

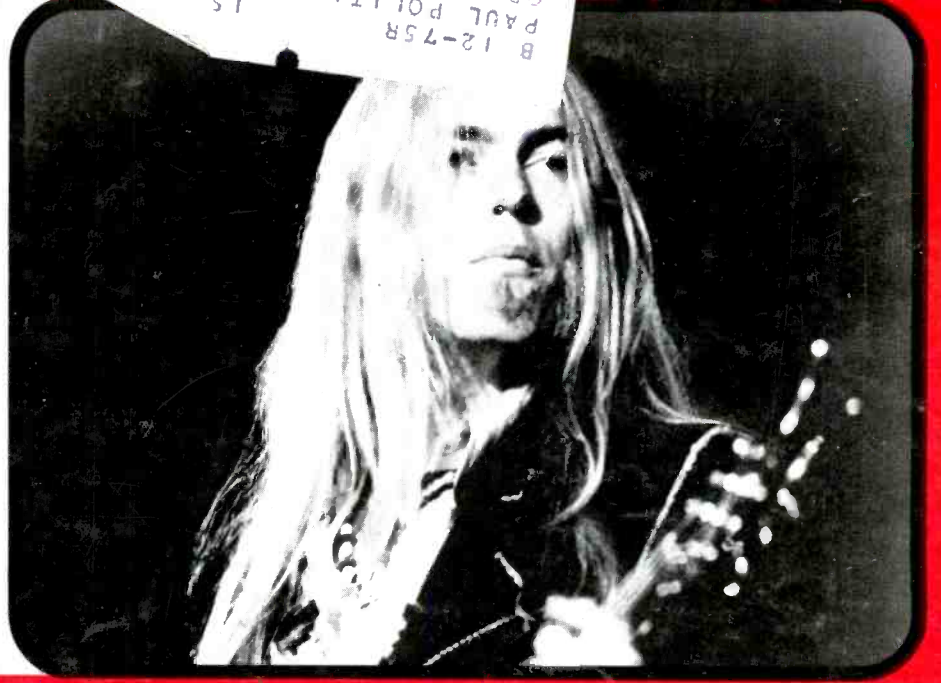
# RECORD WORLD

APRIL 6, 1974

## WHO IN THE WORLD:

### GREGG ALLMAN

Backed By A 24-Piece Orchestra, Gregg Allman (Capricorn) And A Six-Piece Rhythm Section Are Currently On A Grand Tour, Concurrent With The Certification Of His Gold Record 'Laid Back,' Still On The Album Chart After 19 Weeks. His New Single, 'Don't Mess Up A Good Thing,' Is Galloping After His First Solo Hit, 'Midnight Rider.' See Story On Page 24.



## HITS OF THE WEEK

### SINGLES

**PAUL McCARTNEY & WINGS, "BAND ON THE RUN"** (prod. by P. McCartney) (McCartney/ATV, BMI). Five minutes of more McCartney McMagic. Title cut from their latest album features changes galore, bringing a new dimension to top 40 radio. A record on the run, conceived by a musical genius standing proud, tall but never still. Apple 1873.

**CARPENTERS, "I WON'T LAST A DAY WITHOUT YOU"** (prod. by Richard & Karen Carpenter, Jack Daugherty) (Almo, ASCAP). Versions by Diana Ross and Maureen McGovern have hit in many areas, but now comes the definitive reading of the Paul Williams-Roger Nichols song. Sharp stations won't last a day without adding it to their lists. A&M 1521.

**O'JAYS, "FOR THE LOVE OF MONEY"** (prod. by Gamble-Huff) (Mighty Three, BMI). Having hit with "Put Your Hands Together," the Philly trio takes another page out of their "Ship Ahoy" log and sets it asail. Solid edit from the album talks about mysteries of moolah—something this disc is sure to solve and attract. Phila. Intl. ZS7 3544 (Col).

**JIM STAFFORD, "MY GIRL BILL"** (prod. by Phil Gernhard & Lobo) (Kaiser/Famous/Boo, ASCAP). Despite the title and the opening lines, the song winds up on the straight-and-narrow, thanks to an O. Henry-ish surprise ending. An unusual follow-up to "Spiders and Snakes" that should in no way be confused as to which way to go for action. MGM 14718.

### SLEEPERS

**HOLLIES, "THE AIR THAT I BREATHE"** (prod. by Ron Richards & the Hollies) (Landers-Roberts/April, ASCAP). "Long Cool Woman" showed them in a rockin' form, but their latest is more in a class with their "He Ain't Heavy" smash. Co-penned by Albert Hammond, the potent material gets a super interpretation. Take a breath: it's hit-time! Epic 5-11100.

**BUFFY SAINTE-MARIE, "SWEET LITTLE VERA"** (prod. by Norbert Putnam) (Caleb, ASCAP). Bubblegum Buffy? She may be about to add "hubba-bababa" to the vocabulary of rock onomatopoeia, but the production here sets up an honest hit. It still conveys the guts and power her career has always been about. A sweet little smasher! MCA 40216.

**ALVIN STARDUST, "MY COO CA CHOO"** (prod. by Peter Shelley) (Magnet, BMI). Although the title suggests a man possessive about his sneeze, this is really a love groover in r&r revival clothes. Having been a British smash, it's about to spread its appeal here. Sounds a bit like Gene Vincent rockin' out Norman Greenbaum's "Spirit in the Sky." Bell 454.

**ALAN PRICE, "BETWEEN TODAY AND YESTERDAY."** WB BS 2783 (5.98). Too long underestimated, yet terrifically understated, this lp should bring Price the recognition that is deservedly his. See page 10.

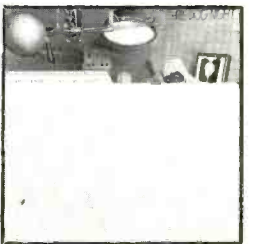
### ALBUMS

**HELEN REDDY, "LOVE SONG FOR JEFFREY."** Magnificent combination of the vocal capabilities of Ms. Reddy and superb production from Tom Catalano will indubitably amass more gold. The entire album possesses a warm feel, with "Songs" and "Keep On Singing" (currently ascending The Singles Chart) exuding special appeal. So, Reddy set ... Go! Capitol SO-11284 (6.98).

**CAT STEVENS, "BUDDHA AND THE CHOCOLATE BOX."** Cat plunges forward by reverting to his earlier, successful formula of delicately weaving beautiful music with intricate lyrics. He is at his best on the rhythmic "Sun/C79," "Ready," and the current single, "Oh Very Young." Superexcellent production from Cat and Paul Samwell-Smith. A&M SP 3623 (6.98).

**THREE DOG NIGHT, "HARD LABOR."** Consistently commercial assemblage continues and excels in that vein, with solid Jimmy Lenner production. The album is first-rate as an entity, with "Sitting In Limbo," Daniel Moore's "Put Out The Light," Allen Toussaint's "Play Something Sweet," and the flawless single, "The Show Must Go On" high-lighting. Dunhill DSD 50168 (6.98).

**EAGLES, "ON THE BORDER."** R&R performed in a mellow manner with subtle but oh so gentle country flavoring from this harmonious foursome ensures greater success and stronger recognition. The up-tempo "Already Gone," the fifties rock-style of "James Dean" and the Tom Waits-written "O' '55" are sure to keep these Eagles soaring. Asylum 7E-1004 (6.98).



16th NARM Convention Marked By Spirit Of Cooperation; Smith Gives Keynote Address  
 NARM Best Sellers Named Chess/Janus Acquires Metromedia Country Album Sales Aided By  
 Multiple Hit Singles Musicals Grab Bulk Of Tony Nominations Dialogue: Barry White



**It's lonely  
at the top.**

R&B

|              |   |   |
|--------------|---|---|
| Record World | 4 | ■ |
| Billboard    | 8 | ★ |
| Cashbox      | 3 |   |

**So we crossed  
over to pop.**

|              |    |   |
|--------------|----|---|
| Record World | 19 | ■ |
| Billboard    | 20 | ★ |
| Cashbox      | 21 | ● |

**The Main Ingredient's  
smash single**

**"Just Don't Want  
To Be Lonely"**

APBO-0205



APL1/APS1/APK1-0335

**RCA** Records and Tapes



## Tony Nominations Show B'way's Health

■ NEW YORK—If the age of the Broadway musical is in fact dead, you certainly couldn't feel it from the pulse beat emanating from last week's announcement of the Antoinette Perry (Tony) awards. Of the five plays receiving the most nominations, four are musicals: "Raisin" (9), "Candide" (8), "Seesaw" (7) and "Over Here" (5).

This musical sweep took place in the face of a recent ruling, rendering "revival" musicals (such as "Candide," "Gigi" and "Lorelei") ineligible in their most obvious category: best musical. This year, that narrowed down that competition to just three shows: "Raisin," "Seesaw" and "Over Here."

### Score Category

According to the decision arrived at by the Tony awards committee early last month, "revivals" are, however, eligible for the best score category. This year's nominees here include "Gigi" as well as "The Good Doctor," "Raisin" and "See Saw." In the best book for a musical race, competitors for the Tony include "Candide," "Raisin" and "Seesaw."

### Recordings

The original cast recording scene this year has placed "Raisin" and  
(Continued on page 35)

## Stewart Honored



Shown accepting the Presidential Standard of the State of Israel is (right) Michael Stewart, president of United Artists Records, at the recent dinner held in Stewart's honor at Los Angeles' Century Plaza Hotel. Shown with Stewart is (left) David Picker, president of Two Roads Productions, and Israel's ambassador to the United Nations, Josef Tekoah, who also spoke at the banquet. Stewart was honored for his work on behalf of state of Israel bonds.

## Chess/Janus Gets Metromedia Country

■ NEW YORK—Chess/Janus Records has acquired the assets of the Metromedia Records country label, including artist contracts and masters, announced Marvin Schlachter, president of Chess/Janus. Country product will be released in the reactivated GRT label headquartered at 1310 16th Avenue South, Nashville, Tenn. 37212.

Dick Heard, former general manager of the Metromedia country label, has been named general manager of GRT Records. Distribution and sales will be handled by Chess/Janus, as are the Barnaby and Westbound labels. GRT Records is rushing a major new single and album release, including albums and tapes by artists Bobby G. Rice and Mel Street.

### Roster

In addition to Rice and Street, the GRT Records artist roster includes Mundo Earwood, Earl  
(Continued on page 51)

For the winners of the Country Music Academy Awards see Country Section, page 51.

## LPs Now Yielding Three or More Hits; Many Receive Renewed Sales Success

By ROBERT ADELS

■ NEW YORK—The philosophy that releasing more than two singles from an album is not beneficial either to artist building or to keeping a company hot seems to be going by the boards. Nine hits on The Singles Chart this week are the third and fourth releases from the same album. In many cases, the success of these titles is helping to prolong, if not re-activate the lp product from which they were culled.

### Top 20

Three of the top 20 singles in **Record World** this week have been preceded by at least two other hits from the same album. Elton John's "Bennie and the Jets" (MCA)—a former number one and now at 2—has successfully followed in the footsteps of "Goodbye Yellow Brick Road" (also a former chart-topper) and "Saturday Night's Alright for Fightin'." After 25 weeks

## NARM Meet Stresses Mutual Accord; Keynoter Joe Smith Urges Cooperation

By GARY COHEN

■ HOLLYWOOD, FLA. — From the keynote address by Warner Brothers Records President Joe Smith on March 25 to the final comment at the final business session on March 27, the idea of manufacturer and merchandiser working together for their mutual good, the 16th Annual NARM Convention theme of "Partners + Professionalism = Profits," was prevalent here. The general consensus among some 1,400 delegates and industry representatives in attendance was that peaceful co-existence between the manufacturer, rack jobber and retailer is highly desirable for all sides. Accordingly, and as a result of this apparent detente, there was less shouting, less divisiveness and less vindictiveness, more cooperation, more agreement, and seemingly, a general consensus that the record industry should and must move forward in an atmosphere of heightened cooperation.  
(Continued on page 47)

■ HOLLYWOOD, FLA. — Joe Smith, keynote speaker at this year's NARM Convention, called for all those in the industry to join with each other in a new spirit of cooperation, to assure future and continued growth for both the manufacturing and merchandising ends of the business. The address was given before the near 1,400 people who attended the convention.

Smith, whose opening address set the tone of the convention (see separate story), told the delegates that the industry faced "a moment of decision, challenge and crisis. In the last 12 months," he noted, "between NARM in Los Angeles and here, the industry has faced uncomfortable moments and investigations . . . threats to our very existence. But through it all, through the vinyl pinch and the trucking strikes, we have persisted." He recalled that the record industry's "friends" in the media "all jumped on board"  
(Continued on page 47)

## NARM Best Sellers

■ HOLLYWOOD, FLA.—The following is a complete list of the 1974 NARM Awards Winners, announced at the NARM Awards Banquet Wednesday (27):

Best selling hit single record: "Tie A Yellow Ribbon 'Round The Ole Oak Tree"—Tony Orlando & Dawn (Bell); Best selling movie soundtrack album: "American Graffiti" (MCA); Best selling female artist: Bette Midler (Atlantic); Best selling male artist: Jim Croce (ABC); Best selling group: Carpenters (A&M); Best selling female country artist: Donna Fargo (Dot); Best selling male country artist: Charlie Rich (Epic); Best selling female soul artist: (tie) Roberta Flack (Atlantic) and Gladys Knight & The Pips (Buddah, Soul); Best selling male soul artist: Stevie Wonder (Tamla); Best selling  
(Continued on page 46)

For more NARM news, including photos, see pp. 46-47.

## Berle Adams Named Motown Executive VP

■ LOS ANGELES — Berle Adams has been appointed, effective immediately, to the newly-created post of executive vice president and chief operating officer of Motown Industries, announced Berry Gordy, Motown's chairman of the board and president.

Adams, formerly president of WMA Sports, a division of the William Morris Agency, previously spent 20 years at MCA Inc., and was executive vice president in charge of all operating divisions when he left there. "I've been looking for some time for the right man to assume full responsibility for our operating divisions and there is no question in my mind that Berle is that man," Gordy said. "I believe he is uniquely qualified to harness the enormous energies and potential radiated by our various companies, executives and artists for maximum impact in the market place, not only today but tomorrow, which represents our biggest challenge."

## Goody Profits Up

■ MASPETH, N.Y. — Sam Goody, Inc. has announced that net operating profit after taxes for the year ended Dec. 31, 1973 increased approximately 75 percent as against the prior year. Operating profit for 1973 was \$366,809 — 54 cents per share — and \$210,119 — 31 cents per share — for 1972, sales for the 1973 period were \$30,569,894, an increase of almost 8 percent.

In commenting upon the year's activity, Sam Goody, president of the company, stated that the increase in operating profit resulted in large part from substantial operating economies instituted during the year in an effort to offset the effects of inflationary costs.

Goody also announced that during 1973, the company opened three new stores located in Westport, Conn.; at Sunrise Mall, Massapequa, N.Y.; and at Wayne Hills Mall shopping center, Wayne Hills, N.J.; bringing to 18 the total number of stores now being operated.

## Golden 'Sunshine'

■ NEW YORK—RCA Records has announced that John Denver's single, "Sunshine On My Shoulders," has been certified gold by the RIAA. The song originally appeared on Denver's "Poems, Prayers and Promises" album which also contains another gold Denver single, "Take Me Home, Country Roads." "Sunshine" was recut for Denver's "Greatest Hits" collection and eventually released as a single due to popular demand.

## Shelter Taps Williams

■ LOS ANGELES—Denny Cordell, president of Shelter Records, has announced the appointment of Dick Williams to the position of director of western marketing. Williams will be responsible for all merchandising, sales and promotion west of the Mississippi for all Shelter product. He will be working out of the main Shelter office in Hollywood, and will report directly to Shelter label manager, Ron Henry.



Dick Williams

Williams comes to Shelter from MCA, where he was previously in charge of special projects for the East and Midwest out of Detroit. Prior to that position, he was the local promotion director for UA Records out of Memphis.

## Handleman Names 4

■ DETROIT — Handleman Company has announced the appointment of two new executive vice presidents and two new senior vice presidents. All will serve in the company's Detroit headquarters.

Louis Kwiker was named executive vice president. He joins the Handleman Company from his previous position as president of Transcontinental Music Corp. of Los Angeles.

Harold R. Scovill has also been named executive vice president. Scovill has been with the Handleman Company since 1951 as branch manager and as national sales promotion manager.

(Continued on page 49)

## RC&B Becomes Rogers & Cowan

■ LOS ANGELES — Henry C. Rogers and Warren J. Cowan have announced that they have purchased the complete assets of Rogers, Cowan & Brenner, Inc., the international public relations firm with principal offices in Beverly Hills, New York and London, from Realty Equities Corporation of New York.

The name of the company will be changed to Rogers & Cowan, Inc. The development terminates a corporate association which started in September, 1969, when Realty Equities Corporation purchased Rogers, Cowan & Brenner, Inc.

### Employment Pacts

At the time of the acquisition, Rogers & Cowan each signed five-year employment agreements with Realty Equities, which were due to expire this September. Terms of the purchase agreement, however, call for the employment contracts with the two executives to be terminated immediately.

In a move aimed at a wide expansion of the firm's services and activities, Rogers & Cowan will start a series of meetings with company executives representing each of its diversified public relations divisions: corporate, motion pictures, personality, television and music.

### Move Staff

In recent months Rogers & Cowan has augmented its professional staffs in Beverly Hills, New York, and London, particularly in the motion picture production-distribution, publicity and music areas.

### Realignment

The corporate and television divisions have been realigned and expanded to meet the demands of increased activity. Since its establishment by Rogers in 1935, the company has grown to its present international scope of operations with a professional staff of 85.

## White Gold Times Four



Celebrating the awarding of multiple platinum and gold records was Russ Regan, president of 20th Century Records, with, among others, Barry White (left photo) and Love Unlimited. White garnered a total of four awards—two for singles and two for albums at the Whisky-A-Go-Go party.



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RECORD WORLD APRIL 6, 1974



Without the following people,  
there would be no  
“Killing Me Softly”

RON CARTER  
Bass

RAY LUCAS  
Drums

HUGH McCracken  
Guitar

RALPH MacDONALD  
Percussion

GENE PAUL  
Engineer

CLAIR KREPPS  
Mastering

We are very grateful,  
Roberta & Joel



## Capitol Extends Tender Offer

■ LOS ANGELES — Capitol Industries-EMI, Inc. has announced that it has extended its cash tender offer for all of the approximately 1,350,000 shares (30 percent) of its outstanding common stock held by shareholders other than EMI Limited. As extended, Capitol's offer to purchase all shares properly tendered at \$15 net to the seller will expire on Monday, April 15, 1974 unless further extended by Capitol. As of March 25, 1974 approximately 925,000 shares have been tendered and those shares are now being purchased. The delivery of an additional 275,000 shares has been guaranteed by brokers as permitted by the Letter of Transmittal. A solicitation fee of 35 cents per share will be paid to qualifying brokers, dealers, banks and trust companies.

## Healy to ABC Board

■ NEW YORK — John T. Healy has been elected by the board of directors of ABC, Inc., as vice president, planning and administration, of ABC Leisure Group, according to I. Martin Pompadur, president of ABC Leisure Group. Healy, who will report to Pompadur, will be responsible for administering and coordinating overall planning activity for the various divisions within the ABC Leisure Group.



John T. Healy

Healy had been director of planning and development for American Broadcasting Companies, Inc., since June, 1972. He joined ABC in August, 1970, as associate director of planning, ABC, Inc.

## Essex Gets Gold

■ NEW YORK—English rock star David Essex has struck gold with his first Columbia single, "Rock On." The single, from the album "Rock On," has been certified gold by the RIAA, signifying sales in excess of one million copies.

## Yoergler to ABC Pub.

■ LOS ANGELES — Gerald Teifer, vice president and general manager of ABC/Dunhill Music, Inc. (BMI) and American Broadcasting Music, Inc. (ASCAP) has announced the appointment of Hal Yoergler as west coast professional manager of the ABC music publishing companies.

Yoergler, who has an extensive background in music publishing and in the production and promotion of records, was most recently west coast professional manager of Beechwood Music — Capitol Music Corp., supervising their Hollywood, New York, Toronto and Nashville offices.

## Atlantic Acquires 'Brel' Soundtrack

■ NEW YORK — Nesuhi Ertegun, executive vice president of Atlantic Records, has announced that the company has acquired the original soundtrack recording of the movie "Jacques Brel Is Alive And Well And Living In Paris." The agreement for the soundtrack is world-wide.

The movie will be released in the U.S. in August, and the soundtrack will be issued simultaneously with the picture in this country. It will be released in all major world markets as the picture opens throughout the world.

## RCA Rolls Up Its Sleeves

■ NEW YORK—RCA Records has introduced two newly designed colorful sleeves for all its single recordings.

The sleeves, one for regular weekly single releases, the other for RCA Gold Standard Series singles, were presented for the first time at the company's national sales and promotion meeting in Nashville on March 29, and will be operative immediately.

The sleeve for regular weekly releases comes in gradual tones of yellow - going - into - orange against a generally black background, with the RCA logo repeated four times in white "drop-out." The new Gold Standard



## Platinum Joker



Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI, Inc. presents Steve Miller with a "Platinum" album signifying the sale of one million units of his Capitol album, "The Joker," during a Hollywood fete honoring the singer/guitarist.

## La Croix Joins BS&T

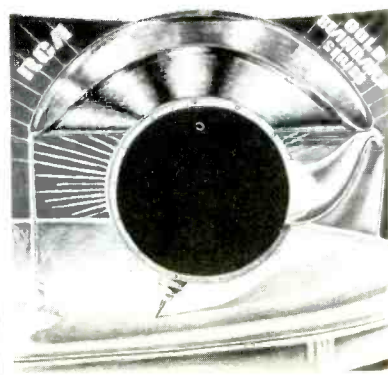
■ NEW YORK — A merging of forces between singer, reedman and songwriter Jerry La Croix and jazz/rock group Blood, Sweat & Tears has been announced by Mercury and Columbia Records, the respective artists' labels.

La Croix will continue to record solo for Mercury while recording and touring with BS&T. The lead vocals for BS&T will be shared by Jerry Fisher, though La Croix will be singing some numbers from his solo album, "Second Coming," as part of the BS&T concerts. BS&T, currently in the studios, will include four La Croix tunes on its next album.

Series sleeve is a gold and blue creation that features the head of an old-fashioned record-player's tone arm.

The new jackets were requested by Tony Montgomery, manager, national singles sales, and were designed by artist Craig DeCamps under the supervision of Acey Lehman, manager, packaging design.

First RCA singles to "wear the new jackets" will be those in the April 1 release, by Ted Neeley, Kenny Price, Rob Hegel, and the debut RCA single of Elephants Memory. The premiere issue of RCA Gold Standard Series singles in their new sleeves will be announced shortly.



## 'American Music' TVer In Planning Stages

■ LOS ANGELES — A 90-minute television salute to America's music-makers has been announced as a joint venture between Neil Bogart, Casablanca Records; Dick Clark, Dick Clark Teleshows, Inc.; and Jim Packer, Mission Argyle Productions. The new production company, Bicentennial Three Productions, will headquarter in Los Angeles.

Entitled "200 Years of American Music," the special, wholly sponsored by Airwick Industries, will be network telecast in 1975, with air date yet to be announced.

"200 Years of American Music" will include film and videotape clips, actual performances, and original recordings. In addition, historical stills and vintage archive pictorials will be included along with live performances.

Also included as part of the special will be a stereo four-record set with a pictorial album insert and souvenir booklet, to be released on Casablanca Records and distributed by Warner Brothers Records. Dick Clark will serve as executive producer of the special, with Jim Packer in charge of network and world-wide syndicated television clearances.

## Capitol Ups Cousino

■ LOS ANGELES — Ralph E. Cousino has been appointed director of engineering at Capitol Records, announces David W. Lawhon, vice president, manufacturing and operations, CRI.

This is a new position and, for the first time, brings together all of the research and development activities of Capitol Industries-EMI, Inc. companies under the direction of one person.

Cousino joined Capitol in March of 1970. Most recently he was director of recording operations.

Reporting to Cousino will be John Kraus, Hollywood recording manager; Joe Lansky, New York recording manager; Richard Blinn, electronic development engineering manager, Los Angeles; and Frank Diaz, research and development director, audio devices.

## Knight & Pips Do TVer

■ NEW YORK — Gladys Knight and the Pips have been signed by executive producer Burt Sugarman to star in their own half-hour NBC-TV Special, "Midnight Train to Georgia," to air Friday, June 21 at 8:30 p.m.

Sugarman has also signed Tom T. Hall to guest star. Stan Harris will produce and direct the Dr. Pepper-sponsored show which tapes on location in Atlanta at Six Flags over Georgia, May 9-12.





BILLY OF NOTICE

# THE NUMBER ONE SINGLE IN ENGLAND HAS HIT AMERICA

Mercury Records Announces  
the Purchase and Distribution  
of the Original Hit,  
"Billy, Don't Be A Hero"  
by Paper Lace

**ON THE STREETS NOW!**

**Order the Original [73479]...  
and You'll be a Hero!**



products of phonogram, inc.,  
one IBM plaza, chicago, ill.



# THE COAST

By CRAIG FISHER



■ **ODDS AND ENDS:** Ahmet Ertegun himself, reportedly, forbade **Black Oak Arkansas'** planned streak at NARM. But hopefully, the real action last week was still in Miami, because what facts cropped up here were mostly small potatoes. Among the larger spuds, we noted that **Birthe** was dropped by ABC . . . **Labelle** was picked up by Epic . . . And Atlantic, strong rumor had it, signed **Peggy Lee** . . . In Berkeley, **John Fogerty** finally returned to the studio . . . In Tulsa, **Leon Russell** was hard at

work on his first album for distribution by MCA, and Mr. Russell also decided that when he starts touring later this month, the straight-ahead r&b **Gap Band**, whose first Shelter album is already done, will back him . . . And in nearby Ontario, preparations were continuing apace for the Apr. 6 California Jam—which event, incidentally, is to be taped for later televising over ABC. **Joshua White** will direct.

The results will probably make four "In Concerts." Preparations were also underway here for the initial tapings of **Chip Monck's** "Speak Easy," on the 9th and 10th. Among the guests set thus far are **Deep Purple's John Lord**, **Mott the Hoople's Ian Hunter**, **Emerson, Lake & Palmer**, **Stevie Wonder** and **Jackson Browne**. **Don Misher** will direct these . . . **Doris Day**, it was revealed, will be doing a radio spot for son **Terry Melcher's** debut lp . . . **Mike Curb** and **Karen Carpenter**, someone said, have been seen 'round together more and more . . . In Brussels, **Rod Stewart** was reported to be recording, and to have sent out a call for the **Nashville Brass** . . . In Atlanta, Richards introduced the Foghat, a new drink which contains, according to a **Foghat** member, "creme de menthe, gin and something orange" . . . And back here once more, **Steve Miller** was winding up his next album, due, probably, in May. The final sessions included his band's new member, rhythm guitarist **Curley Cooke**, who was originally with the Miller group in '67.

ALSO ON THE BLOCKS: **Stevie Wonder's** next is just about done. It should be out in May . . . **Kiki Dee's** "Loving and Free" will ship in two weeks, and Ms. Dee will tour here, finally, in June, and with her own band . . . **Edgar Winter** just finished his next, except for some final mixing, last week, and decided to call it "Shock Treatment." It's set for the 15th . . . **David Axelrod's** first Fantasy effort, "Heavy Axe," is due next month. So's a new **Jim Post**. And later this month will see the first release from up North by the **Blackbyrds**. It looks as if they'll start touring with **Gladys Knight & the Pips** then, too . . . There'll be bird sounds from Warners at the end of the month as well. Besides **Quacky Duck and His Barnyard Friends'** first, the label's set the **Mighty Sparrow's** "Hot and Sweet" (recorded in Miami and produced by **Van Dyke Parks** and **Andy Wickham**) . . . May will bring **Ashford and Simpson's** "I Wanna Be Selfish," the new **James Taylor** and the new **Wendy Waldman** from WB . . . And the pundit there asks: "Does everyone know that **Patrice Chocolate Banks** of **Graham Central Station** was once a **Doodletown Piper**?" . . . While at Capitol in the Big Apple, a separate pundit asks: "Does everyone know the real identity of **Bruiser and Dildo**?" . . . Also reported recording have been **Steppenwolf**, working on their comeback album at the Sound Factory here with **Dave Hassinger** at the board—though most of the disc was done at **John Kay's** house . . . **Coven** finished four new sides for Buddah, week before last after two weeks at Wally Heider's and the Sound Lab, with **Shel Talmy**, flown over special from England, producing . . . **Hugh Masekela** (again with **Hedzoleh Soundz**) returned to Wally Heider's last week for his second Blue Thumb outing . . . The **James Gang** went into Criteria Studios to finish their second Atco album . . . And **Linda Ronstadt** began her last week of dates before starting her next recording bout, which **Chuck Plotkin**, probably, will produce.

## WB Music Pubbery Inks Kristofferson

■ NEW YORK — Warner Bros. Music Publishing, in a continued expansion of their print division, has announced the signing of Kris Kristofferson. Sheet music and folios matching recent album releases are currently being prepared.

## Monument Signs Barefoot Jerry

■ NASHVILLE — Fred Foster, president of Monument Records, has announced the signing of the country rock group Barefoot Jerry. Their first single, "Watchin' TV With The Radio On," has just been released and an album, "Watchin' TV," is scheduled for April, both produced by Wayne Moss.

## CBS Steps Up Quad Releases

■ NEW YORK — CBS Records, through its Columbia, Epic and Custom Label divisions, has, since the beginning of the year, released twenty-five new quadraphonic recordings. They include such chart items as Charlie Rich's "Behind Closed Doors" (Epic); Rick Deringer's "All American Boy" (Blue Sky); Loggins and Messina's "Full Sail" (Columbia); Isaac Hayes "Joy" (Enterprise); Isley Brothers' "3 + 3" (T-Neck); Earth, Wind and Fire's "Head To The Sky" (Columbia); and Mahavishnu Orchestra's "Between Nothingness And Eternity" (Columbia).

In the classical field, releases have continued from Bernstein (Symphonies by Nielsen and Haydn), Biggs (Bach Organ Favorites) and Zukerman (Vivaldi Concertos), as well as recordings of music by Copland, Crumb, Kirshner and Subotnick in the Modern American Music Series.

Set for immediate release are records from Bob Dylan, Chase, Blue Oyster Cult, Herbie Hancock, Barbra Streisand ("The Way We Were"), Billy Joel and Johnny Winter. The new production of  
(Continued on page 49)

## Conway Convoy



On hand for the opening of MCA Records artist Conway Twitty at the Palomino Club in North Hollywood were key marketing and sales personnel for the label. Playing to back-to-back sellout audiences March 22-23, Twitty performed his latest single for MCA, "There's A Honky Tonk Angel." Shown from left are Rick Frio, vice president—marketing for MCA Records; Twitty; and Jay Lawrence of KLAC-Radio, Los Angeles.

## Good News/Myrrh Pact

■ LOS ANGELES—Fred Piro, president of Good News Records, has announced that negotiations have been completed with Myrrh Records for a distribution deal. The agreement signed between the two companies, which becomes effective immediately, calls for Myrrh to exclusively handle the entire Good News line worldwide.

## RCA to Release 23 in April

■ NEW YORK — RCA has scheduled the release of 23 albums for the month of April.

The popular product slated for release is: "Weren't Born A Man" by Dana Gillespie; "Road Food" by the Guess Who; "Stars of the Grand Ole Opry;" "Together, Togetherness" by Johnny Griffith; "Tore Down" by Porter Wagoner;

## Bumper Cropp



United Artists Records has announced the completion of an independent production deal with Steve Cropper, (center) who will produce the newly-signed Sam & Dave for the label. The deal, which will be channeled through Cropper's Midnight Hour Productions, renews his long-time association with the soul-pop duo. Seen with Cropper are his business affairs manager, Lee Housekeeper (left), and UA national executive a&r director Spencer Proffer.

"Pure Love" by Ronnie Milsap; "Follow Me" by The Shaw Brothers; "This Time" by Waylon Jennings; "The Best of Nat Stuckey;" and "Son of Dracula" by Harry Nilsson.

Scheduled from Grunt is "Early Flight" by Jefferson Airplane.

From Wooden Nickel comes "The Last Summer" by the Siegel-Schwall Band (live), and "Magic" by Richie Lecea.

On the Camden label "Try To Remember" by Ed Ames; "Easy Listening-Country Style" by The Country Ramblers; and "The Americans" by various artists.

The Red Seal release includes "La Juive" (excerpts) starring Richard Tucker, Anna Moffo, Martina Arroyo and Bonaldo Giaiotti with Antonio de Almeida conducting the New Philharmonic Orchestra; Moussorgsky - Ravel's "Pictures at an Exhibition and Bolero," Eugene Ormandy conducting the Philadelphia Orchestra; "Snowflakes Are Dancing" by Isao Tomita; "Bob Greene's World of Jelly Roll Morton" (live at Tully Hall); and "Heavy Organ at Carnegie Hall," vols. 1 and 2, and "The Virgil Fox Bach Book," all with organist Virgil Fox.



# You Won't See Me



The Second Hit Single From  
**Anne Murray's**  
Fastest-Selling Album, Love Song

U.S.  
Single 3867  
Album ST-11266



Canada  
Single 72727  
Album ST-6409



Produced and Arranged by Brian Ahern for Happy Sack Productions, Inc.



## Dorothy Fields Dies

■ NEW YORK—One of the music industry's most prolific yet relatively low-profiled lyricists, Dorothy Fields, died last week (28) of a heart attack in her apartment here. During her 68 years, she wrote themes for a number of films, collaborated on several Broadway hits and penned some 400 songs including: "On the Sunny Side of the Street," "I'm in the Mood for Love" and "The Way You Look Tonight."

Her most recent Broadway effort, "Seesaw," on which she worked with Cy Coleman, received a Tony nomination for best score last week. The musical was cited for seven different areas of achievement in all. Her previous musical, "Sweet Charity," was a highly-acclaimed highlight of the '65-'66 Broadway season.

Three years ago, Miss Fields became the only woman out of ten inductees into the Songwriters Hall of Fame in its first annual election. She was the daughter of comedian-producer Lew Fields of the Weber & Fields vaudeville team.

During her career, she at one time worked with Max Steiner, Oscar Levant, Harold Arlen, Sigmund Romberg and other equally-noted composers, but she always proclaimed Jerome Kern (with whom she worked on the film score of "Roberta") as her idol. She is survived by a pianist son (David Lahm), an artist daughter (Mrs. Eliza Oprava) and a grandson.

## Capitol's 11 for April

■ HOLLYWOOD—Eleven albums are slated for April release by Capitol Records, it has been announced by CRI executive vice president Brown Meggs.

Topping off the list is Tennessee Ernie Ford's "Make a Joyful Noise," celebrating Ford's 25th anniversary with Capitol. Also up for release: Freddie Hart's "Hang In There Girl;" Howard Roberts' "Sounds;" "Dream Kid" by the Sutherland Bros. & Quiver; debut albums from Snafu ("Snafu"), Cockney Rebel ("The Human Menagerie"), the Stampede ("From the Fire"), Thunder ("Thunder") and Sunship ("Into the Sun"); a repackaging of the Ohio Players early Capitol recordings; and a collection of Gene Vincent's early hits, "The Bop That Just Won't Stop."

## Sabbath, Purple Go Gold

■ NEW YORK—The latest Warner Bros. albums by British rock groups Black Sabbath and Deep Purple, "Sabbath, Bloody Sabbath" and "Burn" respectively, have been certified gold by the RIAA in recognition of over one million dollars worth of sales for each.

## S.C. Piracy Charges

■ NORTH AUGUSTA, S. C. — A criminal information charging 32 counts of copyright infringement involving the manufacture and sale of pirated tape recordings has been filed by the U.S. Attorney here against Custom Recording Co., its president Charles S. Schaffer, and Sam R. Schaffer, an officer of the firm.

### Investigation

U.S. Marshals arrested both Schafers who posted \$1,000 bond each and were released. Federal officials said the filing of the criminal information climaxed an investigation that had been underway for more than a year.

## Chess/Janus Moves On Both Coasts

■ NEW YORK—Chess/Janus Records is moving into larger facilities on both coasts. Beginning April 8, the New York headquarters of the company will be located at 1633 Broadway, 16th floor. The company's telephone number remains (212) 245-7100. On the west coast, Eddie De Joy, director of west coast operations and Allan Mason, director of artist development, have already moved the label's offices to 8776 Sunset Boulevard, Hollywood, California. That phone number is (213) 659-6444.

## Knight Buys Jet For Touring Groups

■ NEW YORK—Terry Knight has announced the acquisition of a new \$1 million private jet which, according to Knight's office, will be made available for charter to touring rock groups and other artists.

Knight said the Citation 500 business jet, which carries six passengers and 1,000 pounds of baggage, including guitars, will be available for charter in August. At present, the aircraft is being custom-built for Knight by the Cessna Aircraft Company in Wichita, Kansas.

Since parting with Grand Funk in March of 1972, Knight has become a fully-rated multi-engine pilot, frequently flying his twin-engine Beechcraft Baron to the drilling sites of his more than 200 oil and natural gas wells in West Virginia, Texas, Louisiana, Oklahoma and Ohio. In July, Knight will receive airline certification as Captain from American Airlines Flight Training Center in Ft. Worth, Texas. Although a qualified jet pilot, Knight says he will not personally fly any of the artists chartering his plane.

Agents and managers interested in more information should contact Knight at 720 Fifth Avenue, New York City, New York 10019.

# new york central

By IRA MAYER

"I look like I'm about to breast feed you," said Maggie Bell in her disarming Scottish brogue as she looked at the picture we'd just had taken. She'd stopped up at the office for a little pre-concert introduction and bowled us all over with her smile and gentle disposition. Roberta Skopp suggested that Maggie was unlike so many of the "fragile American female singers," to which Maggie herself replied, "I am too, underneath. I'm a nice girl." Sounded like a movie dialogue we'll never quite hear. (Also in the photo is Culderstead Ltd.'s Danny Goldberg.)



The rest of the conversation was indeed of the more typical variety—background and musical history, etc.—but having been considerably impressed by her album already, this writer, for one, looked forward to her Academy of Music appearance March 16. Not one of the Academy's fans to begin with—the physical condition of the premises is considerably beyond the level of filth and if you don't watch your step you're bound to trip over a downer freak—I got there at 11:30 p.m. for an 11:30 show, waited on line to get in and got to my seat at 12:28. I heard Maggie Bell sing two songs.

The point is, that kind of debut for an artist with such obvious promise as Maggie Bell, or anyone else, for that matter, is unfair to the performer and the critic. (The New York Times couldn't fail to mention the Academy environment either, giving Ms. Bell a rave nonetheless.) And this particular incident is but one. We could cite two others in recent weeks alone in which legitimately credentialed and/or ticketed reviewers met unusual resistance to what is normally the simple (and

(Continued on page 49)

## Warners Out With 11

■ NEW YORK—Eleven albums on seven labels mark the Warner Brothers April release. On the Warner Bros. label are Jesse Colin Young's "Light Shine" and Alan Price's "Between Today and Yesterday." On Reprise is "Terry Melcher," by the artist of the same name.

From Chrysalis come Procol Harum's "Exotic Birds and Fruit," Robin Trower's "Bridge of Sighs" and Steeleye Span's "Now We Are Six."

Capricorn is represented by Martin Mull's "Normal" and Cowboy's "Boyer and Talton;" Disc-Reet is releasing Frank Zappa's "Apostrophe;" Casablanca has Gloria Scott's "What Am I Gonna Do;" and Palladium/Reprise has Bob Seger's "Seven."

## SLEEPER PICK

### 'Between Today And Yesterday'

■ Alan Price has been composing and performing music and lyrics for over a decade now. His professional entrance came through The Animals, a group that he formed in 1963. On to the hit "I Put A Spell On You" and then to a few TV series in London. More recognition has recently come in the U.S. via his "O Lucky Man" soundtrack venture. More . . . but not as much as this talented singer/songwriter/producer deserves. His new album, "Between Today And Yesterday" possesses the power necessary to thrust him into the mainstream of music now.

### Forte

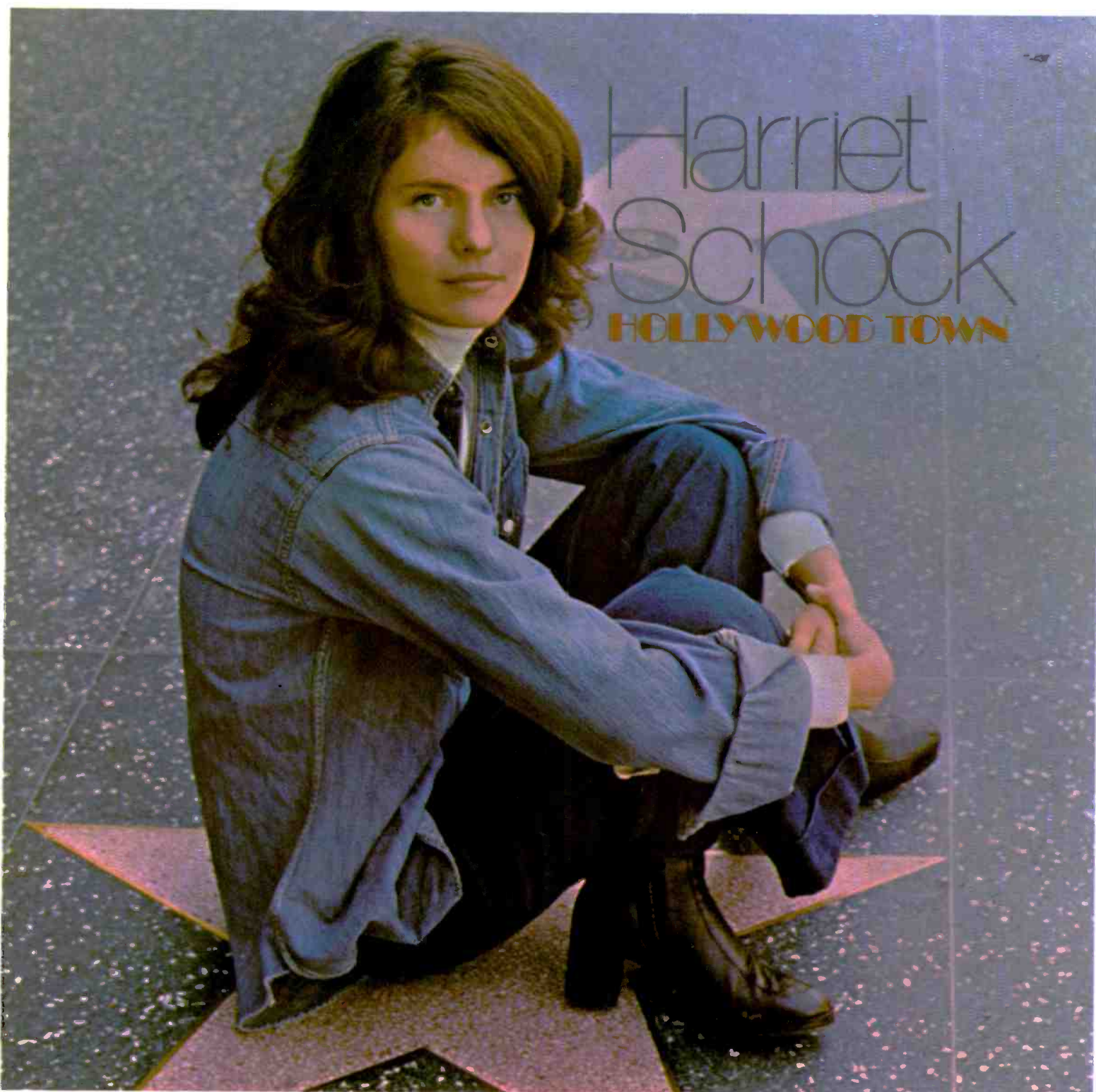
His forte is self-described: "simple tunes and songs." With minimal orchestration and simple production, his soft melodies and uncomplicated, right-to-the-point lyrics focus on his strong musical skills. Starting off with the 'Yesterday' side of the disc we have the sprightly, up-tempo "Left Over People," on to the seriously sad title track (performed on this side with just piano, with a more orchestrated rendition on the 'Today' side), to the totally delightful "In Times Like This" and finishing that side with the joyful "Jarrow Song."

The 'Today' side continues the strength presented on 'Yesterday.' "Look At My Face" is a soft-paced heart-warmer, the commerciality of the toe-tappin' "Angel Eyes" makes it a strong single possibility, electric blues is displayed on "You're Telling Me," and "Dream Of Delight" is a captivatingly charming love-song.

The entire album is simple, sweet, and worth a lot . . . at any price!



# Listen **OUR FRIENDS** And You Shall Hear The **HARRIET SCHOCK** Album Of The Year!



Produced by **ROGER GORDON**

**T-437**



**WHERE HER FRIENDS ARE!**



# AM ACTION

(Compiled by the Record World research department)

■ Believe it or not, the Carpenters (A&M) have released the sixth single from their "Song For You" album, "I Won't Last A Day Without You." It was immediately added at: KHJ, WHBQ, KJR, WIXY, KIMN, WQAM, KILT, WPOP, WNBC, WYSL, WCAO, KEEL, WGRQ and WFIL. This song has been recorded and released many times. This time it will make it!

Stevie Wonder (Tamla) is now assured of his third hit from the Grammy award winning album "Innervisions" thanks to additions this week at WABC, WPIX, WIXY, WCOL and a 29-25 jump at CKLW.



Carpenters

Bachman-Turner Overdrive (Mercury) has been a proven hit in market after market, has been ignored until now by many key stations. This week the tide turned with additions at: KFRC, WRKO, WQXI, WTIK and KILT. It also moved 15-12 WSAI, 11-9 WDGY, 11-9 WCOL, 24-18 CKLW, is #5 KJR and #10 WIXY.

Jackson 5 (Motown) continues to dance up the charts with additions this week at: WOKY, WABC, WCFL, KJR, WPIX, KLIF, KIMN, KYA, KILT and WIBG. It jumped 4-3 CKLW, 19-13 WIXY, HB to 21 WTIK, 30-25 WHBQ and 29-25 WRKO.

MFSB (Philly Intl.) is starting to pick up #1 pop reports now and could very well be on its way to a three-million seller for Stan Montiero. It jumped 3-1 CKLW, 3-1 WPIX, 9-1 WQAM, 12-1 WAKY, 1-1 WQXI, 5-3 WHBQ, 9-3 WSAI, 5-3 WFIL, 16-6 WTIK, 18-8 KIMN, 29-17 WCFL, 15-10 KLIF, 9-6 WIBG and was finally added at the last holdout, WLS in Chicago.

Guess Who (RCA) has been sitting in the middle of the chart for some weeks. It will not be there much longer thanks to being added at WCFL, WOKY, WDGY and re-added at WSAI in Cincinnati. It moved 8-7 KJR, 20-16 KLIF, HB to 40 KILT and 20-14 WIXY. It is a confirmed hit that is just waiting for more people to become aware of it.

Maria Muldaur (Reprise) picked up major additions this week at KFRC, WRKO, WQXI and KLIF. Jumped HB to 29 KILT, 10-9 KJR, is moving at WDGY and WSAI and is an LP cut at WFIL.

## CROSSOVERS

Billy Paul (Philly Intl.) continues its resurgence this week with additions at WHBQ and KFRC as well as the largest jump this week 37-19 WIXY. It also moved 9-7 CKLW and HB to 27 WFIL.

Stylistics (Avco) was added this week at KLIF, WIBG, KLIV and KXOL. It moved 28-22 WIXY, 22-17 WFIL, HB to



Guess Who

17 WQXI and is on WPGC.

## NEW ACTION

Nilsson (RCA) His "Daybreak" single recorded with Ringo Starr was added this week at WRKO, WPIX and WSTP. It is also on WDRG, KJR and many secondaries.

Jim Stafford (MGM) is looking for his third hit from his debut album for the label. The new single entitled "My Girl Bill" was given a quick start by WSAI and KJR this week.

Doobie Brothers (Warner Brothers) have released the first single from their top 20 album which was grabbed this week by KJR and WCOL.

## B.J. Bops By



Paramount recording artist B. J. Thomas dropped by Record World to say hello recently. He was in New York for an engagement at the Bitter End, and is currently in the midst of a national tour. Pictured above with B.J. is RW's Roberta Skopp.

## MGM in 'Phase Two' Of Tape Program

■ LOS ANGELES — Following their initial release of 8-track stereo tapes this past January, MGM Records has set 25 more best sellers from their catalog for April as "Phase Two" of their tape program. The release includes product by the Osmonds, the New Seekers, Donny Osmond, the Righteous Brothers, the Sylvers, Foster Sylvers and Lou Rawls, as well as major jazz talents from the Verve catalog and top artists from MGM's strong country roster.

The marketing campaign for MGM tapes includes "Fresh Deck" presentation kits containing large full-color die-cut cards featuring each release. The cards and kits are specially designed to look like an oversized deck of playing cards. The kits will be used by Phonodisc, MGM's distribution facility, as selling aids and will also be available to retail accounts as in-store displays.

## Russo Rips Midler Film

■ NEW YORK — In reply to an announcement by National Entertainment Corp., a Detroit company, regarding the release of a film featuring Bette Midler, personal manager Aaron Russo has issued the following statement: "Bette Midler filmed a sequence in this picture several years ago in the very early stages of her career. Her total time on camera is very short. That the producers and distributors have chosen to mislead the public by billing Miss Midler so prominently violates the premise of truth in advertising. I also think it's significant that, although this film was produced some time ago, distribution wasn't set until now when Bette is in such great demand."

The National Entertainment Corp. could not be reached for comment.

## 'Gramophone Co.' Formed

■ NEW YORK — Charles Benanty of The Benanty Group has announced the formation of the Great Metropolitan Gramophone Co. Inc. and the appointment of David Wilkes as president of the new company. The new organization will act as a link between American publishers and producers dealings in Europe and European publishers and producers dealings in America. Working mainly in publishing, production and management, the Great Metropolitan Gramophone Co.'s first projects include the management of Canadian singer/songwriter Stan Rogers and the publishing catalog of French songwriter Freddie Meyer. Offices are located at 154 W. 53rd Street, New York, N.Y. Phone: (212) 247-3187.

## Doobies Do Platinum



Stopping over in Burbank during their current western tour, Warner Brothers artists the Doobie Brothers picked up platinum record awards for their album "The Captain and Me." Pictured (standing from left) are John Hartman, producer Ted Templeman, Warner Brothers president Joe Smith, Keith Knudsen, manager Bruce Cohn, Pat Simmons and Tom Johnston and Tiran Porter (both seated).



# Tune in to The Stevie Wonder Weekend.

This weekend, April 5, 6, & 7, more than 750 radio stations across the country will devote their entire air time to the music of Stevie Wonder. The reason, to honor Stevie for his recent awards.

**Naras Awards:**

*Best Pop Vocal (Male)*—  
"You Are The Sunshine of My Life"  
*Best Rhythm & Blues Vocal (Male)*—  
"Superstition"  
*Best Rhythm & Blues Song*—  
"Superstition"  
*Album of the Year*—  
"Innervisions"

**NAACP Image Awards:**

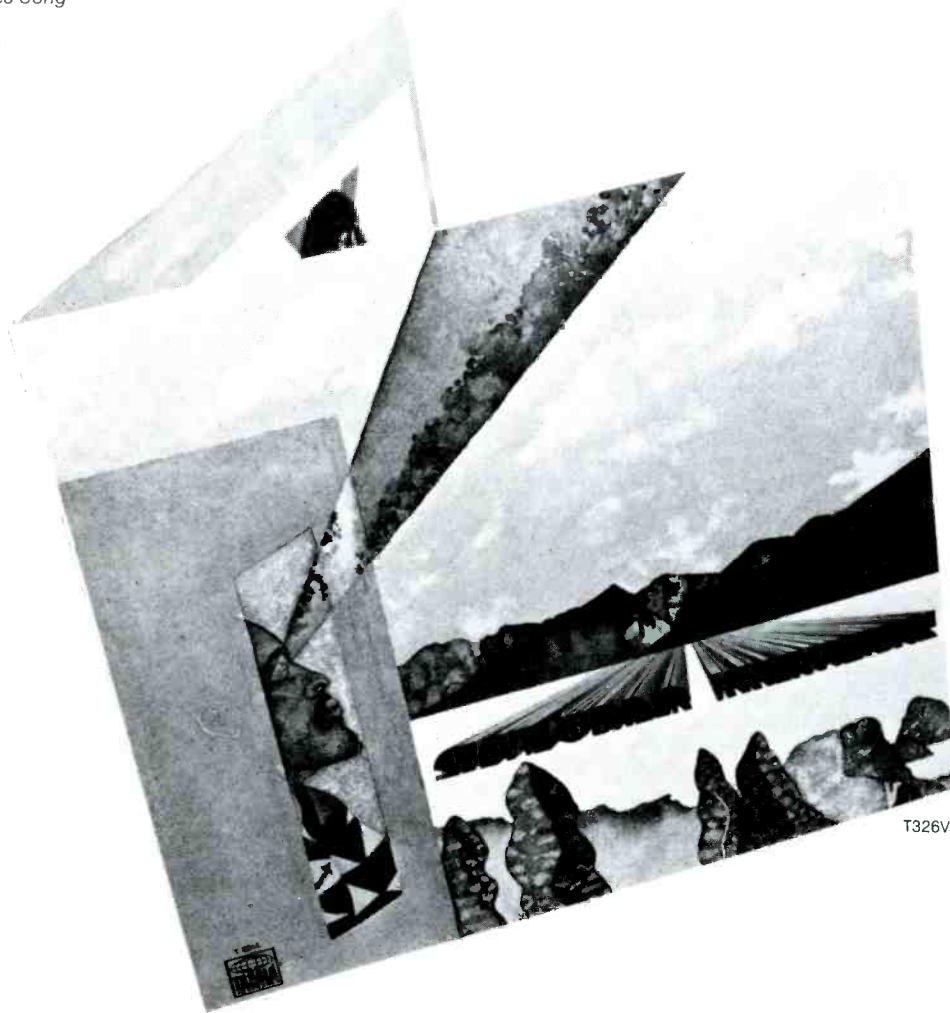
*Music Innovator of the '70s*  
*Album of the Year*—  
"Innervisions"

**AMA Awards:**

*Best Male Vocalist (Soul)*  
*Best Single Recording*—  
"Superstition"

**Downbeat Award:**

*Artist of the Year*

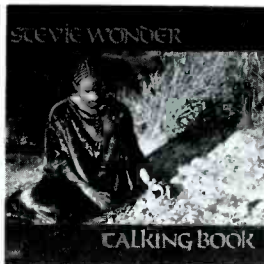


T326V1

On behalf of Stevie, Motown Records wishes to thank the *Wonder Weekend* radio stations. So tune in, and stock up on these winning Stevie Albums:



T314L



T319V1



T282L



T313L

Special "Wonder Weekend" window streamers are available now. Contact your Motown Distributor.



©1974 Motown Record Corporation

## The Ratings-Go-Round

■ LOS ANGELES — The relationship of radio and ratings seems a bit similar to Mark Twain's old quote on the weather. . . . "Everybody talks about it, but nobody does anything about it." The stations and the agencies are locked into the necessity of some kind of gauge of listener response, but no one has come up with a completely accurate and economically feasible answer which satisfies everyone.

Calling around the country, **Record World** wanted to get some responses from those who are affected first and foremost by the numbers — program directors. John Gehron (WLS-Chicago) felt that poor diary return complicated the 18-34 groups, especially in the 18-24 ages. "It's more noticeable here. The weighting seems heavier than usual. But Pulse seems even more erratic. With ARB you can still get a more consistent picture, book to book."

Another problem encountered is what Gehron calls "reverse discrimination." In certain ethnic areas where the diary return rate is notoriously bad, ARB telephones several times to remind participants to fill out and return their diaries. Gehron feels that

### News Analysis

not calling everyone is somewhat discriminatory with white listeners. Also, he feels that when a listener marks a time period which overlaps two airshifts, and indicates more than one station, a more equal way of dividing the credit has to be found, rather than arbitrarily giving one station the first hour and the other the second hour. "At this point," he continued, "the cume may be the only real accurate gauge of the people reached, not the 1/4 hour share."

Everybody contacted agreed on the need for larger samples. Mel Phillips (KQV-Pittsburgh) felt so, especially with ARB: In radio you live or die by the ARB books with advertising, and the methodology is so inconsistent. The cross-section isn't good, the samples and demographics are inconsistent." As pointed out, in some areas, instead of relying on diaries or in-person interviews, telephoning is used, which is still computed equally with the other diverse methods.

As most mentioned, the quality of the interviewer and the presen-

tation of the questionnaire can influence a participant greatly. Robin Mitchell (WSAI-Cincinnati) talked of listener complaints about some of the interviewers. He opted for a larger sample, but also realized that results could then be held up for an even longer time: "Also, it seems that one rating favors women and the other will show you stronger in men, which seems impossible to me."

John Leader (WQXI-Atlanta) felt that the only way to combat the small sampling was to have your station's call letters as visible as possible: "It's impossible to rely on the people who listen being polled, but if they're as aware of your existence as possible, then they're more likely to mention you." Knowing that the entirety of Cobb County with over 14,000 population had been computed on the basis of four diaries made him particularly strong for larger samples.

No one complained about the honest intent and efforts to improve by the various services. As Tom Yates (KLOS-FM-Los Angeles) put it: "No one can be completely ecstatic about the services. But they are trying to improve the methodology and enlarge their base. You can learn a lot about the trends over the period of a year. Of course here in L.A. we're in the enviable position of having 14 books a year, and everyone anywhere who makes changes on the basis of just one book is an idiot anyway."

Robin Walker (WKLO-Louisville) agrees that all the services are honest, but goes along exclusively with the ARB rating, having given up on Pulse over two years ago. "Disregarding the glory and business that ratings can bring, they are the only true test I can have of how we're doing."

Unfortunately the 18-24 group that all contemporary stations need at their background are the hardest to pin down, as everyone commented, and the services will have to devise better methods of tracking down these listeners and accurately computing them. There was also general agreement that the more detailed demographic breakdowns offered the greatest area of error.

But it seems that radio is locked in with the number game of ARB and Pulse for the time being. Hooper is being used more and more as a programming tool. It may fluctuate, but as John Gehron



## LISTENING POST

By BEVERLY MAGID



■ **WKLO-Louisville** . . . **Bo Brady (Tad Murray)** from KSO-Des Moines in to do the afternoon drive. **Mike Rivers** is going off the air to do full time production.

**WWDJ-Hackensack** . . . It's officially official now. As of April 1, the station is going "inspirational." **Sean Casey** will stay on as PD, but the line-up, all "good professional talent" says Casey, is available. They include **Don Cannon, Bob Savage, Mark Driscoll, Steve Clark, Howard Clark** and **Gary Russell**. Contact them through Casey at the station:

(201) 343-5097.

**KNAC-FM-Long Beach** . . . For the second year the station gave the local promotion men and women a chance to get even. Thirty of them each get an hour to program and host with any music but their own company's on Sat. (31) and Sun. (1).

**Y100-Ft. Lauderdale** . . . New line-up includes **Larry McKay** 6-10 a.m. . . . **Bill Tanner** 10 a.m.-2 p.m. . . . **Don Cox** 2-6 p.m. . . . **Banana Joe Bradley** (KTLK) 6-10 p.m. . . . **Davie O'Donnell** 10 p.m.-2 a.m. . . . **Charlie Scott** (WGNG-Providence) 2-6 a.m. . . . **Dean Clark** (WYSP-FM-Philadelphia) production.

**KTLK-Denver** . . . **Dennis Constantine** (from Y-100-Ft. Lauderdale) has joined the staff.

**KLOS-FM-Los Angeles** . . . The station is the official "California Jam" station. The all-day music festival takes place April 6 in Ontario, Calif. The station will have a mobile unit on the grounds with traffic and crowd info being broadcast with interviews with the artists performing and fans attending. They will also have a communications tent staffed by the volunteers who handle the community switchboard at KLOS.

**KQV-Pittsburgh** . . . The AM and FM station has been sold to Taft Broadcasting, pending approval from the FCC, which usually takes at least nine months to a year. ABC is expected to buy another AM and FM outlet in a major market, but nothing further has been announced. PD **Mel Phillips** says that in the interim, the station is going to stay as competitive as possible and go out an ABC winner.

**KKDJ-FM-Los Angeles** . . . **Kris Erik Stevens** on from 9 a.m.-noon also is a thespian and was recently typecast in a CBS television Movie of the Week, "Slither," as you guessed it . . . a disc jockey.

**WRKO-Boston** . . . Midday man **Joel Cash** is out and **Paul Kirby** is looking for a "good up-tempo talent" before he makes any shifts.

**WGN-Chicago** . . . **Bob Collins** (formerly PD at WOKY-Milwaukee) is now hosting a music and talk show from 2-4 p.m.

**WNYU-FM-New York** . . . The New York University station has begun taping live concerts at the new Bottom Line Club and broadcasting them on a weekly basis. The premiere concert featured the Strawbs.

**WSAI-Cinn.** . . . Helping out with the high cost of living, the station is asking listeners to send in cash register receipts from the food stores with their name and address on the back. During the day a name is picked and if the person calls in within the time limit, they get reimbursed for the amount on the receipt. The amounts have ranged from \$6 to \$90 so far.

**Columbus** . . . Latest Pulse figures show totals in 6 a.m.-midnight, Monday to Friday . . . **WCOL-AM 22, WTVN-AM 12, WMNI-AM 11, WBNS-AM, WBNS-FM** and **WNCI-AM** all with a 9.

**WBUS-FM-Miami** . . . Noted air personality **Alan Grant** has joined the station as MD of the jazz-rock-blues format.

**KPFT-FM-Houston** . . . **Michael Turner** (formerly of WPLJ-FM-New York) has joined the Pacifica outlet as PD. **RW's** jazz editor, **Michael Cuscuna**, has also joined the station to a 5-night-a-week show during the month of April. Cuscuna also previously worked at PLJ.

points out, being monthly it can help spot trends which will later be borne out by the ARB. As Robin Mitchell summed it up: "It's still a matter of radio being dictated to by ad agencies, as to

what audience to go for with the emphasis on demographics. Dollars, not art still run the whole ballgame — ad agencies, record companies and radio management."



# CHARLES BEVEL'S COLORFUL STORY BEHIND HIS NEW SINGLE, "SALLY B. WHITE"



“ Let me tell you about Sally B. Most folk don't understand this song, 'cause most folk that I play to are white folk at this stage of the game. And it just so happens that when I play the song to my friends in my living room and stuff like that, I mean, hey, they can get into it and they really kind of keel over when I get to dealin' with sister Sally. But, the first time I played the song to some white folk, they started lookin' at



each other and lookin' down and so forth because they really didn't know what the song was about, or whether it was about them or what. So anyway, to sort of get folk to understand what the song is all about, there's this thing that happened to me when I was workin' in an office, back during the '60s right after Dr. King had been killed, and this whole upheaval, you know about equal opportunity and black folk getting a



chance to do this and that, white folk got all ashamed and guilty, and didn't know what to do, and just anybody who showed up, they just had to have a black person in their office. Well, anyway, I was workin' in this office, and there was this young lady workin' in there named Sally. As it happened Sally and I were the only two black people workin' in the office. So I came in one morning, you know, and I says, "Hey Sally,



how you doin' this morning?" And she was sittin' there at her desk typin' and didn't even look up, smile or nothin': (uptight) "Hello, Charles." So I kinda just eased up to her desk and I said "Well, hey Sally, I mean you know, it's just me and you, you could at least give me a little smile when you speak in the morning," and she says (even more uptight), "Well, listen, Charles, just because we are the only two colored people



working in this office does not mean that we have to be up under each other all of the time. I mean, after all, if you act acceptable, these people will accept you!" And I said, "Well, hey mama, you know, be cool, you don't have to loud me right here in front of everybody, you know." So I say, well that's sister Sally. ”

**"SALLY B. WHITE" IS THE NEW CHARLES BEVEL SINGLE.**

(AM 1501)

**From his debut album, "Meet 'Mississippi Charles' Bevel"**

(SP 4412)

**ON A&M RECORDS**

Produced by Calvin Carter  
Executive Producer: Jerry Butler

April 10-15—The Metro Club, N.Y.C.

April 16—Live radio concert: WCMF, Rochester, N.Y.

April 17—Red Creek Club, Rochester, N.Y.

April 18-20—The Pier, Raleigh, N.C.

April 27—Civic Center, Phila., Pa.

May 1-4—Bijou Cafe, Phila, Pa.

May 6-12—Performance Center, Boston, Mass.

May 14-19—Great S.E. Music Hall, Atlanta, Ga.

May 21-26—Ebbetts Field, Denver, Colo.

# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Barry White—Success Unlimited

By DEDE DABNEY

■ In the realm of the music business, growth and knowledge have played an important role. Barry White, artist and producer for 20th Century records, has been called "the saviour" of contemporary music, helping it grow with his knowledge. His lush, melodic love songs have become classics. Rhythm and blues now has a new face—this is another shade of white.



Barry White

**Record World:** How did you get involved in the record industry?

**Barry White:** It happened when I was seventeen years old. I decided to, you know, give up the streets and all the b.s. and get off on something constructive. I picked the music industry. And I struggled and fought and did this and did that and did that and did this. Learning, listening. So finally I got it together. It's just a basic thing, you know. You set a goal and you go after it.

**RW:** When you were on the streets did you sing or were you involved in any type of music?

**White:** Well, the only music I was involved in when I was on the streets was church and I cut church loose too, at the same time. I came out from under that little thing and got involved in the record business. But the knowledge of music that I learned from directing choirs and working with them and playing for them I took on with me into the industry. So it worked out alright. It was a hard struggle all the way up here. I guess you got to say that one has to want something bad enough to get out there and get it together 'cause it was super hard.

**RW:** Well, who started you in the industry per se?

**White:** Nobody started me. I had it rough because I didn't have the writing ability of a writer or producer. The producing came two years later after I got into the business. I actually settled down in a company for the first time in 1966, and I had three top five records in England on a girl by the name of Felice Taylor. I had one top twenty record here, "It May Be Winter Outside But In My Heart It's Summer." And that company folded up in about 16 months and I stayed out on the streets in a production deal, you know, making deals. You see, L.A. is white oriented and this was way before Motown moved out there. They had a little office out there but it didn't mean anything. So trying to break through to the Capitols and the Columbias and RCA Victors is very hard. And at that time, there was no 20th Century Records.

So I was doing a lot of research in those years. On Holland-Dozier-Holland, Burt Bacharach, Hal David, Simon and Garfunkel. Getting involved with Gamble and Huff, doing research on them. Putting together a lot of things. I watched Tom Zell rise, saw him when he first came on the scene.

In 1969 I met Love Unlimited and I got it together in my head that I was going to approach the business with a new and fresh concept. Not so much new as it is fresh, different. 'Cause people been singing about love for years. But saying it in a fresh way, you know. And that's what I've been doing since 1970. I've been working at it for four years now and the first gold record was "Walking In The Rain." MCA Records lost the album. Then I decided to blow a couple of them. And I had to go back there and fight like hell to get the release from MCA, which I got and put them on 20th. It's been rockin' and rollin' ever since.

**RW:** Your concept is basically a love concept, right? And you decided to do it in a refreshing way. What does that refreshing attitude entail?

**White:** Lyrics, arrangements and the sound of the artist.

**RW:** Why is it that you stayed in the background for such a long

time with the talent that you had with voice and your monologues and the groove that you basically got yourself into?

**White:** Timing. Like I was cutting artists. I had artists on Mercury, Columbia, Okeh Records, RCA, Liberty. But I always had the same political problems. You get right up to the record being pressed and labeled and then something goes wrong. I had one record on a guy by the name of Malcolm Hayes on Okeh Records. The record was number twenty in Texas and they just—BAM! That was the end of the label.

**RW:** Well, how do you feel about the direction you're going into now?

**White:** Barry's here to stay, baby. Whether it's producing, writing, arranging or singing. I've done a lot of creating in eleven months. It's a year sometime in March that I've been with 20th. When you ask me why did it take so long or why did I stay back there, timing is everything. Being able to get in a position where you can be consistent. I never felt that I had it at Motown, that kind of togetherness thing. And other companies didn't have it as far as I was concerned. I wasn't gonna leave Los Angeles to do it. I just hung in there with the problems and the way things were and waited 'til things fell right. And when it fell, I leaped in to it.

**RW:** What other groups are you in the process of producing now?

**White:** I got another artist coming out on Warner Brothers, Jay Dee. I got a pop folk white singer, Evan Pace and a white female pop folk singer, Rusty Michaels. But next year I won't be producing no one but Barry White, Love Unlimited and Love Unlimited Orchestra 'cause I'm pulling back now.

**RW:** How did you feel about this year's Grammy Awards?

**White:** It was very exciting to me. You know I lost both nominations for Best New Artist and Best Record of the Year. I'm still gettin' hung upon those political changes but it'll be alright. I don't make records to go after awards. It's a beautiful thing to have but I make music and records and I love doing it. Sooner or later they're gonna have to give it up. Right on.

**"The black music is really being elevated now and I'm very happy because it's going to elevate the minds of the black people also."**

**RW:** I remember the last time you were here you said that you were going to make a certain amount of money and you were gonna retire. Is that still true?

**White:** That's still in baby.

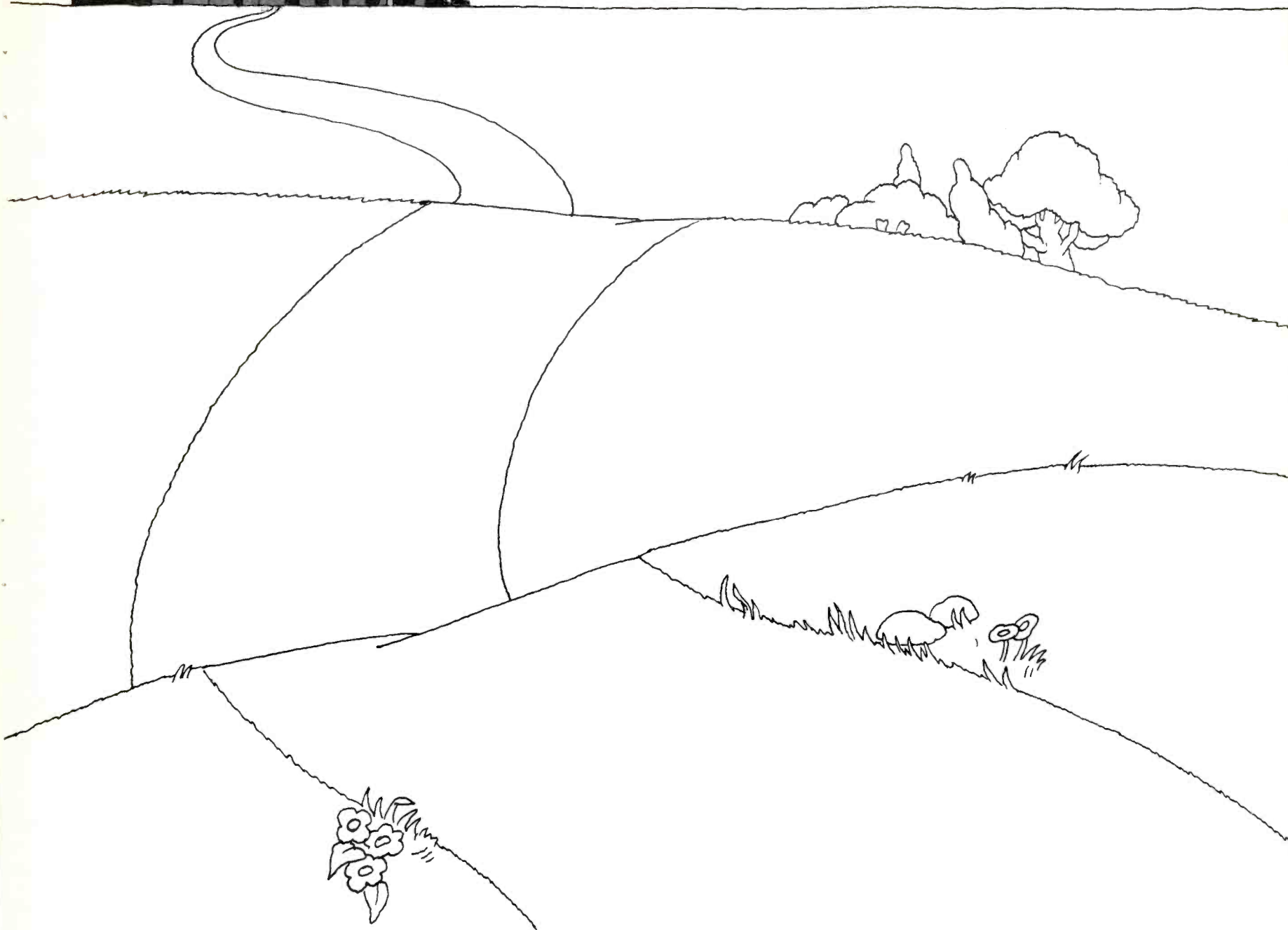
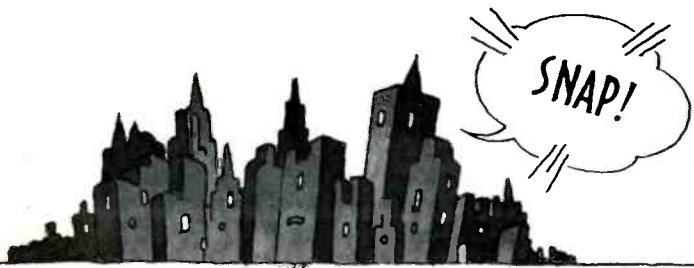
**RW:** How much do you have to make now?

**White:** I never said how much I needed. The way they keep screwin' around I'll be on welfare tomorrow. If a lot of producers had a situation like I have with the things that I own they'd be very happy people. 'Cause not only would they be free to create, they would own everything that they created. And that's the most beautiful part about my whole set up. I have nineteen writers. I have six producers and one of them—Gloria Scott's album is out—two of the producers worked on the album. I'm moving them into position 'cause I'm backing out of position. I'm going into that business thing more heavily. But I have a heavy load on me. It's like I told the people today who were also interviewing me, they asked me what was the hardest part for me in making records. The hardest part for me is writing because most writers are teams, like Linda Creed and Thom Bell, Holland, Dozier & Holland, Simon & Garfunkel, Bacharach & David. I write the majority of my stuff myself so I would say that's the hardest part. But the greatest thing is I don't have problems with publishers. I own my publishing. So I can really get off into it. You dig what I'm saying? And as long as I'm free like that here creatively and spiritually, ain't no mountain I can't move.

**RW:** The writers and producers you absorbed, who are working in your company, are they capable of owning a piece of their publishing?

(Continued on page 38)





**Ronnie Dyson's**  
**"We Can Make It Last Forever."**  
4-46021  
**A record so good you can hear it**  
**breaking from miles away.**

**On Columbia Records**

**UJIMA**—Epic 5-11106

**SHE'S GONE** (prod. by Tom Werman, Eric Johnson, Nick Colleran) (Unichappell, BMI)  
Soul version of Hall & Oates' current charter will break this group wide open. With broad-based r&b acceptance, tune could cross back over into the pop market.

**LARRY NORMAN**—MGM 14703

**BAROQUEN SPIRITS** (prod. by Triumvirate/Street Level Prods.) (Beechwood/J. C. Love, BMI)  
Unique sound that just can't be pigeon-holed or adequately described. A gifted singer-composer who's been produced with just the right sound: an Elton John-ish flair.

**GUNHILL ROAD**—Kama Sutra 591 (Buddah)

**SHE MADE A MAN OUT OF ME** (prod. by Kenny Kerner, Richie Wise) (Buddah/Gunhill Road, ASCAP)  
"Back When My Hair Was Short" trio harmonizes up a storm on this melodic rocker. Wall-to-wall arrangement is out to catch the ear of the programming man.

**WILLIE HUTCH**—Motown M 1292F

**THEME OF FOXY BROWN** (prod. by Willie Hutch) (Jobete/Harlene, ASCAP)  
Hutch has been multiplying his talents like a rabbit as an artist-producer genius. This latest in a string of hit movie themes is his best effort to date.

**ALBEE AND FRIENDS**—NikNik 74

**HEXORCIST WORLD PREMIERE** (prod. by NikNik Prod.) (Greenlee, BMI)  
Another one of those solid programming Dickie Goodman-type records. Artists used here range from Carpenters to Lou Reed; it even borrows from "The Americans."

**CAPRELLS**—CRS 008

**EVERY DAY PEOPLE** (prod. by Curtis R. Staten) (Cla-ra-ske, BMI)  
Philadelphia independent comes up with a group and record with much of the commercial appeal of the Gamble-Huff-Bell sound. Could be a hit just about any day.

**OZARK MOUNTAIN DAREDEVILS**—A&M 1515

**IF YOU WANNA GET TO HEAVEN** (prod. by David Anderle, Glyn Johns) (Lost Cabin, affiliation pending)  
Label's best exponents of country-rock since the Burritos are definitely sounding like they have a top 40 hit on this one. Harmonica intro is just one highlight.

**MEL TILLIS & SHERRY BRYCE**—MGM 14714

**DON'T LET GO** (prod. by Jim Vienneau) (Screen Gems-Col., BMI)  
Roy Hamilton's '58 smash is dueted soulfully enough by this top country twosome to warrant crossover attention. This is most definitely one to hold on to.

**SONG OF THE WEEK**

**BILLY—DON'T BE A HERO** (Intune Ltd., PRS)

**PAPER LACE** (prod. by Mitch Murray, Peter Callender/Intune Prod.)—Mercury 73479

**BO DONALDSON & THE HEYWOODS** (prod. by Steve Barri)—ABC 11435

English charter offers itself in two versions Stateside. Paper Lace is the original British smash; Heywoods have it Americanized in fine fashion. Anti-war copy-right has created its own chart battlefield with two strong renderings.

**JOHN BYRD**—20th Century 2078

**YOUR THING & MY THING EQUALS A GOOD THING** (prod. by Joe Wilson) (20th Century/Joe Wilson, ASCAP)

John's kind of funky mathematics should total any listener. The title is a superhook which grows as the song builds and builds. Adds up to a smash!

**IMPRESSIONS**—Curton 1997 (Buddah)

**FINALLY GOT MYSELF TOGETHER (I'M A CHANGED MAN)** (prod. by Ed Townsend) (Cheriton, BMI)  
If this one reminds you a bit of Marvin Gaye's last few, check out the producer and writer here. He helps the trio "get it on" for this aptly titled tune.

**RICHARD HAYMAN**—Musicor 1492

**THEME FROM THE EXORCIST (TUBULAR BELLS)** (prod. by R. Hayman) (Virgin, ASCAP)  
Some might think you'd have to have bats in your Tubular Bell-fry to cover this one now, but commercial arrangement guarantees this version airplay and sales too.

**DONOVAN**—Epic 5-11108

**SAILING HOMEWARD** (prod. by Andrew Oldham) (Abkco, BMI)  
Flowers strewn across the ocean; good vibration o'er the waves. Strong, soft change-of-pace programming here from his gentle "Essence to Essence" album.

**STREAKS OF THE WEEK**

**PLEASURE**—Casablanca 0008 (WB)  
**COME STREAK WITH ME** (prod. by Tom Plyer) (Generet, BMI)

**HANK BALLARD**—Stang 5053 (All Platinum)  
**LET'S GO STREAKING (PTS. 1 & 2)** (prod. by H. Ballard, Sonny Fishback, Al Rosenstein) (Gambi, BMI)

**JAGGERZ**—Jaggerz 101  
**THE STREAKER** (prod. by Jaggerz) (January/Last Laugh, BMI)

**DUSTY HAZE**—Small World 0098  
**MIDNIGHT STREAKER** (prod. by Stan Hase & Roy Henman/Roy Angell) (Silver, Tongue, BMI)

**CHICAGO RED GARTER BAND**—Atlas  
**STREAKIN'** (prod. by Frank LaVere/Theodorou-Levy Prod.) (M. S. Amusements, ASCAP)

**ESTHER PHILLIPS**—Kudu 917 (CTI)

**JUSTIFIED** (prod. by Creed Taylor) (Interior, BMI)  
Although Bill Withers is no slouch performing his own material, this particular tune of his sounds like Esther was born to sing it. Justification for a hit!

**BILLY COBHAM**—Atlantic 3014

**CROSSWIND** (prod. by William E. Cobham Jr., Ken Scott/Bilham Colby Prod.)  
With his "Spectrum" album brightening up the charts, the Mahavishnu drummer could see singles action as well on this commercial jazz/soul/top 40 instrumental crossover.

**DR. JOHN**—Scepter 12393

**SHE'S JUST A SQUARE** (prod. by C. Underwood, C. Greene) (Underwood/Greene Machine/Our Children's, BMI)  
"You used to be a cube, until you became unglued," observes the good doctor on this early session. More than historical interest to his many fans here.

**DAVID HARRIS**—Pleasure 1104

**(THESE ARE) THE MOMENTS** (prod. by Joey Day, Lucien Farrar) (Top Stuff/Duchess, BMI)  
Magic moments indeed in these grooves. A perfectly produced gem—silky soul sound is wrapped around a most talented new vocalist. A real disc pleasure!

**RONNIE DYSON**—Columbia 4-46021

**WE CAN MAKE IT LAST FOREVER** (prod. by Henry Cosby) (Blackwood/Teaumck, BMI)  
Man who had the original on "Just Don't Want to Be Lonely" returns with another strong pop-soul entry. Former Motown producer gives Ronnie a bold, new sound.

**BOX TOPS**—Stax 0199 (Col)

**WILLOBEE AND DALE** (prod. by Tommy Cogbill, Don Crews) (Twelfth Story, ASCAP)  
Setting themselves out to bring home the "Frankie & Johnny" of '74, the Box Tops turn in a good job on this hard-luck tale of star-crossed lovers. A topper!

**CHAIRMAN OF THE BOARD**—Invictus ZS7 1263 (Col)

**LIFE & DEATH** (prod. by Jeffrey Bowen) (Daly City, BMI)  
As the chorus to this one goes: "If it feels good, it's all right." And does it feel good! Sly Stone song should put this Chairman right back in business!

**BITS & PIECES**—Paramount 0284 (Famous)

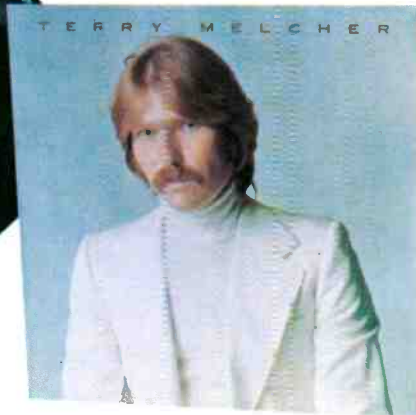
**YOU SHOULD HAVE TOLD ME** (prod. by Bailey-Williams-Kent-Gasper) (A-Dish-A-Tunes, BMI)  
A synthesis of Philly, Chicago and Motor City soul that tells you in no uncertain terms of its r&b potential. Well put together piece of material and production.



# Check This New Release From Burbank!



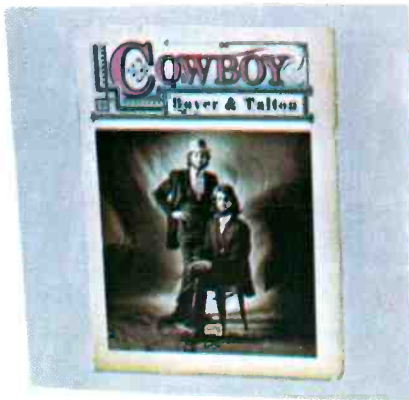
BS 2790 Jesse Colin Young/*Light Shine*  
Rush release to follow up immensely popular *Song for Juli*.



MS 2185 Terry Melcher  
First solo album for the legendary Byrds producer.



BS 2783 Alan Price/  
*Between Today and Yesterday*  
Grand achievement by the composer of the *O Lucky Man!* sound track.



CP 0127 Cowboy/Boyer & Talton  
Played on Gregg Alaman's *Laid Back* album. Soon to tour with Gregg.



CHR 1053 Steeleye Span/*Now We Are Six* • Ian Anderson production consultant. Traditional English music with electricity and verve.

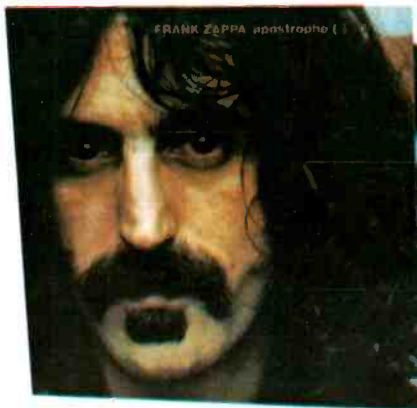


CP 0126 Martin Mull/*Normal*  
They laughed when Capricorn signed Martin Mull. They're laughing even harder now. On tour.



CHR 1057 Robin Trower/  
*Bridge of Sighs* • Breakthrough act of 1973. Touring soon.

DS 2175 Frank Zappa/*Apostrophe'*  
Another thoroughly Zapped album. Help from Jack Bruce and Jim Gordon. Touring soon.

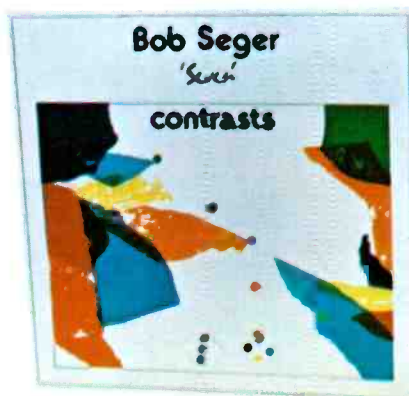


CHR 1058 Procol Harum/  
*Exotic Birds and Fruit* • More Brooker/Reid excellence. Soon to tour.



NB 9002 Gloria Scott/*What Am I Gonna Do* • Discovered by Sly, produced by Barry White.

**All new  
albums  
and tapes.**



MS 2184 Bob Seger/*Seven*  
Good rockin' from a veteran.



## CONCERT REVIEW

### Knight Time Is The Right Time

■ LOS ANGELES — Shining, communicative and bubbly, Gladys Knight (Buddah), along with those lightfooted gentlemen of soul, the Pips, performed an evening's worth of their hits at the Inglewood Forum recently (10), with the class and style one has come to expect from one of music's premiere acts. Comprised of tunes like "Midnight Train to Georgia," "(I've Got to Use) My Imagination," "Friendship Train" and their current "The Best Thing That Ever Happened to Me," the show was polished, yet warm. The Pips' flawlessly executed choreography and vocal support were delights and, as proven by their staying power over the years, the perfect complements to the full soulful renderings of Ms. Knight. A recommended pleasure anytime.

Preceding Gladys Knight and the Pips was Eddie Kendricks (Tamla). Kendricks came across refreshingly as someone who had already attained all the superstardom he needed and was simply there to entertain, sing the music he wanted to sing and, most of all, have a ball doing it. He seemed to do exactly that and so everyone won — especially the audience.

S. L. Smoke

### Gladys & the Grammys



Gladys Knight and The Pips opened the 16th Annual Grammy Awards with a performance of their million-selling Buddah single "Midnight Train To Georgia." Moments later they were back on stage to receive the first Grammy of the evening for The Best Rhythm & Blues Performance by a Duo, Group or Chorus for "Midnight Train To Georgia." Before the evening ended, they had received a second Grammy for The Best Pop Performance by a Duo, Group or Chorus for "Neither One Of Us (Wants To Be The First To Say Goodbye)." Seen with their trophies from the Grammy Awards are (from left) Edward Patten, Gladys Knight, William Guest and Merald 'Budda' Knight.

### UPM Inks Mills

■ NEW YORK—15-year-old Stephanie Mills has signed an exclusive management contract with Unlimited Professional Management, Inc., announced Lon Harri-man, president of UPM.

### Horrific Happening



Pictured in front of Tower Records' giant reproduction of the cover of UK Records' "Rocky Horror Show," in the window on the occasion of the American opening of the show at the Roxy, are, from left: Mel Turoff, London Records' west coast operations manager; UK president Jonathan King; and Jack Ross, west coast artist relations.

### Capricorn Pushes 3

■ MACON, GEORGIA — To coincide with major tours of three Capricorn artists — The Marshall Tucker Band, Gregg Allman and Wet Willie—Capricorn's advertising director Diana Kaylan has put into effect an extensive merchandising, promotional, and advertising campaign for each of the artists.

## CONCERT REVIEW

### Wonder's American Concert Return Brings Stevie's Genius to the Garden

■ MADISON SQUARE GARDEN, NYC — Stevie Wonder (Tamla) gave what will probably prove to be the greatest performance of his new life here (25). He drew his power from the renewed faith that his first U.S. appearance after a near-fatal car crash undoubtedly gave him. His closing "Superstition" brought Eddie Kendricks, Sly Stone and Roberta Flack onto the stage to stomp and wail out their own personal love, respect and admiration for the talent who at one time diminished himself with the title "Little." But it was Wonder himself who proved just how big he is, ably assisted by his aptly titled band, Wonder Love.

The show got off to a great start with the Dixie Hummingbirds (Peacock) whose Grammy-winning performance of "Loves Me Like a Rock" was produced by Stevie's close business associate, Ira Tucker Jr. Their closing "Meddlin'" was a hand-clapper,

### Renaissance Music Man:

## Jimmy Ienner Does It All

By ROBERTA SKOPP

■ NEW YORK — Jimmy Ienner is currently producing some of the hottest acts around: Three Dog Night, The Raspberries, Lighthouse, J.F. Murphy & Salt and The Chambers Brothers. He is heading (with Victor Benedetto) a most successful company, C.A.M., involved with publishing, promotion and film scores among numerous other activities. This variety of activities should come as no surprise, however, in view of the fact that he's been in the business since the ripe old age of fourteen.

Ienner was involved with successes in those very early years, but he can't discuss them in detail presently because of legal complications, which will hopefully be resolved within the next eighteen months. In the ninth grade he was receiving checks for \$200, and instead of cashing them, he would show them off at the local candy store. Although it was much less than he deserved, he found it positively thrilling.

The Jimmy Ienner who has become familiar to all who now work in the music business emerged when he went to work for the Peer-Southern Organization. He was not involved in production at that time, but was more or less of an overseer. "I was the executive looking at it all. I found myself doing their jobs (the producers) which for some reason bothered me. I realized that I wasn't much better than anybody, if I was better at all, but I could hear that and they couldn't. And yet when I'd say 'do that,' they would do it and correct it. I knew that something was definitely wrong." Out of frustration he finally decided to vacate the whole thing, taking along the people that he worked very closely with.

The C.A.M. situation was something that Victor Benedetto had approached Ienner on about a year and a half prior to his leaving Peer-Southern. At that time C.A.M. had been established for about seven years in the United States as a film editing firm . . . a catalogue. Benedetto had come straight from Italy to the U.S., as C.A.M. was very big in Europe at the film end. The organization as it is known today was not in existence at that time.

Benedetto and Ienner are full partners. "He's the general manager and zoo keeper of myself," is Ienner's description. He's right on top of the business end of things. "He is a very important part of this. Maybe

(Continued on page 43)

### Vanguard, Supraphon Establish Label Pact

■ NEW YORK — Vanguard Records and the Czech label Supraphon have established a joint label venture, to be entitled Vanguard/Supraphon, announced Seymour Solomon, president of Vanguard. The contractual agreement, recently concluded, will launch a major effort to establish the Supraphon label in the U.S. through Vanguard's distribution system, with the first ten releases to be made available August 1.

### SHARE Benefit Set

■ LOS ANGELES — Gladys Knight & the Pips will join Frank Sinatra, Sammy Davis Jr., Henry Mancini and Jack Benny for the 21st Annual SHARE Inc. "Boomtown '74" fund-raising benefit on behalf of the Exceptional Children's Foundation. SHARE president Jo Stafford (Mrs. Paul) Weston and "Boomtown" chairman Sandy (Mrs. Jerry) Moss made the announcement. The event will take place at the Santa Monica Civic Auditorium, May 11.

(Continued on page 38)



Plug in:



# Swinging Single

**"My Girl Bill" M 14718**

**Legally separated from  
the JIM STAFFORD album  
which also includes  
"Spiders & Snakes."**

**Our Boy Jim on  
MGM Records, Hollywood, California.**

**©MGM Records, Inc., A Polygram Company**



## WHO IN THE WORLD:

### Gregg Allman's Solo Tour

■ Although he started work on his first solo album about two years ago, it wasn't finally released until October of last year. Titled "Laid Back," it received RIAA certification three weeks ago for Gregg Allman (Capricorn). Concurrently, he is touring as a solo artist backed by strings, horns, vocalists and a rhythm section. Featured musicians include: Scott Boyer and Tommy Talton (both from Cowboy) guitarists; Kenny Tibbetts on bass; Capricorn studio drummer Bill Stewart plus Allman Brothers Band members Chuck Leavell on piano and Jaimoe playing drums and percussion.

The Gregg Allman Show, as it's being billed, is a two and one half hour presentation. Gregg performs most of the songs from the "Laid Back" album, several new tunes, plus one or two rock and roll standards. Cowboy, featuring Boyer & Talton, provide their own set, performing songs from their just released Capricorn album "Cowboy/Boyer & Talton." Several of the concerts along the Gregg Allman tour will be recorded by producer Johnny Sandlin for a possible live album.

The stage for the Gregg Allman Show was designed by Joe Gannon, noted for his work with Alice Cooper, Liza Minnelli and Bette Midler. The string section is conducted by Ed Freeman, who

### RCA Promos Reed LP

■ NEW YORK — In support of Lou Reed's latest album, "Rock 'N' Roll Animal," RCA Records has launched a major market saturation television advertising campaign.

#### Time Buys

The buy, centered in New York, Los Angeles, Chicago, Cleveland and Boston, will run between ten and fourteen times in the markets over a two-week period. They will air on the late night rock and roll shows, and the late night horror movies.

The 30-second commercial was produced jointly by RCA Records creative services department and Direction Plus, a New York-based production company.

### Impulse Ships Two

■ LOS ANGELES — Steve Backer, general manager of Impulse records, has announced the shipping of two new Impulse albums, "Father Music, Mother Dance" by Michael White and "Hasta Siempre" by Gato Barbieri.



A laid-back Gregg Allman

also did the same on the "Laid Back" album.

Although the announcement of Gregg's tour ignited a plethora of rumors alleging Allman was leaving the Allman Brothers Band, Gregg stated at his first concert, a benefit held on March 16 at Wesley College: "The Allman Brothers Band is alive and well in Macon." For any non-believers, The Allman Brothers Band (Gregg Allman, Richard Betts, Chuck Leavell, Lamar Williams, Jaimoe, and Butch Trucks) will be back on the road in May.

### Connoisseur Society's Business Sees Double

■ NEW YORK — To paraphrase a famous chewing gum commercial, it seems to be "double your business, double your product" time at Connoisseur Society these days. Noting that sales for the classically-oriented independent label were up 100 percent for 1973, marketing director Rosana M. Silver announced that the company plans to issue some 30 new pieces of product for 1974. The figure is more than double the label's 1973 release schedule.

New product includes two first two volumes of the series "Great Hits You Played When You Were Young" with Morton Estrin on piano. The programs which include material such as "The Happy Farmer" and Brahms' "Lullaby" are being marketed in both piano departments and children-trafficked sections of various retail outlets.

The label has added Continental Records (U. K.) and Membran (W. Germany) to its list of international distributors which also includes EMI (Benelux).

### Goldman Rejoins EFC

■ PHILADELPHIA — Carole Goldman, formerly of Electric Factory Concerts, College Entertainment Associates and Avalon Productions, has rejoined the staff at the Philadelphia-based Electric Factory Concerts as executive concert coordinator. Ms. Goldman will report directly to Allen Spivak and Larry Magid.

### Seven Set For Song Fest TVer

■ LOS ANGELES — Pierre Cossette has firmed the first seven of the 16 performers who will appear on the American Song Festival TV special, to be taped from August 30 to September 2 at Saratoga Springs, New York. Those named include Helen Reddy, Paul Williams, the Pointer Sisters, Loggins and Messina, Johnny Nash, the Staple Singers and Olivia Newton-John. Cossette is serving as executive producer of the project.

### Cleary Upped at ASCAP

■ NEW YORK—James L. Cleary has been appointed national sales manager for general licensing of the American Society of Composers, Authors and Publishers, announced ASCAP President Stanley Adams. Cleary will supervise a sales staff in thirteen offices across the country. His responsibilities will include all licensing outside the broadcast field.

Cleary joined ASCAP's Cincinnati office in 1939. After a five-year interruption during World War II in which he served as a pilot in the Air Force, he rejoined ASCAP in Cleveland in 1946. For the past ten years, he has been mid-east division manager for general licensing with headquarters in Cleveland. In his new position, he will have offices in both Cleveland and New York.

### Asylum 'Rock Concert'

■ NEW YORK — Asylum Recording artists Eagles, Jackson Browne and Linda Ronstadt recently taped "Don Kirshner's Rock Concert" in Los Angeles, finishing the show with a jam including Jackson, Linda and Eagles with new lead guitarist, Don Felder.

### ASCAP Birthday



Seen at ASCAP's 60th birthday celebration during last week's membership meeting in New York are (from left) charter members Malvin Franklin and Leo Edwards, ASCAP president Stanley Adams and charter member Harold Orlob. Adams presented each of the charter members present with scrolls honoring their joining the Society in 1914—its first year.

### CMA Signs Withers

■ NEW YORK — Bill Withers has signed a representation agreement with CMA and is currently planning a cross-country concert tour and a debut Las Vegas appearance, according to CMA senior vice president Norman Weiss. The Tomorrow Today agency has been retained to mount a publicity/promotion campaign for Withers, whose Sussex album, "+ 'Justments'" and single "The Same Love That Made Me Laugh," were recently released.

### Epic Chase Bash



Pictured above at a Chicago party officially launching a major merchandising campaign for Epic Records group Chase are, from left: RW's Gary Cohen; Ron Alexenburg, vice president sales and distribution Epic and Columbia custom labels; Bill Chase, group founder and leader; and Don Ellis, director a&r, Epic.

### Cafra Prod. Formed

■ NEW YORK—Frank Fiore, president of the newly formed company, Cafra Productions, Ltd., and Candace Costa, vice president of the firm, have announced that their company will function as creator, producer and promoter of concerts for college campuses, auditorium and theaters.

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## 'Mind Over Matter' Commercial



The opening cut of Robert Klein's new Brut album, "Mind Over Matter," has become the basis of a 60-second television commercial to promote the album and the artist. Pictured above at the studio where the spot was shot are (from left): Bill Aucoin of Direction Plus; Buddy Morra, Klein's manager; Klein; Lewis Merenstein, vice president and general manager of The Buddah Group; and Joyce Biawitz of Direction Plus.

## CTI Does Desmond Disc

■ NEW YORK — CTI/Kudu Records has announced the release of Paul Desmond's "Skylark." The album marks the famed alto sax player's first entry for the label. It also features guitarist Gabor Szabo.

## Stewart Stops In



Al Stewart (right) in New York on an east coast tour to promote his new Janus album, "Past, Present and Future," dropped by RW's offices to say hello. Pictured with Stewart is Chess/Janus' Allan Mason.

## Place Pulls Profit

■ HAMILTON, ONT.—Total paid attendance for the five-month-old Hamilton Place stands at 88 percent of capacity, representing 119,238 persons and \$845,893 at the box office. "Everything we've booked except 'Twigs' (a Broadway comedy-drama) made a profit," reveals general manager George MacPherson. Hamilton Place is a municipally owned and operated venture that, like other publicly-owned theatres, was expected to lose money and create strains on the public purse.

## Larry O'Neill: Vocal Versatility Personified

■ NEW YORK — "Vocal versatility" is a term bandied about all too often these days, but in the case of Larry O'Neill, the phrase finds a fitting niche in which to rest.

O'Neill, the Brooklyn-born son of Irish immigrants, is a classically trained tenor who is capable, and most uniquely so, of taking to current sounds and integrating them with a musical background that includes the deft handling of works by such masters as Tchaikovsky, Dvorak, Chopin and others. After a childhood that included singing in church choirs and ultimately found him attending Louisiana State University as a music major, O'Neill found himself under the tutelage of Madame Pasquale Amato, widow of the famous Italian baritone. After initial successes in the Baton Rouge area under both Madame Amato and the well-known Emil Cooper, Larry took off for Europe for additional studies and work with opera companies throughout Italy.

After returning to the states, O'Neill branched out into musical comedy, singing lead roles in productions of "Kismet" and "The King and I" among others. Today, Larry O'Neill heads his own record company (Fenograph Records) and musical publishing firm, and his recently recorded album, "Masters Gone Modern (Now and Then)," is but a small sample of his vocal virtuosity. With a second album in the works and an upcoming New York concert date being formulated, there is much, much more to be heard from the man with the marvelous voice, Larry O'Neill.

Howard Levitt

## THEATER REVIEW

## 'Over Here'—Fine Entertainment

■ SHUBERT THEATRE, N.Y.—One need not necessarily be "intellectually stimulated" in order to be entertained. Sometimes, as a matter of fact, it's just nice to sit back and allow yourself to be led through some pleasant, if innocuous, territory. For those so inclined, the present Broadway outing by the Andrews Sisters, "Over Here," is the perfect vehicle.

With brightly colored '40s-period sets and costumes, and a cast which, for once, can actually sing and dance (as opposed to going through the motion of doing so), the show simply bounces from one song to the next. And some of those songs ("Where Did the Good Times Go?" comes most immediately to mind) are sure to be covered by many others.

Admittedly, the book is close to non-existent, the songs and dances providing their own steam

## Double B Opens Whse

■ NEW YORK — Double B Records and Tape Corp. has announced the opening of its new wholesale warehouse in Newark, N.J., located at 16 Fenwick Street. Double B will serve the retail store, department store and jukebox trade from this location with a full line of oldies and current 45's together with a complete selection of album and tape products. The new office will be headed by Howie Mentin, formerly of King Karol.

## Special 'Papillon' Disc

■ NEW YORK—At the request of CBS/Sony executives, Andy Williams has recorded a special version of the "Papillon" theme, "Free As the Wind," for Japanese release. Williams has met previous success in that country with the themes from "Love Story" and "The Godfather," among others.

## Committee Meeting



A former Committee member, Rob Reiner, stopped in at the Bottom Line recently to catch the improvisational comedy group's latest show. Pictured back stage after the show, from left: club co-owner Allan Pepper; Reiner; and Julie Payne and Howard Hesseman, both of the Little David group.

to run on and coming close enough to each other in style and approach to justify at least a sense of continuity. Richard and Robert Sherman have brought humor into the numbers and provided the cast (only April Shawhan seems miscast) with a clear base from which to build their enthusiasm.

Maxene and Patty Andrews sing and strut about the stage, leaving the heavier dance numbers for those supporting them. They literally glow, however, as the audience lights up to their presence. Their post-curtain medley of Andrews' hits of more than three decades ago is a pleasing closing touch.

Final mention must be made of the one element which really does provide cohesion for it all—the big band which plays both on and off stage. Properly flamboyant, yet controlled when necessary, they fill their collective role stunningly. "Over Here" provides a most enjoyable way to spend an evening.

Ira Mayer

## RSO Issues Ross LP

■ NEW YORK—Ross, the newly-formed five piece British pop-rock group headed by guitarist-singer-composer Alan Ross, will be introduced to American audiences when their first album, "Ross" will be shipped by Atlantic Records on April 1, announced Bill Oakes, president of RSO Records and Tapes.

In addition, Oakes revealed that an extensive tour of the U.S. has been lined up for the group, their first in this country, kicking off in Boston from April 15-21 at Pall's Mall.

## LaRocco Joins UPM

■ NEW YORK — Marilyn LaRocco has joined Unlimited Professional Management, Inc., as director of record promotion, announced Chuck Gregory, vice president and director of marketing for UPM.

Ms. LaRocco has spent the past three years in the music industry as an assistant to producer-writer Jerry Ragavoy, and more recently, as administrative and promotion assistant in the national promotion department of Sweet Fortune Records.

## Inter/Soul Moves

■ DETROIT — Inter/Soul Record distributors has announced a change in address. Their new location is 18307 James Couzens, Detroit, Michigan 48235. Telephone: (313) 862-1878.

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# 101 THE ALBUM CHART 150

APRIL 6, 1974

| APR. 6 | MAR. 30 | ARTIST                                | ALBUM  | LABEL                 |
|--------|---------|---------------------------------------|--|-----------------------|
| 101    | 91      | GOATS HEAD SOUP                       | ROLLING STONES/Rolling Stones                        | COC 59101 (Atlantic)  |
| 102    | 90      | DON'T CRY NOW                         | LINDA RONSTADT/Asylum                                | SD 5064               |
| 103    | 106     | THE CAPTAIN AND ME                    | DOOBIE BROTHERS/Warner Bros.                         | BS 2694               |
| 104    | 104     | SOLAR FIRE                            | MANFRED MANN/Polydor                                 | PD 6019               |
| 105    | 103     | HIGH ON THE HOG                       | BLACK OAK ARKANSAS/Atco                              | SD 7035               |
| 106    | 105     | BROTHERS AND SISTERS                  | ALLMAN BROTHERS BAND/<br>Capricorn                   | CP 0111 (WB)          |
| 107    | 107     | BETWEEN NOTHINGNESS AND ETERNITY      | MAHAVISHNU<br>ORCHESTRA/Columbia                     | KC 32766              |
| 108    | 120     | SOMETHIN'S HAPPENING                  | PETER FRAMPTON/A&M                                   | SP 3619               |
| 109    | 113     | DIANA & MARVIN                        | DIANA ROSS & MARVIN GAYE/<br>Motown                  | M803VI                |
| 110    | 108     | PHOSPHORESCENT RAT                    | HOT TUNA/Grunt                                       | BFL1-0348             |
| 111    | 109     | LYNYRD SKYNYRD                        | Sounds of the South                                  | 363 (MCA)             |
| 112    | 110     | MANHOLE                               | GRACE SLICK/Grunt                                    | BFL1-0347 (RCA)       |
| 113    | 112     | BEACH BOYS IN CONCERT                 | Reprise  | 2RS 6484              |
| 114    | 114     | BACHMAN-TURNER OVERDRIVE              | Mercury  | SRM1-673              |
| 115    | 116     | SELLING ENGLAND BY THE POUND          | GENESIS/Charisma                                     | FC 6060 (Atlantic)    |
| 116    | 97      | LAST TIME I SAW HIM                   | DIANA ROSS/Motown                                    | M821VI                |
| 117    | 134     | SLOW DANCER                           | BOZ SCAGGS/Columbia                                  | KC 32760              |
| 118    | 117     | SOMETHING/ANYTHING                    | TODD RUNDGREN/Bearsville                             | 2BX 2066 (WB)         |
| 119    | 118     | BANG                                  | JAMES GANG/Atco                                      | SD 7037               |
| 120    | 143     | JIM STAFFORD                          | MGM  | SE 4947               |
| 121    | 119     | MUSCLE OF LOVE                        | ALICE COOPER/Warner Bros.                            | BS 2748               |
| 122    | 122     | A NICE PAIR                           | PINK FLOYD/Harvest                                   | SMAS 11257 (Capitol)  |
| 123    | 133     | HOOKED ON A FEELING                   | BLUE SWEDE/Capitol                                   | ST 11286              |
| 124    | 123     | OCCUPATION: FOOLE                     | GEORGE CARLIN/Little David                           | LD 1005 (Atlantic)    |
| 125    | 121     | THE BEST OF SKELETONS FROM THE CLOSET | GRATEFUL DEAD/<br>Warner Bros.                       | W 2764                |
| 126    | 125     | JOY                                   | ISAAC HAYES/Enterprise                               | ENS 5007 (Stax)       |
| 127    | 126     | ALOHA FROM HAWAII VIA SATELLITE       | ELVIS PRESLEY/<br>RCA                                | VPSX 6089             |
| 128    | 100     | BETTE MIDLER                          | Atlantic   | SD 7270               |
| 129    | 135     | LIVE FROM DEEP IN THE HEART OF TEXAS  | COMMANDER<br>CODY & HIS LOST PLANET AIRMEN/Paramount | 1017 (Famous)         |
| 130    | 136     | ERES TU                               | MOCEDADES/Tara                                       | TRS 53000 (Famous)    |
| 131    | —       | FULLY REALIZED                        | CHARLIE RICH/Mercury                                 | SRM 2-7505            |
| 132    | 127     | THAT'S WHAT I AM HERE FOR             | ROY BUCHANAN/<br>Polydor                             | PD 6020               |
| 133    | 139     | LONDON UNDERGROUND                    | HERBIE MANN/Atlantic                                 | SD 1648               |
| 134    | 149     | GET YOUR WINGS                        | AEROSMITH/Columbia                                   | KC 32847              |
| 135    | 141     | STREET LADY                           | DONALD BYRD/Blue Note                                | BN LA040-F (UA)       |
| 136    | —       | PURE SMOKEY                           | SMOKEY ROBINSON/Tamla                                | T6 331S1 (Motown)     |
| 137    | 142     | IN CONCERT                            | DEODATO/AIRTO/CTI                                    | 6041                  |
| 138    | 128     | HEAD TO THE SKY                       | EARTH, WIND & FIRE/Columbia                          | KC 32184              |
| 139    | 132     | HOUSES OF THE HOLY                    | LED ZEPPELIN/Atlantic                                | SD 7255               |
| 140    | 150     | STRAIGHT AHEAD                        | BRIAN AUGER'S OBLIVION EXPRESS/<br>RCA               | APL1-0454             |
| 141    | —       | QUEEN OF THE NIGHT                    | MAGGIE BELL/Atlantic                                 | SD 7293               |
| 142    | 99      | DYLAN                                 | Columbia   | PC 32747              |
| 143    | 148     | 3+3                                   | ISLEY BROTHERS/T-Neck                                | KZ 32453 (Columbia)   |
| 144    | —       | MISSING WHITE HOUSE TAPES             | NATIONAL LAMPOON/<br>Banana                          | BTS 6008 (Blue Thumb) |
| 145    | —       | MY THIRD ALBUM                        | JOHNNY RODRIGUEZ/Mercury                             | SRM 1-699 (Phonogram) |
| 146    | 137     | KOOL JAZZ                             | KOOL & THE GANG/Delite                               | 4001                  |
| 147    | 129     | OUT HERE ON MY OWN                    | LAMONT DOZIER/ABC                                    | ABCX 804              |
| 148    | 138     | SONG FOR JULI                         | JESSE COLIN YOUNG/Warner Bros.                       | BS 2734               |
| 149    | —       | INSANE ASYLUM                         | KATHI McDONALD/Capitol                               | ST 11224              |
| 150    | —       | E.H. IN THE U.K.                      | EDDIE HARRIS/Atlantic                                | SD 1647               |

## Honoring Black Composers



A reception honoring composers and musicians who participated in Columbia Records' first four releases in its Black Composers series was held Monday, March 18. Among those in attendance were, from left: composers George Walker, Ulysses Kay and Roque Cordero; Oscar Brand, of National Public Radio; and Paul Freeman, conductor of the Detroit Symphony and artistic director of the Black Composers Series.

## THE ALBUM CHART ARTISTS CROSS REFERENCE

|                                |            |                          |                |
|--------------------------------|------------|--------------------------|----------------|
| AEROSMITH                      | 134        | LOGGINS & MESSINA        | 89             |
| ALLMAN BROTHERS BAND           | 106        | LOVE UNLIMITED           | 58             |
| GREGG ALLMAN                   | 77         | LOVE UNLIMITED ORCHESTRA | 13             |
| BRIAN AUGER'S OBLIVION EXPRESS | 140        | LYNYRD SKYNYRD           | 111            |
| BACHMAN TURNER OVERDRIVE       | 28, 114    | MAHAVISHNU ORCHESTRA     | 107            |
| BEACH BOYS                     | 113        | MAIN INGREDIENT          | 51             |
| MAGGIE BELL                    | 141        | HERBIE MANN              | 133            |
| BLACK OAK ARKANSAS             | 105        | MANFRED MANN             | 104            |
| BLACK SABBATH                  | 24         | MARIA MULDAUR            | 32             |
| BLOODSTONE                     | 99         | KATHI McDONALD           | 149            |
| BLUE MAGIC                     | 78         | PAUL McCARTNEY & WINGS   | 4              |
| BLUE SWEDE                     | 123        | MARSHALL TUCKER BAND     | 29             |
| BREAD                          | 98         | MFSB                     | 8              |
| JAMES BROWN                    | 34         | BETTE MIDLER             | 128            |
| JACKSON BROWNE                 | 95         | STEVE MILLER BAND        | 26             |
| ROY BUCHANAN                   | 132        | JONI MITCHELL            | 5              |
| DONALD BYRD                    | 135        | MOCEDADES                | 130            |
| GEORGE CARLIN                  | 124        | VAN MORRISON             | 63             |
| CARPENTERS                     | 44         | ANNE MURRAY              | 50             |
| CHEECH Y CHONG                 | 75         | GRAHAM NASH              | 72             |
| HARRY CHAPIN                   | 74         | NATIONAL LAMPOON         | 144            |
| CHICAGO                        | 19, 83     | NEW BIRTH                | 57             |
| BILLY COBHAM                   | 88         | OLIVIA NEWTON-JOHN       | 86             |
| COMMANDER CODY                 | 129        | O'JAYS                   | 41             |
| ALICE COOPER                   | 121        | MIKE OLDFIELD            | 3              |
| JIM CROCE                      | 16, 21, 79 | PINK FLOYD               | 42, 122        |
| DEEP PURPLE                    | 18         | POINTER SISTERS          | 69             |
| JOHN DENVER                    | 1, 10      | ELVIS PRESLEY            | 87, 127        |
| DEODATO/AIRTO                  | 137        | HELEN REDDY              | 56             |
| RICK DERRINGER                 | 48         | LOU REED                 | 30             |
| NEIL DIAMOND                   | 71         | CHARLIE RICH             | 6, 33, 37, 131 |
| DOOBIE BROTHERS                | 15, 103    | ROLLING STONES           | 101            |
| LAMONT DOZIER                  | 147        | SMOKEY ROBINSON          | 81             |
| BOB DYLAN                      | 23, 142    | JOHNNY RODRIGUEZ         | 145            |
| EARTH, WIND & FIRE             | 35, 138    | LINDA RONSTADT           | 84, 102        |
| DAVID ESSEX                    | 53         | DIANA ROSS               | 116            |
| ELECTRIC LIGHT ORCHESTRA       | 92         | DIANA ROSS & MARVIN GAYE | 109            |
| EMERSON, LAKE & PALMER         | 43         | TODD RUNDGREN            | 39, 119        |
| PETER FRAMPTON                 | 108        | BOZ SCAGGS               | 117            |
| ARETHA FRANKLIN                | 26         | SEALS & CROFTS           | 14, 100        |
| FOGHAT                         | 49         | CARLY SIMON              | 12             |
| GENESIS                        | 115        | GRACE SLICK              | 112            |
| GRAHAM CENTRAL STATION         | 80         | PAUL SIMON               | 31             |
| GRAND FUNK                     | 25         | SOUNDTRACKS:             |                |
| GRATEFUL DEAD                  | 125        | AMERICAN GRAFFITI        | 9              |
| AL GREEN                       | 73         | SUNSHINE                 | 85             |
| HERBIE HANCOCK                 | 22         | THE STING                | 11             |
| TOM T. HALL                    | 91         | THE WAY WE WERE          | 38             |
| EDDIE HARRIS                   | 150        | SPINNERS                 | 46             |
| ISAAC HAYES                    | 126        | JIM STAFFORD             | 120            |
| HOT TUNA                       | 110        | RINGO STARR              | 64             |
| HUMBLE PIE                     | 27         | BARBRA STREISAND         | 2              |
| ISLEY BROTHERS                 | 143        | STRAWBS                  | 97             |
| TERRY JACKS                    | 61         | STEELY DAN               | 68             |
| BILLY JOEL                     | 48         | TEMPTATIONS              | 47             |
| ELTON JOHN                     | 7          | MARLO THOMAS             | 90             |
| EDDIE KENDRICKS                | 36         | TOWER OF POWER           | 45             |
| CAROLE KING                    | 96         | WAR                      | 55             |
| GLADYS KNIGHT & THE PIPS       | 54, 65     | WHO                      | 82             |
| KOOL & THE GANG                | 70, 146    | BOBBY WOMACK             | 66             |
| LEO KOTIKE                     | 94         | JOHNNY WINTER            | 52             |
| LED ZEPPELIN                   | 93, 139    | STEVIE WONDER            | 20, 67         |
| GORDON LIGHTFOOT               | 62         | BARRY WHITE              | 60, 59         |
|                                |            | YES                      | 17             |
|                                |            | JESSE COLIN YOUNG        | 148            |



# RECORD WORLD THE JAZZ LP CHART

APRIL 6, 1974

1. **HEADHUNTERS**  
HERBIE HANCOCK—Columbia KC 32731
2. **LOVE IS THE MESSAGE**  
MFSB—Phila. Intl. KZ 32707 (Columbia)
3. **KEEP YOUR SOUL TOGETHER**  
FREDDIE HUBBARD—CTI 6036
4. **LAYERS**  
LES McCANN—Atlantic SD 1642
5. **SPECTRUM**  
BILLY COBHAM—Atlantic SD 7268
6. **WILDFLOWER**  
HANK CRAWFORD—Kudu 15 (CTI)
7. **GIANT BOX**  
DON SEBESKY—CTI CTX 6031-32
8. **BLACK EYED BLUES**  
ESTHER PHILLIPS—Kudu 14 (CTI)
9. **E.H. IN THE U.K.**  
EDDIE HARRIS—Atlantic SD 1647
10. **DEODATO 2**  
EUMIR DEODATO—CTI 6029
11. **BRIGHT MOMENTS**  
RAHSAAN ROLAND KIRK—Atlantic SD 2-907
12. **TURTLE BAY**  
HERBIE MANN—Atlantic SD 1642
13. **BLACKS AND BLUES**  
BOBBI HUMPHREY—Blue Note BN LA126-G (UA)
14. **TWO GENERATIONS OF BRUBECK**  
DAVE BRUBECK—Atlantic SD 1645
15. **STREET LADY**  
DONALD BYRD—Blue Note BN LA040-F (UA)
16. **LONDON UNDERGROUND**  
HERBIE MANN—Atlantic SD 1648
17. **ENLIGHTENMENT**  
McCOY TYNER—Milestone 55001 (Fantasy)
18. **DREAMSPEAKER**  
TIM WEISBERG—A&M SP 3045
19. **IN CONCERT**  
DEODATO/AIRTO—CTI 6041
20. **JAMALCA**  
AHMAD JAMAL—20th Century T432
21. **UNsung HEROES**  
CRUSADERS—Blue Thumb BTS 6007
22. **M.F. HORN LIVE AT JIMMY'S**  
MAYNARD FERGUSON—Columbia KG 32732
23. **LIVE CONCERT IN JAPAN**  
JOHN COLTRANE—Impulse AS 9246-2 (ABC)
24. **LAND OF MAKE BELIEVE**  
CHUCK MANGIONE—Mercury SRM 1-684
25. **PIANO IMPROVISATIONS VOL. 1**  
CHICK COREA—ECM 1014 (Polydor)
26. **I'VE KNOWN RIVERS AND OTHER BODIES**  
GARY BARTZ NTU TROOP—Prestige 66001 (Fantasy)
27. **PENNY ARCADE**  
JOE FARRELL—CTI 6034
28. **ALL BLUES**  
RON CARTER—CTI 6047
29. **BLACK BYRD**  
DONALD BYRD—Blue Note BN LA047-F (UA)
30. **SCRATCH**  
CRUSADERS—Blue Thumb BTS 6010
31. **HYMN OF THE SEVENTH GALAXY**  
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
32. **ELEVATION**  
PHAROAH SANDERS—Impulse AS 9261 (ABC)
33. **STRAIGHT AHEAD**  
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1-0454
34. **SUPERFUNK**  
FUNK INC.—Prestige 10071 (Fantasy)
35. **THE LAST BOLERO**  
CAL TJADER—Fantasy 9446
36. **GOODBYE**  
MILT JACKSON—CTI 6038
37. **SWEETNIGHTER**  
WEATHER REPORT—Columbia KC 32210
38. **YOU'VE GOT IT BAD GIRL**  
QUINCY JONES—A&M SP 3041
39. **LIVE AT CARNEGIE HALL**  
CLEO LAINE—RCA LPL1-5015
40. **LOVE FROM THE SUN**  
NORMAN CONNORS—Buddah BDS 5242

## CBS in Major Jazz Campaign

■ NEW YORK — Rick Blackburn, director, sales and distribution, Columbia Records, has announced the inception of a new "Jazz '74" sales and promotion campaign by Columbia, Epic and the Columbia Custom Labels. The special campaign comes as a result of the recent boom in sales of jazz product on the labels. The promotion will be spearheaded by the release of 14 new jazz titles as well as the reserving of over 200 items from the CBS Records jazz catalogue.

The 14 new releases highlighting the "Jazz '74" campaign are: Ramsey Lewis — "Solar Wind" (Col); Miles Davis — "Big Fun" (Col); Herbie Hancock — "The Spook That Sat By The Door," soundtrack (Col); Michael Urban-

iak — "Fusion" (Col); "Force of Nature" (Tommy); Coleman Hawkins/Ben Webster—"Giants of the Tenor Sax" (Col); Billy Eckstine—"If She Walked Into My Life" (Enterprise); Chase—"Pure Music" (Epic); "Dave Brubeck's Greatest Hits" (Col); Cab Calloway — "Hi De Ho Man" (Col); "Weather Report" (Col); Dick Hyman/Joe Venuti — "Jelly Roll Morton" (Col); Chico Hamilton — "The Master" (Col); and Jeremy Steig—"Monium" (Col).

Included among the artists whose previously released material will be resericed as part of the "Jazz '74" promotion are: Louis Armstrong, Charlie Byrd, Dave Brubeck, Miles Davis, Duke Ellington, Benny Goodman, Billy Holliday, Charles Mingus, Thelonus Monk and many others.



## JAZZ LP PICKS

### IMPULSE ARTISTS ON TOUR

ABC/Impulse AS-9264 (5.98)

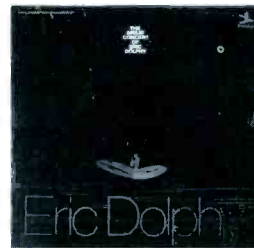
Gato Barbieri, Keith Jarrett, John Klemmer, Sam Rivers and Michael White lead their respective groups in live performances characteristic of their most current sounds. Recorded at the 1973 Montreux Jazz Festival and at the Village Vanguard and Yale, the five distinctive tracks make for one very convincing album, sampling some of the finest musicians in the Impulse catalog.



### THE GREAT CONCERT OF ERIC DOLPHY

Prestige P-34002 (7.98)

This three-record repackaging put together the late reedman's Five Spot concert of July 16, 1961. (It was previously available as three separate recordings.) Historically a valuable point in time, Dolphy was on the edge of a new horizon, and given the concert in its entirety, one can hear just where such experimentation was headed.



### ENLIGHTENMENT

McCOY TYNER—Milestone M-55001 (6.98)

It cannot be long before Tyner crosses over to reach more massive audiences—the expressiveness of his keyboard approach is too vital and too accessible to keep him even as "hidden" as he is now. This live Montreux '73 set should be another step in the right direction, especially such fluid pieces as "Walk Spirit, Talk Spirit" and his solo "Enlightenment Suite, Part 2."



### THE RUBY BRAFF-GEORGE BARNES QUARTET

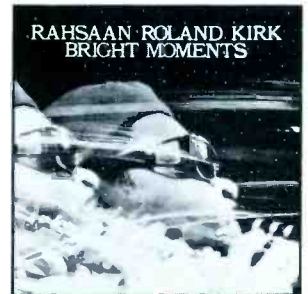
Chiaroscuro CR 121 (5.98)

The Braff-Barnes Quartet received kudos from all corners for its performance at Newport '73, and with this recording there should be plenty more of the same. Two guitars, trumpet and bass offer exceptionally spirited readings of everything from Gershwin's "Liza" to Porter's "Looking at You" to Lennon-McCartney's "Here There Everywhere" to a Braff original, "Everything's George." Every cut makes it, though, in musicality, breadth of interpretation and warmth.



# The Sound of Jazz '74

## The Excitement of Rahsaan Roland Kirk



### RAHSAAN ROLAND KIRK / BRIGHT MOMENTS

This very special double album was recorded with Rahsaan's working band at Keystone Korner's in San Francisco late last year. The excitement of Rahsaan Roland Kirk's music "live" electrifies the grooves of this impressive double set.

On Atlantic Records and Tapes

## Record World en Espana

By FERNANDO MORENO

■ "España es Diferente," es un "slogan" que hace algún tiempo se tomó como consigna para el resto del mundo. Después, se olvidó. Y hoy en día, tan solo se comenta cuando existe algo que no tiene explicación para los españoles. Viene bien empezar con esta frase, pues para el mundo musical que tenemos actualmente, parece que aún no se olvidó. Nos explicaremos: Cuando cada país protege a ultranza su música y sus producciones, España, le concede una prioridad absoluta a todo lo que viene de fuera. (ver Top-10 de España en el número de fecha 9 de marzo de 1,974). Cuando a un artista español le cuesta la misma vida conseguir un contrato fuera de su país, España, se llena de actuaciones de artistas de otros países. Cuando se abre una brecha en el mercado U.S.A. (caso **Mocedades**, y enteriormente **Miguel**

**Rios, Bravos, Pop Tops y Waldo de Los Rios,**, España, y en este caso T.V.E., manda para que vea todo el mundo en el Festival de Eurovision, nuestras palmas, panderetas y rumbas en el nombre de **Peret** (y que conste que no tengo nada personal en contra de este señor, al que me parece muy bien se gane la vida con sus cantes). En fin, que cuando el mundo del disco cierra filas debido a la crisis de esa arteria principal del hombre moderno o el hombre máquina (lease Petróleo), España se reúne, y con una risa franca y optimista, grita. ¡Nosotros!, nosotros somos diferentes.

Por todas estas cosas y algunas más, querido Thomas; estuve, estoy y estaré siempre contigo en tu campaña a favor de lo latino y en lo que a nosotros concierne, lo español tenga una equidad en el concierto mundial de la Industris Discográfica. No más tópicos ni más frases hechas que encierren ignorancia. Desde que se descubrió un artículo redondo con un agujerito en el centro, se descubrió a todos los "genios" de la Industria. España facturó en el año 1.973 la cantidad de unos 3.000.000.000 de pesetas o sea unos 50.000.000 de \$ aproximadamente, pienso yo, que si sumamos estas cantidad a la de todos los países de habla hispana, la cifra, llegaría a marear y que creo que marea, a los señores que de verdad mandan en todo esto, así que, con esta fuerza, si quieren entrar en nuestro mercado, que lo hagan, pero no como ahora (tan fácil)

(Continued on page 42)



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## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El "Sports Arena" de la ciudad de Los Angeles es un coloso. Bella y nueva edificación en la cual toman forma y realidad los más grandes eventos deportivos de la populosa ciudad californiana. El espectáculo "Los 10 Grandes de Música Latina" bajo la organización, respaldo económico y moral de Don **Pepe García** y su familia (Música Latina es una gran familia en sí) comenzó hace 3 años. El resultado económico y profesional del primer año fué satisfactorio. El año pasado le costó a García la asimilación de pérdidas económicas, pero el crédito de la labor profesional realizada fué a su favor en gran medida. Luchas internas de la región y competencias suicidas de otros actos ofrecidos en el mismo día cooperaron a distraer al público en varcas direcciones. ¡Así somos los latinos! A veces nos preocupa más lograr el fracaso de un luchador de la fila contraria que el propio triunfo nuestro. ¿No sé porque? . . . pero es así . . . y no debía serlo.

Este año, salté con mi maletita a Los Angeles!!! . . . Llegué casi al comenzar el espectáculo. Me paré delante del Sports Arena una hora antes y pensé: "Ojalá le respondan los mexicanos de California a Pepe García."

La gente entraba a raudales . . . 10 minutos antes del inicio del espectáculo ya no había asientos disponibles . . . unos se retiraban . . . otros se resistían a la realidad de no poder entrar. ¡Yo entré! El gran amigo **Teddy Fregoso** anunciaba el primer número: **Los Apocalipsis**. Después: **Estela Nuñez, Felipe Arriga, Mariachi Los Galleros, Pedro Rey, Rosenda Bernal, Chalo Campos, Raúl Ramírez, Antonio Zamora, Lena y Lola, Ignacio López Tarso, Queta Jiménez, Los Muecas, Cornelio Reyna, Roberto Ledesma, Rebeca Silva, Hermes Niño** (como Director Musical y con su Orquesta) y **Ana Bertha Lepe** como Madrina del evento.

La producción estuvo a cargo de **José García** con **Alfonso G. Fonseca** de Productor Asociado, **José García Jr.** fué Coordinator Musical, **Frank de Luna** como Coordinador General, Publicidad a cargo de Spanish Media Services y Coordinadores fueron **Raul Vieyra, Alejandro Guzmán Mayer y Jorge Batalla**.

En el fastuoso evento se hicieron entrega de los Trofeos "El Globo de Oro" que se va estableciendo como gran fuerza demostrativa de reconocimiento al talento triunfador. **Los Socios del Ritmo**, anunciados en el evento, llegaron a punto de terminar el espectáculo ante la tragedia de cambios de aviones que llegan con retraso. En la noche, actuaron en el "cocktail party" ofrecido por Latin International, (también de Pepe García) y Discos Capitol, en el cual también se entregaron discos de Oro de Capitol a varios de sus artistas. Fué invitada de Honor al evento "Señorita Mexico de los Angeles," **Alma Leticia Sánchez**. Lo mejor de la prensa mexicana y la radio de la costa oeste se dió cita.

Dí cordiales abrazos a tantos y tan buenos amigos de la radio, prensa, televisión y discografía que enumerar a uno solo sería correr el riesgo de pasar por alto quizás al por más querido, menos preocupado por dejar de mencionarle. ¡A todos de nuevo mi reconocimiento!

Sentada en el acto, sentada en el cocktail, presente con su mirada y su corazón, consciente de los grandes esfuerzos realizados desde que llegaron a Los Angeles hace poco más de diez años. Recordando acaso las penurias, los sacrificios

(Continued on page 41)



Estela Nuñez



Antonio Zamora



The Garcias



# LATIN AMERICAN HIT PARADE

## New York (Popular)

By EMILIO GARCIA

1. **ROMPAMOS EL CONTRATO**  
PELLIN RODRIGUEZ—Borinquen  
TEDDY TRINIDAD—International
2. **ERES TU**  
CONJUNTO MOCEDADES—  
Tara/Borinquen
3. **QUE PASA ENTRE LOS DOS**  
CAMBOY ESTEVEZ—Montilla
4. **LA DISTANCIA**  
ROBERTO CARLOS—CBS/Caytronics  
DANNY RIVERA—Velvet
5. **ASI SE COMPONE UN SON**  
ISMAEL MIRANDA—Fania
6. **USTED YA ME OLVIDO**  
ROBERTO CARLOS—CBS/Caytronics
7. **TRES A UNO Y VOY A MI**  
JOHNNY ALBINO—Starbright
8. **POEMA**  
PRIMITIVO SANTOS—Solo
9. **AMOR MANCHADO**  
LILY Y SU GRAN TRIO—Montilla
10. **NO SON PALABRITAS**  
HELENO—Arcano

## New York Salsoul

By JOE GAINES—WEVD

1. **GUARAGUAO**  
PELLIN RODRIGUEZ—Borinquen
2. **ROMPAMOS EL CONTRATO**  
BOBBY VALENTIN—Fania
3. **PA'LANTE OTRA VEZ**  
TOMMY OLIVENCIA—Inca
4. **MUJER DIVINA**  
JOE CUBA—Tico
5. **SIGO BRAVO**  
JUSTO BETANCOURT—Fania
6. **EL RICO MANGO**  
HECTOR RIVERA—Tico
7. **CAFE COLAO**  
RAPHY LEAVITT—Borinquen
8. **JUAN MANUEL**  
LA LUPE—Tico
9. **AQUI SE PAGA**  
LOS SATELITES—Discolando
10. **VO SO**  
WILLIE COLON—Fania

## Mexico

By VILO ARIAS SILVA

1. **LIBRE COMO GAVIOTA**  
MANOELLA—CBS
2. **EL MUJERIEGO**  
ACAPULCO TROPICAL—RCA
3. **MI AMIGO EL PUMA**  
SANDRO—CBS
4. **NO SON PALABRITAS**  
HELENO—RCA
5. **TU INOLVIDABLE SONRISA**  
LOS FREDDY'S—Peerless
6. **ODIAME**  
ESTELA NUNEZ—RCA
7. **TODO SIN CA**  
ANTONIO ZAMORA—Capitol
8. **NO HAY AMOR**  
TINY MORRIS—Cisne Raff
9. **LLEGARA TU FINAL**  
LOS FREDDY'S—Peerless
10. **SOLEDAD**  
JOSELES—RCA

## Bakersfield, Cal.

By KWAC

1. **TIENE LOS OJOS TUYOS**  
MAGDA FRANCO—Gas
2. **QUIEREME MAS**  
HILDA IBARRA—Orfeon
3. **DETALLES**  
ROBERTO CARLOS—Caytronics
4. **SUAVECITO**  
LOS KASSINO—Orfeon
5. **AGUARDIENTE**  
LOS MONCHIS—Latin Int.
6. **TE BUSCO Y TE EXTRANO**  
MERCEDES CASTRO—Musart
7. **DEJENME SI ESTOY LLORANDO**  
LOS ANGELES NEGROS—UA Latino
8. **TE VAS A ARREPENTIR**  
LOS KORA—Latin Int.
9. **ROMPAMOS EL CONTRATO**  
TEDDY TRINIDAD—International
10. **HUEVOS Y JAMON**  
LOS PSICOSIS—Musart

## Nuestro Rincon (Continued from page 40)

y l "hambre vestida con dignidad" para llegar a esta cumbre de grandes logros morales y económicos. Sumida en el letargo producido por las miles de felicitaciones. Allí, cerca de su hijo y de su esposo, como siempre, estaba **Angelita García**, esposa del hoy Don Pepe García. Me acerqué y le pregunté inocentemente: "Angelita, cuantos asientos asimila el Sports Arena?" Sus ojillos brillaron de orgullo matrimonial y maternal y una voz cansada, pero lista me contestó: "Diez y Ocho Milfi Tomás."

En el Sports Arena de Los Angeles, en Los Grandes de Música Latina, con la entrega del "Globo de Oro" triunfó México, sus artistas, la colonial latina de Los Angeles, su prensa, su radio, su televisión y . . . la hombría de bien ! ! ! . . . ¡Hasta la próxima desde México! . . . Ah, se me olvidaba algo muy importante, el precio de las entradas fluctuaron entre los cuatro y seis dólares!

The "Sports Arena" in Los Angeles is a colossus! It is a new and enormous building in which great sports events take place. The event "Los Grandes de Música Latina" under the organization and financial and moral support of Don **Pepe García** and his family (Musica Latina is like a big family by itself) started three years ago. In the first year in which the event took place results were highly favorable. Last year success regarding economics was not so impressive, and Don Pepe took a great loss regarding cash but a great credit regarding proper backing of a great event. Unethical competition practices offering several events at the same time and creating a very heavy demand with lower prices were the big problems that carried the event to heavy losses. I do not understand why we Latins are sometimes more interested in totally destroying our competitors instead of improving ourselves to a point where we could achieve great successes in our professions and lives. I do not know why, but that's the way it is!

This year I jumped, with my "little suitcase," to Los Angeles. An hour before the beginning of the event I stood right in front of the building and thought: "My God, I hope Latins will respond to Pepe García's efforts!"

People were entering the place like mad . . . it was a river . . . ten minutes before the opening of the show there were no seats left. Some were screaming in order to enter, others just took it for granted and were going home under a feeling of complete frustration. I came in . . . Lucky?, No . . . I fought; Our good friend **Teddy Fregoso** was master of ceremonies, announcing the first number, **Los Apocalipsis**. Then, one by one; **Estela Nuñez**, **Felipe Arriage**, **Mariachi Los Galleros**, **Pedro Rey**, **Rosenda Bernal**, **Chalo Campos**, **Raul Ramirez**, **Antonio Zamora**, **Lena y Lola**, **Ignacio Lopez Tarso**, **Queta Jiménez**, **Los Muecas**, **Cornelio Reyna**, **Roberto Ledesma**, **Rebeca Silva**, **Hermes Niño** (as musical director and with his orchestra) and **Ana Bertha Lepe** as hostess of honor. **José García** was in charge of productions and **Alfonso G. Fonseca** was associate producer. **José García Jr.** was musical coordinator and **Frank de Luna** was general coordinator. Advertising was conducted by Spanish Media Services and coordinators were **Raul Vieyra**, **Alejandro Guzman Mayer** and **Jorge Batalla**.

The already highly credited awards, "El Globo de Oro," were extended to all the artists in this spectacle. **Los Socios del Ritmo** arrived too late because of the lack of a good air connection. One of the planes was too late in arriving and the one to Los Angeles was on time. Isn't it great? . . . for a heart attack! . . . I have gone through it several

(Continued on page 43)

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—**María del Rayo** retorna a los discos. la noticia nos llena de infinita alegría, puesto que la juvenil intérprete, logró en época pasada una figuración inusitada en muy corto tiempo, vislumbrándose que había nacido un nuevo ídolo en México. Pero, por causas que seguramente fueron los momentos más amargos de su vida profesional, y que a su debido tiempo me dará gusto sacarlo a la luz, tuvo que desligarse de las grabaciones, pasando al olvido. Hoy, vuelve bajo otro sello; CBS es su nueva marca, y dos excelentes números del compositor **Juan Gabriel**, marcan este gratuito retorno. Los temas son "No te quiero, Te amo," y "Tu no me quieres," que estoy seguro van a "prender" de inmediato, por que calidad es lo que siempre le ha sobrado a la juvenil **María del Rayo** . . . Desde estas líneas, unas sinceras y respetuosas felicitaciones para la buena amiga, excelente ejecutiva y gran mujer, **Provi García** por sus 37 años de vida profesional. El mundo musical latino le debe un homenaje, y ojalá, que la incansable labor que has derrochado **Provi** en toda su



Provi García

batalladora vida profesional, haya servido de ejemplo, por que ejecutivos como ella, son los que engorruñen al medio musical de América Latina . . . Otro elepé de **Los Freddy's**, en el cual destaca el tema que va para hit "Llegará tu final" . . . Destrozando cifras, y rejando establecido que en la actualidad en México son los mejores vendedores de discos; el Conjunto **Acapulco Tropical** coloca en los primeros lugares de popularidad varios de sus números, como son "El Mujeriego," "Acapulco Tropical," y "Cumbia de mi rancho" . . . Nuevamente

(Continued on page 42)

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

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**TICO-ALEGRE ALL STARS** PRONTO LLEGARAN

# En Espana (Continued from page 40)

sino que luchan como nosotros lo hacemos, o por el contrario quen tengamos la compensación esa tan sencilla pero tan efectiva de los seis y siete años: "este para ti, este para mí." Tu dices que la solución o que una de la soluciones, es integrarse en NARAS, pues bien, vamos ha integrarnos, pero hagamoslo por la puerta grande.

**Juglio Iglesias** triunfa en Ale-

mania. El concierto de Berlin se tuvo que repetir . . . se marchó **Armando Manzanero** que pasó desapercibido . . . **Joan Manuel Serrat** en directo. Cuatro actuaciones en Madrid (Sala Cleofa's) . . . ¡Ojo! a **Sherpa**, puede ser algo muy interesante . . . La Sala J.J. de Madrid firma (posiblemente) el mayor contrato de su historia con la repetición de **Betty Missiego** en el mes de mayo . . . Discoshow entrego sus premios anuales !bien RAFA! . . . **Barrabas** esperando su vuelta inminente a Hispanoamerica . . . Renovaciones de contratos en Discos COLUMBIA S.A., **Julio Iglesias** hasta el año 1,980 por mucho dinero, **Donna Hightower** hasta 1.978 y **Marife De Triana** hasta el mismo año . . . la revista Sono Control desaparece, ¡que pena! . . . nuestra morenita **Donna** triunfa rotundamente en la "Grand Gala Du Disque," en la ciudad de Amsterdam (Holanda) al lado de **Tom Jones**, **Kiki Des**, **Oscar Paterson** y otros . . . ¿Somos O no Somos Diferentes, Este Es El Dilema? como diría un señor que para demostrar lo que comento, también era o mejor dicho hablaba "inglis."

## Stivell Sets U.S. Debut

■ NEW YORK—Alan Stivell will be making debut American appearances at three specially selected dates: one at New York's Hunter College Assembly Hall on April 23; one at Harvard University on April 25 and another in Washington, D.C. shortly thereafter. Stivell is a master of the Celtic harp (an instrument that lay dormant for close to 400 years) and also plays the Scottish bagpipes, the Breton pipes, the Irish tin whistle and the drums. His music, which has been tagged "Celtic Rock," is a combination of traditional Celtic music and contemporary rock.



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# LATIN AMERICAN ALBUM PICKS



## DESDE MI CAMA CON AMOR (From my Bed with Love)

**LOLITA DE LA COLINA—Tico CLP 1320**

La muy talentosa compositora mexicana interpreta aquí temas de corte erotico y romántico manejados con gran destreza. ¡Excelente como intérprete! "En un Cuarto de Hotel," "Camas Gemelas," "Me Muero . . .," "Crucé la Frontera" y otros. Arreglos de Joe Cain, Tito Puente y Charlie Palmieri. ¡Gran poder de venta!

■ Very talented Mexican composer Lolita de la Colina performs erotic and sexual themes here with great commercial force. Touching and elegantly treated! "Hoy te Vengo a buscar," "Desde Ayer," "La Copia," "Dicen que Estamos Enamorados."



## UNA MENTIRA Y NADA MAS

**YACO MONTI—Parnaso P-LPS 1132**

Con su singular y dramático estilo, Yaco Monti ofrece aquí un gran repertorio. Entre el "Una Mentira y Nada Más" (R. Lopez-F. Espinoza), "Corazón Vagabundo" (Y. Monti-R. Lopez), "Noche de Ronda" (A. Lara) y "Lo Poco que nos queda" (Yaco Monti).

■ With his peculiar and dramatic way of expressing, Yaco renders an excellent repertoire. "Yo Quiero Preguntarte" (Y. Monti), "Un Viejo Amor" (Esperza Oteo), "Llovizna sobre tu Pelo" and "Soy Apenas una Brisa" (Y. Monti).



## OSCAR GOLDEN

**Caytronics CYS 1392**

El muy popular intérprete colombiano en un repertorio con gran poder de ventas. Arreglos muy comerciales. "Señora Mía" (R. Carlos/E. Carlos/H. Vesga), "Aprendí con Ella" (Idelfonso), "Amarte, Amarte una Vez Más" (Rabito) y "Embriagame" (Ramón Paz).

■ Oscar Golden is very popular in Colombia and is spreading to other areas. Here he performs "La Distancia" (Harold Cettina Forero), "Lo que Añoras" (Gyentino Hiparco) and "Quiero Gritar que te Quiero" (Harold Cettina Forero).



## JUNTOS DE NUEVO

**TOMMY OLIVENCIA—Inca SLP 1035**

Cantando Chamaco Ramirez y Paquito Guzman y con arreglos de Millet, M. Torres, Luís (Café) Nieves y Bobby Valentin, Tommy Olivencia se luce con excelentes músicos en "El Son Cubano" (D.R.), "Doroteo" (H. Alvarez), "Palante Otra Vez" (C. Alonso) y "Los Provincianos" (P. Gomez R.). Producida por Ray Barretto.

■ With Chamaco Ramirez and Paquito Guzman in the vocals, arrangements by Millet, M. Torres, Luís (Café) and Bobby Valentin, Tommy Olivencia and good "salsoul" musicians beautifully render a very danceable package. "Qué Hipocrita Somos" (D.R.), "Qué Viva la Paz" (R. Anglero) and "Yo Quiero Darte un Nombre" (Lucho Neves). Produced by Ray Barretto.

## En Mexico (Continued from page 41)

**Antonio Zamora** entre los favoritos, esta vez con su "Todo sin Ca." Y a propósito de Toño, pronto lo veremos transformado en estrella de cine. Su primera película será "Zacazonapan," tema con el cual se dió a conocer, y continúa siendo un cañonazo radial . . . El rock and roll vuelve a cobrar vida, y **Enrique Guzmán**

el mejor exponente de México en ese género, gana otra vez gran popularidad; lo que ha dado lugar, a que el sello Cisne Raff que lo tiene en exclusiva lance su primer elepé con sus pasados éxitos, obteniendo resultados altamente positivos, por lo que ya se prepara el segundo L.P. . . . ¡Y será hasta la próxima desde México!



# Albums Yielding More Hits

(Continued from page 3)

teen" and "Photograph."

## Staples, Wonder, Lobo

Bulletheaded at 21, the Staple Singers' "Touch a Hand, Make a Friend" is the third single from their "Be What You Are" album, which also gave birth to the title charter as well as their more recent hit, "If You're Ready, Come Go With Me."

Stevie Wonder's "Don't You Worry 'Bout a Thing" (Tamla) is the third single from his "Inner-Visions" album, following up "Livin' for the City" and "Higher Ground." His new single, bulleted at 61, coupled with his runaway Grammy success, has spirited the album back up the charts where it is now a bulleted 20 after 34 consecutive weeks of action.

Lobo (Big Tree) has a hit with his third single from his "Calumet" album (Big Tree)—"Standing at the End of the Line." The record is bulleted at 78 this week, following in the footsteps of "It Sure Took a Long, Long Time" and "How Can I Tell Her."

## Taylor, Nash, Isleys

Other "third" singles charted this week include: Johnnie Taylor's "We're Getting Careless with Our Love" (Stax) at 71, from his "Taylored in Silk" album (which also begat the gold "I Believe In You" and the follow-up "Cheaper (to Keep Her)"); Johnny Nash's "Loving You" (Epic) at 75, from his "My Merry Go Round" album (from which were culled the title tune and "Oh, What a Feeling"); the Isley Brothers' "Summer Breeze" (T-Neck), from their now more than aptly titled "3 + 3" album which features the gold hit "That Lady" as well as its follow-up, "What It Comes Down To."

## Newies

Three of the four front cover singles picks in this week's **Record World** foretell of more "third" hits to come. Paul McCartney & Wings' title cut from the "Band on the Run" album (Apple, bulleted at 4) could put the entire package back up on the top of the chart in addition to being a potent follow-up to "Jet" and its predecessor "Helen Wheels."

Jim Stafford (MGM) whose "Jim Stafford" album is bulleted at 120 this week, has on it his third and latest single, "My Girl Bill" as well as his past two hits, "Spiders and Snakes" and "Swamp Witch."

And Carpenters (A&M) have released their sixth single from their "Song for You" album, originally released in the Spring of 1972: "I Won't Last a Day Without You." The album already features five of their past hits: "Top of the World," "Hurtin' Each Other," "It's Going to Take Some Time," "Goodbye to Love" and "Bless the Beasts and Children."

## Star Streak



RCA Records sales and promotion staffers, Larry Hayes (left) and Robin Wren (right) surround two Guess Who streakers who streaked (or strucked) radio station KIMN in Denver for the group's new single, "Star Baby."

# Jimmy Ienner (Continued from page 22)

more so than myself because he allows me to do what I'm doing without having to get crazy . . . He's more business-oriented. But he's also got a layman's ear, which is incredible because he is not satisfied with just one type of music. He's satisfied with a lot of different music. He's a great indicator because he's constant. And with my not being sure whether I'm the producer, executive producer, the publisher and/or the businessman, because there are so many variations in my roles, he helps me remember who I am."

C.A.M. functions as executive producers and overseers to everything, including coordinating between management, record companies and different writers. Ienner has a lot of writers from whom he has first refusal, but who are not on staff. "For some reason, staff writers, or staff anything, is imprisonment for me. That's my own phobia from way back when. It seems wrong to me that a song should be written because it's mandatory, rather than by creativity. And that bothers me. I don't have staff anybody. I've made everybody higher executives than I am."

C.A.M. has its own promotion men out on the road, to work all product that they involve themselves with. Another function that the organization serves is to oversee other productions. "We place the act and then we work on the situation of making the overall deal with the record company: solidifying the studio situation, marrying the producer with the act and then overseeing that the budget doesn't run away."

Each one of Ienner's productions has its own individual sound. You recognize the product by the artist—not by the producer. It almost seems as if his ego doesn't come into the picture, but Ienner doesn't see it that way. "I can't be as blase as to say that my ego doesn't come into it. I've learned how to deal with it. If I don't satisfy it, it cuts me down. But I also know where and at what point to bring it in and out. All of my ego and all of my so-called creative thoughts for that song, for that artist, that whatever it is, are embodied somewhere in there so that it's subtle. Maybe it's a guitar, maybe it's a keyboard or drum sound, maybe it's a vocal harmony. But it's still them, within their structure as a group."

Ienner believes that production is a true partnership. "There's three factions: the song, the group and then there's me. And I try to feed off the song and the group. If I take an established act and I change them to where it's better, I hope, then I get off on it. If I didn't do anything with an established act except give them more gold, I've really not completed anything. I would never touch them again because that's not what I'm after."

Aside from all of the production, publishing, promotion, et al, Jimmy is now participating in a deal where he'll be involved with the soundtrack to Fellini's next film venture. C.A.M. takes the soundtrack and places it here and then oversees it. They do the same thing with soundtracks as they do with their product: promotion, coordination with the film's release, etc.

The one thing that Jimmy Ienner has not as yet done is to produce a single artist. That still remains a challenge to him and something that he's looking forward to. But the right act has to come along because he's a perfectionist too. If things aren't right, or can't be made right, then he doesn't feel he can give the artist his best. "My job is not just to go into the studio and produce 'em and walk away from it. My job is from inception to completion and I just don't want to know about 'when I'm through, now it's your gig, man.' I don't live that way."

## Man Alive at the Whisky



Shown at the recent opening of United Artists group Man at Los Angeles' Whisky are (from left): Man's Terry Williams and Deke Leonard, UA vice president of creative services Bob Cato, Man's Malcolm Morley, Ken Whaley and Mickey Jones, UA president Mike Stewart and UA national executive, a&r, Spencer Proffer. Currently on tour with UA group Hawkwind, Man's current album is "Back Into The Future."

# Nuestro Rincon (Continued from page 41)

times. At night, at a cocktail party on the occasion of the inauguration ceremonies of Latin International Records, **Los Socios del Ritmo** played. Awards from Capitol de Mexico, represented in the States by Pepe García, were extended to their artists who were present at the event. "Miss Mexico from Los Angeles" was also a guest of honor. The best of Mexican press, local press, radio, television and record industry were present at this cocktail party. Hellos, embraces and congratulations to so many old friends was a must. To mention one of them could create a dilemma. I could leave out at least one, perhaps the most welcome, and thereby I could hurt my feelings and his.

One person was sitting during the event, sitting during the cocktail party, watching her husband and son going back and forth, and perhaps remembering the years in which "hunger was dressed with dignity." (Ten years ago the **Garcias** came from exile and started all over again in Los Angeles.) Witnessing the heavy contrast between frustration and success was Mrs. **Angela Garcia**—heart, vibration and generator of all these achievements. I asked her: "Angelita, how many people does the Sports Arena seat? . . . "Over 18,000 Temas," said she. I looked into her eyes and got the message. The winners at the Sports Arena of Los Angeles on that day were Mexico, its artists, the Mexican colony of Los Angeles, its radio, press, television and record industry and . . . men's honesty! . . . And now, till next week from Mexico . . . Oh, I forgot. Tickets were priced ranging from 4 to 6 dollars.



## ENGLAND

By RON McCREIGHT

■ LONDON — **Elton John** has postponed his extensive British tour, which was due to commence April 28 and close at the end of May with a massive show at the Empire Pool, Wembley. John, currently enjoying top ten success yet again with "Candle In The Wind" taken from the "Yellow Brick Road" album, quit the proposed tour for health reasons, declaring that the band is suffering from exhaustion after extensive touring around the world since last September. Better news from **Traffic**, who will play a number of dates around the country between April 23 and May 18. They will be supported by another Island Records act—**Sour Grapes**, the band recently formed by **Richard** and **Linda Thompson**. **Ralph McTell's** current tour is playing to capacity everywhere, and new EMI band **Queen** is also attracting large audiences as their records begin to break nationally. Three major American acts—**Andy Williams**, the **Detroit Emeralds**, and the **Stylistics**, are all set for concert tours from late April through May and our own **Steel-eye Span**, whose "Now We Are Six" album looks like a huge success, will play the Royal Albert Hall, after renovation work has been completed thanks to a generous government grant, on May 20.

British label Cloud One made its debut here this week after completion of a marketing and distribution deal with the B&C group. Negotiations for the new independent label, originally formed five months ago by **Stephen Shane** and **Ian Warner**, were completed with B&C managing director **Lee Gopthall** and initial releases will be by the **Executive Suite**, the **Lusha Brothers**, and the **Classical Kids**.

The sequel to the highly successful "That'll Be The Day" movie—"Stardust," featuring **David Essex**, is expected to be ready for late summer release. Essex plays the role of "the biggest rock star in history," named Jim McLaine, and the movie begins with a funeral scene in a North London church, with sequences taken at various clubs, hotels, and public houses around town, as well as at Gatwick Airport, following. The closing scene takes place at an open air concert in L.A. Other artists involved include **Adam Faith** (producer of recent hit albums by **Roger Daltrey** and **Leo Sayer**), **Marty Wilde**, **Keith Moon**, **Paul Nicholas** and **Dave Edmonds**.

Intense competition here with **Scott Joplin's** enchanting theme music from "The Sting"—"The Entertainer." Best version by **Joshua Rifkin** is making steady progress on Transatlantic's Nonesuch label, while the **Ragtimers'** treatment has already entered the Top 50 on Pye, and **Bobby Crush's** cover on Philips also shows as a chart breaker. The soundtrack album by **Marvin Hamlisch** on MCA is figuring in the album chart and the single from it is getting massive support from Capital Radio and other local stations. Other hot singles come from **Alan Price** (just signed by Warner Brothers)—"Jarrow Song," **UFO**—"Doctor,"  
(Continued on page 45)



## BORDER LINES

By LARRY LeBLANC



■ TORONTO—Rhythm guitarist **Tim Bachman** has been replaced by **Blair Thornton** in **Bachman-Turner Overdrive**. The Vancouver band has taped an April 26th segment of "In-Concert" and appear at the New York Academy on May 25th . . . Bell Records has picked up the "Flip, Flop & Fly" single by **Downchild Blues Band** . . . The **King Biscuit Boy** lp in New Orleans has been completed and the Epic release date is set for 2nd week of April . . . MCA still hot on **Allan Schick** single "Lucy Lucy" . . . **John Anthony** will produce "A Foot In Coldwater" here in April & May . . . New **Anne Murray** single is "You Won't See Me"  
(Continued on page 45)

## JAPAN

# コンフィデンス

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

■ The MGM recording group **Brown Rice** opens at the Riviera with **Engelbert Humperdinck** for three weeks beginning April 4. Their latest release "I Never Had It So Good" was penned by **Paul Williams**, who is currently at the Riviera with **Liza Minnelli**. The Japanese pop group has been more well-known internationally than here. However, they are gaining popularity with their single "Country Dreamer" by **Paul McCartney**.

**Chris Thomas**, who mixed **Pink Floyd's** "Dark Side of the Moon" and produced **Procol Harum's** "Grand Hotel" is producing **Sadistic Mika Band's** second album here at Toshiba EMI studio.

Victor Musical Industries will release eleven soul albums entitled "New Soul Best Collection" in May and June. This series consists of Motown's top artists and their hits, providing the public with a good guide to Motown sounds and a nice addition to soul music.

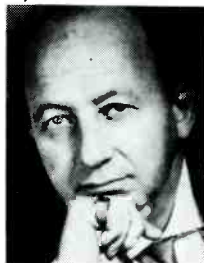
Japanese Record companies are pushing the theme music of the motion picture "Papillon" to coincide with the premiere of the film on March 16. Six different labels are set to release more than ten "Papillon" versions by different artists.

**Harry Belafonte** kicked off his first Japanese concert tour in over a decade and is performing in major cities until the end of March. To coincide with the veteran's arrival, RCA/Victor began pushing a big promo on Belafonte by re-releasing his old records, including "Belafonte At Carnegie Hall," "Calypso" and "The Midnight Special."

**Paul Simon** will make his first visit to Japan in April. The superstar will hold two concerts at the Nippon Budokan Hall in Tokyo and another two at the Festival Hall in Osaka, promoted by Kyodo Tokyo Inc. To tie in with Paul's visit, CBS/Sony has developed a massive promo campaign aimed at extensive sales of **Simon & Garfunkel**. The campaign includes a "Simon & Garfunkel Fair" in major department stores in Tokyo, Nagoya and Osaka.

## GERMANY

By PAUL SIEGEL



■ BERLIN — NEWS OF THE WEEK: Great commotion over here regarding the lawsuit between Radio Luxembourg and their chosen music publishers, and the Commission of the European Common Market representing the German Performance & Mechanics Society (GEMA) and the Music Publishers Society. The accusation is that a cartel exists, owned by Radio Luxembourg for publishers' copyrights and certain German publishers.

RECORDS OF THE WEEK: "I Shall Sing" by **Art Garfunkel** on CBS movin' upwards . . . "You're Sixteen" by **Ringo Starr** on Electrola/Apple sounds like a blockbuster . . . **Rex Gildo's** "Mary-Anne Good-Bye" is a great record . . . **Marie Osmond's** "Paper Roses" could very well hit the top 10 on MGM Germany . . . **Cindy & Bert** (BASF) up to the number one spot this week . . . **Bobby Wright's** "Seasons In The Sun" could be another giant for **Rod McKuen** in Germany . . . **Leo Sayer's** "The Show Must Go On" looks like another hit on Chrysalis/Philips . . . CBS has **Birth Control** . . . Bellaphon's hitting with "Remember The Future" by their successful **Nektar** group.

TRADESTERS CORNER: BASF's **Cindy & Bert** preparing for their debut in the Eurovision De La Chason Grand Prix with "Summer Melody" . . . Germany's hitmaker **Hans Beierlein** does his work from his 600 Mercedes which is outfitted with telex, telephone, and TV. Unfortunately, he forgot to put in the kitchen sink! . . . **George LeVaye** is enroute from Radio Free Europe to the U.S.A. with a few record goodies . . . **Heinz**  
(Continued on page 45)



# INTERNATIONAL HIT PARADE

## JAPAN'S TOP 10

### SINGLES

1. **NAMIDA NO MISAO**  
TONOSAMA KINGS—Victor
2. **GAKUEN TENGOKU**  
FINGER FIVE—Phonogram
3. **I WISH YOU WERE WITH ME**  
AKIKO KOSAKA—Warner Pioneer
4. **BARA NO KUSARI**  
HIDEKI SAIJO—Victor
5. **KUCHINASHI NO HANA**  
TETSUYA WATARI—Polydor
6. **HOSHINI NEGAIO**  
AGNES CHAN—Warner Pioneer
7. **ERIMO MISAKI**  
SHINICHI MORI—Victor
8. **SHIA WASE NO ICHIBANBOSHI**  
MIYOKO ASADA—CBS/Sony
9. **KOINO KAZAGURUMA**  
CHERISH—Victor
10. **SANSHOKU SUMIRE**  
JUNKO SAKURADA—Victor

### ALBUMS

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

## Motown Appoints Canadian Distrib

■ TORONTO — Merit Music Distributor, Ltd. has been appointed the Motown Records Canada Ltd. distributor for the provinces of Ontario and Quebec.

M.M.D. is headed by John Schlee who was formerly head of Music Distributor of Canada, also located in Toronto, which handled the A&M Records line in Ontario during the period 1971

to 1973.

M.M.D. will headquarter at 1960 Ellesmere Road, Unit 10, Scarborough, Ontario and will also be the distributor for Memorax Blank Tapes.

## ATV Buys Attache



Pictured on hand for signing ceremonies when ATV Music purchased the catalogue of Attache Music were, from left, Sam Trust, head of ATV Music in the U. S.; Joe Nixon, co-owner with Lee Hazelwood of Attache; and Cliffie Stone, head of ATV's west coast based country label, Granite Records. The Attache catalogue includes primarily country material.

## Hunter's N.Y. Office

■ NEW YORK — Canadian personal manager Kevin Hunter has just opened a New York office. Kevin Hunter Associates, Inc. is located at 888 Eighth Avenue in Suite 1j phone is (212) 586-2505.

Hunter will maintain his Toronto office at 44 Charles St. West, Suite 1j, phone is (212) 586-2505, by Steve Propas. The phone there is (416) 962-9218.

## Germany (Continued from page 44)

Korn and Dr. Hans Gerig are preparing their voyage to Brighton, England very shortly and we wish them good luck on the Grand Prix . . . Ralph Siegel has a very big chance to hit with his recording "Bye Bye I Love You" . . . Sounds like composer/arranger Barry Lippman has two smash hits on the way with "Pearl Is My Girl Tonight" and "The Silent Screams of Maria" from his new BASF album.

LETTERS TO MY BERLIN DESK: Thank you to Franz Leonardi . . . Also to Len G. Wood of EMI London . . . And a hello to the retired Jack Mills . . . Auf Weidersehen 'til next week!

## England (Continued from page 44)

Doctor" (Chrysalis), Slade—"Everyday" (Polydor), and Gary Glitter—"Remember Me This Way" (Bell). Charlie Rich gets competition from Diana Trask on Ember with his follow-up to "The Most Beautiful Girl" titled "Behind Closed Doors" on Epic.

Album of the week is without a doubt Cat Stevens' "Buddha and The Chocolate Box" (Island) and this new set proves what a valuable contribution producer Paul Samwell-Smith makes to his product. High sales also anticipated for albums by Mott The Hoople—"The Hoople" (CBS), Return to Forever featuring Chick Corea—"Hymn Of The Seventh Galaxy" (Polydor) and Rory Gallagher—"In The Beginning," a selection of old tracks put together by Emerald, distributed by Decca.

## GERMANY'S TOP TEN

1. SPANIENS GITARREN  
CINDY & BERT—BASF
2. KANSAS CITY  
LES HUMPHRIES SINGERS—Decca
3. TEENAGE RAMPAGE  
THE SWEET—RCA
4. EIN INDI-UNGE AUS PERU  
KATJA EBSTEIN—UA
5. DU KANNST NICHT IMMER 17 SEIN  
CHRIS ROBERTS—Ar/Jupiter
6. JUANITA  
NICK MACKENZIE—Columbia
7. DEVIL GATE DRIVE  
SUZI QUATRO—EI/RAK
8. FAHRENDE MUSIKANTEN  
NINA & MIKE—Ariola
9. BONJOUR MON AMOUR  
LENA VALAITIS—Philips
10. TIGER FEET  
MUD—EI/RAK

## Moffo to Tour Japan

■ NEW YORK — Metropolitan Opera star Anna Moffo will make her first concert tour of the Far East in April, beginning with the opening concert of the Osaka Festival in Japan on April 9.

The RCA Red Seal artist will follow the Osaka opening with a series of recitals and concerts with Japanese orchestras in major cities of Japan.

## Border Lines (Continued from page 44)

backed by "He Thinks I Still Care." Anne recently taped two appearances for "Midnight Special" and also did "In-Session." CBS-TV will finally show "Anne North of 60," Anne's '73 tour of northern Canada with John Allan Cameron, on May 24th . . . the Stampeders to the U.S. for two weeks in April . . . Wednesday has added a comedian named Kangeroo to its act . . . Debut Rush lp on the Moon label made its appearance this week . . . Cliff Edwards has completed taping of his Montreal-based TV show and has moved back to Toronto to wait news of renewal. His 1st Columbia single is "Love May Be The Answer," written by Cliff Edwards . . . American companies operating hospitality suites at RPM's C-8 include Motown, Epic and UA . . . Patsy Gallant has recorded a French version of "Rock On" . . . Mel Shaw has produced a single titled "Streakin' Right Streakin' Left" by Shine for the Onion label. The cut was done at RCA Toronto. Meanwhile Bert McNair has joined Shaw's production house. His first duty has been to coordinate a recorded life story of the Stampeders which will be introduced as a double lp in the summer. The interviews for the package were conducted by Bruce Northam . . . Adamo to Quebec for a concert tour May 7-27 . . . CKLW-FM featured a special on Gordon Lightfoot which has been forwarded to the CAB . . . Film director Frank Vitale's study of country music in Montreal will be released in April with the title "Montreal Main" . . . Single "I Held Out" has been pulled from the forthcoming Fludd lp "What An Animal." The lp, made up of material from the band's Manor Studio and Manta Sound session, will be released simultaneously this spring by Sire in the U.S. and Daffodil Records in Canada . . . Debut lp by Mood Jga Jga has been released by WEA as the band comes here to appear at The Colonial and also tape "Roq" TVer. The band is also set for The Mustache in Montreal March 25-30 . . . Capitol has released an updating of the Frankie Ford classic "Sea Cruise" by Tommy Graham . . . Polydor Records has released the 1st Ryan's Fancy lp in Ireland—a sampler of the best tracks from their 4 Canadian lps . . . Contracts from Graeme Card and Humphrey and the Dumpricks with UA Records have officially run out. Card due to record this month for release on his own label . . . Sugar Cane is recording at Eastern Sound under producer Bob Morten. The sessions are for an album set for mid-March release . . . New London single "Dance of the Swamp Woman" from Ottawa group Powerhouse (which contains Brian Rading, former bassist with Five Man Electrical Band). Single was written by Les Emmerson . . . At CHUM-AM Dave Charles upped to Program Director and Roger Ashby now handles Music Director position . . . A great deal of excitement in Montreal over the London debut lp of Ville Emard Blues Band—made up the "who's who" of the Montreal music scene. London claiming an initial order of over 20,000 units . . . Set for Canadian National Exhibition appearance in August are: Evil Knievel and Lighthouse (20); Chicago (30); The Guess Who (31); and Charlie Rich. Free bandstand concerts will feature Buddy Rich, Doc Severinson and Maynard Ferguson and their bands . . . Those lined up so far for the annual Mariposa Folk Festival June 21-23 on Toronto Islands include Malvina Reynolds, Elizabeth Cotton, Michael Cooney, Mike Seeger, David Amram, Booker White, John Allan Cameron, Jean Carignan and Angele Arseneault . . . Repeating their roles in Cliff Jones' musical adaptation of Hamlet, commissioned by and heard on CBC-Radio's "The Entertainers" and being staged at this summer's Charlottetown Festival, are Cal Dodd, Rory Dodd, Rudy Webb, Shelly Somers, Roma Hearn and Francois Resis-Klanfer . . . Barring last-minute cancellations, stars who have agreed to play tennis for the National Ballet's fund-raising show in April are Merv Griffin, Keely Smith, Richard Roundtree, Ron Ely, Rod Steiger, Davey Jones, John Morley, Doug McClure, Mickey Dolenz, Jerry Van Dyke and Jo-Anne Pflug.

## Video Disc Detailed at NARM Seminar

■ Video and quad, two developments that will affect the industry in years to come, attracted panelists representing manufacturers and retailers, at NARM (27), and they presented differing views on the value of quad and quad sound.

### Video Disc

Before the discussion on quadraphonic, MCA Records president J. K. (Mike) Maitland told the audience of MCA's involvement in the video disc field, and the developments sounds truly exciting. "MCA Inc. is working on the video disc—so far there have been two public demonstrations. It can be hooked into any existing TV set, and would be in full color," assuming, of course, you have a color TV set.

The specifications: The disc is 12" with 40 minutes of playing time per side. The album would be pressed using pure vinyl, which Maitland notes is presently still in short supply. "The disc, though, could be rolled up, put in a tube and mailed." The video-disc player mechanism would run approximately \$400, while a video disc changer would cost another \$500. The machine does not have a tracking needle, but uses a laser beam, so that there will be no wear and tear on the disc. The picture, according to Maitland, would be very clear, and would be in full color, similar to regular television. The sound would be in mono.

Marketing of the video disc is still under discussion, although present plans call for it to be done in an album jacket. MCA presently has 12,000 Universal pictures in their movie catalogue that they could present; estimated cost would be between \$3 and \$10 per disc, with the cost depending on the program content and the number of discs in the set.

Maitland's comments drew a number of rapid-fire, short, yet interesting questions from the audience; he handled them all easily. He maintained that the video reproduction quality would be as good as your TV set, and that quality control would have to be good since dust might foul up the grooves. He speculated that the cheaper shows (nearest \$3) might be concerts, and that because of the inexpensive price, MCA has shelved the idea of instituting a rental library for the video discs. "The prices are such that we expect people to have a video disc library."

### Quad

Quadraphonic created the usual amount of acrimonious debate. In introducing the subject, panel chairman Richard Eckstrack, publisher of Audio Times, obviously

misspoke when he said that "quad is the latest development in stereo"—he obviously meant to say, "the latest development in sound"—although many retailers and jobbers in the audience probably agreed with his original statement. According to Eckstrack's figures, component manufacturers had expected their quad sales to jump to 50 percent in 1973; in reality they accounted for 15 percent. This year, their estimates are for quad to sell in the 20-22 percent category.

Many retailers complained specifically about the lack of a unified system. "Confusion sums up the position of the industry," added Ovation Records president Dick Schory, "on four channel in both hardware and software. The hardware manufacturers take the easy way out—they build their systems to take SQ, QS and CD-4, and that makes the system more expensive to build. It costs more just like it costs more to build stereos with 33 and 45 RPM speeds."

### Confusion

Ira Heilicher described the confusion. "The people in our warehouses don't know what to do with the product. Sometimes all" (Continued on page 49)

## Film, Figures Highlight NARM Ad Meet

■ Opening the NARM seminar (26) on "The Professional Use of Advertising As A Profit Tool," was a Columbia Records film/interview with five major retailers. Afterwards, William Dougherty of the Television Bureau of Advertising, and William Solch of the Newspaper Advertising Bureau, each quoted figures showing how their own particular medium was the best place for advertising dollars. The figures were indeed impressive. There are 66 million households with television, covering 97 percent of all the population. There will be 140 million TV sets by 1978, which equals two sets per home; 65 percent of all U.S. TV homes are color, and the figure will rise to 85 percent by 1978. Daily TV viewing is up to 5½ hours a day, and will grow as color TV sets go into more homes. TV advertising was up to \$4.6 billion in 1973.

### Newspapers

On the other side, there's newspaper. In 1973, retailers spent \$110 million on outdoor advertising, \$1.1 billion on TV, \$1.2 billion on radio, and \$6.5 billion on newspapers. 94 percent of all

## Industry Presidents 'Meet the Press'

■ A new feature at this year's NARM Convention was a "Meet The Press" session (26) modeled after the television show bearing the same name. A group of trade editors including Sid Parnes, editor-in-chief of **Record World**, questioned a panel of four record company presidents—Irwin Segelstein of Columbia, Joe Smith of Warner Brothers, Jerry Moss of A&M and Ewart Abner of Motown.

### Queries

The questions put to the panelists ran the gamut from the vinyl shortage to returns to artist roster cutbacks to independent versus branch distribution. An interesting sidelight question put to the label presidents asked what type of executive training programs they had. Both Segelstein and Moss pointed to their campus rep programs as vehicles for bringing new people

(Continued on page 49)

In next week's issue, **Record World's** coverage of the NARM Convention will continue with in-depth reports on two seminars that materially affect the record merchandisers — security and returns. The report on the returns will include an analysis of inventory management.

## Piracy Update '74

■ NARM members were treated to a breakfast discussion on Tuesday (26) on tape piracy—"Update '74: The Problems of Piracy." Jay Jacobs, president of Knox Record Rack, told those assembled that the purpose of the session was to "give NARM members a review of what has happened in the last year regarding the demons of piracy." Among them: tougher enforcement of Federal and State anti-piracy statutes, the NARM anti-piracy digest sent out to dealers informing them of the latest anti-piracy news, and the efforts of NARM to get anti-piracy laws in all 50 states. "Last year, at this time, 10 states had anti-piracy laws. After the first year of concerted effort by NARM and others, a total of 22 states have anti-piracy laws, while nine states have bills in legislation," Jacobs continued.

### Big Boost

One of the biggest boosts for anti-piracy legislation was the U.S. Supreme Court decision of Goldstein vs. California, upholding the validity of anti-piracy laws. Also mentioned was the recent U.S. Appeals Court decision in E. B. Marks vs. Colorado Magnetics, which ruled that an illegal tape duplicator is not entitled to use the compulsory license provision of the Copyright law.

A panel of four NARM members, each active in his own state in passing anti-piracy legislation, suggested ways for other states to act. Most important, the consensus was, is involvement by local retail merchants affected by pirated tapes. "State legislators don't like someone coming in from New York or Washington telling him how to run his state. Make sure local people are involved," noted Robert Cardeaux of Car Tape Distributors in Indiana.

### NARM Award Winners

(Continued from page 3)

comedy artist: Cheech and Chong (Ode); Best selling children's line: Disneyland; Best selling economy line: Pickwick; Best selling classical album: "Switched On Bach"—Walter Carlos/Benjamin Folkman (Columbia); Best selling jazz artist: Deodato (CTI); Best selling new female artist: Bette Midler (Atlantic); Best selling new male artist: Jim Croce (ABC); Best selling new group: Doobie Brothers (Warner Brothers); Best selling album: "You Don't Mess Around With Jim"—Jim Croce (ABC).

In addition, the NARM Presidential Award was presented to Lou Adler, president of Ode Records. The NARM Merchandiser of the Year award was presented to Russ Solomon of Tower Records.



# NARM Scholarship Winners...



Pictured receiving this year's NARM Scholarship awards last week (26) at the Scholarship Foundation Dinner are: Laurie Ann Hughes, winner of the Jim Croce Memorial Scholarship, with Mrs. Croce and Jay Lasker; Lorrie Davis, winner of the Goddard Lieberman Scholarship, with Irwin Segelstein; Michael Barnett, winner of the Leonard Goldenson Scholarship, with Martin Pompadur; Bruce Slavin, winner of the Capitol Records Scholarship, with Don Zimmerman; Deborah Stern, winner of

the RCA Records Scholarship, with Kenneth Glancy; Joyce Davis, winner of the Harry Womack Memorial Scholarship, with Michael Stewart; Philip Dumm, winner of the Morrie Price Memorial Scholarship, with Irwin Steinberg; Cathryn Haas, winner of the David Schwab Memorial Scholarship, with Israel Schwab; Patricia Grant, winner of the Harry Schwartz Memorial Scholarship, with Earl W. Kintner; and Lorraine Kaufman, winner of the Ira M. Jacobs award with Jay Jacobs.

## NARM Convention Roundup

(Continued from page 3)

Business meetings and sessions devoted to returns, piracy, quad and video, the role of the mass merchandiser, security, management, advertising and a 'Meet The Press' panel, highlighted the official business of this year's convention. On the social side, delegates were kept well entertained by the Pointer Sisters, Gladys Knight & the Pips, Tom Jones and Roy Clark, along with David Steinberg as the Awards banquet master of ceremonies. There were also various other festivities in between.

Most manufacturers used the convention, as has been the custom, to meet privately with key accounts, whose executive membership generally was present. Instead of assigned meeting times between each merchandiser and manufacturer, the meetings were strictly voluntary and were held at the initiation of either or both sides. Some meetings lasted as long as four hours, as manufacturers met with as many as 20 of their key accounts throughout the NARM affair. Problems common to both sides—advertising, price, shipments, cooperation—were discussed.

### Presentations

On a similar business note, retailers and rack jobbers profited from various presentations at the Convention. One in particular, a film presented by Columbia Records, which had previously been shown at their Nashville sales convention, featured interviews with Danny Gittleman, operator

of U.S. Records, Ben Karol, owner of King Karol, and the buyers for Sam Goody, Alexander's and the Harvard Coop, on the subject of advertising. Interspersed with their comments on the merchandiser's view were comments from customers on whether advertising affected them, what types of advertising were most effective, etc. Also, a NARM-commissioned study last year on the problem of returns led to this year's presentation on inventory management. This particular presentation, which was made during the returns seminar, caused a great deal of discussion on the causes and contributing factors of returns. (A detailed analysis of the inventory management program will appear next week.)

The cooperation hoped for by Joe Smith and others seemed to prevail as the dominant attitude, according to post-convention interviews conducted by **Record World** with industry leaders on both the manufacturer and retailer sides. "The jobbers have finally realized that all of us have got to work with each other," was the assessment of a sales vice-president for a major label. "That's why there was less shouting this year." One of his colleagues, whose label was formerly distributed by independents and is now a branch operation, agreed. "The jobber who is also an indie distributor has finally decided not to hold a grudge. We used to get lousy placement from them or they didn't buy our product, but

## Smith's Keynote Address

(Continued from page 3)

attacking us accusing us of payola and drug scandals," and that the record business made good copy "possibly because of the flamboyance or flash of the business."

But he vocalized his belief that something else persisted in the industry: "the deep and bitter hostility between the record manufacturer and record merchandiser. And the hostility transcends business disputes—it's a psychological desire to see the other guy fail." He added the idea that "the two great components of this business have minimal contact, but do have invective and finger-point-

not any more. The jobber wants to make a profit just like we do, and he's starting to sell records without regard to what label the record is on. That's the way it should have been all along."

The feelings are the same on the other side. The buyer for a major retailing operation explained that "it's good to know there's going to be better cooperation on both sides. At least we're going to talk out our problems now, instead of taking it out on the product. They say they're going to work with us more, and that the manufacturers are interested in what our problems are. It seemed that way over the last few months, and we hope it continues like that." Another major rack jobber buyer agreed. "They're learning that they have to live with us to make a profit, and we're learning how to live with them. It's about time."

ing." All of this, he explained, instead of "working for the good health of the entire industry."

The manufacturers, he feels, are partially to blame. "We ask our accounts to cut their returns—in effect, we're asking them to share in our a&r and sales mistakes. And some manufacturers license their product for TV packages advertised specifically as 'not sold in stores.' But the merchandiser takes a cavalier attitude, too. They kill us with 50-60 percent returns, and they make price their overriding and only concern. And some fail to follow the most basic business policies, with phony advertising chargebacks."

The sum total? "We have plenty of differences, but they are problems that could be worked out. The manufacturers are under pressure—rising recording costs, higher advertising and material costs, more promotion, supporting our groups out on the road. We're entitled to realize a reasonable profit." But Smith looked at the other side, too. "The merchandisers are also under intense pressure from their accounts. How much profit per square foot are they getting from their record departments? And how can they make a profit with all of the price cutting? We are," he confessed, "in the eyes of Wall Street, the most lightly regarded two billion dollar industry."

Through cooperation, discussion and understanding, he stressed, these problems can be

(Continued on page 49)



# 'Loafin' 'Round the Studio



Brut Records recording artists Sugarloaf/Jerry Corbetta taped the *Midnight Special*, to be aired April 19. Seen here at the taping are (front row, from left) Eli Bird, Brut Records marketing director; Jerry Corbetta, Frank Slay and Vic Catala of Chicory Productions; (top row, from left) Gary Checkle (independent promotion man, Brut); Bob Raymond (Sugarloaf); Bob Webber (Sugarloaf); and Larry Ferris (Sugarloaf).

## RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

|   |    |   |          |
|---|----|---|----------|
| A VERY SPECIAL LOVE SONG<br>Billy Sherrill (Algee, BMI)                               | 2  | NO CHARGE Pete Drake (Wilderness, BMI)  | 27       |
| AT THE TIME Jean Shepard (Stallion, BMI)  | 31 | ON THE COVER OF MUSIC CITY NEWS<br>(Evil Eye, BMI)  | 54       |
| BABY DOLL Jerry Crutchfield<br>(Dutchess, BMI)  | 5  | ORLEANS PARISH PRISON Cash & Bragg<br>(House of Cash, BMI)                                | 51       |
| BACK IN THE COUNTRY Wesley Rose<br>(Milene, ASCAP)                                    | 63 | PURE LOVE Collins & Johnson<br>(Briarpatch/Pi-Gem, BMI)                                   | 58       |
| BETTER THEY ARE, HARDER THEY FALL<br>Fred Foster (First Generation, BMI)              | 67 | RAINY NIGHT IN GEORGIA Curb-Vinneau<br>Prods. (Combine, BMI)                              | 34       |
| BOB, ALL THE PLAYBOYS AND ME<br>Steve Stone (ATV, BMI)                                | 73 | REFLECTIONS Billy Sherrill (Tree, BMI/<br>Crosskeys, ASCAP)                               | 70       |
| BORN TO LOVE AND SATISFY<br>Jerry Bradley (Jack & Bill, ASCAP)                        | 62 | SEASONS IN THE SUN (E. B. Marks, BMI)<br>(Central, BMI)                                   | 28<br>38 |
| CAPTURED Earl Ball (Noma/S.P.R., BMI)   | 64 | SMILE FOR ME Glenn Sutton<br>(Chappell & Co., ASCAP)                                      | 41       |
| COUNTRY BUMPKIN Walter Haynes<br>(Tree, BMI)  | 22 | SOME KIND OF WOMAN Jerry Kennedy<br>(Coal Miners, BMI)                                    | 29       |
| CRUDE OIL BLUES Atkins Reed<br>(Vector, BMI)  | 23 | SOMETHING BETTER Larry Butler<br>(Harrissongs, BMI)                                       | 59       |
| DALLAS Ray Baker (Acuff-Rose, BMI)  | 69 | SOMETHING Jerry Kennedy<br>(Tree, BMI)  | 75       |
| DON'T STOP NOW Sherry Bryce<br>(Sawgrass, BMI)  | 48 | STOP THE WORLD Susan Raye<br>(4-Star, BMI)  | 74       |
| GOOD MORNING LOVING (Owepar, BMI)   | 71 | STORMS OF TROUBLED TIMES Don Law<br>Prods. & Ron Bledsoe (Keca, ASCAP)                    | 49       |
| GUESS WHO Joe Johnson (4-Star, BMI)   | 21 | SUNSHINE ON MY SHOULDERS Milt Okun<br>(Cherry Lane, ASCAP)                                | 52       |
| HANG IN THERE GIRL Freddie Hart<br>(Blue Book, BMI)                                   | 8  | SUPERSKIRT Connie Cato (Acoustic, BMI/<br>Jack Bill, ASCAP)                               | 39       |
| HELLO LOVE Light & Atkins<br>(Four-Star, BMI)   | 14 | SWEET MAGNOLIA BLOSSOM Ron Crancey<br>(Chappell, ASCAP/Unichappell, BMI)                  | 6        |
| HONEYMOON FEELIN' Jim Fogelsong<br>(Coustic, BMI)                                     | 42 | TAKE GOOD CARE OF HER<br>(George Paxton, ASCAP)   | 9        |
| I GAVE UP GOOD MORNING DARLING<br>Joe Allison (Wiljex, ASCAP)                         | 63 | TELL ME A LIE Sonny Limbo<br>(Fame, BMI/Rick Hall, ASCAP)                                 | 65       |
| I JUST HAD YOU ON MY MIND<br>Milton Blackford (Ensign, BMI)                           | 44 | THE JET-SET Billy Sherrill (Tree, BMI)  | 13       |
| I LOVE YOU, I LOVE YOU Billy Sherrill<br>(Algee, BMI)                                 | 26 | THE OLDER THE VIOLIN Larry Butler<br>(Tree, BMI)  | 16       |
| I NEVER GET THROUGH MISSING YOU<br>Earl Richards (Golden Horn, ASCAP)                 | 32 | THE RAINBOW IN DADDY'S EYES<br>Jim Mallory (Blue Crest, BMI)                              | 43       |
| I'LL TRY A LITTLE HARDER Stan Silver<br>Don Gant (Blue Crest, BMI)                    | 15 | THINGS AREN'T FUNNY ANYMORE<br>Ken Nelson (Shade Tree, BMI)                               | 18       |
| I NEVER GO AROUND MIRRORS<br>(Prima Donna, BMI)                                       | 32 | THERE WON'T BE ANYMORE Chet Atkins<br>(Charles Rich, BMI)                                 | 17       |
| I'M LEFT Taylor & Kesler<br>(Hill Range, BMI)   | 24 | THERE'S A HONKY TONK ANGEL<br>Owen Bradley (Donor, BMI)                                   | 10       |
| IT'S TIME TO CROSS THAT BRIDGE<br>Walter Haynes (Ben Peters, BMI)                     | 19 | TWENTIETH CENTURY DRIFTER<br>Marty Robbins (Mariposa, BMI)                                | 7        |
| I USE THE SOAP Dea & Lea<br>(Kipānulu, ASCAP)   | 51 | WAKE ME INTO LOVE Logan & Reeves<br>(Tree Cross Keys, BMI)                                | 25       |
| I WILL ALWAYS LOVE YOU Bob Ferguson<br>(Owepar, BMI)                                  | 68 | WHEN YOUR GOOD LOVE WAS MINE<br>(Jack and Bill, ASCAP)                                    | 11       |
| J. JOHN JONES Joe Johnston<br>(Claremont House, BMI)                                  | 40 | WOULD YOU LAY WITH ME Billy Sherrill<br>(Window, BMI)                                     | 1        |
| JUST ENOUGH TO MAKE ME STAY<br>Glenn Sutton (Keca, ASCAP)                             | 46 | WRONG IDEAS Owen Bradley<br>(Evil Eye, BMI)   | 4        |
| LAST TIME I SAW HIM Billy Davis<br>(Jobeta, ASCAP)                                    | 55 | YOU DON'T NEED TO MOVE A MOUNTAIN<br>Walter Haxner (Jack, BMI)                            | 56       |
| LEAN IT ALL ON ME Norris Wilson<br>(Al Gallico, BMI)                                  | 72 | YOU NEVER SAY YOU LOVE ME<br>ANYMORE Jerry Bradley<br>(Unichappell, BMI/Easy Nine, ASCAP) | 37       |
| LET THE FOUR WINDS BLOW<br>Kelso Herston (Travis, BMI)                                | 50 | YOU'RE MY WIFE, SHE'S MY WOMAN<br>Kelso Herston (Little David, BMI)                       | 36       |
| LORD, HOW LONG HAS THIS BEEN<br>GOING ON Ken Mansfield<br>(Sing Me & Backyard, ASCAP) | 66 | YOU WERE A LADY Ricci Mareno<br>(Ricci Mareno, SESAC)                                     | 12       |
| LOVING YOU HAS CHANGED MY LIFE<br>Jerry Foster & Bill Rice (Jack and Bill,<br>ASCAP)  | 45 | WELCOME HOME (Bello, ASCAP)   | 66       |
| MIDNIGHT ME & THE BLUES Jerry House<br>(Sawgrass, BMI)                                | 3  | WE SHOULD BE TOGETHER<br>Allen Reynolds (Jack, BMI)                                       | 35       |
| MY PART FOREVER Billy Sherrill<br>(Jack & Bill, ASCAP)                                | 47 |   |          |

## CONCERT REVIEW

### 'Pucker Power' Joins Argent and Redbone

■ ACADEMY OF MUSIC, NYC—About to release their new Epic album, "Nexus," Argent seems to be headed in the same direction that has brought Pink Floyd to the fore, judging from their Academy performance (23). Although the audience got off on "Hold Your Head Up" and "God Gave Rock and Roll to You" from their previous albums—as well they might—the group seemed more concerned with their newer works: "Coming of Kahoutek," "Music from the Spheres" and their upcoming single, "Thunder and Lightning" (with its galactic-bent Lou Christy-ish refrain).

With each set and release, Rod Argent's band increases in scope. Russ Ballard's piano solo and performance of Colin Blunstone's English hit "I Don't Believe in Miracles" was a soft-glow highlight, but their energy level on the show's other elements was also duly reflected in crowd reaction.

Less successful was Redbone (Epic). Opening with the title tune from their album "Wovoka," the quartet quickly settled into a medley of their hits. But somehow, it just didn't work. They even managed to cause the funky "Maggie" to lose her zap: the overdone jam showed the band in a rather poor light. More questionable still was their Barry White-ish intro to their current giant "Come and Get Your Love," although they later proved they could handle it live (sans the

Gene Page strings) once they got right down to its nitty gritty. Redbone has a lot of work to do to get their live act up to the increasingly high standards of their self-produced records.

Somehow, even if you personally couldn't get into the glitter of them all, the night did seem to belong to the opening act, Kiss (Casablanca). Take away their frills (and maybe after they receive their due, they will!), and you've got a fine rock band. Right now, their act looks as if it were choreographed by the Temptations, with aid from Alice Cooper's wardrobe mistress and the Hello People's make-up staff. But from their single "Nothin' to Lose" to their finale "Black Diamond," their flash was most definitely backed by more than trash. The crowd loved every shimmering moment, and this was especially evident as you moved back into the cheaper seats (sociologists take note!). This could be the next Grand Funk. Like the Railroad, the quartet might once again prove that across-the-board good press is occasionally irrelevant to the power of rock. **Robert Adels**

### Haynes Smokes By



Michael Haynes (right) best known as television's "Winchester Man" in commercials for them little stogies, stopped by Record World recently to discuss another side of his career—songwriting. Haynes, together with Porter Jordan, recently penned a tune entitled "Linda Mae" (performed by Jordan), which Polydor will be releasing shortly. A country boy from Louisiana, Haynes also has his own publishing outlet, the Acme Feed and Seed Music Company of Beverly Hills. Pictured with Haynes is RW's version of the Marlboro Man, Howard Levitt.

### Gold B'day for RSO

■ NEW YORK—Robert Stigwood's RSO label (distributed by Atlantic Records) celebrates its first anniversary this month with total sales of more than one million albums worldwide, including two gold albums in the United States.

RSO has released total of 14 albums and seven singles in its first year. Gold albums were Derek and the Dominoes "In Concert" and Eric Clapton's "The Rainbow Concert."

### Crowbar Feted



Shown at the recent Crowbar bash at the Victory Burlesque Theatre in Toronto are (from left) CHUM-FM's Dave Marsden, Bruce Palmer (formerly of the Buffalo Springfield), Crowbar's Kelly Jay Fordham and Steve Kennedy of Dr. Music.



## NARM Advertising Seminar *(Continued from page 46)*

be that's why the TV packages are so successful—a lot of people just aren't shopping in record stores anymore. We have to start with the kids—the 12 year olds—and work on them. Our profits have to be made with young people." Solomon attributed the success of the record business to its ability to attract new buyers. "The people that we caught in the rock era of the '50s are still with us. We've held their interest."

Dennis Killeen of Capitol Records, noting the increasing amount of time spent discussing TV packages, noted that they "have affected all of us, but have the TV merchandisers caught us sleeping?"

## Keynote Address

*(Continued from page 47)*

worked out. "The professionals on both sides of the business are going to have to get in that demilitarized zone between manufacturer and merchandiser. There are lots of areas of common interest. And the sickness of any company affects us all. Nobody profits when a TMC or National Tape goes down."

Partnership and cooperation, he concluded, are the answers. "When we meet next year in Los Angeles, there should be less alienation. We'll look back on the previous years and say, 'what was all the nastiness about?' We need more humor, warmth and style, and far less craziness."

## Handleman Names 4

*(Continued from page 4)*

John S. Kaplan has been named senior vice president of the Handleman Company. Kaplan has been a vice president of the Handleman Company since 1963, when he sold his three record distributing companies to Handleman.

James Powers has also been named senior vice president of the Handleman Company. Powers, who has been associated with the company since 1955, has been a branch manager and a regional vice president of the company.

## CBS Quad Releases

*(Continued from page 8)*

Leonard Bernstein's "Candide," which duplicates the surround sound environment of the Broadway production, will be heavily promoted as a "quad spectacular." A special release of four quadraphonic surround sound recordings by Andre Kostelanetz will be the focus of an upcoming May quad promotion.

Some people did something creative and it woke us all up." He added that Capitol is developing some special programs, while in a different session, Columbia Records president Irwin Segelstein indicated the same.

Whether it be TV or newspaper, each has its own supporters and detractors. Solomon likes the circular idea, suggesting that stores list as many titles as they can. Al Teller, vice president of Columbia and panel chairman, noted that Columbia was getting into TV promotions on front-line merchandise, like Chicago, Santana and Paul Simon.

Most present agreed that price was emphasized too often in selling albums; other retailers indicated that tags at the end of spots were practically useless (so noted Pete Smolen of Record Bar and Russ Solomon). Atlantic's Dave Glew suggested that retailers let their manufacturers know how they feel ad dollars should be spent, although the manufacturer might not always be able to follow. "We are under intense pressure from the artists," Glew explained, "to support them when they are on the road. How can we tailor those dollars in your town, to support your dollars and give you better support? We want to put those dollars in your pocket."

### Teller

In closing, Columbia's Teller made some astute comments that he admitted were subject to differing views. "Our advertising reflects little of the dynamism of the business. Advertising is a powerful tool—take advantage of it. Develop a strategy for your advertising. Advertising is not filling a form ad with prices and minis. We spend two hours every year discussing advertising and merchandising. That translates to one hour for every billion dollars of business in the industry."

## At Bergman's Bar



Epic Records' country artists George Jones (right) and Tammy Wynette are pictured above with Barrie Bergman, president of Record Bar, at the first annual Record Bar Convention in Atlanta. Attendance at the February 27-28 meet was by over 200 record merchandisers associated with the 45-store strong, North Carolina-based record, tape and accessories retailing outfit.

## Meet the Press

*(Continued from page 46)*

into the industry. On the future potential of the record business, Joe Smith pointed out that if the record industry's sales in the next 10 years would grow as they have the last 10-15 years, the country's entire gross national product would be in records and tapes.

On returns, Record World's Parnes asked Segelstein about Columbia's limited returns policy and how it has affected Columbia's relationships with rack jobbers and dealers. Segelstein answered by once again noting that the program was merely a "restatement" of Columbia's previous policy, and that there had been some negative reaction, but that most accounts had been cooperative. Concerning independent distributors, Ewart Abner and Jerry Moss once again reiterated their faith in independent distribution operations. Abner noted that "last year we made a commitment to stay with them," and that manufacturers and independent distributors "have to depend on each other for survival." Moss added his view that "I find the indies have passed the point where their very survival was questionable. A&M has found them to be a progressive group of men and is quite pleased to deal with them."

## New York Central

*(Continued from page 10)*

pleasurable) experience of attending a concert. Suffice it to say that an audience reflects what it is offered.

We look forward to visiting with and listening to Maggie Bell often in the future—hopefully under better conditions.

ROLLING STONES ROLLING ANEW: April 14 has been set as the world premiere (by invitation only, of course) of the Stones' concert/tour film, "Ladies and Gentlemen, The Rolling Stones." The film itself is "going on tour" in the literal sense, playing major cities in rotation a few weeks at a time on its own 8,000 pounds worth of quadraphonic equipment. The NY showing will take place at the Ziegfeld.

RING MY BELL, AMERICA: Maggie, while we're on the subject, will be the only music guest on Geraldo Rivera's April 3 ABC-TV'er "Good Night America," including five song segments from the Academy show and a backstage interview. Backstage that night, incidentally, were Jimmy Paige, who flew in from London specially for the concert, Deep Purple, Tim Bogert, Carmen Appice and Angela Bowie.

IN PRINT: Rock magazine is minus a NY editorial staff these days, as both Michele Hush and Bruce Pollock made their respective exits. Pollock was the recent recipient of an ASCAP-Taylor award and will be devoting full time to a book for MacMillan: "In Their Own Words," of rock lyricists, that is . . . New Times has been picking up steam in the rock department. One issue a few weeks back included a piece by Lorre Wyatt, a singer-songwriter who back in junior high school let a rumor (which he here exposes) circulate to the effect that he'd written a song called "Blowin' In The Wind." In the current issue is a most original piece on pop star's contract riders—specifically the food and drink which must be made available to them before, during and after gigs. "They are what they eat?" came from the pen of Gregory Jaynes, an Atlanta Constitution reporter. Same issue has Janet Maslin on the subject of recent live albums.

SITTING IN: John Hartford, unsigned at the moment, at the Metro a few weeks ago, proved he still has a unique holding power over an audience. His sets seem to never change, but they're still always entertaining. An imitation of a washing machine, his instrumental abilities on guitar, banjo, fiddle and head and his gifted songwriting and singing continue to impress . . . The Bold Records Allman Brothers album, released about two years ago with a black and white cover (resembling a bootleg) will soon be reissued with a four-color cover.

## Video Seminar

*(Continued from page 46)*

there is a "Q" in the prefix and that's it. We as jobbers are responsible for the departments of the accounts we service. If we have the same record in four or five configurations, we don't get a turn on it." Heilicher asked "if SQ is compatible, why does it have to be redone?" The overall state of quad, according to him is such that "The consumer is totally confused and is staying away. A unified system will be a shot in the arm."

### 'Sad Commentary'

Dave Rothfeld agreed. "One inventory is what the retailers want—it makes no sense to have a multiple inventory." He added that Pioneer just introduced a \$700 stereo (not quad) set, which he called a "sad commentary" on the state of quad.

### Single Inventory

While the retailers called for a unified system, representatives of manufacturers representing the different systems argued over the advantages and disadvantages of each. The manufacturers also maintained that the day will come soon when there will be a single inventory, and when quad sound will be the only sound.

## Halevy, 'The Jewess' and RCA

By SPEIGHT JENKINS

■ NEW YORK—It is no secret to anyone following the releases of the large classical companies that RCA has not been exactly pre-occupied with opera or voice in the last year. A recital record of Leontyne Price, two by Placido Domingo, a *Tosca* with both stars plus Sherrill Milnes, come to mind, and a *Norma* with Montserrat Cabellé. Yet the company's one leap into erudite fair: Verdi's *I Vespri Siciliani* has paid off tremendously. Released to coincide with the new production in January at the Metropolitan Opera, *Vesperi* quickly found its way onto the retail charts and has stayed there now for two months.

Elena, the heroine of Verdi's rarely performed "French" grand opera, was supposed to have been performed by Montserrat Cabellé. A gall bladder attack sidetracked the lady just after she completed a "La Boheme," with Georg Solti on RCA, and the role was taken over by Martina Arroyo. The great American soprano was doing RCA a good turn, but the results did not pay off for her. An extraordinary Verdi interpreter, the placement and lightness of this role did not really suit her voice. Fortunately for her, RCA's new release, also made in London last August, shows her off to superb advantage.

After thirty years of neglect, RCA turned to Ludovic Fromental Halevy's *Juive* and recorded a selection of excerpts sure to exert a hold on the record-buying public. It presents Miss Arroyo in exciting form, gives us a chance to hear Bonaldo Giaiotti as a star bass, affords Richard Tucker a chance to shine in the role he has most wanted to do.

### Cornerstone

The opera, *La Juive*, was a cornerstone of French Grand Opera, and had the kind of popularity of Meyerbeer's *Prophete* and *Huguenots* in mid-nineteen century Paris. It bowed at the Paris opera on February 23, 1835, and became a hit by its third performance. Its lurid libretto, by Eugene Scribe, the most prolific libretto writer of the age, might delight a public not satiated by modern movies. A Cardinal has had a daughter before he took orders; she, Rachel, has been adopted and brought up by Eleazar, a Jewish jeweler. She gets involved with Leopold, a Christian who pretends to be a Jew and who is married to a wealthy Christian princess, Eu-

doxie. When it all begins to come out, Rachel and Eleazar are condemned to be burned alive in boiling oil for consorting with Christians. Eleazar, who could stop it, if only he told the Cardinal who Rachel really was, joins her in death, but of course before he leaps in the pot lets the Cardinal know that Rachel was his long-lost daughter. It's all fun and games, and last October citizens of New Orleans got the chance to see it, with Tucker as Eleazar. The music was not reported to be particularly special and is not at all influenced by Hebraic melodies, but like Meyerbeer it was eminently theatrical, and it played.

### Faithful to Score

RCA's recording is faithful to the score and is remarkably well sung. Tucker, who has longed to do the role onstage for a variety of reasons (his cantorial background, his fondness for Enrico Caruso whose last role it was), sings with restraint and great beauty. Adopting a more baritone sound than usual, he makes the agonized old Eleazar a person of stature; the great aria "Rachel, quand du Seigneur" is worth the price of the record.

More surprising is the gorgeous performance of Bonaldo Giaiotti as Cardinal Brogni. His aria, "Si la Riguer," takes the bass down to low E with many low F's and a perfectly articulate turn between A and middle C. Giaiotti's singing is rich, redolent with lyricism and power and beautifully colored. His power and sonority would seem to offer his Sarastro all around the world; for one who heard his Met debut in 1960 as the old priest Zaccaria in *Nabucco*, his growth is fantastic.

Miss Arroyo gives us the full-throated exuberance of her Verdi soprano. She hits three high C's in her duet, "Lorsqua toi," with her suitor, Leopold, and throughout her singing has commitment and good sound.

A lot of things about Halévy might bother the listener—a paucity of melodic inspiration, the strange habit of setting a stave or so for one singer on the same note—but this highlight record hits a lot of worthwhile moments. RCA is to be congratulated for satisfying so much curiosity about an opera and doing it with such a good cast; now how about financing a production in New York or San Francisco, so we can all see that pot of boiling oil?

# CLASSICAL RETAIL REPORT

APRIL 6, 1974

## CLASSIC OF THE WEEK



**TIPPETT**  
**SYMPHONY NO. 3**  
**HARPER, DAVIS**  
Philips

### BEST SELLERS OF THE WEEK

**TIPPETT: SYMPHONY NO. 3**—Davis—Philips  
**JOPLIN: RED BACK BOOK**—Schuller—Angel  
**VERDI: I VESPRI SICILIANI**—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

### HARVARD COOP/CAMBRIDGE

**ADAGIO**—Karajan—DG  
**BEETHOVEN: COMPLETE PIANO CONCERTOS**—Ashkenazy, Solti—London  
**BERLIOZ: SYMPHONIE FANTASTIQUE**—Ozawa—DG  
**CHINESE PEOPLE'S REPUBLIC COMMITTEE**—**YELLOW RIVER CONCERTO**—Ormandy—RCA  
**JOPLIN: MORE RAGS**—Schuller—Golden Crest  
**JOPLIN: PIANO RAGS VOL. I**—Rifkin—Nonesuch  
**JOPLIN: RED BACK BOOK**—Schuller—Angel  
**RESPIGHI: ANCIENT AIRS AND DANCES**—Dorati—Mercury  
**TIPPETT: SYMPHONY NO. 3**—Harper, Davis—Philips  
**VERDI: I VESPRI SICILIANI**—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

### CUTLER'S/NEW HAVEN

**ALBENIZ: IBERIA**—De Larrocha—London  
**BACH: ORCHESTRAL SUITES**—Menuhin—Seraphim  
**BEETHOVEN: PIANO SONATAS**—Serkin—Columbia  
**BRAHMS: SONATA, TRIO FOR CELLO**—Starker—London  
**COPLAND: APPALACHIAN SPRING**—Copland—Columbia  
**JOPLIN: RED BACK BOOK**—Schuller—Angel  
**TIPPETT: SYMPHONY NO. 3**—Harper, Davis—Philips  
**VERDI: I VESPRI SICILIANI**—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA  
**WIELL**—Songs—Lotte Lenya—Columbia  
**WIELL: RISE AND FALL OF THE CITY OF MAHOGONNY**—Lenya, Ruggerberg—Columbia

### KING KAROL/N.Y.

**CLASSIC FILM SCORES FOR HUMPHREY BOGART**—Gerhardt—RCA

**FANSHAWE: AFRICAN SANCTUS**—Ambrosian Singers—Philips  
**STEPHEN FOSTER'S SOCIAL ORCHESTRA**—Smith—Columbia  
**KORNGOLD: VIOLIN CONCERTO**—Hoelscher—Angel  
**LUCIANO PAVAROTTI: KING OF THE HIGH C'S**—London  
**PUCCINI: LA BOHEME**—Freni, Pavarotti, Karajan—London  
**THE COMPLETE RACHMANINOFF VOLUMES I-V**—RCA  
**RACHMANINOFF: VESPERS**—Sveshnikov—Angel  
**TIPPETT: SYMPHONY NO. 3**—Harper, Davis—Philips  
**VERDI: I VESPRI SICILIANI**—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

### ROSE DISCOUNT/CHICAGO

**ADAGIO**—Karajan—DG  
**BEETHOVEN: COMPLETE PIANO CONCERTOS**—Ashkenazy, Solti—London  
**BEETHOVEN: SYMPHONY NO. 9**—Solti—London  
**BIZET: CARMEN**—Horne, McCracken, Bernstein—DG  
**JOPLIN: RED BACK BOOK**—Schuller—Angel  
**PFITZNER: PALESTRINA**—Donath, Gedda, Fischer-Dieskau, Kubelik—DG  
**PUCCINI: TURANDOT**—Sutherland, Caballe, Pavarotti, Mehta—London  
**RACHMANINOFF: VESPERS**—Sveshnikov—Angel  
**TIPPETT: SYMPHONY NO. 3**—Harper, Davis—Philips  
**VERDI: I VESPRI SICILIANI**—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

### VOGUE RECORDS & BOOKS/L.A.

**BOITO: MEFISTOFELE**—Caballe, Domingo, Treigle, Rudel—Angel  
**COPLAND: APPALACHIAN SPRING**—Copland—Columbia  
**JOPLIN: MORE RAGS**—Schuller—Golden Crest  
**RACHMANINOFF: ALEKO**—Giuselev—Balanton Import  
**RAVEL, DEBUSSY—PIANO MUSIC**—Kontarsky Brothers—DG  
**SHCHEDRIN: ANNA KARENINA**—Simonov—Melodiya/Angel  
**SCHOENBERG: CONCERTO FOR STRING QUARTETS**—Lenox Quartet—Desto  
**TIPPETT: KNOT GARDEN**—Davis—Philips  
**TIPPETT: SYMPHONY NO. 3**—Harper, Davis—Philips  
**VERDI: SIMON BOCCANEGRA**—Gavazzeni—RCA Import

### TOWER RECORDS/SAN FRAN.

**ALBENIZ: IBERIA**—De Larrocha—London  
**BARBER: MEDEA SYMPHONY NO. 1**—Hanson—Philips  
**CRUMB: MAKROKOSMOS I**—Burge—Nonesuch  
**DAVIDOVSKY, KUPERMAN: MUSIC FOR FLUTE**—Baren—Nonesuch  
**HAYDN: SYMPHONIES VOL. VIII**—Dorati—London  
**MAHLER: SYMPHONY NO. 8**—Morris—RCA  
**LUCIANO PAVAROTTI: KING OF THE HIGH C'S**—London  
**PROKOFIEV: ROMEO AND JULIET**—Maazel—London  
**TIPPETT: KNOT GARDEN**—Davis—Philips  
**TIPPETT: SYMPHONY NO. 3**—Harper, Davis—Philips



## Roy Clark, Charlie Rich, Kenny O'Dell Lead List of Country Academy Winners

■ BUENA PARK, CALIF.—For the second time in a month, "Behind Closed Doors" earned honors for its writer, Kenny O'Dell, and its foremost interpreter, Charlie Rich, when the Academy of Country & Western Music presented its Ninth Annual Awards at the John Wayne Theater of Knott's Berry Farms here last Monday evening (25). As had voters in NARAS' country category, the Country Academy's membership selected the song as Song of the Year. In addition, they chose Rich's Epic recording of it as Single of the Year and his album of the same name as Album of the Year, and they also cited Rich as the year's Top Male Vocalist.

### The Entertainer

For the second straight year, however, Roy Clark (Dot) was voted Entertainer of the Year.

In other awards, Academy voters named Loretta Lynn (MCA) Top Female Vocalist, also for the second time. She previously won the award in 1971. They chose

Brush Arbor as Band of the Year (Touring); Sound Company and their leader, Ronnie Truhett, Band of the Year (Non-Touring); North Hollywood's Palomino, Country Night Club of the Year; Olivia Newton-John, Most Promising Female Vocalist; Dorsey Burnette, Most Promising Male Vocalist, and Brush Arbor, Top Vocal Group. Craig Scott, of Chicago's WJJD, was honored as Disc Jockey of the Year and Los Angeles' KLAC as Radio Station of the Year.

### All-Star Band

Voted to the Academy All-Star Band was Larry Booth on bass; Jerry Wiggins, drums; Billy Armstrong, fiddle; Al Bruno, lead guitar; Floyd Cramer, piano, and Red Rhodes, steel guitar.

Sam Lavello, producer of "Hee Haw," received the Jim Reeves Memorial Award, while Hank Williams was the recipient of the Pioneer Award. For the first time in the Awards' history, there was no Man of the Year.

## Cutrer Joins United Talent

■ NASHVILLE — Jimmy Jay, general manager of United Talent Agency, has announced the appointment of T. Tommy Cutrer to the firm's staff. Cutrer, a veteran radio personality and announcer for many radio and television commercials, will spearhead several special fields for the Agency. His responsibilities will include public relations, jingles for both radio and television, as well as regular agency activities. Additionally, Cutrer will continue to present his one-hour syndicated radio show, "Music City, U.S.A..."

## Roy Acuff Jr. Signs with Hickory



Roy Acuff, Jr. (center) recently signed a recording contract with Hickory Records as witnessed by label execs Joe Lucas (left) and Wesley Rose.

## Chess/Janus Gets Metromedia Country

(Continued from page 3)

Conley, Broadway star Carol Channing, Price Mitchell and Jerri Kelly. All artists are produced or co-produced by Heard, who intends to maintain a small, select roster of quality artists.

"We've always been interested in all aspects of the music business. We didn't want to go into country & western until we had the right man to head it up. The

acquisition of Metromedia's country division and the appointment of Dick Heard as general manager has enabled us to make a significant step into this vital area," said Schlachter. "We feel these artists and the entire country operation has great potential and we're especially pleased to be working with Dick."

## NASHVILLE REPORT

By RED O'DONNELL



■ Colorful Del Reeves, suffering with a cold and sore throat, was unable to perform last weekend at Scranton and Syracuse.

"What do you do in a case like that?" asked a friend.

"I just go out on the stage, explain the situation—I tell the folks that I'm not drunk, that my vocal chords aren't working," replied Del, the candid kid.

Bill Anderson, his wife, his Po' Boys band members and their wives, his bus driver and his wife, have returned from vacation in Bradenton and Orlando, Fla.

"We got in some practice for the upcoming softball season," the MCA artist-writer reports.

Ferlin Husky, David Houston and O.B. McClinton will entertain at the annual Jimmie Rodgers Day in Meridian, Miss. May 23 . . . It's in the distant future but talent agent Shorty Lavender has booked Tammy Wynette and George Jones to entertain July 26 in a show before the Baltimore-at-Cleveland American League baseball game.

Faron (The Baron) Young booked to headline a country music show (what else?) at Disney World (near Orlando) July 4-5-6 . . . LaDonna Gatlin, former West Texas beauty pageant winner, joined the Blackwood Singers as featured vocalist . . . Is LaDonna kinfolks of Larry Gatlin, a singer with mucho gusto? . . . Archie Campbell is now the television-radio spokesman for the Jerry Restaurant, Inc. chain in seven Southern states.

Songstress Leda Ray recently bought a 900-seat nightclub in Knoxville called "The Showcase" . . . Syndicated radio host-interviewer T. Tommy Cutrer plays a Baptist preacher in the movie "Clay Teeter" . . . It was filmed in Fort Lauderdale, Fla. and Yazoo City, Miss. . . . Produced by Luke Moberly, who also plays the title role.

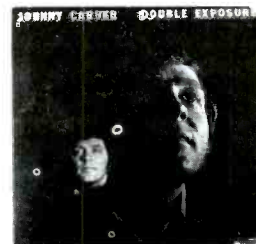
(Continued on page 56)

## COUNTRY PICKS OF THE WEEK

**SINGLE** OLIVIA NEWTON-JOHN, "IF YOU LOVE ME (LET ME KNOW)," (Al Gallico, BMI). Olivia hasn't wasted any time after winning a Grammy for the best Female Country Vocal Performance. This song gets the same treatment as "Let Me Be There"—uptempo beat and heavy bass backup vocal on the chorus. Olivia has one of the most instantly recognizable voices today. Look for pop and country action on this one. MCA 40209.

**SLEEPER** GORDON LIGHTFOOT, "SUNDOWN," (Moose, CAPAC). Gordon doesn't put out a great deal of material but when he does release something, it's excellent! "Sundown" is already receiving pop play and is a natural. Acoustic guitar and driving beat set off Lightfoot's haunting voice perfectly. Very interesting lyrics top off a song that will be picked up immediately by many country formats. Give it a second listen. Reprise REP-1194.

**ALBUM** "DOUBLE EXPOSURE," JOHNNY CARVER. Johnny has based his success on happy songs up to now. This time he shows he can put emotion into a sad song also. The sadder songs in the album add to the overall balance and flow. Carver's smooth vocal style makes for great listening. Six of the ten songs are either written or co-written by Johnny. Included is Carver's latest single, "Country Lullabye." A relaxing and tasteful performance. ABC ABCX-812.





# "I'LL SPEND MY LIFE LOVING YOU"

#CH-5214

One Night to Remember

JACKIE DIXON

b/w



Dist. by Buddah Group



## COUNTRY HOT LINE

By MARIE RATLIFF

### Station Check List

Reporting this week: (Alphabetically)

|                      |                    |                    |
|----------------------|--------------------|--------------------|
| KAYO, Seattle        | WCMS, Norfolk      | WMNI, Columbus     |
| KBUC, San Antonio    | WEET, Richmond     | WPIK, Washington   |
| KBUY, Ft. Worth      | WENO, Nashville    | WQIK, Jacksonville |
| KCKC, San Bernardino | WGBG, Greensboro   | WSLC, Roanoke      |
| KFDI, Wichita        | WHN, New York      | WTHI, Terre Haute  |
| KFOX, Long Beach     | WHOO, Orlando      | WTIK, Durham       |
| KKYX, San Antonio    | WINN, Louisville   | WUBE, Cincinnati   |
| KLAK, Denver         | WIRE, Indianapolis | WUNI, Mobile       |
| KTTS, Springfield    | WITL, Lansing      | WVOJ, Jacksonville |
| WAME, Charlotte      | WMC, Memphis       | WVVA, Wheeling     |
| WBAM, Montgomery     |                    |                    |

Definitely the Record Of The Week is the old rockin' standard "Don't Let Go," done up in fresh style by Mel Tillis & Sherry Bryce! The reports are in that it's heavy play in all areas; should be an easy Top Ten!!

Another tough entry is the "Let Me Be There" follow up by Olivia Newton-John! "If You Love Me (Let Me Know)" already has picks in Denver, Seattle, Long Beach and Nashville; added at WVOJ, WHN, KTTS, KBUY, WCMS, WMC and WUBE. It's a mover!

Willie Nelson's "Bloody Mary Morning" showing numerous early reports indicating a quick chart item.

The streakin' record is is Ray Stevens' "The Streak" on Barnaby. With the phrase "don't look, Ethel!" fast becoming the alternate title, Johnny K. at WENO and Earle Faulk at WCMS say requests force them to play it every hour; Les Acree at WMC notes "35 calls an hour, most requested I've ever seen!" WUBE, WEET, WIRE, KFOX, KCKC, WQIK number it their heavy request items!

Left Field Strength: Curtis Potter is ready for the big-time and this first release on RCA looks like the one to make it happen! "All I Need Is Time" picked this week at WIRE, KKYX, KBUC; most requested at KBUY; added in Orlando.

Springtime is the time to play "Upset The Fruit Basket" at many radio stations! The list of moves goes like this: Dick Kiser of WKDA in Nashville goes to WRNC in Raleigh, N. C. as program director; Johnny Potts moves up into the PD slot at WKDA and Tom McCall moves from KBUY in Ft. Worth to be music director at WKDA. Meanwhile, at KBUY, Jim Christoferson takes over as operations manager, while Doug Collins slips into Christoferson's vacated PD chair at KDJW in Amarillo.

Other moves include Dave Donahue's change from WITL in Lansing to Cleveland's 5,000-watt clear channel WHK, which is switching to country next month. New program director at WHN in New York is John Mazer, who comes from Detroit's WDEE. New mid-day man at WEET in Richmond is Scott Nelson. New music director at WAME in Charlotte is Rich Jones. Ron Evans is the new music director at WVOJ in Jacksonville.

"One Day At A Time" by Marilyn Sellars on Mega showing well at WQIK, WCMS and WTIK; Capitol has decided to flip the Roy Drusky single and also go with "One Day At A Time," though WIRE and KBUY report action on "Close To Home" this week.

Johnny Russell has an instant play item, "In Love With A Rodeo Man," at WHN, KCKC, WUBE, WENO; picked at KTTS.

(Continued on page 54)

## CMA Meets in Florida

■ HOLLYWOOD, FLA.—The Country Music Association's second quarterly meeting of 1974 was held in Hollywood, Florida, March 22-23. Hollywood was chosen as the site for the meeting to coincide with the NARM convention.

Opening the board meeting was the showing of Tex Ritter during CMA's presentation at the White House last December. A special album had been prepared for President Nixon entitled "Thank You, Mr. President" to express gratitude to the nation's highest office for honoring Country Music.

Topics for discussion during the two-day meeting included the upcoming International Country Music Fan Fair and the board meeting scheduled for June in Tokyo. The anti-piracy problem facing the industry was discussed throughout the meeting with reports given on the status of individual state laws and the procurement of new laws in Indiana and New Mexico.

## Country Music Awards



The Academy of Country Music recently gave its annual awards during ceremonies televised by ABC-TV as a Wide World of Entertainment special. MCA's Loretta Lynn (center) was voted Top Female Vocalist of the Year for the second time, and another MCA artist, Olivia Newton-John, was singled out as Most Promising Female Vocalist of the Year by the Academy. Ms. Newton-John's award was accepted by MCA vice president, administration, Lou Cook (right). Pictured with the pair is Miss Lynn's frequent singing partner and MCA standout, Conway Twitty.

## Gospel Radio Seminar Sets Broadcast Agenda

■ NASHVILLE — The Second Annual Gospel Radio Seminar, slated for May 3-4 in Nashville, has been designed to cover a wide range of commercial radio topics.

This year's Seminar session is scheduled to begin with keynote speaker Duane Allen, a former broadcaster and lead singer for The Oak Ridge Boys, who will address those in attendance on trends in today's gospel music as well as on various problematic aspects of professional programming.

A panel discussion has been set to follow, which will feature industry and broadcast members, as they diligently delve into the question "Is Gospel Music Commercial?"



# From Las Vegas to London with Diana Trask.



Diana Trask is a country singer you can't keep down in the country. Her career is flying high, jetting her across the world, while her songs shoot straight up the charts!

She just finished a Las Vegas stint with Roy Clark and Danny Thomas.

Meanwhile, back on the charts, her hot single, "Lean It All On Me" (DOA-17496) keeps climbing. "Lean It All On Me" is also the name of her forthcoming album.

At the moment, Diana's off to London, where she begins a tour with Glenn Campbell, bringing American country music to Europe.

When she returns, it's a roundup of TV appearances, kicking off with the Midnight Special on April 12th, hosted by friend, Roy Clark.

If all this sounds like a country dream-come-true, that's because it is. Diana Trask has caught on, from Nashville, to Los Angeles, to Las Vegas, to London. Stock up on success.

## "Lean It All On Me"

DOA-17496



Personal Management:  
Jim Halsey Company  
Tulsa, Oklahoma

Distributed by Famous Music Corporation  
A Gulf + Western Company

Available on GRT tapes.

# RCA Country is Cookin'

COUNTRY COOKIN'



COUNTRY COOKIN' COUNTRY COOKIN'



With April and May set as campaign months for the second annual RCA "Country Cookin'" advertising program, the above posters are samples of the kind of material RCA is preparing especially for this year. Sales aids will include an ad kit, various line ad mats, scripts on new product, a special country order form, a "Country Cookin'" consumer catalogue of RCA country best-sellers and boxes of matches. RCA promotion men will hand deliver all April and May country product as part of the campaign.

## Country Hot Line *(Continued from page 52)*

Rex Allen, Jr. has a good shot at strong chart action with his version of "Goodbye" that did rather well for David Frizzell some time back. Reports in from Denver, Long Beach, San Bernardino, Norfolk, Memphis and Cincinnati.

"Country Lullaby" crooning like a winner for Johnny Carver!

Lend an ear to Mickey Gilley's remake of "Room Full of Roses." The master was just picked up by Playboy Records for their country debut and is showing well in Texas as well as Cincinnati, Jacksonville, Norfolk and Memphis. Sid Wilson at WQIK says "It's got to be a hit!"

Mack White's "Sweet and Tender Feeling" picked at WBAM; looking good in Jacksonville, Mobile and San Bernardino.

Regional Ratings: Ace Cannon's "Last Date" on Hi doing well in Memphis; J. E. Beland's "A Song For Hank Williams" most requested at WPIK; Leo Kottke's "Pamela Brown" drawing requests in Denver; Mary Kay James' "Please Help Me Say No" picked at WINN and KCKC; Mary Travers' "Circle" good in Cincinnati; Rita Remington's "Welcome Home" added at WEET. Alan Lee's "Lady You've Been On My Mind" choice at WVOJ.

Steve Warren of WHN justifiably proud of new ARBs which show WHN #5 in New York in most time segments, and Pulse which shows them #1 with men 25-49 in the afternoons. All this in barely more than a year in the country!

## Performers Set for Wembley Fest

■ LONDON—Sixteen American country music performers will headline the Sixth Annual International Festival of Country Music at Wembley Pool, England. Bill Anderson will co-host the

festival with Pete Brady, which features country artists George Jones, Tammy Wynette, Bill Monroe, Jeanne Pruett, Terry Stafford, Wanda Jackson, Tompall Glaser, Kitty Wells, Johnny Wright, Oak Ridge Boys, Johnny Rodriguez, Mac Wiseman, David Rogers, Patsy Sledg and Narvel Felts.

The festival, April 13-14, is the largest of its type and will be taped by the BBC and broadcast as four specials later in the spring. Country music stars from the U.S.A., Canada and the United Kingdom will perform.

TAKE SOMEBODY

YOU LOVE

"HONKY TONKIN'"

Subscribe To  
Record World



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**BUDDY ALAN**—Capitol 3861

**I NEVER HAD IT SO GOOD** (Almo, ASCAP)

Paul Williams and Roger Nichols supply perhaps the finest tune Buddy has ever cut. The new combination of Alan and producer George Richey will create excitement.

**CHARLEY PRIDE**—RCA APBO-0257

**WE COULD** (House of Bryant, BMI)

**LOVE PUT A SONG IN MY HEART** (Pi-Gem, BMI)

Charley loves that strong level of emotion again via this superb Felice Bryant song. This cut will be a memorable one!

**HUGH KING**—Hickory (MGM) H317

**THE GIRL I LOVE** (Milene, ASCAP)

**I SPENT A WEEK THERE LAST NIGHT** (Milene, ASCAP)

A smooth sound from Hugh and from the hot pen of Eddy Raven. King continues his chart assault.

**REX ALLEN, JR.**—Warner Brothers 7788

**GOODBYE** (Tree, BMI)

Very believable interpretation of this tender song. This should expand the audience Rex gained from "The Great Mail Robbery."

**JIM REEVES**—RCA APBO-0255

**I'D FIGHT THE WORLD** (Pamper, BMI)

Producer Jerry Bradley again matches the great Reeves style with beautiful surroundings. Another emotional winner.

**HUGH X. LEWIS**—Fantasy F-720

**ONE OF HER TEARS** (Touchdown, BMI)

**WISH ME A RAINBOW** (Famous, ASCAP)

Strong follow up to "Heaven, Hell or Houston." Hugh will create a wide following with this commercial sound.

**STAN BEAVER**—Plantation PL-105

**SAY GOODBYE** (Prize, ASCAP)

Catchy melody will grab your ear from the first listen. Producers Hoffman and Beaver provide a very clean sound that makes the tune stand out.

**JOHNNY CASH**—Columbia 4-46028

**RAGGED OLD FLAG** (House of Cash, BMI)

**DON'T GO NEAR THE WATER** (House of Cash, BMI)

Cash recites a self-penned patriotic tribute to the flag with the same potential as "The Americans." Listener reaction will be immediate.

**DEWAYNE BLACKWELL**—Ranwood R-967

**MAMA COME 'N' GET YOUR BABY BOY** (Viva, BMI)

**LADY** (Nothing Special, BMI)

Classic story of a man who's picked more fruit than hits. Dewayne writes and sings like he's been there. Watch out for this sleeper.

**LINDA NASH**—Ace of Hearts 0481

**I DON'T HAVE TO COME THIS FAR TO SEE IT RAIN** (Golden Horn, ASCAP)

A spirited tempo is matched by a hot lyric that will draw immediate spins. Linda's second strong outing.

**PAUL CLICK**—Brokun 1052

**SLEW FOOT** (Rusty York, BMI)

**COME SUNDOWN** (Combine, BMI)

Paul gets a good reading on this traditional tune. The indie label will be off and running with this disc.

**JACKIE DIXON**—Chart CH-5214

**I'LL SPEND MY LIFE LOVING YOU** (Sixteenth Avenue, BMI)

**ONE NIGHT TO REMEMBER** (Slimsongs, SESAC)

Jackie delivers a fine loving tribute that has all the positive attributes of heavy play item. Watch this one!



Congratulations

# Loretta Lynn

Academy of Country Music  
Top Female Vocalist



Some of the reasons . . .



MCA-355



MCA-300



DL7-5381



DL7-5334

MCA RECORDS

## Rucker Plays Prison

■ NEW YORK — Monument recording artist Sandra Rucker played to a packed house at Colorado State Prison, Canon City, for a concert put on through the joint efforts of: Greg Rogers, Epic Records; Tex Davis, Monument Records; and radio station KLAQ in Colorado.

Backed by an all-prisoner band, Ms. Rucker's set included "Delta Dawn," "Silver Threads and Golden Needles" and her latest Monument single, "Prisoner Song."

After the concert, Bill Bell, director of special services at the prison, presented Ms. Rucker with her own prison shirt with the number of her new Monument single stenciled on it: ZS78601.

## Invite to Red



Record World columnist Red O'Donnell was surprised recently while visiting the shooting site of the country music movie, "W.W. And The Dixie Dancekings," when he was presented a guest of honor invitation to his Nashville Music Industry Salute. Pictured from left are Conny Van Dyke, O'Donnell, Burt Reynolds and Jack Stapp who made the presentation.

## Nashville Report *(Continued from page 51)*

Merle Haggard has been booked for two shows Friday night (April 5) at Felt Forum at Madison Square Garden. He was originally scheduled for a single appearance but overwhelming demand for tickets prompted promoter Al Aronowitz to add a second.

Jim Pelton describes a hairy encounter as an argument with a beautician.

Birthdaying: Jim Ed Brown, Arthur Smith, Warner Mack, Don Gibson, June Stearns, Tommy Cash, Merle Haggard, Wade Ray, Cal Smith, Bobby Bare, Kathy Dee.

Cornie Smith's latest, "Dallas," written by singer Leona Williams, produced by writer-publisher Ray Baker . . . Odis L. (Pop) Echols, gospel singer-songwriter-teacher, one of founders of the old Louisiana Hayride, died at age of 70 at his Clovis, N.M. home . . . Hank Williams, Faron Young, Webb Pierce, Jim Reeves and many other top country artists got their start on the Hayride.

Singer Jimmy (Kid Cuz'n) West moans: "My new apartment has everything. It even has a room for improvement."

Reserved tickets for the two Saturday shows at the New Grand Ole Opry House sold out through mid-June, with reservations by the hundreds arriving daily for summer months' performances . . . "It almost convinces you that there is no energy crisis, doesn't it," observes Bud Wendell, vice president-general manager of the weekly show.

"Hee Haw" beauty Gunilla Hutton set for recording session here next month by Ricci (Smiles) Mareno and his MGB Productions Co. . . . "Gunilla sings as good as she looks on TV." . . . Charlie Rich has two singles high in the charts—on different labels: "A Very Special Love Song" (Epic) and "There Won't Be Anymore" (RCA) . . . It's happened before for other artists, but not every month.

Several of Webb Pierce's older recordings will be heard spinning on a jukebox in the background of the Universal movie, "The Sugarland Express," which co-stars Goldie Hawn and Ben Johnson.



# THE COUNTRY ALBUM CHART

APRIL 6, 1974

| APR. 6 | MAR. 30 |   | WKS. ON CHART |
|--------|---------|---|---------------|
| 1      | 2       | FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM1-687       | 15            |
| 2      | 5       | THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433                       | 10            |
| 3      | 3       | BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247                          | 20            |
| 4      | 6       | LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY—RCA CPL1-0341                 | 7             |
| 5      | 1       | LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389                              | 12            |
| 6      | 4       | LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290                     | 18            |
| 7      | 8       | I'M STILL LOVING YOU JOE STAMPLEY—Dot DOS 26020                         | 9             |
| 8      | 9       | AN AMERICAN LEGEND TEX RITTER—Capitol 11241                             | 11            |
| 9      | 7       | WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757                        | 17            |
| 10     | 12      | NEW SUNRISE BRENDA LEE—MCA 373  | 19            |
| 11     | 17      | MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM 1-699                       | 5             |
| 12     | 18      | IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276           | 5             |
| 13     | 14      | ENTERTAINER OF THE YEAR ROY CLARK—Capitol SABB-11264                    | 10            |
| 14     | 22      | JOLENE DOLLY PARTON—RCA APL1-0473                                       | 6             |
| 15     | 15      | SONG AND DANCE MAN JOHNNY PAYCHECK—Epic KE 32570                        | 10            |
| 16     | 16      | THE FASTEST HARP IN THE SOUTH CHARLIE MCCOY—Monument KZ 32749           | 15            |
| 17     | 10      | I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253                 | 14            |
| 18     | 13      | AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397                                | 21            |
| 19     | 11      | SOUTHERN ROOTS JERRY LEE LEWIS—Mercury SRM1-690                         | 13            |
| 20     | 36      | VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531                      | 3             |
| 21     | 35      | WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744                    | 5             |
| 22     | 19      | ROY CLARK'S FAMILY ALBUM—Dot DOS 26018                                  | 20            |
| 23     | 21      | JUST ANOTHER COWBOY SONG DOYLE HOLLY—Barnaby BR 15011                   | 13            |
| 24     | 20      | UPTOWN POKER CLUB JERRY REED—RCA APL1-0356                              | 17            |
| 25     | 31      | LAST LOVE SONG HANK WILLIAMS, JR.—MGM SE 4936                           | 7             |
| 26     | 32      | FULLY REALIZED CHARLIE RICH—Mercury SRM 2-7505                          | 5             |
| 27     | 28      | BEAN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002                   | 18            |
| 28     | 26      | KINDLY KEEP IT COUNTRY HANK THOMPSON—Dot DOS 26015                      | 15            |
| 29     | 30      | HOUSE OF THE RISING SUN JODY MILLER—Epic KE 32569                       | 8             |
| 30     | 34      | RED, WHITE AND BLUE(GRASS)—GRC 5002                                     | 6             |
| 31     | 25      | SHADES OF STEEL LLOYD GREEN—Monument KZ 32532                           | 13            |
| 32     | 45      | THE BEST OF BUCK OWENS—Capitol ST 11273                                 | 4             |
| 33     | 33      | THE BEST OF DANNY DAVIS—RCA APL1-0425                                   | 9             |
| 34     | 37      | THE PILGRIM LARRY GATLIN—Monument KZ 32571                              | 10            |
| 35     | 39      | HELLO LOVE HANK SNOW—RCA APL1-0441                                      | 7             |
| 36     | 43      | LOVE SONG ANNE MURRAY—Capitol ST 11266                                  | 4             |
| 37     | 29      | ALL ABOUT A FEELING DONNA FARGO—Dot DOS 26019                           | 17            |
| 38     | 27      | THE MIDNIGHT OIL BARBARA MANDRELL—Columbia KC 32743                     | 14            |
| 39     | 23      | KENTUCKY SUNSHINE WAYNE KEMP—MCA 369                                    | 8             |
| 40     | 24      | IF YOU CAN'T FEEL IT FREDDIE HART—Capitol ST 11252                      | 16            |
| 41     | 46      | HAPPY HOUR TONY BOOTH—Capitol ST 11270                                  | 3             |
| 42     | 41      | TOO MANY MEMORIES BOBBY LEWIS—Ace of Hearts AH3-1002                    | 6             |
| 43     | 52      | SOME KIND OF A WOMAN FARON YOUNG—Mercury SRM-1-698                      | 3             |
| 44     | 51      | DON WILLIAMS, VOL. 2—JMI 4006   | 4             |
| 45     | 60      | THE ENTERTAINER ROY CLARK—Dot DOS 1-2001                                | 2             |
| 46     | 48      | LET'S GO ALL THE WAY TONIGHT MEL & SHERRY—MGM SE 4937                   | 6             |
| 47     | 55      | WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon 5002                 | 3             |
| 48     | 57      | THAT'S THE WAY LOVE GOES CONNIE SMITH—Columbia KC 32581                 | 4             |
| 49     | 64      | ANOTHER LONELY SONG TAMMY WYNETTE—Epic KE 32745                         | 2             |
| 50     | 63      | GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475                                  | 2             |
| 51     | 50      | TOO MANY MEMORIES BILLY WALKER—MGM SE 4938                              | 6             |
| 52     | 66      | HONKY TONK ANGEL CONWAY TWITTY—MCA 406                                  | 2             |
| 53     | 38      | COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344                              | 19            |
| 54     | —       | JIM STAFFORD—MGM SE 4947  | 1             |
| 55     | 44      | WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338                           | 22            |
| 56     | —       | LIVE AT THE PALOMINO DEL REEVES—UA LA204-F                              | 1             |
| 57     | 40      | YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366                 | 32            |
| 58     | 59      | KID STUFF BARBARA FAIRCHILD—Columbia KC 32711                           | 21            |
| 59     | 42      | IT'S A MAN'S WORLD DIANA TRASK—Dot DOS 26016                            | 14            |
| 60     | 58      | THE YOUNG AND THE RESTLESS FLOYD CRAMER—RCA APL1-0469                   | 5             |
| 61     | —       | ATKINS & TRAVIS TRAVELING SHOW CHET ATKINS & MERLE TRAVIS—RCA APL1-0479 | 1             |
| 62     | —       | SHE'S GOT EVERYTHING I NEED EDDY ARNOLD—MGM 4912                        | 1             |
| 63     | 47      | BOB LUMAN'S GREATEST HITS—Epic KE 32759                                 | 10            |
| 64     | 49      | GREATEST HITS GEORGE HAMILTON IV—RCA APL1-0455                          | 8             |
| 65     | 54      | FAREWELL TO THE RYMAN DAVID ROGERS—Atlantic SD 7283                     | 19            |
| 66     | 56      | COME LIVE WITH ME ROY CLARK—Dot DOS 26010                               | 38            |
| 67     | 53      | CAN I SLEEP IN YOUR ARMS JEANNIE SEELY—MCA 385                          | 17            |
| 68     | 62      | CLING TO A SAVING HAND/STEAL AWAY CONWAY TWITTY—MCA 376                 | 18            |
| 69     | 61      | HYMNS BY SUSAN RAYE—Capitol ST 11255                                    | 14            |
| 70     | 67      | THE FARMER PORTER WAGONER—RCA APL1-0346                                 | 19            |
| 71     | 65      | GIVE ME THAT OLD TIME RELIGION GUY & RALNA—Ranwood R 8120               | 9             |
| 72     | 69      | SAWMILL MEL TILLIS—MGM SE 4917  | 28            |
| 73     | 71      | MY KIND OF COUNTRY CARL PERKINS—Mercury SRM1-691                        | 9             |
| 74     | 72      | INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378                              | 26            |
| 75     | 70      | BUBBLING OVER DOLLY PARTON—RCA APL1-0286                                | 26            |



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# THE COUNTRY SINGLES CHART

APRIL 6, 1974

| APR. 6 | MAR. 30 |  | WKS. ON CHART |
|--------|---------|--|---------------|
|        | 2       | WOULD YOU LAY WITH ME TANYA TUCKER—<br>Columbia 4-45991                              | 12            |
| 2      | 7       | A VERY SPECIAL LOVE SONG CHARLIE RICH—Epic 5-11091                                   | 7             |
| 3      | 4       | MIDNIGHT, ME AND THE BLUES MEL TILLIS—MGM K14689                                     | 13            |
| 4      | 3       | WRONG IDEAS BRENDA LEE—MCA 40171   | 12            |
| 5      | 6       | BABY DOLL BARBARA FAIRCHILD—Columbia 4-45988   | 8             |
| 6      | 1       | SWEET MAGNOLIA BLOSSOM BILLY CRASH CRADDOCK—<br>ABC 11412                            | 13            |
| 7      | 8       | I'M WANTIN' TO MARTY ROBBINS—MCA 40172   | 11            |
| 8      | 14      | HANG IN THERE GIRL FREDDIE HART—Capitol 3827   | 7             |
| 9      | 11      | TAKE GOOD CARE OF HER/I'VE GOT A THING ABOUT YOU<br>BABY ELVIS PRESLEY—RCA APBO-0196 | 7             |
| 10     | 5       | THERE'S A HONKY TONK ANGEL CONWAY TWITTY—<br>MCA 40173                               | 12            |

|    |    |  |    |
|----|----|--|----|
| 11 | 12 | WHEN YOUR GOOD LOVE<br>WAS MINE<br>NARVEL FELTS—Cinnamon C779                        | 11 |
| 12 | 18 | (JEANNE MARIE) YOU<br>WERE A LADY<br>TOMMY OVERSTREET—<br>Dot DOA 17493              | 8  |
| 13 | 17 | (WE'RE NOT) THE JET SET<br>GEORGE & TAMMY—<br>Epic 5-11083                           | 8  |
| 14 | 25 | HELLO LOVE<br>HANK SNOW—<br>RCA APBO-0215  | 9  |
| 15 | 20 | I'LL TRY A LITTLE BIT<br>HARDER<br>DONNA FARGO—Dot DOA 17491                         | 7  |
| 16 | 19 | THE OLDER THE VIOLIN,<br>THE SWEETER THE<br>MUSIC<br>HANK THOMPSON—<br>Dot DOA 17480 | 9  |
| 17 | 9  | THERE WON'T BE<br>ANYMORE<br>CHARLIE RICH—RCA APBO-0195                              | 15 |
| 18 | 26 | THINGS AREN'T FUNNY<br>ANYMORE<br>MERLE HAGGARD—Capitol 3830                         | 5  |
| 19 | 21 | IT'S TIME TO CROSS<br>THAT BRIDGE<br>JACK GREENE—MCA 40179                           | 9  |

|    |    |  |    |
|----|----|--|----|
| 20 | 27 | IS IT WRONG (FOR<br>LOVING YOU)<br>SONNY JAMES—<br>Columbia 4-46003        | 5  |
| 21 | 23 | GUESS WHO<br>JERRY WALLACE—MCA 40183                                       | 8  |
| 22 | 33 | COUNTRY BUMPKIN<br>CAL SMITH—MCA 40191                                     | 6  |
| 23 | 15 | CRUDE OIL BLUES<br>JERRY REED—RCA APBO-0224                                | 9  |
| 24 | 24 | I'M LEFT, YOU'RE RIGHT,<br>SHE'S GONE<br>JERRY LEE LEWIS—<br>Mercury 73452 | 8  |
| 25 | 16 | WAKE ME INTO LOVE<br>BUD LOGAN & WILMA<br>BURGESS—Shannon 816              | 13 |
| 26 | 10 | I LOVE YOU, I LOVE<br>YOU<br>DAVID & BARBARA—<br>Epic 5-11068              | 15 |
| 27 | 41 | NO CHARGE<br>MELBA MONTGOMERY—<br>Elektra 45883                            | 4  |
| 28 | 34 | SEASONS IN THE SUN<br>BOBBY WRIGHT—ABC 11418                               | 6  |
| 29 | 40 | SOME KIND OF A<br>WOMAN<br>FARON YOUNG—Mercury 73464                       | 4  |
| 30 | 13 | ANOTHER LONELY SONG 14<br>TAMMY WYNETTE—Epic 5-11079                       | 6  |

|    |    |  |    |
|----|----|--|----|
| 31 | 37 | AT THE TIME<br>JEAN SHEPARD—UA XW384-W                                   | 6  |
| 32 | 38 | I NEVER GO AROUND<br>MIRRORS<br>LEFTY FRIZZELL—ABC 11416                 | 5  |
| 33 | 35 | I NEVER GET THROUGH<br>MISSING YOU<br>BOBBY LEWIS—<br>Ace of Hearts 0460 | 7  |
| 34 | 47 | RAINY NIGHT IN<br>GEORGIA<br>HANK WILLIAMS, JR.—<br>MGM K14700           | 4  |
| 35 | 48 | WE SHOULD BE<br>TOGETHER<br>DON WILLIAMS—JMI 36                          | 5  |
| 36 | 36 | YOU'RE MY WIFE,<br>SHE'S MY WOMAN<br>CHARLIE LOUVIN—<br>UA XW368-W       | 10 |
| 37 | 39 | YOU NEVER SAY YOU<br>LOVE ME ANYMORE<br>NAT STUCKEY—RCA APBO-0222        | 7  |
| 38 | 43 | SILVER THREADS AND<br>GOLDEN NEEDLES<br>LINDA RONSTADT—<br>Asylum 11032  | 5  |
| 39 | 44 | SUPER SKIRT<br>CONNIE CATO—Capitol 3788                                  | 8  |
| 40 | 46 | J. JOHN JONES<br>MARIE OWENS—MCA 40184                                   | 5  |
| 41 | 49 | SMILE FOR ME<br>LYNN ANDERSON—<br>Columbia 4-46009                       | 4  |
| 42 | 51 | HONEYMOON FEELING<br>ROY CLARK—Dot DOA 17498                             | 4  |
| 43 | 22 | THE RAINBOW IN<br>DADDY'S EYES<br>SAMMI SMITH—MEGA MR-204                | 11 |
| 44 | 29 | I JUST HAD YOU ON<br>MY MIND<br>SUE RICHARDS—Dot DOA 17431               | 14 |
| 45 | 28 | LOVING YOU HAS<br>CHANGED MY LIFE<br>DAVID ROGERS—Atlantic 4012          | 13 |
| 46 | 57 | JUST ENOUGH TO MAKE<br>ME STAY<br>BOB LUMAN—Epic 5-11087                 | 3  |
| 47 | 56 | MY PART OF FOREVER<br>JOHNNY PAYCHECK—<br>Epic 5-11090                   | 3  |
| 48 | 50 | DON'T STOP NOW<br>SHERRY BRYCE—MGM 14695                                 | 7  |
| 49 | 58 | STORMS OF TROUBLED<br>TIMES<br>RAY PRICE—Columbia 4-456015               | 3  |
| 50 | 53 | LET THE FOUR WINDS<br>BLOW<br>JACK RENO—UA XW374-W                       | 6  |
| 51 | 55 | I USE THE SOAP<br>DICKEY LEE—RCA APBO-0227                               | 5  |
| 52 | 60 | SUNSHINE ON MY<br>SHOULDERS<br>JOHN DENVER—RCA APBO-0213                 | 6  |

|    |    |  |   |
|----|----|--|---|
| 53 | 54 | BACK IN THE COUNTRY<br>ROY ACUFF—Hickory 314                               | 6 |
| 54 | 61 | ON THE COVER OF<br>MUSIC CITY NEWS<br>BUCK OWENS—Capitol 3841              | 3 |
| 55 | 62 | LAST TIME I SAW HIM<br>DOTTIE WEST—RCA APBO-0231                           | 2 |
| 56 | 64 | YOU DON'T NEED TO<br>MOVE A MOUNTAIN<br>JEANNE PRUETT—MCA 40207            | 2 |
| 57 | 67 | I STARTED HATIN'<br>CHEATIN' SONGS<br>TODAY<br>MOE BANDY—GRC 2006          | 2 |
| 58 | 71 | PURE LOVE<br>RONNIE MILSAP—<br>RCA APBO-0237                               | 2 |
| 59 | —  | SOMETHING<br>JOHNNY RODRIGUEZ—<br>Mercury 73471                            | 1 |
| 60 | 65 | LORD, HOW LONG HAS<br>THIS BEEN GOING ON<br>DOYLE HOLLY—Barnaby 5030       | 4 |
| 61 | 59 | ORLEANS PARISH PRISON<br>JOHNNY CASH—<br>Columbia 4-45997                  | 4 |
| 62 | 66 | BORN TO LOVE AND<br>SATISFY<br>KAREN WHEELER—<br>RCA APBO-0223             | 4 |
| 63 | 68 | I GAVE UP GOOD<br>MORNING DARLING<br>RED STEAGALL—Capitol 3825             | 3 |
| 64 | —  | CAPTURED<br>TERRY STAFFORD—Atlantic 4015                                   | 1 |
| 65 | 69 | TELL ME A LIE<br>SAMI JO—MGM South 7029                                    | 2 |
| 66 | 70 | WELCOME HOME<br>PETERS & LEE—Philips 40729                                 | 2 |
| 67 | 74 | BITTER THEY ARE,<br>HARDER THEY FALL<br>LARRY CATLIN—<br>Monument ZS7-8602 | 2 |
| 68 | —  | I WILL ALWAYS LOVE<br>YOU<br>DOLLY PARTON—<br>RCA APBO-0234                | 1 |
| 69 | —  | DALLAS<br>CONNIE SMITH—<br>Columbia 4-46008                                | 1 |
| 70 | —  | REFLECTIONS<br>JODY MILLER—Epic 5-11094                                    | 1 |
| 71 | 75 | GOOD MORNING LOVING<br>LARRY KINGSTON—JMI 37                               | 2 |
| 72 | —  | LEAN IT ALL ON ME<br>DIANA TRASK—Dot DOA 17496                             | 1 |
| 73 | 73 | BOB, ALL THE PLAYBOYS<br>AND ME<br>DORSEY BURNETTE—Capitol 3829            | 3 |
| 74 | —  | STOP THE WORLD<br>SUSAN RAYE—Capitol 3850                                  | 1 |
| 75 | —  | SOMETHING BETTER<br>O. B. McCLINTON—<br>Enterprise 9091                    | 1 |

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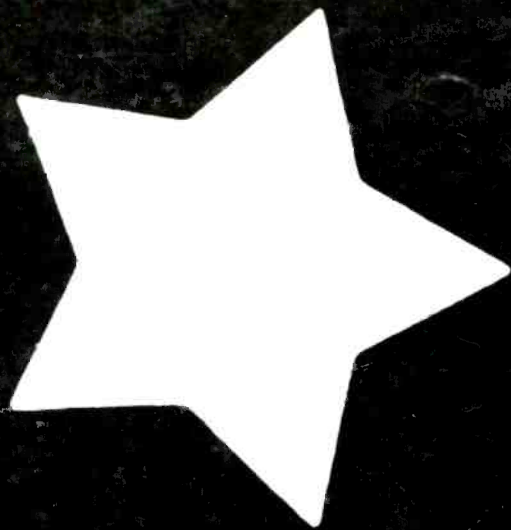
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