	11
78	85	<b>TOUCH AND GO</b> AL WILSON/Rocky Road 30076 (Bell)	2
79	62	<b>AMERICANS</b> BYRON MacGREGOR/Westbound W222 (Janus)	13
80	88	<b>THE PAYBACK</b> JAMES BROWN/Polydor 14223	2

CHARTMAKER OF THE WEEK

81	—	<b>LET'S GET MARRIED</b> AL GREEN Hi 2262 (London)	1
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82	86	<b>WATCHING THE RIVER RUN</b> LOGGINS & MESSINA/ Columbia 4-46010	3
83	87	<b>PEPPER BOX</b> PEPPERS/Event 213 (Polydor)	4
84	89	<b>MIDNIGHT AT THE OASIS</b> MARIA MULDAUR/Reprise 1183	7
85	—	<b>YOU MAKE ME FEEL BRAND NEW</b> STYLISTICS/Avco 4634	1
86	90	<b>UNBORN CHILD</b> SEALS & CROFTS/Warner Bros. 7771	3
87	92	<b>HEAVENLY TEMPTATIONS</b> /Gordy G7135F (Motown)	2
88	—	<b>DANCE WITH THE DEVIL</b> COZY POWELL/Chrysalis CHS 2029 (WB)	1
89	91	<b>MUSIC EYES</b> HEARTSFIELD/Mercury 73449	3
90	99	<b>LOVING YOU</b> JOHNNY NASH/Epic 5-11070	5
91	93	<b>MIGHT JUST TAKE YOUR LIFE</b> DEEP PURPLE/Warner Bros. 7784	3
92	96	<b>SHE SOUTH COTE</b> /Buddah 399	2
93	97	<b>MIGHTY, MIGHTY EARTH, WIND &amp; FIRE</b> /Columbia 4-46007	2
94	—	<b>SUMMER BREEZE</b> ISLEY BROTHERS/T-Neck ZS7 2253 (Col)	1
95	100	<b>MR. NATURAL</b> BEE GEES/RSO SO 408 (Atlantic)	2
96	—	<b>ROCK AROUND THE CLOCK</b> BILL HALEY & THE COMETS/ MCA 60025	1
97	—	<b>I AM WHAT I AM</b> LOIS FLETCHER/Playboy 50049	1
98	—	<b>THE ENTERTAINER</b> MARVIN HAMLISCH/MCA 40174	1
99	64	<b>LET ME BE THERE</b> OLIVIA NEWTON-JOHN/MCA 40101	20
100	—	<b>GOIN' DOWN SLOW</b> BOBBY BLUE BLAND/Dunhill 4379	1

# GRAND FUNK

# Shinin' on

SWAE-11278



**Their 10th Gold Album**  
**on Capitol Records & Tapes.**



produced by Todd Rundgren

# 101 THE ALBUM CHART 150

**MARCH 23, 1974**

MAR. 23	MAR. 16	
101	103	HERO AND HEROINE STRAWBS/A&M SP 3607
102	92	PHOSPHORESCENT RAT HOT TUNA/Grunt BFL1-0348 (RCA)
103	80	BEACH BOYS IN CONCERT/Reprise 2RS 6484
104	107	LYNYRD SKYNYRD/Sounds of the South 363 (MCA)
105	105	BEST OF BREAD/Elektra EKS 75056
106	110	SOLAR FIRE MANFRED MANN/Polydor PD 6019
107	91	A NICE PAIR PINK FLOYD/Harvest SMAS 11257 (Capitol)
108	94	OCCUPATION: FOOLE GEORGE CARLIN/Little David LD 1005 (Atlantic)
109	119	THAT'S A PLENTY POINTER SISTERS/Blue Thumb BTS 6009
110	96	DIANA & MARVIN DIANA ROSS & MARVIN GAYE/Motown M803VI
111	101	CHECK IT OUT TAVARES/Capitol ST 11258
112	123	VERY SPECIAL LOVE SONGS CHARLIE RICH/Epic KE 32531
113	116	BACHMAN-TURNER OVERDRIVE/Mercury SRM1-673
114	102	SOMETHING/ANYTHING? TODD RUNDGREN/Bearsville 2BX 2066 (WB)
115	—	WAR LIVE WAR/United Artists LA193-J2
116	104	SELLING ENGLAND BY THE POUND GENESIS/Charisma FC 6060 (Atlantic)
117	108	BANG JAMES GANG/Atco SD 7037
118	111	MIND GAMES JOHN LENNON/Apple SW 2414
119	113	JOY ISAAC HAYES/Enterprise ENS 5007 (Stax)
120	114	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA VPSX 6089
121	127	OUT HERE ON MY OWN LAMONT DOZIER/ABC ABCX 804
122	118	WE'RE AN AMERICAN BAND GRAND FUNK/Grand Funk 11297 (Capitol)
123	120	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255
124	121	LET'S GET IT ON MARVIN GAYE/Tamla T329VI (Motown)
125	—	PRETZEL LOGIC STEELY DAN/ABC ABCD 808
126	126	TO KNOW YOU IS TO LOVE YOU B. B. KING/ABC ABCX 794
127	136	THE BEST OF SKELETONS FROM THE CLOSET GRATEFUL DEAD/Warner Bros. W2764
128	128	HEAD TO THE SKY EARTH, WIND & FIRE/Columbia KC 32184
129	115	COAST TO COAST OVERTURES & BEGINNINGS ROD STEWART & FACES/Mercury SRM 1-697
130	124	WINDFALL RICK NELSON & THE STONE CANYON BAND/MCA 383
131	147	SOMETHIN'S HAPPENING PETER FRAMPTON/A&M SP 3619
132	135	THAT'S WHAT I AM HERE FOR ROY BUCHANAN/Polydor PD 6020
133	133	EDDIE KENDRICKS/Tamla T327L (Motown)
134	137	LIVING AND DYING IN 3/4 TIME JIMMY BUFFETT/Dunhill DSD 50132
135	142	GRAHAM CENTRAL STATION/Warner Bros. BS 2763
136	134	SONG FOR JULI JESSE COLIN YOUNG/Warner Bros. BS 2734
137	131	ANGEL CLARE GARFUNKEL/Columbia KC 31474
138	141	KOOL JAZZ KOOL & THE GANG/Delite 4001
139	139	UNBONDED CHAMBERS BROTHERS/Avco 11013
140	145	SLOW DANCER BOZ SCAGGS/Columbia KC 32760
141	146	LIVE FROM DEEP IN THE HEART OF TEXAS COMMANDER CODY & HIS LOST PLANET AIRMEN/Paramount 1017 (Famous)
142	125	OL' BLUE EYES IS BACK FRANK SINATRA/Reprise FS 2155
143	129	KILLING ME SOFTLY ROBERTA FLACK/Atlantic SD 7271
144	—	JIM STAFFORD/MGM SE 4947
145	150	ERES TU MOCEDADES/Tara TRS 53000 (Famous)
146	—	STREET LADY DONALD BYRD/Blue Note BN LA040-F
147	—	LONDON UNDERGROUND HERBIE MANN/Atlantic SD 1648
148	148	THE TALE OF THE GIANT RAT OF SUMATRA FIRESIGN THEATRE/Columbia KC 32730
149	149	3+3 ISLEY BROTHERS/T-Neck KZ 32453 (Columbia)
150	—	FREE TO BE YOU AND ME MARLO THOMAS/Bell 1110

## Oh Henry!



A&M artist Henry Gross stopped 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 Bronstein, A&M promotion; Gross; RW staffer Robert 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 Must Have Been a Beautiful Baby," "Lullabye 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.

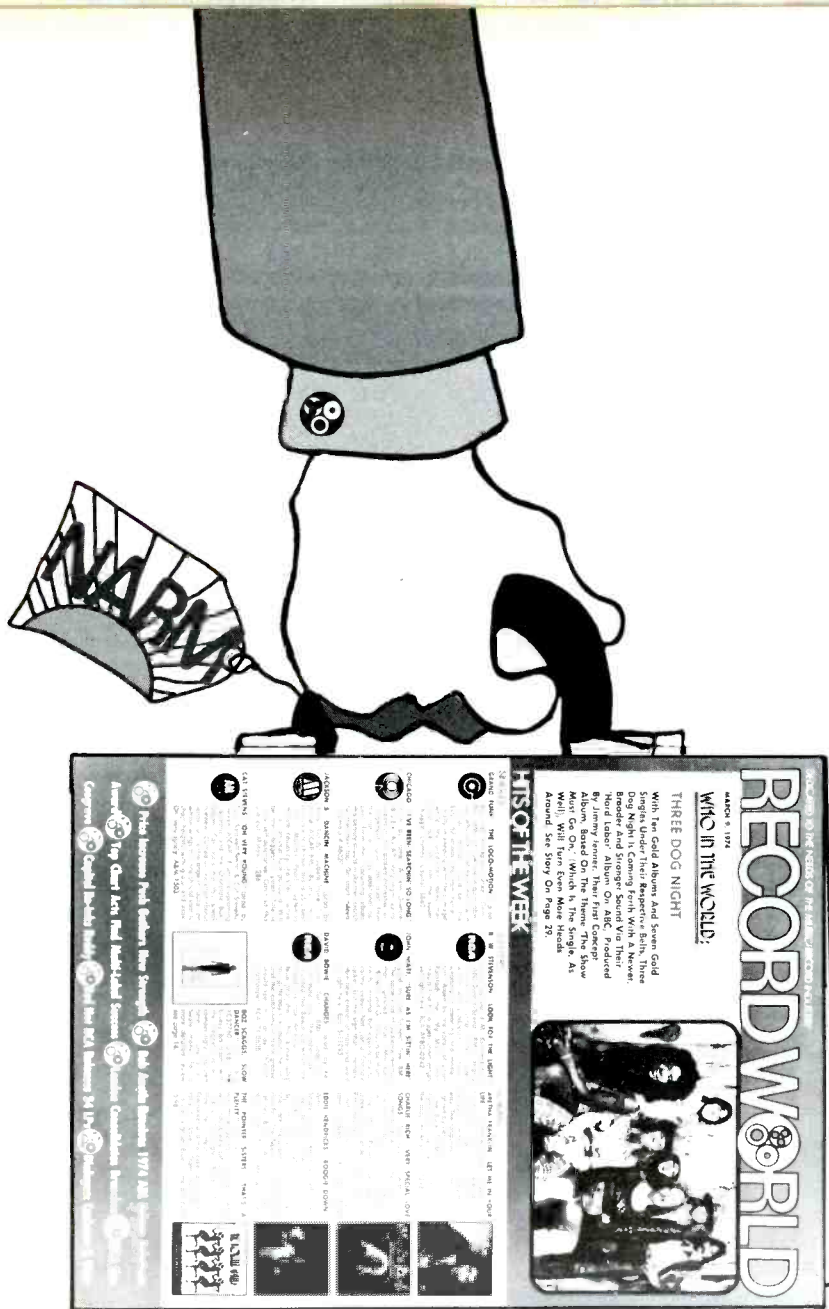
## UPM Names Execs

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 Lon Harriman, president of UPM, Inc.

# THE ALBUM CHART ARTISTS CROSS REFERENCE

ALLMAN BROTHERS BAND	93	GORDON LIGHTFOOT	37
GREGG ALLMAN	69	LOGGINS & MESSINA	76
BACHMAN TURNER OVERDRIVE	30, 113	LOVE UNLIMITED	27
BEACH BOYS	103	LOVE UNLIMITED ORCHESTRA	12
BLACK OAK ARKANSAS	82	LYNYRD SKYNYRD	104
BLACK SABBATH	16	MAHAVISHNU ORCHESTRA	98
BLOODSTONE	92	MAIN INGREDIENT	79
BLUE MAGIC	94	HERBIE MANN	147
BREAD	105	MANFRED MANN	106
JAMES BROWN	56	MARIA MULDAUR	44
JACKSON BROWNE	89	MARSHALL TUCKER BAND	55
ROY BUCHANAN	132	PAUL McCARTNEY & WINGS	7
JIMMY BUFFETT	134	MSFB	11
DONALD BYRD	146	BETTE MIDLER	75
GEORGE CARLIN	108	STEVE MILLER BAND	43
CARPENTERS	29	JONI MITCHELL	3
CHEECH Y CHONG	50	MOCEDADES	145
CHAMBERS BROTHERS	139	VAN MORRISON	83
HARRY CHAPIN	78	GRAHAM NASH	45
CHICAGO	63	RICK NELSON	130
BILLY COBHAM	52	NEW BIRTH	61
COMMANDER CODY	141	OLIVIA NEWTON-JOHN	71
ALICE COOPER	88	O'JAYS	18
JIM CROCE	17, 22, 54	MIKE OLDFIELD	6
DEEP PURPLE	33	PINK FLOYD	24, 107
JOHN DENVER	1, 13	POINTER SISTERS	109
RICK DERRINGER	25	ELVIS PRESLEY	53, 120
NEIL DIAMOND	36	HELEN REDDY	100
DOOBIE BROTHERS	31, 99	LOU REED	39
LAMONT DOZIER	121	CHARLIE RICH	4, 40, 112
BOB DYLAN	10, 71	SMOKEY ROBINSON	69
EARTH, WIND & FIRE	87, 128	ROLLING STONES	84
ELECTRIC LIGHT ORCHESTRA	86	LINDA RONSTADT	60, 70
EMERSON, LAKE & PALMER	19	DIANA ROSS	74
DAVID ESSEX	42	DIANA ROSS & MARVIN GAYE	110
FIRESIGN THEATRE	148	TODD RUNDGREN	114
ROBERTA FLACK	143	BOZ SCAGGS	140
PETER FRAMPTON	131	SEALS & CROFTS	28, 97
ARETHA FRANKLIN	65	CARLY SIMON	5
FOGHAT	34	PAUL SIMON	81
GARFUNKEL	137	FRANK SINATRA	142
MARVIN GAYE	124	GRACE SLICK	85
GENESIS	116	SOUNDTRACKS:	
GRAHAM CENTRAL STATION	135	AMERICAN GRAFFITI	14
GRAND FUNK	122	SUNSHINE	73
GRATEFUL DEAD	127	THE STING	15
AL GREEN	47	THE WAY WE WERE	21
TOM T. HALL	72	SPINNERS	90
HERBIE HANCOCK	20	JIM STAFFORD	144
ISAAC HAYES	119	RINGO STARR	38
HOT TUNA	102	ROD STEWART/FACES	129
HUMBLE PIE	35	BARBRA STREISAND	2
ISLEY BROTHERS	149	STRAWBS	101
TERRY JACKS	96	STEELY DAN	135
JAMES GANG	117	TAVARES	111
BILLY JOEL	62	TEMPTATIONS	23
ELTON JOHN	8	MARLO THOMAS	150
EDDIE KENDRICKS	64, 133	TOWER OF POWER	66
B. B. KING	126	WAR	115
CAROLE KING	91	WHO	59
GLADYS KNIGHT & THE PIPS	41, 68	JOHNNY WINTER	32
KOOL & THE GANG	46, 138	BOBBY WOMACK	80
LEO KOTTKE	58	STEVIE WONDER	51
LED ZEPPELIN	95	BARRY WHITE	36, 41
JOHN LENNON	118	YES	9
		JESSE COLIN YOUNG	136





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**ISSUE DATE: MARCH 30, 1974**  
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## 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, it 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. Smoke

### 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.

## 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 had planned our factory for thirty million records, which was an adequate amount. I 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 realized 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 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 53)*

# CONGRATULATIONS SAM GOODY

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

MARCH 23, 1974

1. **HEADHUNTERS**  
HERBIE HANCOCK—Columbia KC 32731
2. **KEEP YOUR SOUL TOGETHER**  
FREDDIE HUBBARD—CTI 6036
3. **SPECTRUM**  
BILLY COBHAM—Atlantic SD 7268
4. **WILDFLOWER**  
HANK CRAWFORD—Kudu 15 (CTI)
5. **LOVE IS THE MESSAGE**  
MFSB—Phila. Intl. KZ 32707 (Col)
6. **GIANT BOX**  
DON SEBESKY—CTI CTX 6031-32
7. **BLACK EYED BLUES**  
ESTHER PHILLIPS—Kudu 14 (CTI)
8. **LAYERS**  
LES McCANN—Atlantic SD 1642
9. **DEODATO 2**  
EUMIR DEODATO—CTI 6029
10. **UNSUNG HEROES**  
CRUSADERS—Blue Thumb BTS 6007
11. **E.H. IN THE U.K.**  
EDDIE HARRIS—Atlantic SD 1647
12. **BLACK BYRD**  
DONALD BYRD—Blue Note BN LA047-F (UA)
13. **SWEETNIGHTER**  
WEATHER REPORT—Columbia KC 32210
14. **TURTLE BAY**  
HERBIE MANN—Atlantic SD 1642
15. **BRIGHT MOMENTS**  
RAHSAAN ROLAND KIRK—Atlantic SD 2-907
16. **DREAMSPEAKER**  
TIM WEISBERG—A&M SP 3045
17. **LAND OF MAKE BELIEVE**  
CHUCK MANGIONE—Mercury SRM 1-684
18. **M.F. HORN LIVE AT JIMMY'S**  
MAYNARD FERGUSON—Columbia KG 32732
19. **BLACKS AND BLUES**  
BOBBI HUMPHREY—Blue Note BN LA126-G (UA)
20. **TWO GENERATIONS OF BRUBECK**  
DAVE BRUBECK—Atlantic SD 1645
21. **LIVE CONCERT IN JAPAN**  
JOHN COLTRANE—Impulse AS 9246-2 (ABC)
22. **ENLIGHTENMENT**  
McCOY TYNER—Milestone 55001 (Fantasy)
23. **HYMN OF THE SEVENTH GALAXY**  
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
24. **REVELATION**  
DOUG CARN—Black Jazz BJQD 16 (Ovation)
25. **STREET LADY**  
DONALD BYRD—Blue Note BN LA040-F
26. **SUPERFUNK**  
FUNK INC.—Prestige 10071 (Fantasy)
27. **LONDON UNDERGROUND**  
HERBIE MANN—Atlantic SD 1648
28. **I'VE KNOWN RIVERS AND OTHER BODIES**  
GARY BARTZ NTU TROOP—Prestige 66001 (Fantasy)
29. **IN CONCERT**  
DEODATO/AIRTO—CTI 6041
30. **GATO CHAPTER ONE: LATIN AMERICA**  
GATO BARBIERI—Impulse AS 9248 (ABC)
31. **JAMALCA**  
AHMAD JAMAL—20th Century T432
32. **YOU'VE GOT IT BAD GIRL**  
QUINCY JONES—A&M SP 3041
33. **PIANO IMPROVISATIONS VOL. I**  
CHICK COREA—ECM 1014 (Polydor)
34. **ALL BLUES**  
RON CARTER—CTI 6047
35. **ELEVATION**  
PHAROAH SANDERS—Impulse AS 9261 (ABC)
36. **DON'T MESS WITH MR. T**  
STANLEY TURRENTINE—CTI 6036
37. **PENNY ARCADE**  
JOE FARRELL—CTI 6034
38. **HORN CULTURE**  
SONNY ROLLINS—Milestone 9051 (Fantasy)
39. **SOUL BOX**  
GROVER WASHINGTON JR.—Kudu KUX 1213 (CTI)
40. **SECOND CRUSADE**  
CRUSADERS—Blue Thumb BTS 7000

By MICHAEL CUSCUNA



■ The music world lost two more great artists in recent weeks. **Bobby Timmons**, pianist and composer extraordinaire, 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 now owned by Fantasy). "Moanin,'" "Dat Dere" and "Dis Here" 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, whose best and best known work was within the **Mongo Santamaria** band.

The music of **Jelly Roll Morton** seems to be having a revival that might just match the resurrection of **Scott Joplin's** music. A few years back, RCA Victor issued some of Morton's Bluebird sides in their Vintage series, and Milestone reissued some of his excellent Autograph and Paramount sides of 1923-25 in a collection called "The Immortal Jelly Roll Morton."

In the latter part of 1973, Atlantic issued a double album, "Jelly Roll Morton: New Orleans Memories & The Last Band Dates," in their Commodore series. The New Orleans Memories disc is a true masterpiece of solo piano. Meanwhile, Biograph issued a Morton album of material from 1924-26 in a series of albums that transfers piano rolls actually made by the artist himself to disc.

In the recreation category, pianist **Bob Greene** has been giving a number of successful concerts of Morton's piano music, played in Morton's style. Greene will soon be recording for RCA.

The most ambitious project to date is an album just released in Columbia's Masterworks series entitled "Ferdinand Jelly Roll Morton: Transcriptions For Orchestra," performed and arranged by **Dick Hyman**. Hyman has assembled an outstanding band with such soloists as **Joe Venuti**, **Kenny Davern**, **Vic Dickenson**, **Pee Wee Ervin** and **Joe Wilder**, while a couple of selections employ only a trio of Hyman, Venuti and **Panama Francis**. The richness of Morton's music is enhanced by this transformation into an orchestral context. The album is delightful and should reach beyond the so-called jazz audience.

Audio Fidelity has added the German Enja Records to its roster of jazz distributed labels. The first release for the States includes **Charles Tolliver** and **Dollar Brand** . . . Drummer **Horace Arnold** has completed his second album for Columbia. Also due out on Columbia is a never-before-released 1961 **Don Byas-Bud Powell** quintet session, produced in Paris by **Cannonball Adderley** . . . **Paul Horn's** next Epic album is entitled "Blue," a **Joni Mitchell** tune that features her playing piano and vocalizing with Horn. Members of the **Crusaders** will also be on the album . . . Impulse recorded new albums by **Keith Jarrett**, **Sam Rivers** and **Marion Brown** in early March. The Rivers album features a large orchestra, playing six varied pieces with Sam as prime soloist. The Marion Brown date, recorded in Boston's Intermedia Studio, features the twin keyboards of **Paul Bley** and **Dave Burrell** . . . New jazz releases for Atlantic in April will include **Billy Cobham**, the **Art Ensemble of Chicago** and the **Modern Jazz Quartet**. June will be jazz month for the label with special campaigns and a release to include **Herbie Mann** and **Robin Kenyatta** . . . **Billy Cobham**, who produces his own albums, has branched out to produce **Airto's** next album . . . The New Orleans Jazz & Heritage Festival will take place April 18 to 21 with **Herbie Hancock**, **Yusef**, **Gladys Knight**, **Stevie Wonder**, **Joe Newman**, **Earl Hines** and **Stanley Turrentine** among the names with plenty of authentic cajun and New Orleans jazz and blues music . . . Trip Records has purchased **Orville O'Brien's** Bush and O'Be Records. Soon to be reissued will be **Betty Carter's** album on Bush . . . **Herbie Mann** will produce **Roy Ayers'** next album for Polydor.

### Covey Rejoins Walden

■ MACON, GEORGIA — Bunky Odom, vice president of Phil Walden and Associates, management firm, has announced that Chrissy Covey has re-joined the firm as his personal assistant. Ms. Covey left the firm in December and returned on March 1.

### CTI Releases Two

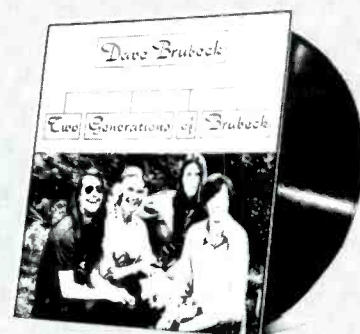
■ NEW YORK — CTI/Kudu Records has announced the release of Milt Jackson's "Goodbye" and Gabor Szabo's "Rambler." Both albums produced by Creed Taylor are being released simultaneously in the U.S. and Canada, on record, 8-track and cassette.



### The family that plays together, stays together.

Most family albums can be seen, but Dave Brubeck's can be heard. Two Generations of Brubeck play on this fine new album: Dave on piano, Chris Brubeck on electric bass and trombone, Darius Brubeck on electric and acoustic piano, clarinet and organ and Danny Brubeck backing it all up on drums.

"Two Generations of Brubeck" bringing the generation gap a little closer together. On Atlantic Records and Tapes.



SD 1645

## WHO IN THE WORLD:

# Mocedades: Touching the International Hit Parade

By ROBERT ADELS

■ NEW YORK—Sometimes a foreign-tongued-original 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—industryites 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 145. The single has already been a hit in Holland, 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.

Ringo Starr and Harry Nilsson have been set by Viner for "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 "Till Sex 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.

Although they are chiefly an MOR group, Mocedades' influences are variegated and quite esoteric. Their first Spanish hit was based on a religious hymn ("Pange Lingua") while their follow-up was borrowed from Dvorak's "New World Symphony" ("Mas Alla"). They've produced a theatrical show abroad—"America Negra"—based on the works of Martin Luther King, Langston Hughes, Joan Baez, Pete Seeger and Juan Calderon.

The group members range in age from 24 to 30. Three members are siblings: Amaya Uranga Amezaga (vocals), her sister Izaskun Uranga (vocals) and brother Roberto Uranga (vocal and guitar). They perform with Carlos Zubiaga Uiribarri (vocals, guitars, organ), Jose Ipina Urien (vocals, guitar) and Javier Garay Barrenechea (vocals, bass, guitar).

Their Basque names may be hard to pronounce—and many of us may never bother to have the beautiful Spanish lyric of "Eres Tu" translated for us—but in any language, Mocedades mean hit-makers.

## Jefferson Starship Flies Maiden Voyage

■ NEW YORK—Jefferson Starship, composed of artists Grace Slick, Paul Kantner, Papa John Creach, David Freiberg, Peter Kangaroo, John Barbata and Craig Chaquico will open their first tour Tuesday (19) at Chicago's Auditorium Theater.

## WAKY Gold



Among those credited by Epic Records for breaking two of the three gold records Charlie Rich received last year was radio station WAKY in Louisville, Kentucky. Seen above presenting two gold singles ("Behind Closed Doors" and "The Most Beautiful Girl") to the station are, from left: Julie Godsey, local Epic promotion manager; John Randolph, WAKY program director; and Bob Ewald, Cincinnati branch manager for Columbia, Epic and Columbia custom labels.

## 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 there was having access to a studio whenever I wanted it. Being without that was like being a composer without an orchestra." Then, on the basis of a recording relationship with Warner Brothers, Simon was able to start construction of his own studio in upstate New York.



RW's Ira Mayer (left) with John Simon

About half-finished now, the eight-track studio is currently being primarily used for Simon's experimentation. 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 Records group Sapo, a band characterized by a Latinized Blood, Sweat & Tears sound.

Ira Mayer

## 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.

## The Coast (Continued from page 12)

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 **Michelle DiGrazia** who's resigned from MCA. However, Ms. DiGrazia expects, she says, to announce her future plans any minute . . . In literati: **Bernie Taupin** is the latest to have a book in the works. "The One Who Writes the Words," it's to be called. It'll include lyrics and commentary, and it's due in the fall . . . And in tour news: At last, **Alan Price** is coming to this side of the pond, and he's bringing 14 British session men as well as his own band of six. They'll debut at the Bottom Line Apr. 3 for two nights, and they'll play the Roxy for one night only on the 15th.

## CONCERT REVIEW

### Montrose, 'Tooth, Pie Rock Nassau Coliseum

■ HEMPSTEAD, N.Y.—The Nassau Coliseum, its acoustics notably improved by a restructuring of seating arrangements for musical events, but still suffering from its well-earned "bad vibes" reputation, hosted an inspiring evening of solid rock sounds recently (6).

#### Montrose

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 exacted 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 those rare, newer groups capable of matching their fine recorded sounds with equally deft handling of live presentations.

#### Spooky Tooth

Next up, and met by equally vociferous audience reaction, was the ever-popular conglomeration of hard rockers known collectively as Spooky Tooth (Island). These haunted hunks of dentine drove their way through a set of powerhouse sounds, keeping the evening's tempo at a high level with tunes like "Cotton Jaw Man," "Evil Woman" and their own easily identifiable version of "I Am the Walrus."

#### Humble Pie

Capping off 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 step beyond their predecessors. "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 Rambler" style blues format, was the night's piece de resistance, rounding out the retinue's rapid-fire rock.

Howard Levitt

# Computers Are Already in Use By Major Retailers, Jobbers

By GARY COHEN

■ NEW YORK — Computers for the retail level of the business, while not of the newest in-store data terminal variety, are already being used by a number of major retailers and rack jobbers.

Computers are now being used by practically all major record 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 systems 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."

## Heilicher

By most accounts the number one record user in the country is the Heilicher Brothers organization headquartered in Minneapolis. Their computerized set-up is one where albums are tagged by Heilicher 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 Heilicher's; 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 Heilicher 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 in 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, Discount Records and Franklin Music. Disc's operation keeps track of actual sales; each purchase is written down on an order slip and at the end of the day, the day's sales are key-punched into a terminal located in the store and transmitted to Disc headquarters in Cleveland.

Computerized sales runs are made on a 14-day basis, although they were reportedly not kept up to date during the Christmas rush season. Goody uses their computer for wholesale and billing functions, and also uses it to keep track of inventory (not sales) in stores and the warehouse on high-ticket audio equipment. Neither Goody, Franklin nor Discount use their system to monitor actual retail sales of album product.

On the discount end, Vornado's Two Guys chain, major discount centers on the east coast, is similar to Heilicher, ABC Record & Tape and Disc Records, in that they use their system to keep track of actual retail sales. With the ability to measure retail sales, it is obvious why Two Guys does its own album buying. But while Two Guys uses their computerized set-up to monitor actual album sales, Korvettes, on the other hand, does not, although their hope is that sometime in the near future, all Korvettes stores will have retail computer capability.

## 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 the small or medium sized retailer, 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, something the labels are in no hurry 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 limits coding to numbers only. 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 chosen by the manufacturer, who uses the 10-digit code on all packages, invoices, shipping cartons, etc. Domino Sugar, for example, was assigned the number 49200. Then they assigned five digit numbers for their 26 different packagings of sugar. Their five pound bag, therefore, is 49200-04625, while their four-pound box is 49200-05100. 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 99,999 items without duplication. 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, Warner Brothers might be 50 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 is using, which would mean the record industry would have to start from scratch and renumber every release ever put out. Less revolting, 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)

# RECORD WORLD THE R&B SINGLES CHART

MARCH 23, 1974

MAR. 23	MAR. 16	
1	3	<b>LOOKIN' FOR A LOVE</b> BOBBY WOMACK—United Artists XW375-W
2	12	<b>TSOP MFSB</b> —Phila. Intl. Z57 3450 (Columbia)
3	1	<b>MIGHTY LOVE, PT. 1</b> SPINNERS—Atlantic 3006
4	6	<b>BEST THING THAT EVER HAPPENED TO ME</b> GLADYS KNIGHT & THE PIPS—Buddah 403
5	7	<b>HOMELY GIRL</b> CHI-LITES—Brunswick 55505
6	4	<b>BOOGIE DOWN</b> EDDIE KENDRICKS—Tamlia T54243F (Motown)
7	2	<b>I'LL BE THE OTHER WOMAN</b> SOUL CHILDREN—Stax STA 0182
8	11	<b>JUST DON'T WANT TO BE LONELY</b> MAIN INGREDIENT—RCA APBO-0205
9	9	<b>I WISH IT WAS ME</b> TYRONE DAVIS—Dakar DK 3429 (Brunswick)
10	10	<b>THAT'S THE SOUND LONELY MAKES</b> TAVARES—Capitol 3794

11	14	<b>KEEP IT IN THE FAMILY</b> LEON HAYWOOD—20th Century TC 2066
12	19	<b>OUTSIDE WOMAN</b> BLOODSTONE—London 1052
13	17	<b>MY MISTAKE</b> DIANA ROSS & MARVIN GAYE—Motown M1269F
14	15	<b>IT'S BEEN A LONG TIME</b> NEW BIRTH—RCA APBO-0185
15	18	<b>THANKS FOR SAVINGS MY LIFE</b> BILLY PAUL—Phila. Intl. Z57 3538 (Columbia)
16	16	<b>I JUST CAN'T GET YOU OF MY MIND</b> FOUR TOPS—Dunhill D 4377
17	5	<b>WE'RE GETTING CARELESS WITH OUR LOVE</b> JOHNNIE TAYLOR—Stax STA 0193
18	8	<b>JUNGLE BOOGIE</b> KOOL & THE GANG—Delite 559
19	13	<b>TRYING TO HOLD ON TO MY WOMAN</b> LAMONT DOZIER—ABC 11407
20	23	<b>BEST THING THAT EVER HAPPENED TO ME</b> PERSUADERS—Atco 6956
21	20	<b>STOP TO START</b> BLUE MAGIC—Atco 6949
22	28	<b>I WOULDN'T GIVE YOU UP</b> ECSTASY, PASSION & PAIN—Roulette 7151
23	33	<b>PAYBACK</b> JAMES BROWN—Polydor 14223
24	32	<b>TOUCH A HAND, MAKE A FRIEND</b> STAPLE SINGERS—Stax STA 0196
25	21	<b>I LIKE TO LIVE THE LOVE</b> B.B. KING—ABC 11406
26	26	<b>SHE CALLS ME BABY</b> J. KELLY & THE PREMIERES—Roadshow 7005
27	30	<b>I GOT TO TRY IT ONE TIME</b> MILLIE JACKSON—Spring 144 (Polydor)
28	22	<b>LOVE'S THEME</b> LOVE UNLIMITED ORCHESTRA—20th Century TC 2609
29	27	<b>SEXY MAMA</b> MOMENTS—Stang 5062
30	34	<b>SOUND YOUR FUNKY HORN</b> K. C. & THE SUNSHINE BAND—T.K. 1003
31	38	<b>HONEY PLEASE, CAN'T YA SEE</b> BARRY WHITE—20th Century TC 2077
32	35	<b>WHEN THE FUEL RUNS OUT</b> EXECUTIVE SUITE—Babylon BRC 1111
33	39	<b>MIGHTY, MIGHTY</b> EARTH, WIND & FIRE—Columbia 4-45971
34	40	<b>SWEET DAN</b> BETTY EVERETT—Fantasy 714
35	29	<b>SAME BEAT</b> FRED WESLEY & THE J.B.'s—People 632 (Polydor)
36	24	<b>YOU SURE LOVE TO BALL</b> MARVIN GAYE—Tamlia T54244F (Motown)
37	47	<b>WHO IS HE AND WHAT IS HE TO YOU</b> CREATIVE SOURCE—Sussex 509
38	25	<b>WILLIE, PASS THE WATER</b> RIPPLE—GRC 1013
39	57	<b>YOU MAKE ME FEEL BRAND NEW</b> SFYLISTICS—Avco 4634
40	48	<b>POWER OF LOVE</b> MARTHA REEVES—MCA 40194
41	46	<b>MEWSY NEIGHBORS</b> FIRST CHOICE—Philly Groove 183 (Bell)
42	50	<b>HEAVENLY</b> TEMPTATIONS—Gordy G7135F (Motown)
43	51	<b>GOIN' DOWN SLOW</b> BOBBY BLUE BAND—Dunhill D 4379

44	31	<b>PUT YOUR HANDS TOGETHER</b> O'JAYS—Phila. Intl. Z57 3535 (Columbia)
45	36	<b>THAT'S WHAT THE BLUES IS ALL ABOUT</b> ALBERT KING—Stax STA 0189
46	65	<b>LET'S GET MARRIED</b> AL GREEN—Hi 2262 (London)
47	55	<b>AND I PANICKED</b> DRAMATICS—Volt VOA 4105 (Stax)
48	52	<b>TOUCH AND GO</b> AL WILSON—Rocky Road 30076 (Bell)
49	58	<b>SWEET STUFF</b> SYLVIA—Vibration 529 (All Platinum)
50	54	<b>A LONG LONG WINTER</b> LINDA CLIFFORD—Paramount 0268 (Famous)
51	64	<b>DANCING MACHINE</b> JACKSON 5—Motown M1286F
52	37	<b>BENNIE &amp; THE JETS</b> ELTON JOHN—MCA 40198
53	60	<b>LET'S GO, LET'S GO, LET'S GO</b> CHAMBERS BROTHERS—Avco 4630
54	63	<b>PEPPER BOX</b> PEPPERS—Event 213 (Polydor)
55	—	<b>CARRY ME</b> JOE SIMON—Spring 145 (Polydor)
56	42	<b>CAN THIS BE REAL</b> NATURAL FOUR—Curtom 1990 (Buddah)
57	53	<b>CORAZON</b> L T G EXCHANGE—Wand 11269 (Scepter)
58	61	<b>PARTY BUMP</b> GENTLEMEN & THEIR LADIES—Jean 731 (Alithia)
59	41	<b>THERE'S GOT TO BE RAIN IN YOUR LIFE</b> DOROTHY NORWOOD—GRC 101
60	—	<b>THE SAME LOVE THAT MADE ME LAUGH</b> BILL WITHERS—Sussex 513
61	—	<b>SATISFACTION</b> GUARANTEED HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. Z57 3543 (Columbia)
62	75	<b>I BELIEVE</b> THE EBONYs—Phila. Intl. Z57 3541 (Columbia)
63	73	<b>CHAMELEON</b> HERBIE HANCOCK—Columbia 4-46002
64	—	<b>SUMMER BREEZE</b> ISLEY BROTHERS—T-Neck Z57 2253 (Columbia)
65	68	<b>THE LONE RANGER PT. 1</b> OSCAR BROWN, JR.—Atlantic 3001
66	—	<b>CAN YOU HANDLE IT</b> GRAHAM CENTRAL STATION—Warner Bros. 7782
67	72	<b>WEYA</b> MANU DIBANGO—Atlantic 3000
68	70	<b>I GOT WORK TO DO</b> DAVID T. WALKER—Ode 66042 (A&M)
69	69	<b>I'D RATHER BE</b> O. V. WRIGHT—Back Beat 628
70	—	<b>TRIBE</b> TRIBE—ABC 11409
71	74	<b>THIS HEART</b> GENE REDDING—Haven 7000 (Capitol)
72	49	<b>SOUL MARCH</b> FATBACK BAND—Perception 520
73	—	<b>BE THANKFUL FOR WHAT YOU GOT</b> WILLIAM DE VAUGHN—Roxbury BRBO-0236 (RCA)
74	—	<b>HELP YOURSELF</b> UNDISPUTED TRUTH—Gordy G7134F (Motown)
75	—	<b>EYEWITNESS NEWS</b> LENNY WELSH—Mainstream 5554

# RECORD WORLD SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Love That Really Counts" — Natural Four (Curtom). 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.

**DEDE'S DITTIES TO WATCH:** "Boogie Bones" — James Nixon, Past, Present, Future (Chess); "Serenade For A Jive Turkey" — The Nite-Liters (RCA); "Wonderful Thing" — Ralfi Pagan (Fania); "Soul Over Easy" — Berry Street Station (LeCam); "Honey Bee" — Gloria Gaynor (MGM); "Be Thankful For What You Got" — William DeVaughn (Roxbury); "Am I Groovin' You" — Z. Z. Hill (UA); "Can You Dig It" — King Floyd (Dial).

**ALBUM:** "+ '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 the grammy award. In this editor's opinion, 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 capitol is a new record company — DC International. Its owners, Stan Bethel and Hosea Williams, have functioned with new artists, promoting and producing with their own facilities. It has come to our attention that many radio announcers, program directors and music directors are wondering what 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, Kool & The Gang, LaBelle, Lou Rawls, Erwin C. Watson, Timmy Rodgers and Aaron & Freddie. Watch for it.

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" in the nude at Sound Ideas Recording Studio.

RW'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/Peacock and Songbird.

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

(Continued on page 44)



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## TRIPLE THREAT!

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**BILLBOARD-R&B LP CHART ★**

**RECORD WORLD-JAZZ LP CHART**

**JAMALCA**

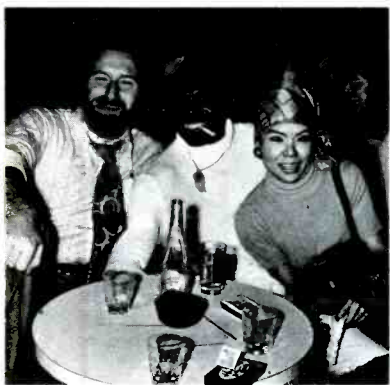


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## Elvin's Evenin'



Blue Note recording artist Elvin Jones, recently appearing at New York's Village Vanguard, was visited by local CBS-TV News co-anchorman Dave Marsh. Pictured above are (from left): Marsh, 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 Hamlisch'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 ragtime. 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, 88) come short of indicating any strong tendency towards an instrumental singles trend that is, at this point in time, any stronger than it has been in the past.

## CLUB REVIEW

### 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 crazy, these writers say, for a fictional universe to circumscribe it. This may be what is happening to satire in this country, too: current events have outdistanced 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 everyone 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 Senate page Peaches Charonovsky—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—hopefully told them what should have been obvious: that is, that if you share their sensibility, then "The Americans," McKuen and the Os-

(Continued on page 50)

### Murphy Touring

■ NEW YORK—Polydor recording artist Elliott Murphy is about to begin his first major tour, which begins on March 19 in Chicago with the Jefferson Starship.

Appearances with the Starship will take Murphy and his band to 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.

### Feliciano Intl. Tour

■ NEW YORK—Jose Feliciano, (RCA) recently returned from a tour of Japan, leaves this month for a tour of Mexico and Europe.

### Computerization in Retail Record Operations

(Continued from page 41)

kind, coding and price-tagging the albums would cost more than the whole system could possibly save. If the manufacturers did it though, 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 might decide to direct-ship accounts, 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, a Harlem organization which 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 maybe two years." Whether the 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, introduced by Motown president Ewart Abner as "the eighth wonder of the world," was confronted with a wide range of questions from newsmen. 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 Panafrikan 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 used to be the junior deacon of a church. That was before the minister caught me kissin' his woman."

## Thompson Honored

(Continued from page 3)

for the Performing Arts; sponsorship 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 confided 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, symbolic 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 expose David Gates and my material properly. We always 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 Robb Royer. 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

## World Jazz Inks '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.



James Griffin

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 Iseberg. Baxter is the first member of Griffin's soon-to-be touring band. Iseberg rebuilt a mellotron for the recording.

Griffin finds "Breakin' Up Is Easy" something of a "down" album and indicates that plans for the next are to use his own band and work in 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.

## Murray Opens Tour

■ NEW YORK — Canadian star Anne Murray has embarked on a 40-city tour of the United States, according to Alive Enterprises' Allan Strahl, who heads Ms. Murray's U.S. management team.

Anne Murray's regular seven-piece band, Richard, will be augmented in the major cities by eight string players. This marks the first time she has used such an ensemble in her American dates.

## Polydor Pix, Post Haste



RW's Spence Berland, 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 Las 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 spent 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 due, 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. The draft beer tastes fine, the clientele laid-back and gregarious, and like as not you'll find John McKenzie, often accompanied by a gritty-voiced little lady named Marcia Conn, on stage singin' and pickin' some of the finest tunes to come up the coast in some time.

McKenzie's songwriting (and his co-incident 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 if ever afforded the luxury of being recorded. McKenzie handles tunes penned by others with equal dexterity and aplomb, as evidenced by a spiffy rendition of "Cadillac of a Woman," penned by another talented writer, Bill Wharton.

A small taste of what John McKenzie has to offer was enough to convince this writer that a vast wealth of talent and profit lays hidden in the quiet of the Keys. Perhaps those in search of new talent would be wise to sojourn 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 their first gold 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 the new deal at a more 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 further expound on school problems: "Meet Me on the 4th Floor" gets 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 drummer 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 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 trio recorded the entire album in four days here at Media Sound.

Robert Adels

## Record World en Los Angeles

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 toda el área de la ciudad de Los Angeles, la cual se llevó a efecto en el mes de Diciembre, marcando así el comienzo de una limpia total que se propone a hacer la unión de Distribuidores de Discos y Cintas que se encuentran situadas en la ciudad de Los Angeles. 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 Capitol 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 Exitó 74 con Muchachita Misteriosa—Tema que fué inspirado en una de la muchachitas vendedoras de discos. R.C.A. (Arcano) también logró el primer éxito y le corresponde a **Yolanda del Rio** con la canción "Te Quedaste Adentro." **Vicente Fernandez**, vuelve a la carga con el tema "La Ley de La Vida." **Jose A. Jimenez Q.E.D.** con Yo se que soy lo Peor. Exitó total es el que logró el grupo **Mocedades** con la canción "Eres Tu," queda aclarado que esta canción se comenzó a escuchar por **Lupita Dalesio**.

**Antonio Zamora**, (Mr. Zacazonapan), sigue con su cadena de éxitos después del **Agente Viajero**, "Todo sin Ca." Entre los mejores en venta **La Tropa Loca** y **Los Kora. Ruben** y **Memo** siguen gustando y conservándose en las listas de éxitos. **Paul Gerard** se colocó con su canción "Nuestro Amor fracasó." El "Mejor Show del Million Dollar" en 1973, fué el de **Vicente Fernandez**, **Hnas. Nuñez** y **Felipe Arriaga**. Lograron nuevo record de entrada rompiendo el de **Pedro Infante**, que estableció veinte años atrás. El **Pelón Heleno**, logra después de años un éxito bastante grande con "No son Palabritas." **Angelica Maria** regresa a las listas de ventas y éxitos ahora en el género norteño ranchero. Grande fue el éxito "Me gusta estar Contigo".

Los Triunfadores del Mercado de Discos Musica Latina anuncia sus ganadores los cuales recibirán sus trofeos como los mejores el día 17 de Marzo en el "Sports Arena." Los primeros nombres que tenemos son **Antonio Zamora**, **Los Muecas**, **Estela Nunez**, **La Tropa Loca**, **Rosenda Bernal**, **Los Socios del Ritmo**, y otros más.

### 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)



## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Al mismo tiempo en que 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?" simultaneamente en España y Latinoamerica. Con arreglos de **Waldo de los Rios**, **Juanito Márquez** y bajo la dirección del Maestro **Rafael Trabucchelli**, 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," "Así te Perdí," "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. **His-pavox** está lanzando un simple en España con "Mi Tercer Amor" y "Así te Perdí," también incluídas en el nuevo álbum.

Durará tres meses el tratamiento al cual ha sido sometido el intérprete mexicano **José José**, en un esfuerzo por controlar sus trastornos psicicos. 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 que-

brantada 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 romantica en el mundo musical latinoamericano. Entre sus interpretaciones de enorme 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 Latinoamerica, 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 larga duración de **Manzanero** titulado "Armando Manzanero '74" y entre el cual se destacan los títulos "Tiempo de Amar...," "Me Pregunto," "El Niño," "Cuando Lloro mi Guitarra" y "Me Pregunto."



Mari Trini



Andy Harlow

Muy buenas las interpretaciones de **Roko** de "Quitame esta Niebla Azul" y "Recorro el Cuarto con Mis Ojos" que Epic acaba de lanzar en Argentina, acompañado por **Juan Carlos Cirigliano** 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 arreglistas **José Madrid**, **Mike Gibson**, **Abie Lima** y **Andy Harlow**. Entre los excelentes músicos de esta producción se cuentan **Andy Harlow**, **Abie Lima**, **Steve Colon**, **Ruben Figueroa**, **Mike Gibson**, **Art Baron**, **Eddie "Gua Gua" Rivera**, **José Madrid**, **Eddie Martínez**, **Junior Gonzalez**, **Armen Halburian**, **Yomo Toro** y **Johnny Vasquez** en las partes vocales. El coro está a cargo de **Pete "Conde" Rodriguez** y **Adalberto Santiago**... Lanzó **CBS** en Colombia un nuevo sencillo 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 estaré 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. ¡Seguiré reportando!



Carlos Ileana

(Continued on page 49)



VAYA RECORDS INC.

# Andy Harlow

La Musica Brava



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# LATIN AMERICAN HIT PARADE

## New York Salsoul

By JOE GAINES—WEVD

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

## Chicago Salsoul

By JUAN MONTENEGRO

1. **INDESTRUCTIBLE**  
RAY BARRETTO—Fania
2. **THERE IS NO ONE TO BLAME**  
LANDY NOVA—Inca
3. **YO SE QUE TE AMO**  
RICHARDO RAY—Vaya
4. **AHORA SI**  
ISMAEL MIRANDA—Fania
5. **MUJER MIA**  
JOE BATAAN—Mericana
6. **ELIMINACION DE FEOS**  
GRAN COMBO—EGC
7. **DIFICIL DE OLVIDAR**  
SELECTA—Borinquen
8. **CONFESION DE AMOR**  
JOE CUBA—Tico
9. **EVERYBODY KNOWS**  
LOUIE RAMIREZ—UA Latino
10. **ERES TU**  
MOCEDADES—Tara

## Phoenix

By KFIN

1. **AMOR POR TI**  
LOS ANGELES NEGROS—UA Latino
2. **NUESTRO ADIOS**  
JOSELESS—RCA
3. **SONREIR**  
LOS SAYLOR'S—Raff
4. **ASI**  
ALBERTO PINO—ARP
5. **NECESITO**  
ALBERTO VASQUEZ—Gas
6. **MALAGUENA SALEROSA**  
LOS ANGELES—Miami
7. **SUAVECITO**  
LOS KASINO—Orfeon
8. **GRACIELA**  
LOS APOCALIPSIS—Latin Int.
9. **NO SON PALABRITAS**  
HELENO—Arcano
10. **DIESEISEIS AÑOS**  
JULIO IGLESIAS—Polydor

## Los Angeles

By KALI

1. **ADIOS AMOR**  
MOCEDADES—Tara
2. **MI AMIGO EL PUMA**  
SANDRO—Caytronics
3. **DIECISEIS AÑOS**  
JULIO IGLESIAS—Alhambra
4. **DEJA DE TOMAR LA PILDORA**  
ODAIR JOSE—Miami
5. **DIGANLE**  
LORENZO DE MONTECLARO—Rovi
6. **DRACULA**  
MIKE LAURE—Musart
7. **LA FIESTA DE BLAS**  
FORMULA V—Miami
8. **PINTALO TODO DE AMOR**  
CESAR COSTA—Musart
9. **JULY**  
ROBERTO JORDAN—Arcano
10. **POTPOURRI FIESTA DE CUMBIAS**  
PEPE Y COLEGIALAS—Arcano

## 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 México, quince años en el medio artístico de México. ¡Felicidades! . . . Va 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 intérpretes: Nelson Ned, Wanderley Cardoso, Silvana, Suely, Moacyr Franco, Paulo Sergio, Gilberto Reis, Claudio Fontana, Almir Rogerio, Benito di Paula y Elizeth 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 donde a más de realizar todo tipo de material publicitario impreso, se elaboran portados y jackets 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 Trabucchelli, this album is a great production featuring a rendition of Mari Trini's own "Quién?" theme, backed by the superb arrangement of Waldo de los Rios. Among the other themes are "A Fin y al Cabo," "Asi te Perdí," "Mi Tercer Amor" and "Por si Alguna Vez." Also, Mari Trini's French recordings have opened the market for her in French-speaking countries. Hispavox is releasing a single in Spain, with "Mi Tercer Amor" b/w "Asi te Perdí," also included in this lp . . . José 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 a 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 them to Latin America, Castro's 74's 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 Lloro mi Guitarra" and "Me Pregunto" . . . Very good interpretations by Roko on "Quitame esta Miebla Azul" b/w "Recorro el Cuarto con mis Ojos," accompanied by Juan Carlos Cirigliano on Epic, 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 José Madrid, Mike Gibson, Abie Lima and Harlow. Musicians in this excellent piece were Harlow, Lima, Steve Colon, Ruben Figueroa, Gibson, Art Baron, Eddie "Gua Gua" Rivera, Madrid, Eddie Martinez, Junior Gonzalez, Armen Halburian and Yomo Toro with Johnny Vasquez taking care of the vocals. Choir was performed by Pete "Conde" Rodriguez and Adalberto Santiago . . . CBS

(Continued on page 50)



## LATIN AMERICAN ALBUM PICKS

### LA VERDAD (THE TRUTH)

JAVIER VAZQUEZ Y SU SALSA—Alegre  
CLPA 7006

JAVIER VAZQUEZ  
La Verdad

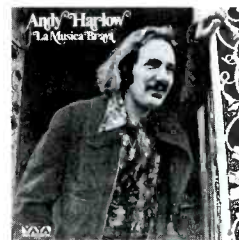


Excelentes músicos, grandes arreglos, Chito en los vocales, Yayo el Indio, Carlos Díaz y Roberto Torres en el coro y en producción de Joe Cain, esta grabación de Javier Vazquez es una ganadora. ¡Comienza a calentarse! "Crocante Habanero" (arr. J. Vasquez), "Se Formó la Rumbantela" (C. Leicea), "La China de mi Barrio" (E. Casamor) y "Mueve que Mueve" (J. Vazquez).

■ Superb musicians, great arrangements, Chito taking care of the vocals, Yayo el Indio, Carlos Díaz and Roberto Torres in the chorus and production by Joe Cain make a winner out of this album. "La Verdad" (J. Vazquez), "Lo que estoy Viviendo" (J. Vazquez) and "Que Será" (Fontana-Migliacci).

### LA MUSICA BRAVA

ANDY HARLOW—Vaya VS 24



Una de las mejores producciones de Larry! Sonido, mezcla y personal de grabación. Excelentes en "Manigua" (B. Moré), "La Música Brava" (J. Vasquez), "La Mujer Cocinera" (A. Rodriguez) y "Sangandunga" (Harlow-Able Lima).

■ One of the best of Larry's productions. Sound, mixing and recording are fine. Andy Harlow is selling. "Yo Soy Guajiro" (Vasquez-A. Harlow), "Batumbique" (A. Harlow & A. Lima), "La Semana Entera" (R. & Erasmo Carlos), others.

(Continued on page 50)

## ALGO NUEVO POR UN GRAN COMPOSITOR—ARREGLISTA DE HOY

### JAVIER VASQUEZ

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**TICO-ALEGRE ALLSTARS** PRONTO LLEGARAN

## Latin Album Picks *(Continued from page 49)*



### AFRICAN SOUL (ALMA AFRICANA)

ORQUESTA BROADWAY—All-Art AALP 1575

Vuelve la Orquesta Broadway a sentar pauta. Muy buenos en "African Calypso" (M. Amitin), "Potencia Concentrada" (PRR), "Yo no Quería" (E. Romero) y "Me Voy Pa'l Batey" (PRR). Producida por Pancho Cristal.

Orchestra Broadway is back and how! "African Calypso" (M. Amitin), "Seguiré Solo" (A. M. Merendez), "Tramposo" (G. Suárez) and "Cuatro Pesos" (PRR). Produced by Pancho Cristal.



### LOS GEMELOS DEL SUR

Parnaso P-LPS 1128

Grandes orquestaciones y arreglos de Cesar Gentili, Jesus Gluck y Agustín Serrano, hacen de esta nueva producción de Roger Lopez un gran logro. "Amaneció" (Venegas-Campuzano), "Te Pedí Una Flor" (Venegas-Campuzano), "Mucho" (Tavora-Campuzano) y "Escúchame" (Galvan-Campuzano).

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" (Venegas-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, sale al mercado una composición suya que marcaría la pauta de este valenciano. Con

arreglo de Juan Carlos Calderón y producida por Pablo Herrero, "Dentro de mi alma" se clasifica en todas las listas del país y no deja de escucharse por todas las emisoras de radio. Empiezan las comparaciones... 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



Juan Bau

a especular con que será su sucesor, y efectivamente, así es, aunque creemos que con derecho propio, su "Estrella de David" lo confirma de una manera rotunda. En pocas semanas se encarama al número 1 que se refrenda con su L.P. de título igual a su gran éxito en "single."

¿Qué otras cosas podríamos decir de Juan Bau?, yo creo que lo mejor es lo que dirá él mismo más adelante con sus canciones. Por todo esto y por lo que esperamos de Juan Bau en tiempos venidores 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 Robertson** has been named the Sportcaster 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 news director; **Max Cohen** to general sales manager.

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

KAFM-FM-Dallas... Station went "Q" format from progressive. PD **Jack Robinson** is looking. He prefers major market, will relocate out of state. Also interested in airshift. Contact at (214) 369-3917.

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, on the evidence, 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—whose talents seemed equally minimal. Buchanan, however, did do some extraordinary things with his instrument.

Craig Fisher

## Denver Sales Soar

*(Continued from page 4)*


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

Ben Bernstein of Korvettes 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 reorders 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 "Ustedes 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 Argentina. 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 the performers that are already successful in Spanish are **Nelson Ned**, **Wanderley Cardoso**, **Silvana**, **Suely**, **Moacyr Franco**, **Paulo Sergio**, **Gilberto Reis**, **Claudio Fontana**, **Almir Rogerio**, **Benito di 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 Quingraphic 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!!!



presenta  
a sus artistas exclusivos

## LOS GEMELOS DEL SUR



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Mucho  
Te Pedí una Flor  
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## CONCERT REVIEW

### 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 way back then, the music didn't seem to have aged at all.

The Chiffons kicked the evening off with a most vibrant set. Highlighting their portion was a medley of their best tunes: "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 terrific sixties traditional choreography.

Jay & The Americans followed, starting their set off with "This Magic Moment" and then performing their first hit, "She Cried." Although the material was a good ten years old, it had not faded.

As a salute to his original backup band who spun-off to become Steely Dan, Jay performed their hit, "Do It Again." The musical accompaniment was cookin' with some great sax and piano riffs. Interspersed between the songs, an outstanding rapport with the audience was established. Other tunes which highlighted their set were: "Cara Mia," "Only In America," "Let's Lock The Door" and "Walkin' In The Rain." They filled the massive Garden with much enthusiasm.

The Four Tops were next on the bill. They appeared in marvelous coordinated outfits and performed with fantastic choreography. Their set started much dancing in the aisles. Great harmonies were exemplified in "Are You Man Enough," "Baby I Need Your Lovin'" and the ballad title tune from their new 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 the 'good time' atmosphere of the evening.

The headlining act, Frankie Valli & the Four Seasons, were greeted by a standing audience thundering their applause. They immediately went into "Save It For Me" 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 that inimitable falsetto, and the Goffin/King classic "Will You Still 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," Stevie 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," segueing 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 **Hugh Masekela** seemed to revolve: **George Wein**, **Jerry Wexler**, **Peter Max**, et al. It was not your typical r&r 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 **Anni Ivil** . . . **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 congregate regularly. Proprietor **Hugh O'Lunney's** latest addition, however, is a monthly newsletter 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.

## CLUB REVIEW

### Puzzle's No Problem

■ NEW YORK — A warm spring night (7) with but a few patrons scattered around the room. The Bitter End seemed, as it rarely does when more heavily populated, cozy. Puzzle (Motown) took to the stage with its horns, guitars and all the rest of the paraphernalia which accompanies such bands, and the enthusiasm of the members—let alone the music they played—filled the club with a fine jazz-rock blend.

Sounding not at all unlike Chicago in its vocals (especially by drummer John LiVigni), arrangements and tunes, the group brought a genuine love of playing and sense of excitement with it. Songs off their latest release, "The Second Album," which proved particularly strong included "Everybody Wants to Be Somebody," "State of Mind" and "My Love." During the latter tune, it was easy to visualize the group providing

a musical score if given the proper encouragement.

Though LiVigni, on drums, lead vocals and as chief composer, contributes more than his share, the other members play integral parts in the overall sound. Anthony Siciliano, Joseph Spinazola, Bobby Villalobos, Ralf Richert, Bob Williams and Larry Klimas all perform within the context of a group frame. One can't help but comment how well this Puzzle fits together.

Ellen Kearney, a New York session vocalist who is becoming a regular around city coffeehouses, opened the evening. Accompanying herself on guitar or piano, and assisted by guitarist Don Sarlin, she has a warm, clear voice which is shown to best effect on original material, such as "I Heard You're Disappointed." Her smiling and singing presence on the scene should bring her increasing recognition.

Ira Mayer



Pictured with Puzzle, visiting RW in New York, are Tom Rogan (holding the album), Motown promotion man and Bob Cullen (far right), Puzzle manager and producer.

### 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.



## ENGLAND

By RON McCREIGHT

■ LONDON—Island Records' former a&r director **Muff Winwood** has been appointed managing director of Island Studios, and will control operations for the company's two studios in Basing Street (west London) as well as their new mobile unit. Winwood is replaced by his assistant **Richard Williams**, who becomes a&r manager responsible for the acquisition and development of new talent. Other staff changes this week: **Fred Marks** has been appointed marketing manager of Walt Disney Productions and will be responsible for both record and publishing divisions as part of a complete realignment of their U.K. and European division. Independent producer/songwriter **Barry Kirsch** has joined Paul Robinson Enterprises as director of a&r and publishing, taking with him into the company's new premises in south west London his own Moose Music company. CBS's promotion department has been re-organized following the departure of **Julian Spear**. **Colin Forsey** is now promotional manager for the CBS label, assisted by **Carolyn Miller**, with Epic headed by **Louis Rodgers** with **Jeff Rose**. Finally, **Henry Hada-ways'** Satril Organisation has appointed songwriter **Chris Baker** as professional manager of their music division as from March 1.

STUDIO NEWS: **Brenda Arnau** now cutting for Bell, and a **Tony Macauley** title will be her first single for them in April. **Elkie Brooks** is now recording solo for Island after an extensive tour of Germany with **Vinegar Joe**. **Marc Bolan** and **T Rex** have parted company with **Tony Visconti** due to "musical differences of opinion" after a successful five year collaboration. **Paul McCartney** has finished producing an album for his brother **Mike McGear** and now intends to get **Wings** back on the road. Independent producer **Don Paul** has completed work on a single by new singer/songwriter **Redgie Seeboe** and Cube will issue later this month.

**Cat Stevens'** "Oh Very Young" single is now out here to coincide with his first tour in two years and with stateside release. Other impressive singles come from **Supertramp**—"Land Ho" (A&M); **Alvin Lee & Mylon Le Fevre**, whose version of **Harrison's** "So Sad" has been lifted from the "Road" album; **Dan The Banjo Man's** "Dan The Banjo Man" has been re-issued by Motown after making Top 5 in most parts of Europe; and so has **Neil Young's** "Only Love Can Break A Heart," which Reprise will release. **Slade's** next for Polydor will, for the first time, be a ballad—a track from their "Old New Borrowed Blue" album. Best albums this week are **Lesley Duncan's** "Everything Changes" (GM), which is already getting massive airplay and general support; **Raymond Froggatt's** "Rogues and Thieves" (Reprise); and the long awaited **Sutherland Brothers & Quiver** "Dream Kid" (Island). The anticipated demand for the second **Pointer Sisters** album has caused Island to import an initial, 2,000 copies immediately, although release date is not until March 29.

Satril Records has signed a distribution deal with Belgium's Discobel  
(Continued on page 53)



## BORDER LINES

By LARRY LeBLANC



■ TORONTO—Balmur Ltd. is preparing a pair of TV specials for **Anne Murray** . . . The western Canada tour for **Crowbar** starts this week with gigs being set up in the U.S. . . . CTL chief **Mel Thompson** produced Hamilton singer **Cathy Stewart** at Manta Sound . . . **Ken Tobia** and brother **Tony** were interviewed on CFTO-TV's "Free and Easy" program . . . **David Franco**, former manager, international a&r for RCA in the U.S., has moved to Montreal to manage Sunbury/Dunbar publishing affairs. Dunbar recently completed an agreement with Soultown Music for Canada . . . RCA has imported the prestigious "Black and White"  
(Continued on page 53)

## JAPAN

# コンフィデンス

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

■ The Third Tokyo Music Festival International Contest will be held at the Imperial Theater (Teikoku Gekijo) on Saturday and Sunday, June 29 and 30, under the sponsorship of the Tokyo Popular Music Promotion Association. Thirty five nations from throughout the world will be represented by some 609 songs. All participants and songs will be introduced throughout Japan, backed by the Tokyo Broadcasting System (TBS).

Nippon Phonogram has launched a **Jim Croce** promotional campaign to tie in with the release of "Time In A Bottle" and "I Got A Name."

Warner-Pioneer has released **Boy Dylan's** "Planet Waves" album. Dylan's past records were released here by CBS/Sony.

Bellwood/King Records will release **Len Chandler's** "Alive and Well In Tokyo," recorded during his stay here last year.

**Martha Reeves** solo album, "Power of Love," will be released here in April by RCA/Victor Musical Industries.

**Sergio Mendes & Brasil '77** will arrive here in April for several concert dates. CBS/Sony will release their new "Vintage '74" album to coincide with their visit.

**Wilson Pickett** held a press conference here recently, revealing the fact that his Tokyo concerts will be recorded live.

## GERMANY

By PAUL SIEGEL



■ BERLIN—NEWS OF THE WEEK: **Ken Glancy**, new RCA president, in Hamburg for the official opening of RCA's German offices. Wishing him the best of luck. With Glancy was **Robert Summer**, international vice president, and **Arthur Martinez**, vice president of finance. In addition, **Kurt Richter**, director of Teldec was in attendance. His company will distribute.

**Peter Haupt**, a&r man, listed the RCA artists kicking off the push here. They are: **Patty Pravo**, **The Tonics** and **Tessathorn**. It looks like a great venture!

SINGLES OF THE WEEK: "Tiger Feet" on RAK/EMI/Electrola with the group **Mud** up and coming . . . Decca hot with the group **Them** . . . **Cindy & Bert** has BASF movin' with "Spaniens Gitarren."

ALBUMS OF THE WEEK: A great party album arrived this week, "Now The Party's Really Movin'" by **Werner Mueller** and his fabulous orchestra on Decca (Teldec) . . . **Streisand's** "The Way We Were" on CBS is becoming a fast favorite over here.

TRADESTERS CORNER: The design of oranges on the Fania album, "Hommy," (a Latin opera) was sent to me by Fania's **Jose L. Flores** and **Jerry Masucci**, and it looks so good that it made me hungry! . . . Looks like Bellaphon's **Canned Heat** is doin' really great—They're getting stand-up ovations during their concerts here . . . **Ralph Siegel** producing **Irene Sheer**, who will sing "Luxembourg" in the up-coming Grand Prix Eurovision . . . Good luck to **Petra Pascal** with her new single, "Dann Stehst Du Da Und Trinks Dein Bier" . . . **Rudy Petry** at Accord Publishers in Cologne has a smash instrumental entitled "The Girls From Paramaribo."

LETTER TO MY BERLIN DESK: Thanks from me to **Harold Orenstein**, New York attorney; **Billy Meshel**, also of the Big Apple; **Mr. and Mrs. Liber**, of Switzerland; **Jerry Wexler**, writing from Florida; **Richard Broderick** of the ole U.S.A.; **Hans J. Versemann** of BASF in Ludwigshafen; and **Bernard Chevry** and **Catherine Domange** from Paris . . . Thank you all. Auf Wiedersehn 'til next week!

## Dialogue (Continued from page 38)

probably would do so.

**RW:** What measures have you taken, being confronted by industrial trouble and in particular the three day week. Have you cut expenditures?

**Oord:** What we have done is to create a special plan for when the business is hurt by the economic situation in Great Britain. We have got a plan ready that we can implement if necessary. We realize that we have to be flexible to do that and we are. At the moment, strange as it may seem, our January sales were the best sales ever in the history of the company, so there is for me no reason to cut down in anything at all.

**RW:** Presumably because of these problems, EMI London pulled right out of MIDEM, then you changed your mind and a few people went. Would EMI go to MIDEM in future years if there was an agreement between all the London majors to stay away?

**Oord:** The company's policy I can't judge too well, but my own view about MIDEM has always been not to be there for other people. I am only working for EMI Records and for Gerry Oord. Those are the two things I am working for; I am not interested in what other people do.

**RW:** Now that Ron White has pulled together EMI's considerable music publishing interests, is there a difficulty in maintaining a working link between the record and publishing groups or do you both consider that the two divisions should work independently anyhow?

**Oord:** Of course they work independently but, well, like relationships you cannot just wipe them out and I don't think it's healthy. We ought to work as close as possible together because we can both help each other especially in the promotion field.

**RW:** Your views, please, on the sales impact of commercial radio?

**Oord:** Well, commercial radio started a couple of months ago. I don't think you can measure the effect yet. The stations are still finding the way to go. I believe they will need time for development; it will need another six to nine months before they will be successful and get everything they want and support us in the record business.

**RW:** Do you think EMI Records is too big? Does its size make it hard to find enough strong management to stick the whole thing together?

**Oord:** No, I don't think that. For me, of course, I had a very good training with all my companies in Holland. I have three record companies in Holland and I thought that great fun. A big company or a small company, I don't think, matters a lot. You only get the right people if you yourself are involved. If you are able to create a strong team you've got a strong company. If you are a good organizer you can do a better job than a small company.

**RW:** You don't think that your size and the number of issues you're committed to put you at a disadvantage as compared with for instance, Larry Uttal's company, where a comparatively small team can bring an intense pressure to bear on a limited number of releases?

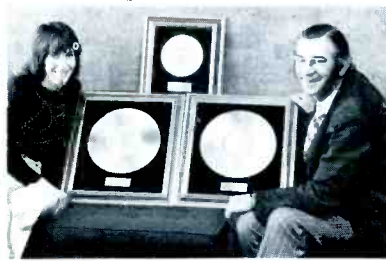
**Oord:** That is true. Of course, I must say immediately that Larry Uttal's philosophy of the record business is totally different from EMI's. Both try to achieve the same objective, to sell as many records as possible. For Larry Uttal, with a smaller catalogue, it's a little easier than for EMI Records, who've got an abundance of repertoire, but here again the rule goes that you have to organize your company so that you get effective sales out of it. History has proved that EMI Records is still one of the strongest. We are just getting our award for the number one company in selling singles, so I think that gives an answer to your question. The same in albums. Number one in albums and number one in singles. That proves that we can do the job. ☺

## Apex in Name Change

■ NEW JERSEY — Apex Records, Inc., is the new corporate and trade name for the firm formerly operating as Apex Rendezvous, Inc. Apex is a major supplier of promotional records and tapes to wholesale and retail mass merchandisers, with offices in Linden, New Jersey and North Hollywood, California.

Also announced by Apex is the appointment of Ben Savoia to its sales staff. Savoia's sales duties will be in the metropolitan New York and New England areas.

## Reddy for Gold



Ron Caves (right), general manager, EMI (Australia) Ltd., made a special trip to Los Angeles recently to present Helen Reddy with three Australian gold records. The Australian-born singer/songwriter garnered the awards for her "I Am Woman" and "Long Hard Climb" albums and her "Delta Dawn" single.

# JAPAN'S TOP 10

## SINGLES

1. **I WISH YOU WERE WITH ME**  
AKIKO KOSAKA—Warner Pioneer
2. **NAMIDA NO MISAO**  
TONOSAMA KINGS—Victor
3. **BARA NO KUSARI**  
HIDEKI SAIJO—RCA/Victor
4. **KOI NO DIAL 6700**  
FINGER 5—Phonogram
5. **KUCHINASHI NO HANA**  
TETSUYA WATARI—Polydor
6. **ERIMO MISAKI**  
SHINICHI MORI—Victor
7. **KOI NO KAZAGURUMA**  
CHERISH—Victor SF
8. **HOSHINI NEGAIO**  
AGNES CHAN—Warner Pioneer
9. **KOKORO NO SAKEBI**  
GORO NOGUCHI—Polydor
10. **KOIBITOTACHI NO MINATO**  
MARI AMACHI—CBS-Sony

## ALBUMS

1. **KEHRI NO SEKAI**  
YOSUI INOUE—Polydor
2. **I WISH YOU WERE WITH ME**  
AKIKO KOSAKA—Warner Pioneer
3. **NOW AND THEN**  
CARPENTERS—King
4. **RECITAL**  
HIDEKI SAIJO—Victor
5. **BEST COLLECTION '74**  
CHERISH—Victor SF
6. **YOSUI INOUE LIVE**  
YOSUI INOUE—Polydor
7. **HITOKAKERA NO JUNJO**  
SAORI MINAMI—CBS Sony
8. **NAMIDA NO MISAO**  
TONOSAMA KINGS—Victor
9. **CHERISH LIVE**  
CHERISH—Victor SF
10. **MIND GAMES**  
JOHN LENNON—Toshiba

## England (Continued from page 52)

S.V. company under which all the company's product will be released on their own logo in Belgium and Luxembourg. First releases are "Looking Glass" by **The Rockin' Berries**, "Just A Girl" by **Bobby Thompson** and "Superman" by **The Supermen**. In addition, Satril now has label representation in Scandinavia, Australia, and the Middle East, although they are committed to licensing deals in several other major markets.

In addition to several UK dates, promoter **Mervyn Conn** has arranged for country star **George Hamilton IV** to undertake several concerts behind the Iron Curtain. He will do four concerts in Prague before visiting Moscow University, Friendship Institute, Railways Institute and the Moscow Theatre.

## Border Lines (Continued from page 52)

Jazz Series" from Europe which features early **Duke Ellington**, **Count Basie**, **Django Reinhardt**, and **Benny Goodman** . . . First English single for Quebec superstar **Michele Richard** is "No Deposit, No Return" on Polydor . . . New title of upcoming **Mahogany Rush** album is "Child Of The Novelty" . . . UA Records has released a CTL album by popular **Bill Badgley** . . . Crazy David's, the T-shirt firm, has announced the formation of 6-piece **Crazy David T-Shirt Band**, featuring **Crazy David** himself. The debut appearance of the band was at the Cycle '74 show held on March 8-10 in Toronto . . . K.H. Productions Ltd. in Vancouver have ceased operations due to financial difficulties. The company's president, **Kenny Harris**, will continue to be an independent record producer. He'll look after the Hoadley House Music catalogue and record **John Irvine** and **Christophere Weait** for Van Records . . . London Records looking to break "Downtown Swampwater Swinger" by CKGM (Montreal) jock **Donny Burns** . . . CHUM-FM (Toronto) giving a boost to Quality French act **Harmonium**. Band is picking up raves on an lp not yet released officially . . . Violinist **Yehudi Menuhin** will appear at Montreal's Places des Arts on April 16 & 17. Included in his performances will be **Bartok's** "2nd Concerto For Violin and Orchestra" . . . Entire Toronto press corp turned out for **Bobby Bland's** performance at the Colonial Tavern . . . Columbia Records has increased its lp promotional price from \$1.00 to \$1.25 per lp, effective immediately . . . A&M's **Ian Tyson** mixing his new single at Toronto Sound with producer **Bill Misener** . . . Next **Lorence Hud** single for the A&M label will be "Sweet Jenny Malone," produced by **Norbert Putnam** . . . Stamp/Sweetwater is supplying ID's to one country or MOR station per market with artists **Kenny Stolz**, **Dave Baker**, **Patti MacDonnell** and **Alan Moberg**. Also available are half-hour color TV programs available (on 3/4" Sony Cassettes) on each of the above plus contemporary acts **Michael Palmer**, **John Laughlin**, **Scott Jarrett** and **Tom Northcott** . . . True North artist **Murray McLauchlan's** album "Day to Day Dust" has been released in the U.K., Holland and Japan. Also released in the U.K. is his single "Hurricane of Change." The "Night Vision" lp by **Bruce Cockburn** has also been released in the U.K. . . . Capitol artist **Ronney Abramson**, now residing in Toronto, opens at Egerton's on March 25 for a week string. Following her is Axe artist **Jay Telfer** and then **Lisa Garber** . . . New single for producer-artist **Gary Buck** is "Knowing That She's Leaving," written by **Dick Damron**. Buck is also represented on the country chart by new releases by **The Family Brown**—"Kids In The Kitchen;" "I Love You Kind of Lovin'" by **Lynn Jones**; and "What Used To Be A River" by **Jim and Don Haggart**.

## 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, and served notice to Rudolf Bing's Metropolitan Opera and the other big American opera companies that the City Opera was their peer.

### Not in Repertory

At the moment *Mefistofele* is not in repertory with the City Opera, but for four years it came back almost every fall and spring season. Each time it appeared there was always some reason to go and write it up: though the excuse was usually someone new in the cast, the real reason came from the pleasure at the continued quality of the production and checking out the mysterious way that Rudel kept it musically fresh. This is not easy in an opera house, and examples of the most elaborate and expensive opera productions collapsing in only a few months surround us.

It is particularly good then to have Angel Records capture Rudel and Treigle in an opera that both have performed so many times; with them the company has joined two singers who, frankly, could not now be afforded by the City Opera. As Faust, Placido Domingo would have been an enormous hit there, but before the debut of the 1969 production he was set up for the Met, and he never sang it at the State Theater. On this recording the golden opulence of his rich lyric tenor gives substance and excitement to the smallest but trickiest roles to

cast of the three major roles.

As Margarita, Montserrat Caballé takes on yet another opera heroine. Currently present in New York singing in concert and at the Metropolitan, Miss Caballé has exhibited many of the strong points on this recording: melting pianissimos, breathtaking vocal effects of all kinds and a voluptuous lyricism that goes well with Boito's writing. "L'Altra notte" has a kind of other-worldly sweetness that is only for Caballé to capture.

But the show is Treigle's and the dramatic power of his stage presentation almost comes through whole. Nothing will ever take the place of seeing him as Mefistofele—his pride, anger, arrogance and final ignominy—but this recording catches him in his best voice today.

### Captures the Essence

The opera itself has not been put on records since London recorded Renata Tebaldi, Mario del Monaco and Cesare Siepi in it. Its throbbing 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 sensual satisfaction. Angel has owed us this one; the public should snap 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 Eudoxie and Martina Arroyo as Rachel.

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

MARCH 23, 1974

### CLASSIC OF THE WEEK



VERDI

### I VESPRI SICILIANI

ARROYO, DOMINGO, MILNES,  
RAIMONDI, LEVINE  
RCA

### BEST SELLERS OF THE WEEK

VERDI: I VESPRI SICILIANI—

Arroyo, Domingo, Milnes,  
Raimondi, Levine—RCA

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

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

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

RACHMANINOFF: VESPERS—  
Sveshnikov—Angel

### HARVARD COOP/CAMBRIDGE

BACH: BRANDENBURG CONCERTOS—  
Ristenpart—Nonesuch

BACH: CELLO SUITES—Casals—Angel

BACH: COMPLETE FLUTE SONATAS—  
Rampal—Odyssey

BEETHOVEN: COMPLETE PIANO  
CONCERTOS—Ashkenazy, Solti—  
London

CHINESE PEOPLE'S REPUBLIC COMMITTEE  
—YELLOW RIVER CONCERTO—  
Ormandy—RCA

JOPLIN: PIANO RAGS VOL. I—Rifkin—  
Nonesuch

JOPLIN: RED BACK BOOK—Schuller—  
Angel

MUSSORGSKY: PICTURES AT AN  
EXHIBITION—Richter—Odessey

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

SCHUBERT: SONATAS—Brendel—Philips

### SAM GOODY/N.Y.

ALBENIZ: IBERIA—De Larrocha—London

BACH: COMPLETE FLUTE SONATAS—  
Rampal—Odyssey

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

CALLAS & DI STEFANO, VOL. II—Angel

HANDEL: FLUTE SONATAS—Rampal—  
Odyssey

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

MOZART: COSI FAN TUTTE—Metropolitan  
Opera—Odyssey

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

MURRAY PERAHIA PLAYS SCHUMANN—  
Columbia

### KING KAROL/N.Y.

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

STEPHEN FOSTER'S SOCIAL ORCHESTRA—  
Smith—Columbia

FANSHAVE: AFRICAN SANCTUS—Huahes

—Philips

KORNGOLD: VIOLIN CONCERTO—  
Hoelscher—Angel

MINKUS: DON QUIXOTE—Lanchbery—  
Angel

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

RACHMANINOFF: VESPERS—Sveshnikov  
—Angel

TCHAIKOVSKY: SWAN LAKE—Fistolari—  
London

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

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

### RECORD & TAPE COLLECTORS/ BALTIMORE

ALBENIZ: IBERIA—De Larrocha—London

BELLINI: I PURITANI—Sills, Gedda, Rudel  
ABC

CARLOS: SWITCHED-ON BACH II—

Columbia

STEPHEN FOSTER'S SOCIAL ORCHESTRA—  
Smith—Columbia

HAYDN: SYMPHONY NOS. 1-19—Dorati  
—London

MOZART: DIE ZAUBERFLOETE—  
Rothenberger, Schreier, Sawallisch—  
Angel

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

PAYNE: SPACED OUT BACH—RCA

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

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

### MUSIC ON RECORDS/PORTLAND

CLASSIC FILM SCORES FOR HUMPHREY

BOGART—Gerhardt—RCA

DONIZETTI: DON PASQUALE—Corena,  
Kertesz—London

GO FOR BAROQUE—Victrola

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

JOPLIN: RED BACK BOOK—Schuller—  
Angel

KORNGOLD: VIOLIN CONCERTO—  
Hoelscher—Angel

MOZART: COSI FAN TUTTE—Metropolitan  
Opera—Odyssey

COMPLETE RACHMANINOFF, VOLS. I-V—  
RCA

RACHMANINOFF: VESPERS—Sveshnikov  
—Angel

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

### 5TH AVE. RECORDS/SEATTLE

ADAGIO—Karajan—DG

CLASSIC FILM SCORES FOR HUMPHREY

BOGART—Gerhardt—RCA

CARLOS: SWITCHED ON BACH II—  
Columbia

RACHMANINOFF: THE BELLS—Ormandy  
—RCA

COMPLETE RACHMANINOFF, VOLS. I-V—  
RCA

RACHMANINOFF: VESPERS—Sveshnikov  
—Angel

RHEINBERGER: ORGAN CONCERTOS—  
Binas—Columbia

ROSSINI: WILLIAM TELL—Caballé, Gedda,  
Bacquier, Gardelli—Angel

STRAUSS: VOICES OF SPRING—Mesple—  
Annel

VERDI: I VESPRI SICILIANI—Arroyo,  
Domingo, Milnes, Raimondi, Levine—  
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 Raelettes and the sister of the late Little Willie Johns. Seen at the signing are from left: Webster, Charles, Mabel Johns, Taylor and Steve Swain, national promotion director for Crossover Records.

## G. Shelley Starts Column

■ NEW YORK — Lyricist-composer Gladys Shelley has started a new monthly column "Bring 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 Segrundie.

## 'Earth' Blood Pact



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

## CLUB REVIEW

### Andersen, Johnstons: Fine Folk at 'Line'

■ BOTTOM LINE, NYC—Eric Andersen once again proved that some old folkies just get better with age. Headlining a bill that also included the Johnstons, he proved just how timeless his past really is and just how bright his future can be.

His opening "Thirsty Boots" is truly soft-rock's answer to "Cabaret," in terms of the welcome it extends to the world-weary and wordly-wise. He dedicated it this particular night (24) to Aleksandr Solzhenitsyn, but it really hit home with everyone in the packed, second-show house.

Andersen included new, unrecorded tunes ("Liza, Light the Candle") along with cuts from his "Blue River" album.

The Johnstons, a spirited trio from Ireland and England who have made favorable impressions in this city in the past, continued to hold the crowd with their sweet harmonies and thoughtful lyrics. "Rainbow" seemed the most commercially-oriented of their new songs but old stand-bys like "Streets of London" and their rockin' closing "Reddy Teddy" have not lost any of their appeal or power either. They seem quite at ease with an audience, although this sometimes shows itself in raps that occasionally drag on too long. But the Johnstons have more than just another listenable acoustic act going for them: they have a close-knit, carefully-meshed intra-group attitude that assures that their music will continue to grow.

Robert Adels



# COLLEGE RADIO AIRPLAY REPORT

## WCBN-FM—UNIV. OF MICH.

Ann Arbor, Mich.  
BUFFY—Buffy Sainte-Marie—MCA  
CALABASAS—B. W. Stevenson—RCA  
LAYERS—Les McCann—Atlantic  
SLOW DANCER—Boz Scaggs—Col  
WHAT WERE ONCE VICES ARE NOW  
HABITS—Doobie Brothers—WB

## WBRU-FM—BROWN UNIV.

Providence, R. I.  
INSANE ASYLUM—Kathi McDonald—Capitol  
IT'S TOO LATE TO STOP NOW—Van Morrison—WB  
PAST, PRESENT & FUTURE—Al Stewart—Janus  
SING SONG CITY (single)—Ken Lyon & Tombstone—Col  
THAT'S A PLENTY—Pointer Sisters—Blue Thumb

## WGSU-FM—STATE UNIV. COLO.

Denver, Colo.  
BIRD LIVES—Red Rodney—Muse  
COME TO THE MEADOW—Roger Kellaway Cello Quartet—A&M  
DISTANT HILLS—Oregon—Vanguard  
FUSION—Michael Urbaniak—Col  
NATURAL BOOGIE—Hound Dog Taylor—Alligator

## WBRF-FM—BRANDEIS UNIV.

Waltham, Mass.  
DISTANT HILLS—Oregon—Vanguard  
INSANE ASYLUM—Kathi McDonald—Capitol  
INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL—Vanguard  
LANE CHANGER—Michael Fennelly—Epic  
TALBOT BROS.—WB

## WMUH-FM—MUHLENBERG COL.

Allentown, Pa.  
ALL BLUES—Ron Carter—CTI  
FOR GIRLS WHO GROW PLUMP IN THE NIGHT—Caravan—London  
INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL—Vanguard  
MACHINE THAT CRIED—String Driven  
SKIN TIGHT—Skin Alley—Stax  
Thing—Charisma

## WRSU-FM—RUTGERS UNIV.

New Brunswick, N.J.  
COURT AND SPARK—Joni Mitchell—Asylum  
THAT'S WHAT I AM HERE FOR—Roy Buchanan—Polydor  
TODD—Todd Rundgren—Bearsville  
UNBORN CHILD—Seals & Crofts—WB  
WHIZZ KID—David Werner—RCA

## WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.  
BOOK OF FOOL—Eugene Wallace—ABC  
STRAIGHT AHEAD—Brian Auger—RCA  
TALBOT BROTHERS—WB  
WHAT WERE ONCE VICES ARE NOW  
HABITS—Doobie Brothers—WB  
WHAT YOU MEAN I CAN'T SING—Melvin Van Peebles—Atlantic

## WAER-FM—SYRACUSE UNIV.

Syracuse, N.Y.  
INSANE ASYLUM—Kathi McDonald—Capitol  
INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL—Vanguard

## LANE CHANGER—Michael Fennelly—Epic

THAT'S A PLENTY—Pointer Sisters—Blue Thumb  
TODD—Todd Rundgren—Bearsville

## WLUC—LOYOLA UNIV.

Chicago, Ill.  
INSANE ASYLUM—Kathi McDonald—Capitol  
KISS—Casablanca  
LOVE ME TENDER—Mick Ronson—RCA  
TODD—Todd Rundgren—Bearsville  
VIVE LA TRANCE—Amon Duul—UA

## WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.  
ENLIGHTENMENT—McCoy Tyner—Fantasy  
BADFINGER—WB  
PENNY ARCADE—Joe Farrell—CTI  
PLAYING MY FIDDLE FOR YOU—Papa John Creach—Grunt  
RADIO CITY—Big Star—Ardent

## WAMU—AMERICAN UNIV.

Washington, D.C.  
BUZZARD—Tucky Buzzard—Passport  
FOR GIRLS WHO GROW PLUMP? IN THE NIGHT—Caravan—London  
SEBASTIAN—Cockney Rebel—EMI  
SLOW DANCER—Boz Scaggs—Col  
SECOND COMING—Jerry La Croix—Mercury

## WRCU-FM—COLGATE UNIV.

Hamilton, N.Y.  
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 PLENTY—Pointer Sisters—Blue Thumb

## WCHP—CENTRAL MICH. UNIV.

Mt. Pleasant, Mich.  
BURN—Deep Purple—WB  
CALL OF THE WILD—Ted Nugent & the Amboy Dukes—DiscReet  
PLAYING MY FIDDLE FOR YOU—Papa John Creach—Grunt  
SOMEBODY'S WATCHING—Rare Bird—Polydor  
TWIN PEAKS—Mountain—Windfall

## WRCT-FM—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.  
HERO & HEROINE—Strawbs—A&M  
INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL—Vanguard  
IT'S TOO LATE TO STOP NOW—Van Morrison—WB  
MAGICIAN'S HAT—Bo Hansson—Charisma  
SAINTS & SINNERS—Johnny Winter—Col

## WRPI-FM—RENSSELAER POLY.

Troy, N.Y.  
AMRAM TRIPLE CONCERTO—David Amram—RCA  
ATMOSPHERES—Clive Stevens—Capitol  
PREVIOUSLY UNRELEASED RECORDINGS—Various Artists—Verve  
SLOW DANCER—Boz Scaggs—Col  
WHAT YOU MEAN I CAN'T SING—Melvin Van Peebles—Atlantic

## 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 announcement by Steve Bedell, vice president of the company.

Themes for the Triple Crown

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

## 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 Tillis (MGM). Other categories cite excellence in the fields of male and most promising male vocalist, female and most promising 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-based "Johnny Cash Show" will direct the awards ceremony sponsored by the group first formed in 1964. Roger Miller (Columbia) will host. Presenters include television personalities Dennis Weaver, Bob Eubanks, Gunilla Hutton, Barbi Benton and Sue Anne Langdon in addition to country stars Barbara Mandrell (Columbia) 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  
(Continued on page 57)

## Capitol Signs Drusky

■ LOS ANGELES — Frank Jones, vice president and general manager, 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 Hale have begun operation of Singletree 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.



## NASHVILLE REPORT

By RED O'DONNELL



■ Charley Pride headlines at Las Vegas' Hilton International May 9 through June 4 . . . George Hamiltin IV definitely set for concerts in Moscow March 25, 26, 27 . . . Roy Acuff introduced President Nixon at the opening of the new \$15 million Opry House at Opryland on Saturday (16) and also was the first official performer on stage.

Jumping Bill Carlisle, after decades of clean-shaven years, has grown a mustache. The 9 o'clock shadow? . . . Singer Jean Shepard's career on the

incline. She just bought a \$200 thousand house on 30 wooded acres . . . Hank Locklin is a collector of old articles. "I haunt flea markets, antique shops, salvage stores," says the RCA artist. "I have more junk than Sanford and Son."

The Tammy Wynette-George Jones stage show has a new "star"—the couple's eight-year-old daughter Tina. The cute and talented youngster toured last week with George and Tammy. She also is co-artist on their latest Epic single, "No Charge," by Tina and Mommy and "Telephone Call," by Tina and Daddy.

(Continued on page 60)

## McCall Calls



Atlantic Records has announced the signing of Darrell McCall to a long-term exclusive recording contract. Present at the signing were (from left) Atlantic Country general manager Rick Sanjek, McCall, McCall's personal manager Crash Stewart and Atlantic sales executive Nick Hunter.

## COUNTRY PICKS OF THE WEEK

**SINGLE** **DOLLY PARTON**, "I WILL ALWAYS LOVE YOU," (Owepac, BMI). The young lady has been a superstar for some time now, but her last single, "Jolene," and this latest release will send her career into an amazing orbit. Tender and sensually emotional, Dolly's voice is sheer beauty and perfection. Expect another country number one and huge pop cross-over activity. Simply a tremendous hit! RCA APBO-0234.

**SLEEPER** **JOE BOB BARNHILL**, "SALTY DOG FROM TEXAS," (Glenwood, ASCAP). Joe Bob saw some good activity last year with a disc on Alshire International. This first venture for Capitol whips some good honky tonking, western swing fiddlin' on a clever happy lyric. An extremely bright tune to sparkle a format. A magnificent jukebox record, particularly in Texas, this "Salty Dog" has all the spice to hit big! Capitol 3858.

**ALBUM** **"CONWAY TWITTY'S HONKY TONK ANGEL."** A well-proven collection of tunes comprises this latest album effort by Conway. The hit single, "There's A Honky Tonk Angel," will bring instant sales. Other big tunes, "Pop A Top," "Love Is The Foundation" and "Amazing Love" get Conway's best effort. "Before Your Time," "Somewhere Just Out Of Her Mind" and "Making Plans" give additional good listening to this hit album! MCA 406.



By MARIE RATLIFF

## Station Check List

Reporting this week: (Alphabetically)

KBUC, San Antonio	WBAP, Ft. Worth	WMC, Memphis
KBUY, Ft. Worth	WCMS, Norfolk	WMNI, Columbus
KCKC, San Bernardino	WEEP, Pittsburgh	WPIK, Washington
KFDI, Wichita	WENO, Nashville	WSLC, Roanoke
KKYX, San Antonio	WGBG, Greensboro	WTHI, Terre Haute
KRAK, Sacramento	WHN, New York	WUBE, Cincinnati
KTTS, Springfield	WHOK-FM, Lancaster, O.	WUNI, Mobile
WACT, Tuscaloosa	WINN, Louisville	WWL, New Orleans
WAME, Charlotte	WITL, Lansing	WWVA, Wheeling
WBAM, Montgomery		

"Lean It All on Me" is leaning strongly into the airwaves! Diana Trask is grabbing picks in Ft. Worth (KBUY), Greensboro, New Orleans and Lansing; good reports from KCKC, KBUC, WBAP and WENO. It's a real heavy!

Ronnie Milsap 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 Triune 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 Philips, which is already doing well in many areas. Rita's record added at WENO 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 WPIK, WCMS, and WENO. Looks like Rich can do no wrong!

Moe Bandy's GRC release of "I Just Started Hating Cheating Songs Today" gaining strength with picks this week at WINN; a hot seller in San Antonio; heavy requests in Lansin and Charlotte, #38 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 WBAP; Ted Newton's "Talk About Me" a hot seller in Columbus; Roy Drusky's first Capitol single "Close To Home" picked at WENO; 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 KKYX; 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.

## Winning Streak



The national streaking fad 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 Shantz caught the bare facts on film for Record World as approximately two hundred industryites witnessed this unidentified enthusiast on 16th Avenue South. CBS affiliate WLAC and NBC affiliate WSM were on hand with cameras.

## Opry's Curtain Swatch 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 for the albums until the final performance at the Opry had ended.

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)  
late night "Wide World of Entertainment" series.

### 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 Limelitters

■ NASHVILLE — Glenn Yarbrough and the Limelitters 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 acceptance of the position was announced by Jim Roush, director of program and resources development for TARCA.

New From Commercial

Mack White

"SWEET TENDER FEELING"

c 1315

**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!

**TONY 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** (Jack & 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**—Ranwood 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** (Chess, 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 Lane/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 til the end. Positive love messages will keep formats light and listenable.



**ATTENTION:**

Retailers, One-Stops or Operators!  
Jean Shepard's

**"At The Time"**

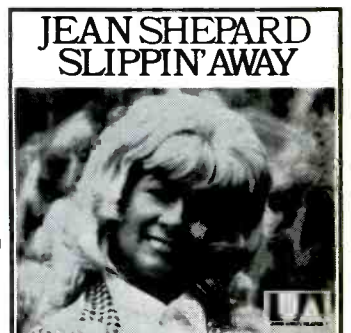
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United Artists  
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8 TRK UA-EA144-G



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**Moe Bandy**

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# Ronny Robbins

"Broke Down And Alone"

b/w "Brand New You, Same Old Me"

MCA 40197



## Donna Fargo (Continued from page 20)

I was."

### 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 stopped 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 (Continued from page 56)

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

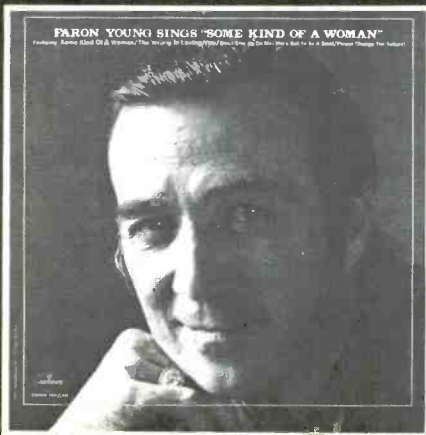
MAR. 23	MAR. 16		WKS. ON CHART
1	2	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	10
2	1	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM1-687	13
3	3	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	16
4	4	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	18
5	5	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757	15
6	7	I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253	12
7	9	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	8
8	12	LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY—RCA CPL1-0341	5
9	8	SOUTHERN ROOTS JERRY LEE LEWIS—Mercury SRM1-690	11
10	10	AN AMERICAN LEGEND TEX RITTER—Capitol 11241	9
11	6	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	19
12	15	I'M STILL LOVING YOU JOE STAMPLEY—Dot DOS 26020	7
13	14	NEW SUNRISE BRENDA LEE—MCA 373	17
14	13	UPTOWN POKER CLUB JERRY REED—RCA APL1-0356	15
15	16	ENTERTAINER OF THE YEAR ROY CLARK—Capitol SABB-11264	8
16	17	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic KE 32570	8
17	11	ROY CLARK'S FAMILY ALBUM—Dot DOS 26018	18
18	18	THE FASTEST HARP IN THE SOUTH CHARLIE McCOY—Monument KZ 32749	13
19	20	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol ST 11252	14
20	19	ALL ABOUT A FEELING DONNA FARGO—Dot DOS 26019	15
21	24	JUST ANOTHER COWBOY SONG DOYLE HOLLY—Barnaby BR 15011	11
22	21	THE MIDNIGHT OIL BARBARA MANDRELL—Columbia KC 32743	12
23	26	KENTUCKY SUNSHINE WAYNE KEMP—MCA 369	6
24	25	SHADES OF STEEL LLOYD GREEN—Monument KZ 32532	11
25	36	MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM-1-699	3
26	22	COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344	17
27	37	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276	3
28	31	BEEN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002	16
29	32	KINDLY KEEP IT COUNTRY HANK TOMPSON—Dot DOS 26015	13
30	33	HOUSE OF THE RISING SUN JODY MILLER—Epic KE 32569	6
31	41	JOLENE DOLLY PARTON—RCA APL1-0473	4
32	30	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	30
33	29	IT'S A MAN'S WORLD DIANA TRASK—Dot DOS 26016	12
34	35	THE BEST OF DANNY DAVIS—RCA APL1-10425	7
35	40	LAST LOVE SONG HANK WILLIAMS, JR.—MGM SE 4936	5
36	23	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	20
37	49	FULLY REALIZED CHARLIE RICH—Mercury SRM2-7505	3
38	38	BOB LUMAN'S GRATEST HITS—Epic KE 32759	8
39	43	THE PILGRIM LARRY GATLIN—Monument KZ 32571	8
40	48	RED, WHITE AND BLUE(GRASS)—GRC 5002	4
41	44	HELLO LOVE HANK SNOW—RCA APL1-0441	5
42	27	CAN I SLEEP IN YOUR ARMS JEANNIE SEELY—MCA 385	15
43	50	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744	3
44	28	FAREWELL TO THE RYMAN DAVID ROGERS—Atlantic SD 7283	17
45	47	TOO MANY MEMORIES BOBBY LEWIS—Ace of Hearts AH3-1002	4
46	46	GRATEST HITS GEORGE HAMILTON IV—RCA APL1-0455	6
47	42	HYMNS BY SUSAN RAYE—Capitol ST 11255	12
48	51	LET'S GO ALL THE WAY TONIGHT MEL & SHERRY—MGM SE 4937	4
49	34	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	36
50	60	LOVE SONG ANNE MURRAY—Capitol ST 11266	2
51	52	TOO MANY MEMORIES BILLY WALKER—MGM SE 4938	4
52	39	GOD IS ABUNDANT CONNIE SMITH—Columbia KC 32492	14
53	—	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	1
54	45	MY KIND OF COUNTRY CARL PERKINS—Mercury SRM1-691	7
55	63	THE BEST OF BUCK OWENS—Capitol ST 11273	2
56	54	GIVE ME THAT OLD TIME RELIGION GUY & RALNA—Ranwood R 8120	7
57	64	DON WILLIAMS, VOL. 2—JMI 4006	2
58	61	THE YOUNG AND THE RESTLESS FLOYD CRAMER—RCA APL1-0469	3
59	53	CLING TO A SAVING HAND/STEAL AWAY CONWAY TWITTY—MCA 376	16
60	—	SOME KIND OF A WOMAN FARON YOUNG—Mercury SRM-1-698	1
61	—	HAPPY HOUR TONY BOOTH—Capitol ST 11270	1
62	67	THAT'S THE WAY LOVE GOES CONNIE SMITH—Columbia KC 32581	2
63	62	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	19
64	55	BUBBLING OVER DOLLY PARTON—RCA APL1-0286	24
65	58	SAWMILL MEL TILLIS—MGM SE 4917	26
66	—	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon 5002	1
67	57	THE FARMER PORTER WAGONER—RCA APL1-0346	17
68	65	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	49
69	59	THIS IS HENSON CARGILL—Atlantic SD 7279	16
70	56	NOW PRESENTING TROY SEALS—Atlantic SD 7281	13
71	66	CARRY ME BACK STATLER BROTHERS—Mercury SRM1-676	25
72	70	ALL I EVER MEANT TO DO WAS SING JOHNNY RODRIGUEZ—Mercury SRM1-686	27
73	69	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS—Mercury SRM1-677	21
74	72	LOVE IS THE FOUNDATION LORETTA LYNN—MCA 355	21
75	68	WARM LOVE DON & SUE—Hickory HR 4503	11

## some kind of fantastic !!!

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# 'SOME KIND OF A WOMAN'

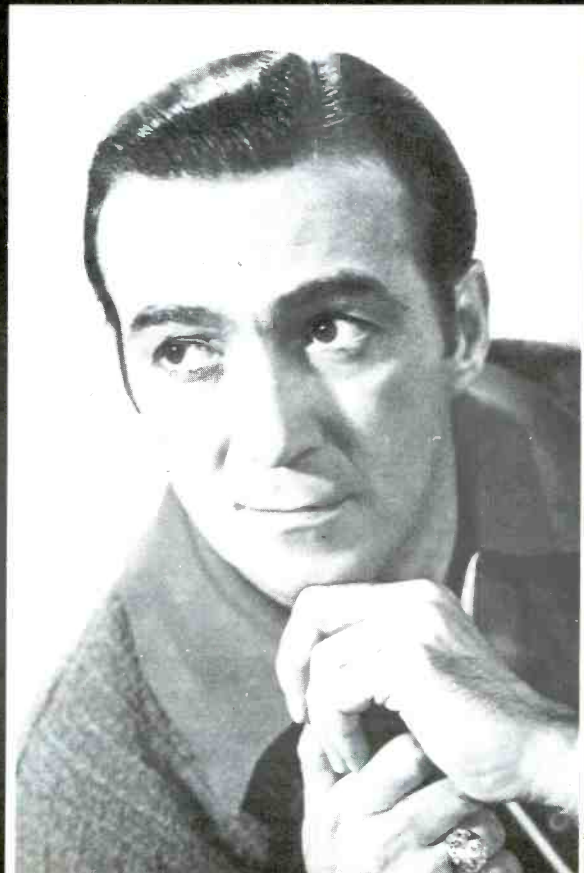
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"SOME KING OF A WOMAN"

SRM 1-698  
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This new single release "LETTER TO A TRUCKER'S WIFE" by Gene Davis is way over due. It's making the request line outdo itself. I think it's great.

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MAR. 23	MAR. 16	WKS. ON CHART
2	2	10
3	3	11
4	4	10
9	1	10
1	5	12
10	6	11
5	7	12
8	8	11
15	9	6
11	10	13
14	11	4
13	12	9
25	13	9
24	14	5
16	15	7
17	16	11
19	17	7
22	18	6
23	19	7
26	20	5
27	21	7
28	22	7
7	23	13
32	24	5
31	25	6
6	26	13
33	27	6
12	28	14
30	29	9
35	30	12
39	31	7
43	32	7
42	33	3
46	34	7
44	35	3
47	36	8
52	37	15
51	38	12
48	39	5
53	40	8
54	41	4
55	42	5
56	43	4
57	44	1
58	45	1
59	46	2
60	47	1
61	48	1
62	49	1
63	50	7
64	51	2
65	52	2
66	53	6
67	54	5
68	55	6
69	56	4
70	57	5
71	58	6
72	59	3
73	60	2
74	61	2
75	62	2
76	63	7
77	64	6
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79	66	2
80	67	2
81	68	2
82	69	2
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85	72	2
86	73	2
87	74	2
88	75	2
89	76	2
90	77	2
91	78	2
92	79	2
93	80	2
94	81	2
95	82	2
96	83	2
97	84	2
98	85	2
99	86	2
100	87	2





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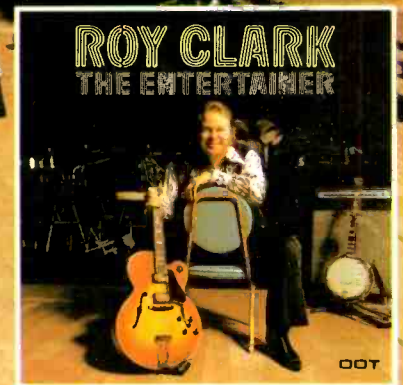
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