

RECORD WORLD

APRIL 27, 1974

WHO IN THE WORLD:

KOOL & THE GANG

With Their Latest Single, 'Hollywood Swinging,' Bulleted At 67 After Only Two Weeks On The RW Singles Chart, De-Lite Recording Artists Kool & The Gang Seem Destined For The Much Sought After Status Of 'Superstars.' See Story On Page 14.



HITS OF THE WEEK

SINGLES

EDDIE KENDRICKS, "SON OF SAGITTARIUS" (prod. by Frank Wilson & Leonard Caston) (Stone Diamond, BMI). First Motown sound to invoke the powers of the 12 Houses in some time. It's an astrologically and astoundingly perfect production. This son of "Boogie Down" should keep him on his astronomical hot streak. Tamla T 54247. (Motown)



CARLY SIMON, "HAVEN'T GOT TIME FOR THE PAIN." (prod. by Richard Perry) (C'est/Maya, ASCAP). Carly follows "Mockingbird" with a high-flyin' solo ballad, kept aloft by winds of melodic, orchestral and tempo changes. An emotional peak in her steady-building career. Here's one when you've only got time for the hits. Elektra 45887.



DeFRANCO FAMILY featuring TONY DeFRANCO, "SAVE THE LAST DANCE FOR ME" (prod. by Walt Meskell/Mike Post Prod.) (Hill & Range/Trio, BMI). Drifters' big '60 song gets a pop-over from the newest teen sensations. Even more magical than "Abra-Ca-Dabra." Save them a high chart spot for this Latin-tinged "la-la"-able. 20th Century 2088.



TAVARES, "TOO LATE" (prod. by Dennis Lambert & Brian Potter/Haven Prod.) (ABC/Dunhill/One of a Kind, BMI). The label's great black hope comes through with an obvious soul cross-over. Licks from the Isleys' "Summer Breeze" blow into their own tornado. Tavares' time is now. Don't be late meeting this well-appointed hit! Capitol 3882.



SLEEPERS

MELANIE, "LOVE TO LOSE AGAIN" (prod. by Peter Schekeryk) (Neighborhood, ASCAP). The power of "Candles in the Rain" combines with the catchiness of "Brand New Key" to create her best and most ambitious single to date. African motif gives her a jungleful of vocal possibilities. A winner! Neighborhood 4214. (Famous)



LITTLE MILTON, "BEHIND CLOSED DOORS" (prod. by Milton Campbell/Camil Prod.) (House of Gold, BMI). This '73 pop-country giant broke Charlie Rich wide open. In '74, the song will do it for Little Milton. The copyright's soul credentials are unmistakable. Turn that knob again and walk into a two-time smash. Stax 0210. (Columbia)



GOLDEN EARRING, "RADAR LOVE" (prod. by Golden Earring/Fred Haayen) (Larry Shayne, PRS). Electronic detection systems have never been a cornerstone of lyrics, but this Dutch band makes a strong case for them. Pounding, incessant sound is already known to the British and American rock cognoscenti. Ears give it all "ayes." MCA/Track 40202.



DENNY DOHERTY, "YOU'LL NEVER KNOW" (prod. by John Madara) (Bregman, Vocco & Conn, ASCAP). Song from the fabulous '40s, debuted on film by Alice Faye and on wax by Dick Haymes gets a new reading from a former (Mamas &) Papa. Easy pop sound launches label and brings Denny back. Paramount-Ember EMA 0286. (Famous)



ALBUMS

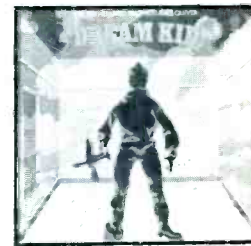
POCO, "SEVEN." Although this is their first without Richie Furay, and a premier co-venture with producer Jack Richardson, of Guess Who fame, Poco's sound remains strong . . . pop-oriented with a soothing country leaning. Paul Cotton vocals excel, especially on the beautifully orchestral "Drivin' Wheel" and the commercial "Skatin'." Epic KE 32895 (5.98).



DEODATO, "WHIRLWINDS." On Deodato's debut disc for MCA the grooves swell with his inimitable brand of commercial jazz. He is ably abetted by jazzmen extraordinaire. From the commercial viability of the Glenn Miller classic, "Moonlight Serenade" to the funky feel of "Do It Again" to the compelling "West 42nd Street," Deodato dazzles. MCA-410 (5.98).



THE SUTHERLAND BROTHERS AND QUIVER, "DREAM KID." Previously garnering much FM airplay as an import, the present accessibility should make it a strong sales contender. Rock with a mellow appeal prevails, with the refreshing "You and Me" and the honky-tonk-ish "I Hear Thunder" highlighting. Dream along with these kids! Island SW-9341 (Capitol) (5.98).



KIKI, DEE, "LOVING & FREE." Silver-throated vocals, excellent Elton John co-production, super-professional musicians (including some of Elton's entourage) and strong song selections combine to form an exquisite release. The emotive auras surrounding "Song For Adam," "Amoureuse" and the title track make them delicate delights. Rocket MCA-395 (MCA) (5.98).



Capitol Integrates Key Staff Roles Retail Feedback Foretells New Mktg Plans Profits
 For CBS 1st Qtr. Make Co. History '74 Memphis Awards Slated Disco Series Begins
 Solo Acts In Chart Upsurge Vinnetau to 20th in Country Thrust Dialogue: Lambert & Potter



Dana Gillespie
Weren't Born A Man

APL1/APS1/APK1-0354

A new album.



RCA
Records and Tapes

Retail Sales Figures Find New Credence

By GARY COHEN

■ NEW YORK — With growing numbers of record retailers and rack jobbers turning to inventory management systems, either computerized or manual, a subtle but significant change is taking place in the record business. For the first time, precise, detailed information is being made

available to manufacturers on what is or isn't selling, and in what quantity, on the retail level. And as more retailers adopt inventory management systems, and more manufacturers avail themselves of that new-found retail sales information, the changes in the marketing area of the record business will be hastened.

The most basic change will be a redefinition of what constitutes a "sale." Many years ago a sale was completed when a manufacturer sold records to his independent distributor. That progressed in recent years, especially with the proliferation of branch distribution operations, to the point where

a sale was one from the branch to the store. Now for the first time, the terminology takes on realistic meaning: a sale is only a sale when a customer puts down his money for a record. And until the customer pays for that merchandise, it is not a sale, but only a movement of inventory, from manufacturer to distributor to retailer.

Semantics

Some in the industry view the question of exactly what a sale is as merely a question of semantics. Instead, the RIAA will probably continue to award gold records on the basis of manufacturer's sales, as opposed to retailer's sales, giving rise to speculation that some records would have lost

(Continued on page 45)

The first in a two-part series on the burgeoning N. Y. discotheque scene begins on p. 6.

Memphis Awards Set

■ MEMPHIS — The annual Memphis Music Awards have been scheduled for May 18th at 8 p.m. in the Auditorium North Hall here. This year, Mercury recording artist Jerry Lee Lewis adds his name to that of Issac Hayes, Dionne Warwick, Al Green and the many others who have appeared at the Memphis Music Awards presentation since its inception in 1970.

Music industry people desiring tickets may contact the Memphis Music office at Suite 1116 Executive Park Plaza, Memphis, Tenn. Mail orders will be accepted up to Friday, May 12. The mailing address for these tickets is 128 So. Main, Memphis, Tenn. 38103.

Golf Tournament

Friday, May 17, will mark the third Memphis Music Open golf tournament, herald to this year's Memphis Music Awards. Don Burt, Memphis-based independent promoter is this year's chairman of the tournament. The number of players is limited and those wishing to register should contact the Memphis Music office.

CBS/Records Strong First Quarter Proves Group's Profit Milestone

■ NEW YORK — Goddard Lieber-son, president, CBS/Records Group, has announced that the first quarter of 1974 was the most successful in the Group's history. Lieber-son said that the impressive achievement was a tribute to the efforts of Irwin Segelstein, president, CBS Records, and Walter Yetnikoff, president, CBS International Division, and their division associates both in a&r and in marketing. All areas of recorded music contributed to the company's sales growth.

At the CBS Inc. 1974 annual meeting of shareholders held in Atlanta last week (17), chairman William S. Paley cited the recent international activities and acquisitions of the Records International Division as continually ful-

Record World publisher Bob Austin was the keynote speaker at the ESCMI country music banquet held on Saturday (20) at Kutschers Country Club in Monticello, New York and attended by over 200 people. Details next week.

Capitol Realigns Top Exec Positions; Meggs, Coury, Zimmermann Promoted

■ HOLLYWOOD, CAL. — Chairman, president and chief executive officer of Capitol Records Inc. Bhaskar Menon has announced a series of appointments and consolidation moves taking immediate effect within the company. Commenting on the realignment of executive responsibilities, Menon said:

"The integration of all a&r and promotion activities under Al Coury—and all domestic and international marketing functions under Don Zimmermann — achieves consolidation and a directness of management functions in Capitol Records. These moves are designed to optimize individual strengths of our distinguished team of managers led by Brown Meggs."

Appointments

Specifically, the new appointments shape up as follows:

Former executive vice president Brown Meggs is now chief

operating officer of Capitol Records, Inc., reporting directly to Menon for all commercial aspects of Capitol's record business.

Former vp of promotion, press and product management Al Coury is now senior vp of a&r and promotion.

Former vp of sales and merchandising Don Zimmermann is now senior vp of marketing. Coury and Zimmermann both continue to report to Meggs.

Bob Edson is now based in New York as director of field promotion and artists relations. Bruce Wendell is the new national promotion manager. Edson and Wen-

(Continued on page 11)

Solo Performers Make Chart Inroads

By ROBERT ADELS

■ NEW YORK—While it is still true that no single act in '74 occupies the bright spotlight which the Beatles dissipated with their break-up — and in general, no clear musical trend has yet evidenced itself on the scene—the collective power of the solo performer is gaining momentum in this alleged vacuum of excitement. Groups are still an important force, but it is the solo act that is truly making the most headway. A comparison of **Record World's** charts this week with those of the same period last year gave many illustrations of the growing importance of the individual performer in direct opposition with the old chestnut that groups can and do have an edge over the soloist—on the airwaves and in the retail stores.

(Continued on page 11)

CBS International Scores

■ NEW YORK—CBS Records International, a division which has grown 400 percent in the past four years, enjoyed its most successful quarter in the initial months of 1974. High sales volumes in England, Holland, Brazil, Mexico, Australia, Canada and Japan spearheaded this enormous success.

(Continued on page 45)

20th Goes Country

■ LOS ANGELES — At press time **Record World** learned that 20th Century Records will shortly be opening a country music division with headquarters in Nashville. Director of operations for the Nashville office will be Jim Vienneau. Vienneau was formerly with MGM Records.

Rolontz to WCI Post

■ NEW YORK — Robert Rolontz has been appointed director of corporate information for Warner Communications Inc., it was announced by WCI vice president James L. Abernathy. Rolontz was formerly vice president for public relations and advertising for Atlantic Records, a Warner Communications company. His new post is effective immediately.



Robert Rolontz

An experienced journalist and public relations executive, Rolontz joined Atlantic Records in 1965. Earlier he served in several editorial posts with Billboard Magazine.

Writer

Rolontz is a prolific writer and has authored many articles for the trade and consumer press including the forthcoming "The Music Revolution."

Taylor Tour Set

■ NEW YORK — James Taylor will embark on a twenty-two city tour of colleges and medium size concert halls beginning April 30, announced manager Peter Asher in Los Angeles. Taylor commences his tour simultaneously with the release of his latest Warner Bros. album "Walking Man," produced in New York by David Spinozza.

Accompanying Taylor will be David Spinozza and Hugh McCracken on guitars, Rick Marotta on drums, Andy Muson on bass and Don Grolnick on piano. The 1974 James Taylor tour is being represented by the International Famous Agency.

'The Message' Is Gold

■ NEW YORK — Philadelphia International recording group MFSB (Mother Father Sister Brother) has struck gold for the second time in two weeks with their most recent album, "Love Is The Message." Earlier, the single from the album, "TSOP" (The Sound Of Philadelphia), was declared gold. The album was certified gold by the RIAA, signifying sales in excess of one million dollars.

Klemes Named Polymusic President

■ NEW YORK — Robert E. Brockway, president of Polygram Corporation, has announced that Leslee S. Klemes has been elected president of Polymusic, Inc.

Marketing

Polymusic, Inc., a wholly owned subsidiary of Polygram Corp., will be responsible for all direct marketing efforts for Polygram in the United States, and will form the base for greater Polygram involvement in the booming direct marketing field.

Brockway said, "Leslee's extensive knowledge of direct marketing, promotion, and the record

Arthur Shimkin Forms Sesame Street Label

■ NEW YORK — Arthur Shimkin, president and owner of Children's Records of America, has announced the formation of Sesame Street Records. The first release, shipping this week, features ten albums, each of which carries a suggested list of \$2.98.

Among the premier releases on Sesame Street are solo albums by some of Jim Henson's most familiar creations, featured on the CTW Sesame Street Show. "Bert's Blockbusters," "Ernie's Hits," "C Is For Cookie (by the Cookie Monster)," "Let A Frown Be Your Umbrella" (by Oscar the grouch) and "Grover Sings The Blues" are the first five of the the Muppet series. Also included in the release is Big Bird's solo debut, simply entitled "Big Bird Sings." "Letters and Numbers," "Sing: The Hit Songs from Sesame Street," "Somebody Come and Play" and "Sesame Street 1," all performed by the vammembers of the Sesame Street cast, make up the balance of the release.

Shimkin, with the formation of Children's Records of America, (Continued on page 22)

ASF Extends Deadline

■ NEW YORK — A rising tide of entries and mail delivery delays have prompted a one month extension in the application for entry deadline of the American Song Festival. The closing date for applying to compete has been extended to May 15.

To speed the entry process, a nationwide toll free telephone number has been established. Requests for application forms may now be made by calling (800) 321-0184 (applicable only to those calling from outside the state of California). Applications for entry may still be obtained by writing to American Song Festival, 5900 Wilshire Blvd., Los Angeles, Calif. 90036.

industry in general will help establish Polymusic as a viable program in the U.S. market."

Background

Klemes is a native New Yorker, educated at the Perkiomen School and Cornell University. Professionally, he spent ten years with CBS, where he was elected marketing vice president of the Columbia Record Club in 1963 and then vice president, corporate staff, in 1967. He later joined the Wunderman, Ricotta & Kline Advertising Agency as vice president and account supervisor, and comes to Polygram from Hudson Pharmaceutical Corporation, where he was vice president of that organization's mail order division.

Brockway stated that Polymusic will instigate new direct marketing programs, particularly in the pop field, drawing on the extensive libraries of Mercury, MGM and Polydor and Chappell for totally new "concept" packages, in addition to consolidating the "International Festival of Great Orchestras" and other currently successful classical programs.

Westbrooks to CBS Post

■ NEW YORK — Logan H. Westbrooks has been appointed to the position of director, special markets, CBS Records International, marking another strengthening of the division's executive staff.

Westbrooks will be responsible for conducting market research and evaluating investment opportunities for CBS Records International in the developing countries of the world.



Logan Westbrooks

Westbrooks, who has worked in the record industry since 1965, began as a tape specialist with RCA, and rose to the position of administrative assistant to the vice president of r&b marketing at Capitol. He also has served as director of r&b national promotion at Mercury Records. Logan has been with CBS since 1971, and most recently held the position of director, special markets for CBS Records.



1700 Broadway, New York, N.Y. 10019
Area Code (212) 765-5020

PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**

VICE PRESIDENT, MARKETING **BIL KEANE**

MIKE SIGMAN/EDITOR
LENNY BEER/RESEARCH EDITOR
HOWARD LEVITT/ASSOCIATE EDITOR
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Wes Lucas/Advertising Sales

WEST COAST
SPENCE BERLAND
VICE PRESIDENT

WEST COAST MANAGER
Craig Fisher/News Editor
Beverly Magid/Radio Editor
Linda Nelson/Production
6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE

JOHN STURDIVANT

VICE PRESIDENT
SOUTHEASTERN MANAGER
Dan Beck/Southeastern Editor
Marie Ratliff/Research
Bob Anderson/Editorial Assistant
Red O'Donnell/Nashville Report
806 16th Ave. So., Nashville, Tenn. 37203
Phone: (615) 244-1820

LATIN AMERICAN OFFICE
TOMAS FUNDORA/MANAGER
Carlos Marrero/Assistant Manager
3140 W. 8th Ave.
Hialeah, Fla. 33012
(305) 823-8491
(305) 821-1230 (night)

ENGLAND

NOEL GAY ORGANISATION

24 Denmark St.
London, W.C.2, England
Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE

4F Tominag Bldg.
5-12-7 Shimbashi, Minato-Ku, Tokyo

GERMANY

PAUL SIEGEL

EUROPEAN EDITOR
Tauentzienstrasse 16, 1 Berlin 30, Germany
Phone Berlin 2115914

FRANCE

GILLES PETARD

8, Quai de Stalingrad,
Boulogne 92, France
Phone: 520-79-67

CANADA

LARRY LE BLANC

22 Walmer Road, Apt. 604
Toronto, Canada
Phone: (416) 967-1104

ITALY

ALEX E. PRUCCHINI

Via Corno Di Cavento N. 21, Milan

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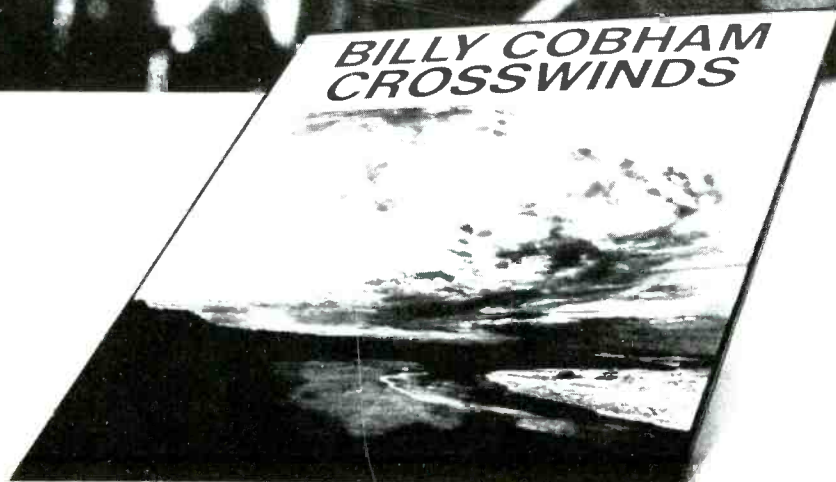
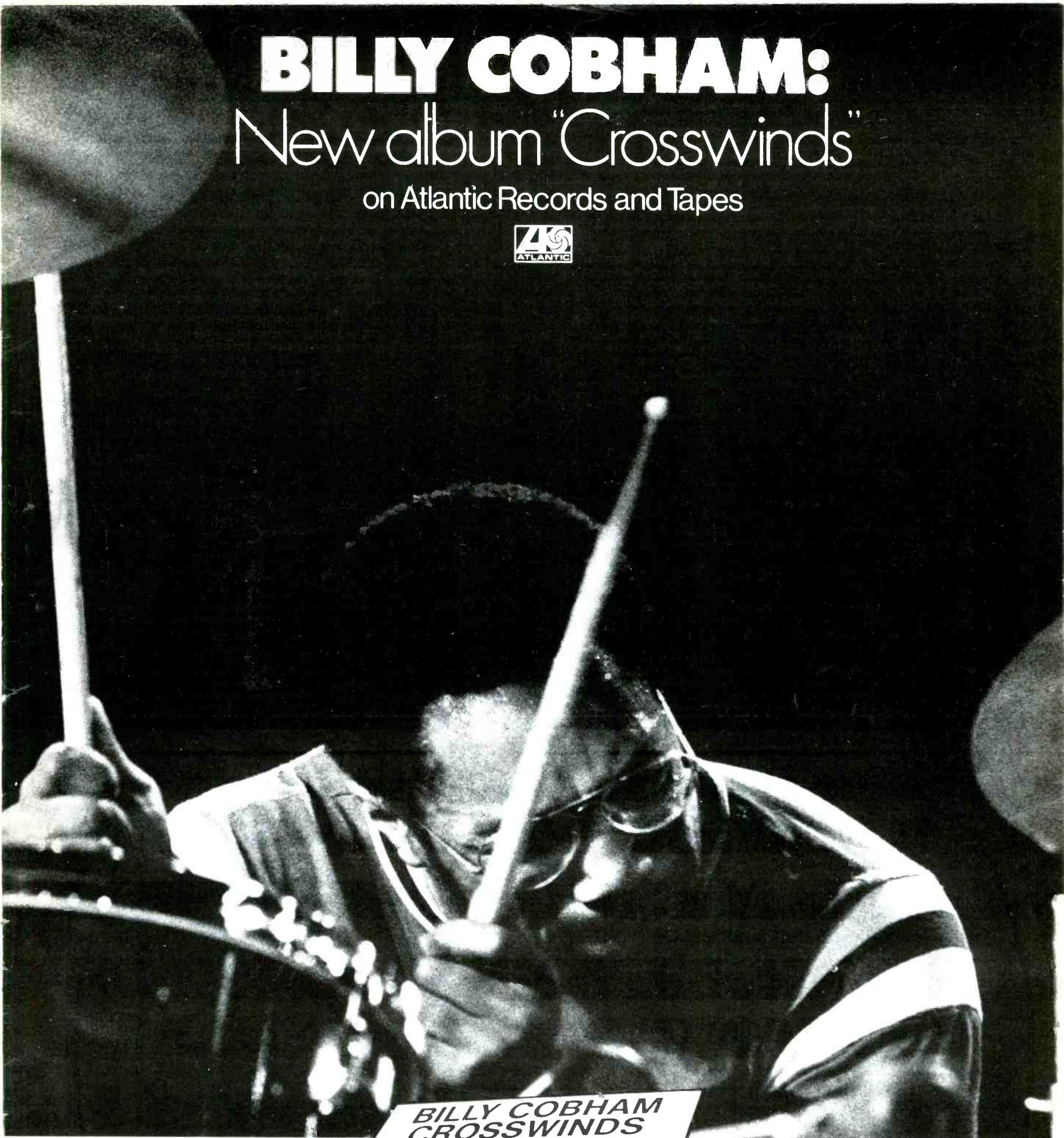
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BILLY COBHAM:

New album "Crosswinds"

on Atlantic Records and Tapes



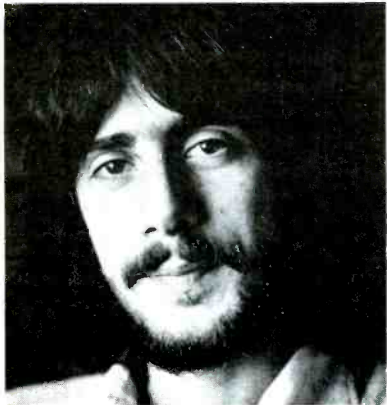
SD 7300

Produced by William E. Cobham Jr. and Ken Scott for Bilham Coby Prod. Inc.

AmericanRadioHistory.com

WB Ups Olivieri

■ BURBANK, CAL.—Michael Olivieri has been named a general manager for the Warner/Reprise family of labels, announced Don Schmitzerle, executive director of label management for the company.



Michael Olivieri

As a general manager, Olivieri will be the prime contact within the company for specific artists and their representatives, and will be responsible for the execution and inception of all campaigns and efforts by the company as a whole, as well as opening up channels of communication between the artist, his representatives and the individual areas within Warners.

Olivieri will also aid and advise in the acquisition of talent for the Warners label, and along with general manager David Herscher, will report directly to Schmitzerle.

Before moving to Burbank to assume his new position, Olivieri was involved for the last four years in various areas of promotion for Warners in his native New York. Prior to that, he was a promotion man for Empire State Distributors.

Columbia to Distribute Zoo World Magazine

■ NEW YORK — Bruce Lundvall, vice president, marketing, CBS Records has announced an agreement whereby Columbia Records will distribute Zoo World magazine at the retail level. Negotiated by Tom McGuinness, director of special product sales, CBS Records and Leslie J. Feldman, president of Zoo World, the pact allows the national music magazine to be distributed by the record company to retail outlets throughout the country. Similar agreements have previously been reached between Columbia and Rolling Stone, National Lampoon and Creem magazines.

The distribution campaign will take effect in June and will be supported by Zoo World with a mass merchandising campaign on a national level. The Florida-based magazine has offices in New York, Los Angeles and Chicago as well as in Fort Lauderdale, Florida.

'Hit Parade' Returns; Will Feature Oldies

■ LOS ANGELES — "Your Hit Parade," America's longest-running and most popular show until 1959, will return to network television after a fifteen year hiatus. Producer Chuck Barris ("The Dating Game," "The Newlywed Game," "Treasure Hunt") has sold the show to CBS Television, where it will air on the network as a summer replacement, beginning in late July.

Nod to Today

"Your Hit Parade," a national favorite on radio and television for 28 years, made stars of Snooky Lanson, Giselle McKenzie and Dorothy Collins. Barris will conduct a talent search to locate a trio of singers, two female and one male, to be regulars on the weekly show. The producers, who purchased the rights from American Brands Corp. (parent corp. of American Tobacco Company), plans the major portion of each show to be a nostalgia recreation of the hit songs of one week in the past, with a short nod to today's music, featuring the same song and artist who made the current disc hit.

New York's Discos: A Surfacing Scene

By GARY COHEN

(The following is the first of a two-part series on the importance of the discotheque market in breaking new product)

■ NEW YORK—A small but growing number of local promotion men and other industry executives have discovered the newest medium for breaking, exposing and selling new records — the city's burgeoning discotheque market. And the disc jockeys at these discos, whose knowledge of music and programming ability would put some of their counterparts in radio to shame, are readily taking up the slack in playing new product, as radio station playlists grow tighter and shorter. And for the deejays themselves, the recognition from the industry is, they feel, long overdue.

Spending two entire Saturday nights/Sunday mornings doing research on the discotheque market with 20th Century representative Billy Smith, acknowledged as the first local label rep to service and recognize the disco market, we began at 11:00 p.m. Saturday and concluded at 7:00 the next morning. Since Smith began working with discos about a year ago, other local promotion men have begun servicing the handful of key deejays or "tastemakers," as Smith calls them. Surprisingly, however, most of them still pay for their albums and singles, often spending as much as \$30 to \$40 per week

Three Cheers for Marvin



Composer Marvin Hamlisch was honored by MCA Records at a special luncheon arranged to salute his winning of three Academy Awards, including one Oscar for best scoring of "The Sting," released by the label and currently number one on the RW album chart. The major executive turnout included MCA, Inc. chairman of the board and chief executive officer Lew Wasserman, himself honored by the Academy this year with its coveted Jean Hersholt Humanitarian Award. Seen from left are Rick Frio, MCA Records vice president-marketing; label president J.K. Maitland; Hamlisch; Wasserman; Arnie Mogull, MCA Records vice president-a&r; and Lou Cook, MCA Records vice president-administration.

Queen Tours U.S.

■ NEW YORK—Elektra recording group Queen is scheduled for a U.S. tour, beginning April 16 in Denver and finishing up on June 1 in Philadelphia. Their first American tour will coincide with the release of their second album, "Queen II."

Colcord Joins UA

■ LOS ANGELES — Michael Stewart, president of United Artists Records, has announced the appointment of Ray Colcord to the post of director of contemporary product, a&r.

Colcord spent three years on the a&r staff at Columbia Records. He recently completed European and American tours as keyboard player for Lou Reed, including the recording of Reed's live RCA "Rock n' Roll Animal" album.

Colcord will be headquartered in Los Angeles and will report directly to Spencer Proffer, national executive director, a&r.



Ray Colcord

Thevis Music Group Expands on Coast

■ ATLANTA — Michael Thevis, president of General Recording Corporation (GRC), has announced a major expansion of the GRC west coast office to include BMI and ASCAP publishing affiliates of the Thevis Music Group.

The expansion of the offices at 7033 Sunset Blvd., Suite 318, Los Angeles, includes the addition of seven executive suites—a total of 2,500 square feet. The new offices feature a music room, complete with recording equipment and instruments, writing room, conference room, reception area and general offices.

for their material. The deejays' hope, though, is that once their power is recognized, they will no longer be required to pay for their records.

Le Jardin

Of the major New York discos, Le Jardin, on 43rd Street in the Diplomat Hotel, is considered the "in" place, and the present trendsetter. Open five nights a week, from Wednesday through Sunday, the action begins at 9:00 p.m. and runs continually until four the next morning (three on Saturday). Patrons pay six dollars to enter and are entitled to two drinks, they also get nonstop music (literally, with one record segueing into another all night long) and a light show. Other discos in the city, with similar prices, music

(Continued on p. 39)



In recognition for his efforts in helping to break "Love Theme" by Love Unlimited Orchestra, 20th Century Records presented a gold record to Bobby (D.J.) Guttadaro of Le Jardin. 20th's Billy Smith (right) is seen here presenting the award, in appreciation of Bobby D.J. being the first deejay to play the record.

Golden Era

New Single: MCA-40202

RADAR LOVE

New Musical Express
1974 Readers' Poll
(World Section)
Best Single:
RADAR LOVE

New Musical Express
1974 Readers' Poll
(World Section)
Best New Group

On Tour

May 1 Warner Theatre, Washington D.C.
May 3 Auditorium, West Palm Beach
May 4 Curtis Hixon Hall, Tampa, Florida
May 5 Sportatorium, Miami, Florida
May 7 University of Cincinnati, Ohio
May 8 & 9 Roxy Theatre, Northampton, Pa.
May 10 Palace Theatre, Providence, R.I.
May 11 Schubert Theatre, Philadelphia, Pa.
May 12 Music Hall, Boston, Mass.
May 14 Robinson Auditorium, Little Rock, Ark.
May 15 Kiel Auditorium, St. Louis, Mo.
May 16 Coliseum, Indianapolis, Ind.
May 17 Ellis Auditorium, Memphis, Tenn.
May 18 E. Temple St. Univ., Johnson City, Tenn.
May 19 Masonic Auditorium, Detroit, Mich.

May 22 Omni, Atlanta, Ga.
May 24 & 25 Winterland, San Francisco, Ca.
May 30 J.J.'s, San Diego, Ca.
May 31 Civic Center, Santa Monica, Ca.
June 1 Phoenix, Arizona
June 3 I.M.A. Auditorium, Flint, Mich.
June 4 Sports Arena, Toledo, Ohio
June 6 Auditorium, Charleston, South Carolina
June 7 Coliseum, Greensboro, North Carolina
June 8 Civic Center, Roanoke, Va.
June 9 Civic Center, Charleston, W.Va.
June 10 Madison Square Garden, New York City, New York
June 14 Fairgrounds Arena, Oklahoma City, Okla.
June 15 Convention Center, Dallas, Tx.
June 16 Coliseum, Denver, Colo.
(June 16-30) Further dates to include: Chicago, Cleveland, Seattle and New York City.



MCA RECORDS



MCA-396

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Lambert & Potter: New 'Haven' at Capitol

By CRAIG FISHER

■ Next month Dennis Lambert, who is 26, and Brian Potter, 34, will have been working together for five years, during which time they have become one of the most successful songwriting and producing teams in the business. The songs they have written have included such hits as "Ain't No Woman," "Keeper of the Castle," "Don't Pull Your Love," "It's a Crying Shame," "Two Divided by Love" and "Love Music." The artists they have produced have ranged from the Four Tops to Dusty Springfield, from Gayle McCormack to Hamilton, Joe Frank and Reynolds and the Grass Roots.



Dennis Lambert (left) and Brian Potter

When the pair celebrate their fifth anniversary, however, it will be as more than just producer-writers. As of last January 1, they are also label executives, with their own record company, Haven Records, distributed by Capitol. In the following Dialogue they talk about what motivated them to take this step, about the logistics of the move (they were previously affiliated with ABC through their own independent production company) and about how they view the business today—the business in which Haven has to compete.

Record World: A lot of people might say that right now is perhaps not the most auspicious time to start yet another new label. What made you decide it was the right time for you?

Dennis Lambert: In effect, the reason why we formed the label was to begin to put together more control over what we do, to have a certain amount of freedom and authority in making decisions in regard to the product that we're going to be in the middle of. Before our commitment with ABC ended, we had begun to talk to a number of people about forming a custom label, if we could get it, because that would give us the ultimate amount of identity and control. Capitol was keenly interested, and we felt that for the kind of product that we do—predominantly-r&b-type product—they would probably be the most in need. It seemed to work out well.

RW: You've said that your contract has a provision that you'll be able to do two albums outside of Capitol. Was that specifically so that you could keep on working with the Four Tops?

Lambert: Yes. When we went into negotiations we requested that we have that right because we've built a successful relationship with the Four Tops, and we didn't want to walk away from it in spite of the nice things about the deal we were being offered. And they were willing to allow us that one luxury.

RW: Your publishing has also remained with ABC, though, hasn't it?

Lambert: Yes. What we did was to sign a brand new writing contract with ABC with a publishing arrangement between us on a 50-50 basis, which is the way we had contractually been bound to them before, and simultaneously with the signing of the new agreement we sold ABC our old publishing company, Soldier Music, which had been formed in 1971 at the start of our relationship and which published everything we had written up to the end of 1973.

RW: Hence ABC owns the rights to "Are You Man Enough?" for example?

Lambert: Right. Completely. It was an opportunity for us, we felt, on the one hand to benefit immediately from our equity in the ownership copyrights. And it was in ABC's interest to buy it because they had the other half and they had the control, which left us somewhat passive in that relationship. Of course as writers we gave nothing away. But we had 80 or 90 songs published by ABC while we were with them, and our original publishing affiliation with Talent Associates had produced some 80 or 90 songs which we were instrumental in helping ABC acquire in an outright buy, so we had all of our catalog in one place and we felt it was in our interest to keep it there. We were very happy with the job they had done both administratively speaking and professionally speaking.

RW: You also have the option to produce artists for Capitol apart from Haven artists don't you?

Brian Potter: Yes, we do. We've done some recording with Tavares and we think that would be an exciting relationship to continue. They're a young and dynamic group and they have a great future.

RW: You said you were going to be able to exercise more control. Does that mean that there is any publicity or promotion staff here?

Potter: No. At this point we don't have any other staff than we need actually to produce records and to bring them to the finished stages for release. We like the people who work in the publicity and promotion departments of Capitol. They do their jobs very well and they bring home records in a ratio to releases that any major record company would be more than proud to have.

Lambert: I don't think personally that having our own promotion staff or our own publicity staff would make a great deal of difference in terms of control. In other words, we can still exercise a great deal more control over our product than we were able to do as employees of ABC through our production company. The very fact that the records appear on our label gives us the complete right to say what we want to release or don't want to release, when we want to release it, how we want it packaged and how we see the product being initially exploited and promoted—which we couldn't do when we were just the producers of the record. It's our label, and within reason they're willing to let us choose the direction we want to take with each artist and with each project we deliver to them.

And, in fact, we were actually urged not to have our own promotion. We assumed that we would at least need that, and perhaps also someone who could moonlight in the sales area, to check on record distribution and product availability. But when we discussed that possibility with the few key people at Capitol that we dealt with, mainly Al Coury and Bhaskar Menon, they asked us not to prejudge their ability to do the job for us. And they pointed out that although this is a custom label, the profit for them to work hard on our product is no less than it would be working on a Helen Reddy record, for example. They said that they felt we would be spending fifty to a hundred thousand dollars a year on a promotion man—his expenses, travel, phones and everything—possibly for no reason. So we reserved the right to make a decision a year from now if we're not satisfied with the kind of job they've done with our records. I think that, in effect, was all we really needed to hear. It sort of told us in a subtle way how committed they were.

RW: How long does the deal extend?

Lambert: Four years.

Potter: "There is no longer . . . any clear dividing line between what is a great r&b record . . . and what is a great record period."

RW: Do you think that your experience at Talent Associates taught you lessons that will prove valuable to you at Haven?

Lambert: Yes, the year and a half that we spent there was unquestionably a formative apprenticeship in a certain sense—although we were by no means youths when we started there in terms of knowledge of the record business. But we had to perform nearly all of the functions the creative people within a record company structure have to perform at one time or another—from publishing administration to professional publishing management to production to film writing to arrangements to artist acquisition and even some overseeing of promotion—so in a sense it was like going to an eighteen-month university of the record business. When they opened the doors of TA Records and hired us it was predominately, I think, for what we would be able to deliver in terms of record production and, on a slightly secondary basis, songwriting. But we worked with many different kinds of acts there, and we were responsible for maintaining relationships with and acquiring important talent, some of which came to life later than TA Records brought them to life, such as Seals and Crofts.

(Continued on page 39)

MICHAL URBANIAK: FIDDLER ON THE MOVE.

In Europe, where he has made triumphant appearances at major festivals, and America, where his new album is receiving heavy FM airplay (as reported in *Watus*), Michal Urbaniak is making his mark. The critics have noticed, too.

"Urbaniak is a really heavy cat—both literally and musically . . . Most important he brings what is for me a new concept to violin playing. It's as gypsylike as Django's guitar . . . Urbaniak's violin embodies soul and romanticism in equal quantities."
—Jelene Wilmer, *Melody Maker*

"***** . . . Urbaniak is a string player with the ability to go from strength to lyricism on very short notice . . . The two keyboard players work wonderfully together in forming a backdrop for the rock rhythms and the improvisations. Urszula Dudziak's voice is used instrumentally throughout, providing a magnificent foil for Urbaniak's string work." —Joe Klee, *down beat*

**MICHAL URBANIAK
FUSION**

including:
Good Times, Bad Times / Impromptu / Seresta
Deep Mountain / Fusion

KC 32852



**MICHAL URBANIAK
AND FRIENDS. "FUSION"
ON COLUMBIA RECORDS**



DION—Warner Bros. 7793

NEW YORK CITY SONG (prod. by Terry Cashman, Tommy West/Cashwest Prod.) (County Line/Skinny Zach, ASCAP)

Once again, this production duo brings new dynamism to a perennial act. A personal and moving song for every city, every format and everybody. An honest hit here.

STEELY DAN—ABC 11439

RIKKI DON'T LOSE THAT NUMBER (prod. by Gary Katz) (American Broadcasting, ASCAP)

Most inventive self-contained act takes its first single bite out of their "Pretzel Logic" album. Salty Latin-ish sound is in an easy vein. Totally nifty number.

CLINT HOLMES—Atco 6958

GOODBYE MARIA (prod. by Vance/Pockriss) (Vanlee/Emily, ASCAP)

Mariachi feel changes that pace for the "Playground . . ." man. His label debut also bespeaks of lyrical shades of "Brother Louie." His "Maria" is a fine hello indeed.

NEW VILLAGE STREAKERS—Streak 1

STREAKIN' U.S.A. (prod. by Dick Spencer) (Arc, BMI)

The Beach Boys took the Chuck Berry song "Sweet Little 16" and made it a hit in '63 with a surf theme. This clever parody on a parody should soon streak itself onto the airwaves.

KATHRYN & DUFFY & THE ENEMIES LIST
—Takoma 45001

NIXON'S THE ONE (prod. by Kathryn, Duffy & Keith Olsen) (Holy Smoke, ASCAP)

Actress and former top 40 PD team up on a most palatable platter of contemporary controversy. The one to give "The Americans" its musical equal-time counterpart.

KATHI McDONALD—Capitol 3880

BOGART TO BOWIE (prod. by David Briggs) (Black Dragon, BMI)

Most requested cut from the tough lady's debut album bewails the unisex universe of glitter. Pungent lyrics get the point across smashingly. Kathi's got guts.

PAUL WILLIAMS—A&M 1525

THAT'S WHAT FRIENDS ARE FOR (prod. by Ken Ascher/Hobbitron Prod.) (Almo, ASCAP)

If every singer had a songwritin' pal like Paul, everyone would be on the charts. This is his best bid yet for a hit for himself. A musical "How to Be Your Own Best Friend."

BLACK IVORY—Kwanza KWA 7800
(WB)

WHAT GOES AROUND (COMES AROUND) (prod. by Hit Factory/A.B.B.D.T.) (Blockbuster/Writers, BMI)

Most promising black contingent moves to the label in an up groove. Circular nature of the song concept is met by a round mound of sound on a tight production.

GARY & DAVE—London 204

I FELL IN LOVE WITH YOU SOMETIME (prod. by Greg Hambleton/September Prod.) (Bluenose, CAPAC)

Canadian duo has a way with a love lyric. What's more, they write them like they mean them. This should further their reputations as pop artists and scribes.

CROSS COUNTRY—Atco 6932

ROCK AND ROLL MUSIC (prod. by Margo-Siegel-Margo Prod.) (Arc, BMI)

The new Tokens made their mark last year with a slow drag "In the Midnight Hour." Now with a touch more animation, they do up Chuck Berry's oldie in like style.

MANDRILL—Polydor 14235

POSITIVE THING (prod. by Mandrill) (Intersong-U.S.A./Mandrill, ASCAP)

Long but tight instrumental intro takes us funkily into Mandrill territory once again. Tribal feel chants the sound with enough positive authority to become a big thing.

HOT CHOCOLATE—Bell 466

EMMA (prod. by Mickie Most) (Buddah, ASCAP)

Current UK top 10er for the glory of Emily, wherever they may find her. Suicidal saga of an actress minus her big break could prove the storyline of the disc which finds its own.

GARLAND GREENE—Spring 146
(Polydor)

SWEET LOVING WOMAN (prod. by Raeford Gerald/Guardian Prod.) (Gaucho/Belinda, BMI)

Sax sound brings back memories of King Curtis. Garland's vocals are gorgeously gritty. Combination yields a solid r&b product that's its own brand of soul sugar.

DEVILS—People 637 (Polydor)

THE X-SORCIST (prod. by James Brown) (Dynatone/Belinda/Unichappell, BMI)

Satan never sleeps, especially with all those folks lined up for his film. Vocally oriented black instrumental shows Lucifer's soulful side. X-actly suited for today.

INDEPENDENTS—Wand 11273 (Scepter)

ARISE AND SHINE (LET'S GET IT ON) (prod. by Chuck Johnson & Marvin Yancy/Art Prod.) (Butler, ASCAP)

Group already has one gold record under their belts for a ballad. Now they strut their stuff on a dance disc. Floodlight soul-power brings it all to a hit boil.

SOLOMON BURKE—Dunhill D 4388

I HAVE A DREAM (prod. by Solomon Burke/Jerry Styner/TKI Prod./A. Mike Curb/Herman Rush Prod.) (The Kids, BMI/King Solomon, ASCAP)

Martin Luther King's watchword is the inspiration for Solomon's ABC debut. He's still as strong as he was in the early sixties and even more contemporary. Dream come true.

PRATT-McCLAIN—Dunhill D 4387

WHEN MY SHIP COMES IN (prod. by Michael Omartian & Steve Barri) (American Broadcasting, ASCAP)

Ahoy there, programmin' maties! Here comes a sea- and air-worthy hit vessel. Duo's maiden voyage should drop anchor on chart shore.

BILL ROBEY—Epic 5-11114

HELLO, THIS IS YOUR HEART (prod. by Glen Spreen & Tom Werman) (Combine, BMI)

Pop funk reading of the Dennis Linde country-rocker. Bill's solo debut could transplant itself onto many key playlists. From there, the beat is sure to go on.

TRAMMPS—Golden Fleece ZS7 3253
(Col)

WHERE DO WE GO FROM HERE (prod. by Baker, Harris & Young) (Golden Fleece, BMI)

Group that broke r&b with "Zing Went the Strings of My Heart" continues Philly-based with a strong soul thumper.

RONN PRICE—Bang 707

(I THINK YOU BETTER) THING ABOUT FORGETTING ME (prod. by John McCullough) (Web IV, BMI)

Country-rock rhythm ballad is the first from this talented new singer-composer. CSN&Y-styled multi-vocals really bring out its best features. One to think about.

CHOCOLATE SYRUP—Brown Dog 9000
(Mainstream)

JUST IN THE NICK OF TIME (no producer listed) (Lifestyle, BMI)

Group's first effort on the debuting label is a soul ballad dripping with black appeal. Falsetto-voiced male lead seems to be the Syrup's center of attraction. A topping act.

CANDLEWICK GREEN—BASF 19193

WHO DO YOU THINK YOU ARE? (prod. by Chas Peate/Belsize Prod.) (Belsize, PRS)

Tom-tom percussion track backs a British pop sound with strong American overtones. Song is incredible, the artists aware of the hit vehicle they're drivin'.

RAINBOW CANYON—Capitol 3876

HOT TO HOLD YOU (prod. by Jimmy Fox/Belkin-Maduri Prod.) (Glenwood, ASCAP)

Group with picturesque and scenic name gets into a smoldering groove. Grabbin' title gets appropriate follow-through. Rockers pull off the sensuality here on the right side of tastefulness.

LYNYRD SKYNYRD—MCA/Sounds of the South 40231

DON'T ASK ME NO QUESTIONS (prod. by Al Kooper/Sounds of the South Prod.) (Duchess, BMI)

Grammatical double negative makes for a musical double positive. First single culled from the Southern rockers' "Second Helping" album has no trouble answering yes.

Capitol Promotions (Continued from page 3)

dell report to Coury as do Mauri Lathower, a&r vp and Stu Yahm, general manager of a&r and artist development.

Dennis White, formerly regional marketing manager, Chicago, has been named director of field marketing. John Vana is the

new manager of catalog exploitation. Dan Davis is the newly named director of creative services and press. Together with Jerry Thomas, vp of international, all report to Zimmermann. Ms. Patti Wright, national publicity manager now reports to Davis.



Pictured from left: Brown Meggs, chief operating officer of Capitol Records, Inc.; Al Coury, senior vice president, a&r and promotion; Don Zimmermann, senior vice president, marketing; and Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc.

Twentieth Taps Thomas

■ LOS ANGELES—In a further expansion move throughout the r&b department of Twentieth Century Records, Hosea Wilson, the label's national r&b promotion director, has added Vernon Thomas to the staff as east coast regional r&b promotion director.

Washington, D.C.

Thomas will be based in Washington, D.C. while coordinating all r&b promotion activity on the east coast. Thomas entered the record industry in 1962 with Quality Music, a retail record outlet, where he functioned in a number of capacities until 1969 when he was tapped by Schwartz Brothers distributorship as a promotion manager. In November of 1973 he joined Chess-Janus Records as mid-west promotion manager, a position held until accepting 20th's new position.



Vernon Thomas (left) and Hosea Wilson.

Stevens to MC At Poe Seminar

■ WASHINGTON, D.C. — Bobby Poe of Pop Music Survey has announced that Ray Stevens of Barnaby Records will be the Master of Ceremonies for his upcoming Radio / Record Seminar / Awards banquet on June 6-7-8, at Reston, Virginia.

Solo Performers Make Their Mark On a Generally Trendless Scene

(Continued from page 3)

Bullets

One sign of the strength of the solo act is the percentage of bullets they collectively hold on the charts. The Singles Chart this week shows solo acts with 22 out of a total of 35 bulleted positions—62 percent of all indications of future chart growth. Last year at this time, solo acts only accounted for 41 percent of the bullets.

The jump in the percentage of bullets on The Album Chart for solo acts is equally impressive. While last year at this time only 22 percent of the bulleted packages were from individual artists, this week shows that figure at 42 percent. Thus, solo album acts have almost doubled in importance in this regard.

Top 50

Solo acts now hold the majority of top 50 slots on both charts. While last year the split between solo and group acts holding positions at the top half of The Singles Chart was exactly equal, solo artists are now responsible for 29 of the top 50. On The Album Charts, solo acts currently hold 26 of the top 50 spots, while last year at this time, they only were responsible for 19.

Longevity

Another indication of the strength of the solo act is the fact that as product seems to be

charting for longer periods of time, the growing success of the solo act is a large contributing factor. In general, hit record product seems to be charting for a greater number of weeks now than during the same period last year. At that time, no single had been charted for 20 weeks or more and only one album—Carole King's "Tapestry" (Ode)—had been a strong seller for more than 30 weeks.

At this time, two singles have been charted for more than 20 weeks. The longest running of all is David Essex' "Rock On" (Columbia)—still hanging in at 54 after 24 weeks of action, including a prolonged stay in the top 10. Another Columbia solo act, Barbra Streisand, is holding on with her title tune from "The Way We Were," still charted after 22 consecutive weeks. There are no singles by groups which have charted longer than 18 weeks.

Of the six entries on The Album Chart which have appeared for more than 30 weeks in the national rankings, eight out of 13 are from solo acts: Stevie Wonder and Jim Croce (who have two apiece), John Denver, Charlie Rich, Helen Reddy and Barry White. The longest-running entry on The Album Chart of this decade—"Tapestry"—celebrated its 118th appearance last week, and the Carole King package is still a strong seller at 101 this week.

Multiple Chartings

Last year at this time, the Beatles, Deep Purple and Al Green all had two pieces of product on The Album Chart while Gladys Knight & the Pips was the only act to accomplish a similar feat on The Singles Chart.

This year, that sign of an act's strength is also pointing to the collective power of the solo artist. Both acts with two simultaneously charted singles this week are soloists: Charlie Rich and Barbra Streisand. And while the multiple charting album acts were primarily groups last year at this time, now six out of eight are soloists: Jim Croce, John Denver, Stevie Wonder, Barry White, Charlie Rich, and Helen Reddy.

If there is strength in numbers, facts and figures, then the solo performers is indeed a focal point of the music scene today.

'Best Thing' Gold

■ NEW YORK—Gladys Knight & the Pips have earned their fourth gold record on the Buddah label for "Best Thing That Ever Happened To Me," certified gold by the RIAA.

new york central

By IRA MAYER

■ You could have fooled even the people who were there, who had heard it with their own ears. Reports as to whether the **Stones** movie, "Ladies and Gentlemen, the Rolling Stones," was going to open conflicted right up to its scheduled starting time Sunday night (13).

The City of New York, which had initially issued a permit allowing for a giant block party/street fair, with such attractions as kung fu and sumo exhibitions, live bands and a variety of food vendors, revoked the permit a few days before the Event. The city offered Central Park as an alternative, but Dragon Aire, the firm in charge of the whole thing, said that was a physical impossibility. At a press conference Friday afternoon they announced that the entire premiere—including the screening itself—was off, lest thousands of people show up on 54th Street to mill about in search of Mick and others. This was dutifully reported in the morning papers.

WNEW-FM, which had given away 600 tickets to the opening, spent a good part of Saturday and Sunday telling those without tickets not to come to the Ziegfeld Theater, since only those with tickets would get in.

If this all sounds confusing, it did at least succeed in defusing the potential mob scene. **Patrick Carr's** account in last week's Village Voice follows the whole thing day by day.

The film, incidentally, is precisely what it purports to be: a concert on film. The problem with it is that you just can't simulate a live concert experience on a screen. It's worth seeing for some great shots of the band and for the music—just try to sit in the center of the theater or else the quad set-up will have audience noise or some other separated sound running through your head for days.

(Continued on page 43)

QUEEN II

Elektra EKS-75082 (5.98)

Hard rock at its height, with elements of the best of today's rock groups prevailing, and yet a strong, unique sound coming through. "The Seven Seas of Rhye," already a major hit in England, is a rocking winner and "The Fairy Feller's Master-Stroke" is a compellingly rhythmic rouser. Long live Queen!



STRANDED

ROXY MUSIC—Atco SD 7045 (5.98)

This controversial English entourage will undoubtedly amass more fans with this latest, their most commercial venture to date. Bryan Ferry compositions dominate the disc (all but one of the selections are his), and his dramatic vocals are outstanding. "Street Life," "Mother Of Pearl," and "Sunset" rank high.



INTO THE SUN

SUNSHIP—Capitol ST-11295 (5.98)

A smooth jazz/rock blend, featuring tight instrumentation and a full-bodied sound, fairly fills the sides offered here. Top notch production from Jim Mason, with Jimmy Lener holding the executive production reins. Cuts to catch include "Just A Man," "Travelers Through Days & Days" and the mellow "I Feel Like I Love Her."



BLUES ON BACH

THE MODERN JAZZ QUARTET—Atlantic SD 1652 (5.98)

Veteran jazzmen team up with compositions from an even more veteran musician, and the result should score well. The progressive baroque tones are charming, with "Rise Up In The Morning" and "Precious Joy" possessing pleasant punch. John Lewis and Milt Jackson are superb.



FROM THE FIRE

STAMPEDERS—Capitol STS-11288 (5.98)

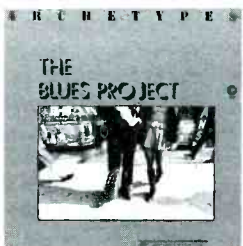
Debut label release displays the enormous capabilities of this self-contained Canadian trio. Fluid, gritty harmonies are combined with a dramatic flare and the results are dynamic. Luxurious listening can be had with "Wild Fire," "Child Of the Midnight Sun" and the recently released single, "Me And My Stone."



ARCHETYPES

VARIOUS ARTISTS—MGM M3F-4948 thru 4952

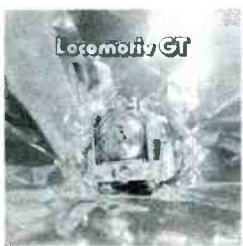
A brand new MGM series featuring compilations of previously released, 'best of' material from top caliber artists, including Charlie Parker, Tim Hardin, Billie Holiday, Blues Project, Velvet Underground, Hank Williams Sr., Small Faces and Allen Ginsberg. A must for all collectors!



LOCOMOTIV GT

ABC ABCX—811 (5.98)
(Columbia) (5.98)

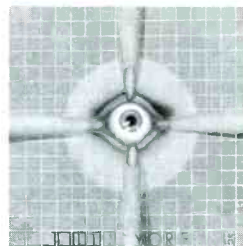
Rock and roll from behind the Iron Curtain proves to be tightly orchestrated, rambunctiously rhythmic and downright foot stompin'. Hungarian foursome delivers throughout with "Rock Yourself," "Free Me" and "Back Home" being interestingly infectious.



STARLESS AND THE BIBLE BLACK

KING CRIMSON—Atlantic SD 7298 (5.98)

Elusive electronic sounds reverberate 'round the record from this English entourage, their most commercially viable to date. A spacey structure is effected, without the weightiness that sometimes accompanies that particular style. Although mostly instrumentals, the vocal composition "The Night Watch" highlights.



JOB IT IN YORE EYE

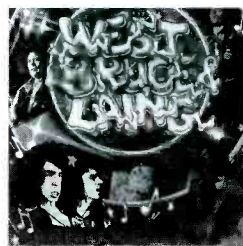
SHARKS—MCA MCA-415 (5.98)

Tight arrangements and especially appealing gritty vocals from Snips, who also contributed a major portion of the penning, make this a most exciting effort. The thumping rhythm of "Just Like A Fever," the plaintive feel of "Revolution of the Heart" and the rock and rolling "Sophistication" add dimension.

LIVE 'N' KICKING

WEST, BRUCE & LAING—Columbia/Windfall KC 32899 (5.98)

Although the group has disbanded, the loud, explosive metal sounds abounding from this dynamic live recording will fare well. Most interesting are their version of the Cream classic, "Politician," and their rockin' rendition of the Stones' "Play With Fire."



ROSS

RSO SO 878 (Atlantic) (5.98)

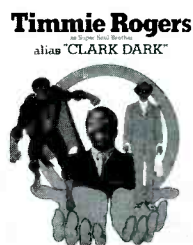
A dash of Latin flavoring is added to a progressively pop sound, here, and the finished product is a musically cohesive, commercially oriented platter. Solid selections include "Help Me Understand," the infectious rhythms of "Alright By Me" and the sweet-flowing "You're Looking Down A Road."



SUPER SOUL BROTHER ALIAS CLARK DARK

TIMMIE ROGERS—Partee PBS-2403 (Stax) (5.98)

Clever funnyman delivers ethnic humor with irresistibly titillating style. Several of the selections are backed by tuneful tracks . . . making it a musical comedy? Consistently witty humor prevails, whether dealing with bank notes, Watergate (of course), the ghetto or soul food.



FRICION

THE SOUL CHILDREN—Stax STS-5507

Sultry soul sounds to capture your heart and dazzle your emotions emanate from this latest from these strong soul sales contenders. Their previous hit, "I'll Be The Other Woman," is featured, with "What's Happening Baby" and "Just One Moment" sharing the limelight, as well.



SEVEN

BOB SEGER—Reprise MS 2184 (5.98)

A funky rockin' firecracker from Seger! This sexy-throated vocalist's individual style will please and garner more fans with his latest. Accompaniment from the Silver Bullet Band adds special flavor, with "Need Ya," "UMC (Upper Middle Class)" and "All Your Love" being especially tasty rockers.



'Hooked' Man Palmers: How 'Swede' It Is

By CRAIG FISHER

■ LOS ANGELES — The rhythmic chanting might be that of several dozen cannibals ritualistically preparing an evening's meal. According to Jonathan King, the British producer who first conceived of it in 1971, it is "the grunts of 100 gorillas." But whatever it is, it has been practically ubiquitous on AM airwaves for the past several weeks now, each time a station plays Blue Swede's recording of "Hooked on a Feeling." Not only in this country, but also in Canada, Australia and Holland, the Swedish record with the distinctive background vocals has been a number one single in the past year—making it one of the few genuine international successes since the beginning of 45's. And here, in the corridors of Capitol, it has reportedly inspired talk on an imminent "Swedish invasion."

Part of that talk, no doubt, grew out of the visit two weeks ago of Bengt Palmers, the 26-year-old head of a&r for EMI in Sweden and the producer of Blue Swede. Here for meetings regarding the first U.S. release by Landslaget, another of his groups, and the major tour which Blue Swede will be doing in the fall to coincide with the release of their second album, Palmers also dropped by **Record World** one afternoon, when he talked about the success of Blue Swede and what may follow it.

Bjorn Skifs

The group was first formed about a year ago, Palmers said, when Bjorn Skifs, probably the top male vocalist in Sweden, was looking for a band to accompany him during his live appearances. Hence, Palmers initially worked with the group on its stage presentation, and he suggested they do "Hooked on a Feeling," he said, simply because he thought it would be effective in performance by encouraging audience participation. However, it went over so well that when the time came for the group to record, there was no question but that

Climax Returns to U.S.

■ NEW YORK — Following up on the success of their "FM Live" album, the British-based Climax Blues Band will undertake their third and most extensive American tour to date, a 41 city affair lasting nearly two months, beginning April 19 at Syracuse University.

The band will return to the Academy of Music in New York, May 18, where "FM Live" was recorded.

the song would be included on their album.

When the single was released in Sweden in May, 1973, Palmers said, it immediately became a hit. But it took the success it has enjoyed here to stimulate EMI affiliates elsewhere in the world to release it. He wondered if that might not be "symptomatic" of something: "I mean, the song was a hit when I first sent it to them as much as it is now." Still, he went on, every success has been gratifying, especially the one in Sweden: the Blue Swede album has thus far sold 45,000 copies there, where gold certification comes after 25,000 copies are sold.

Of the ad that Jonathan King took out in the American trade papers last month, calling Blue Swede's single "a Swedish note-for-note cover" of his own and suggesting to radio programmers that they play his version instead, Palmers commented: "I wrote him a letter stating that I think this ad smells of a bad loser and bad taste, and the fact that your record didn't hit at that time must have been due to the fact that for one, it's not as good as the Blue Swede record is, or secondly, the Capitol promotion people are much better than the London promotion people. I mean one of those two points has got to be right, or both at the same time."

TW3

Palmers got his start in the music business when he was hired to write and perform five or six "That Was the Week That Was"—type songs each week for the Swedish Broadcasting Corporation. Subsequently, he became a disc jockey and then a producer for the government network, so that consequently, he said, he had supervised the recording of acts such as Jimi Hendrix, James Brown, Traffic and the Byrds before ever actually producing a record. Now he feels that of the eight acts he himself produces for EMI-Sweden (out of a total roster of 12), perhaps two or three beyond Blue Swede and Landslaget could become successful in this country.

"I'm crazy about singles," he said. "I recorded 17 singles last year and was on the charts with 16 of them. And I like, in creating music, a sensuous kind of styling. Country music, German music and the current English groove are, to me, cold and unsensuous kinds of feel that make you want to move *something*. That's what I like to work with, and that's what I think is adaptable to the U.S. market."

Getting the Kinks Out



RCA Records recently hosted a cocktail party to honor the Kinks before their sold out engagements at the Felt Forum. Here RCA Records president Kenneth Glancy (left) is seen with Kaptain Kink, Ray Davies. The Kinks' next album, "Preservation, Act II" is due out in May.

Farrell Rushes 'Billy' Sheets

■ LOS ANGELES—The Wes Farrell Organization has ordered a rush printing program on sheet music to the Mitch Murray-Peter Callender song, "Billy, Don't Be A Hero."

Administration

Farrell has also acquired exclusive U.S.-Canadian administration of Intune, Ltd. and Murray/Callender Music, the publishing companies for the composing team.

London Schedules Spring Fourteen

■ NEW YORK — Herb Goldfarb, vice president of sales and marketing for London, has announced the release of fourteen albums for Spring release.

Topping off the list is Savoy Brown's "Boogie Brothers," which marks the debut of the new Savoy Brown band featuring Stan Webb, formerly with Chicken Shack; Miller Anderson, formerly with Keef Hartley Band; and group originator, Kim Cimmmonds.

Other releases include Erroll Garner's second for the label, "Magician," Wolf's debut American album, entitled "Wolf," and Thin Lizzy's second release for London, "Vagabond of the Western World." Also scheduled for release are new albums by Orphan and Engelbert Humperdinck.

London's Phase Four Stereo releases include Stanley Black's "Spirit of a People" and a Stokowski program consisting of six albums by him. Phase Four is also delivering "Larcange Plays Legend," with The London Festival Orchestra and Chorus conducted by Roland Shaw backing him.

Goldfarb commented, "The fourteen album Spring release by London Records exemplifies the company's diversification into all areas of music."

The Innovative Marriage Of
Top 40 and Country

WEST COAST

Coming Your Way..... Soon

WHO IN THE WORLD:

Kool and the Gang Are Hot

■ NEW YORK—With some twelve chart records under their belts, Robert "Kool" Bell and his talented cohorts, known collectively as Kool & The Gang, comprise a success story that epitomizes the merits of hard work, dedication and seemingly boundless musical energy and diversification.

Their latest De-lite single, "Hollywood Swinging," is charging up the **Record World** singles chart, and serves to further their position as bona fide hitmakers and potential superstars, a trend indicated by the tremendous successes of both their "Jungle Boogie" smash (top five on the singles chart and number one r&b) and their "Wild

and Peaceful" album (now busily climbing back up the **RW** album chart after 11 weeks of more-than-moderate success). The De-Lite label is distributed by Pip Records, a division of Pickwick International.

Starting out as the Jazziacs in the mid-'60s, the Jersey City, New Jersey band lived something of a double life. Playing local clubs, with occasional excursions to New York, the group would play its jazz set as an opening act and then take the stage a few minutes later to back up whomever the featured act happened to be.

(Continued on page 20)

Doin' the Suzi Q.



Greeting Bell recording artist Suzi Quatro (left) on her return to these shores for a major U.S. concert tour are Bell Records president Larry Uttal (center) and singer-poet Rod McKuen. A Detroit girl who has become one of England's hottest rock stars, Suzi's current disc include the single "48 Crash" and her debut album, "Suzi Quatro."

Worldvision Distributes First Edition TVer

■ LOS ANGELES — A one hour television special co-starring Kenny Rogers & The First Edition and the country of New Zealand has been purchased for worldwide distribution by Worldvision. The show was shot last November during the group's tour of the country. While there, they drew 50,000 people in a country of 2½ million. The special will be syndicated in the U.S. and viewed as a network program overseas.

Documentary

Rock and roll has been utilized in conjunction with a cultural background to form a musical documentary. Ken Kragen, the group's manager, also acted as executive producer of the project. "Rolling Through New Zealand" was directed by Tony Williams, a New Zealand born director. It was produced by John O'Shea for FSP.

RCA Premieres Dracula Flick

■ NEW YORK—RCA Records and Cinemation Industries hosted the world premiere of the new Harry Nilsson/Ringo Starr movie "Son of Dracula," the first rock & roll Dracula film, in Atlanta on April 19. Coinciding with the movie's premiere was the release of Nilsson's latest album, "Son of Dracula," on the RCA distributed Rapple Records label.

RCA, working in conjunction with Atlanta Radio Station WZGC, put together a package of events which were aimed to turn Atlanta into "TransAtlanta."

For the premiere, stars Harry Nilsson and Ringo Starr, plus assorted surprise guests flew into Atlanta on the 19th. After meeting fans at the airport, the group drove to Stouffer's Hotel for a press conference.

The real fun began the evening of the 19th, when Nilsson and Starr arrived at Atlanta's Cherokee theater. Driving up in their hearse, The Son of Dracula and his Magician, Merlin, addressed the awaiting fans from the roof of the theater.

WZGC, which has been promoting the screening for two weeks, set aside the 960 seats in the theater for Atlantans.

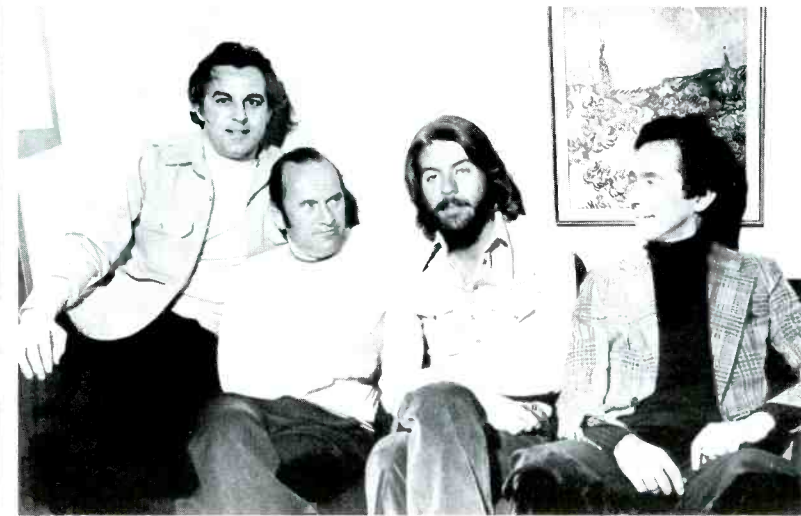
Street crossings at the theater were to be renamed Nilsson and Starr Streets. The ten best dressed Draculas to show up at the theater were given an assortment of goodies including Nilsson wrist watches, albums, and singles and various rock and roll paraphernalia.

The "Son of Dracula" album, which includes Nilsson's latest single, "Daybreak," additionally contains movie dialogue and the packaging contains a label suitable for ironing on T-shirts.

Capitol Extends Tender Offer Again

■ LOS ANGELES — Capitol Industries-EMI, Inc. has announced that it has further 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 thus extended, Capitol's offer to purchase all shares properly tendered at \$15 net to the seller will expire on Monday, May 6, 1974. Capitol stated that no further extensions of this offer will be made. As of April 4, 1974 Capitol had purchased 1,199,792 tendered shares, leaving only about 168,000 shares in public hands. As of April 15, 1974 approximately 21,300 additional shares had been tendered which are now being purchased.

RCA Signs Wayne Berry



RCA Records recently signed singer/songwriter Wayne Berry. Celebrating the signing are (from left) Toby Pieniek, director, business and talent relations, RCA Records; Mel Ilberman, division vice president, business and talent affairs, manager, a&r special products, RCA Records; Berry, and Bob Feiden, RCA Records. Berry's first product will be released shortly.

CONCERT REVIEW

Heavenly Harmonies From the Carpenters

■ WESTBURY, N.Y.—The combination of the mellifluous voice of Karen Carpenter and the solid orchestration and outstanding arrangements from Richard Carpenter makes for a top pop evening, as was the case when they appeared at the Westbury Music Fair last week (12).

Harmonies

The show opened with a medley of Leon Russell's oft-covered "Superstar" and "Top Of The World," during which time the audience was able to sample some of the compelling harmonies and professional accompaniment which prevailed throughout the evening. Karen then moved over to drums for an Eastern-flavored version of "Help." They went on to perform their first major hit, "Close to You," and then some of their prettiest ballads, "Yesterday Once More" segueing into "Hurting Each Other," which drew strong audience response.

A most effective portion of their act was toward the end of the evening's activities, when they performed some of the top songs that highlighted the years from 1954-1964. Best of the batch included the old Skeeter Davis song, "The End Of The World," Richard on lead vocals for "Daddy's Home," and, featuring a rock and rolling sax, "Johnny B. Goode."

Encore

Equally impressive was their encore, when they performed "Sing" with a chorus of children gathered from a local school, and although their harmonies may be off (the children's, that is), the emotional impact more than compensated. They ended their euphonious evening with, ironically, "We've Only Just Begun."

Opening the show for the tuneless duo was a consistently clever comedy duo, Skiles & Henderson.

Roberta Skopp

Maggie Bell Set For 2nd U.S. Tour

■ NEW YORK — Because of the critical and audience response to her first American tour in March, Maggie Bell begins a twelve city U.S. tour at the Boston Music Hall on April 23. This is her second tour of the States since her debut solo album "Queen Of The Night" was released by Atlantic Records two months ago.

Atlantic Records is backing the tour with a full schedule of radio spots, in-store and window displays, and special merchandising techniques such as a large billboard advertising the album on Sunset Boulevard in Los Angeles.

CLUB REVIEW

Rivers, Coltrane Rock the Troub

■ LOS ANGELES — Johnny Rivers (Atlantic) is no stranger to the Hollywood music scene, nor has he been forgotten even though he hasn't scored big in the top 40 game lately. This was evidenced by a large, boisterous turnout at the Troubadour during his recent engagement (5). Backed by a six-piece band that seemed to be just a little more familiar with the material than the audience, Rivers ran through oldie after oldie. But most of them were simply oldies, not necessarily ones that he had been known for—songs such as "The Snake," "Geronimo's Cadillac" and "These Days."

Chi Coltrane (Columbia), who preceded Rivers, was quite exciting. Performing in a rather flamboyant style, flinging her full head of blond hair about, Ms. Coltrane served up a healthy portion of what might be termed gospel-rock. Though the band which backed her up was adequate, Ms. Coltrane's voice seemed capable of carrying the whole thing a cappella and there were times when simply her voice and piano accompaniment might have communicated the sensitivity of her lyrics more effectively. Even so, it was a most impressive set.

S.L. Smoke

Price Goes Bang



Eddie Biscoe, president of Bang Records, has announced the signing of Ronn Price as an exclusive Bang artist. Price also signed a long term publishing contract to Web IV Music. Shown from left are John McCullough of McCullough Productions, Biscoe and Price.

South African Gold



Seen presenting Tony Martell, (center) president of Famous Music, with Tommy Overstreet's third South African gold record for "Heaven is My Woman's Love" are Albie S.J. Venter (right), managing director of EMI Brigadiers, Ltd., the South African branch of British-based EMI and Francois Pretorius (left), director of studio services for the same organization.

CLUB REVIEW

Vinton Stands Tall At the Empire Room

■ WALDORF ASTORIA, NYC — Bobby Vinton hasn't lost any of his touch. It has been several years since he last played this city (at the Copa), but Vinton's voice and stage presence is as vibrant as ever. His opening night at the Empire Room here (16) drew his usual coterie of fans. They hung on every note and weren't shy in the least when the singer asked for audience participation. Vinton especially enthralled the crowd walking amongst the tables, mike-in-hand.

Opening with "Everyday of My Life," his 40-minute set went on to include such hits as "Blue Velvet," "There I've Said It Again" and "Blue on Blue" — all justly identified with his career. He interspersed these giants of his own with a Rogers & Hart medley and an international songfest of Italian, French and Spanish origins. He also displayed his instrumental prowess on clarinet, piano, sax and trumpet.

Once again, Vinton proved himself to be a most visual as well as vocal phenomenon of an act. His extremely well-paced set leaves crowds well satisfied.

George Spelvin

THE COAST

By CRAIG FISHER



■ A HEADY PAIRING: Nothing is finalized yet, but the week's most interesting rumor has it that when Crosby, Stills, Nash & Young begin touring again in July (to 12 cities in all, reportedly), they'll be joined at certain venues by the Band . . . In another intriguing bit of speculation, someone has asked, "Is Bob Dylan planning to go to Alaska?" Seems that Monday last that someone spotted Dylan at a Paramount screening of "The White Dawn" . . . And though no one's willing to confirm it, a third rumor has been surfacing repeatedly, to wit: Elektra/Asylum will before long be moving its entire operation here . . . London's offices here, meanwhile, are no longer. Last Friday was when they closed the doors for good . . . In signing news: Trini Lopez, for those who've missed him, is now on Bell, and he's to be produced by Snuff Garrett . . . And Mike McGear, late of England's Scaffold, is now on Warners. Speculation there is that Mr. McGear might be produced by his brother, one Paul McCartney . . . In addition, Bruce Johnston and Terry Melcher have all but finalized a production deal with RCA. They're said to be envisioning a group called California Music as their first project, which group would contain both male and female members and produce harmonies in a Beach Boys-Mamas and the Papas-Carpenters vein . . . And also, the re-formed Electric Flag have been rehearsing for an album this week in San Francisco. Here again, no one will say for sure, but an Atlantic biggie confides that that label will almost surely release the disc . . . In departure news: John Lennon left for New York Monday last, having finished Harry Nilsson's album and intent upon mixing it at the Record Plant . . . Neil Aspinall is in New York, too, having spent a week here earlier in the month talking with various record companies, reportedly because George Harrison is still hoping to clinch a production deal . . . And in TV news: That Bryan Forbes' documentary about Elton John and Bernie Taupin, televised last fall in England will finally air here May 17 in ABC's 11:30 slot. Its title: "Elton John and Bernie Taupin Say Goodbye to Norma Jean and Other Things."

RECORDING: Well, Tracy Nelson is still at it in Nashville, where week before last Willie Nelson (in case you thought so, no relation) came into the studio to duet with her on a couple of tunes . . . Jerry Butler has begun his next in Chicago, and it'll probably be called "Sweet Sixteen." This is his sixteenth year in the business, hence the title, and also of note is that the sessions are being co-produced (with Jerry) by Cal Carter, who produced the Impressions' first album in '58 . . . Hawaiians Cecilio & Kaponu, with Michael Stewart at the controls, are hard at work on their first Columbia outing at Devonshire Sound. Craig Doerge's been participating in these sessions . . . Johnny Nash is also doing his next here, and part of it's being done at producer Gordon Di Witty's Bel Air home, with the aid of Haji Sound's mobile unit. No reggae on this one . . . The Raspberries are at New York's Record Plant. Of course, Jimmy Jenner is in charge . . . Meantime, Peggy Lee will begin her first for Atlantic at the local Record Plant this week, with David Grusin producing . . . And also at the Record Plant, the Holly-

(Continued on page 23)

CONGRATULATIONS

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Robert Klein:

'How 'bout my ALBUM?'

By IRA MAYER

■ NEW YORK—"How 'bout my ALBUM? My ALBUM, 'Mind Over Matter?'" suggested Robert Klein in a voice which seemed to promise his shouting "No talking!" next. He calmed down, though, approaching our discussion as half self-analysis and half material-testing.

Klein is serious about the development of his career, and the impact his two Brut recordings (the first was "Child of the Fifties") have had on it. "If I would not have made the record," he says of "Child," "I would have been a television personality. I guess hip for TV, but I think the important thing was that the record revealed a different dimension of me to people who had not seen me in person. In addition to the fact that I reached a new audience with it, it would never have occurred to me on my own. I found out that college age people, for example, watch an extraordinarily small amount of television compared to their parents, except maybe for sports."

New Audience

His new audience requires certain different attitudes, too. Klein deals on a different level of sophistication, expressing himself in terms sometimes more graphic than the usual television outlet will allow. "There are degrees of cleverness and degrees of funniness," he explains in answer to a question about intellectualizing humor. "I like to think of myself sometimes as if I were a writer. A non-fiction writer in a way. I like to use word imagery. . . ."

"Previously a comedian doing a joke would just give the necessary information for a proper set-up for the punch. Like you can't get laughs when people don't know what you're talking about. People in Iowa can laugh their asses off about New York if you give them the proper references. I like to expose not only for the laugh line, but in the narrative. Use the words to convey the mood. But the comedian is still not given the liberty of other artists. He's still in a nightclub—a slightly illegitimate vein."

Growth

Klein feels he has grown between the two albums as well, discovering some of the idiosyncrasies of the recorded comedy act as opposed to working in front of a live audience, and finding how important even a single word can be. "A record is designed to be an audio experience. I don't believe a comedy album is

'live at' . . . you're not live at anything. I can't pull off such an illusion as to take you to the Bitter End with me or to Carnegie Hall, and so it's edited . . .

Clarity

"The show has to be crisp and clear even to strangers. And it's important to edit it very carefully so that every word is clear. If I muttered or hit the microphone, yeah, that's natural, but it doesn't sound like what it looks like. It sounds like something awful and would confuse the listener."

Bitter End

Illustrating each of his points with bits and pieces from the records, and drawing on past friends and experiences to impress the reality of the comic's situation, Klein was lucid, funny and very much at ease. Watching him a night later, working his routines in front of a Bitter End audience packed to the last bench, he proved virtually all the points he had made—and everyone left with a smile in their hearts and a view of the world somewhat broadened from having laughed at the fears and foibles that surround them.

Mayfield Disc Due

■ NEW YORK—"Sweet Exorcist" is the title of Curtis Mayfield's sixth solo album on the Curtom label, scheduled for release soon.

CTI/Kudu Symposium



CTI/Kudu Records recently held a symposium for its field personnel in Toronto, Canada, the first meeting of its kind since the company's reorganization and recent affiliation with indie distribution. Among the many subjects covered during the two-day meeting were the imminent release of and marketing plans for the Hubert Laws "In The Beginning" two-record set, and the new Airtio album, "Virgin Land," produced by Billy Cobham. Attending the meeting, which was held at the Hyatt Regency Hotel, were (standing from left) Wilson Lindsey-Detroit, Cleveland promotion; Doree Berg-New England; Bob Hankins-Los Angeles; Sherman Lieberman-central regional operations; Sandy Lawson-Dallas, Houston promotion; John Rosica-vp-marketing; and Chris Morgan-southeastern promotion; seated from left are Samm Kinnard-national director of promotion; Marvin Murphy-western regional operations; Gregg Feldman-San Francisco area promotion; and Herb Byrd-Philadelphia area.

Princess, Price



Alan Price is shown receiving his British Film Academy Award from Princess Anne in a London ceremony. Price won the award for his score for "O Lucky Man!" Since the time of the ceremony, Price has been performing his first American tour since his days with the Animals.

Carpenter to Guest With Boston Pops

■ BOSTON — Richard Carpenter will make his debut as a classical soloist with the Boston Pops Symphony Orchestra at Boston's Symphony Hall on May 1.

With Arthur Fiedler directing, Carpenter will perform the "Warsaw Concerto" and later join his sister Karen for a special Carpenters segment.

The concert will be video-taped for late summer viewing over 240 Public Broadcasting Service television stations via the "Evening at Pops" series

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Record World

Garner Launches Tour

■ NEW YORK—Erroll Garner will launch a 15-city, three-week European concert tour April 25 in Brussels, which will conclude May 15 at Salle Pleyel in Paris. The pianist-composer also will star on several nationwide television shows during the course of his tour.

Renews with Octave

Garner's production company, Octave Records, which has been affiliated with MPS-BASF in Germany for three years, has renewed its association for another three years. The German outfit is rushing the release of Garner's new album, "Magician," to coincide with his appearances in the country.

Ray Stevens: Man On a Hot 'Streak'

■ NEW YORK—Barnaby recording artist Ray Stevens, currently off and running with his phenomenal hit, "The Streak," made a pit stop at Record World's offices recently to talk about his hot smash, bulletted a 32 on The Singles Chart this week. Hit records, however, are not strangers to Stevens for his past is laden with gems like "Ahab, The Arab," "Mr. Businessman," "Gitarzan" and more recently, "Everything Is Beautiful." His track record has remained constant and successful for over a decade now.



From left, Stevens' manager Dan Williams, Stevens, RW's Roberta Skopp.

Although Stevens owns "The Ray Stevens Sound Laboratory," located in Nashville, it is booked so heavily that he had to build another studio (which, although it incorporates 16 tracks, Stevens refers to as 'little' . . . and is swiftly expanding it to 24 tracks) where he recorded his current chart disc, and is in the midst of completing an album. The album will be dedicated to comedy material, and we can anticipate bijoux the likes of "Bridgit The Midget (The Queens Of The Blues)" and a song about heart transplants, which he co-wrote with his doctor. Oh . . . one more thing . . . Stevens streaks the cover!

Roberta Skopp

KSTP: The 'Contemporary Oldies' Format

■ TWIN CITIES—While attention is being given to the appearance of Buzz Bennett in this market at KDWB in the role of program consultant to improve the ratings, it's interesting to take note of KSTP, which has been grabbing some of those ratings. As PD Jim Channell reported, "When I was first approached to come to the station, it took me a while to decide to accept the job. Then I had a chance to listen to the other two rockers and I knew we could beat them."

Format Changed

That was back in May of '73, when KSTP was an old-line MOR station, or "minor league WCCO" as Channell describes it. Now it has become "contemporary oldies," playing five to seven current selections with the rest oldies, all day-parted very carefully. Older records are played midday, '65 to '69 are heard during afternoon drive and the '70 to present oldies are on 6.m. to midnight with more current records on at night.

More Music

The focus is on playing more music, with about 53 minutes of music per hour. With a target audience of 18 to 34, no bubble-gum is allowed here. Channell, who is also music director, picks the music: "The important thing is how the record sounds, more than how it sells. Naturally, if it's by a known hit artist, the chances are it will go on immediately. But an unknown artist who's got a record that sounds good and fits the format could also get the same chance. If the record is totally unproven, we'll watch the national reports, but I'll play any number of songs, as long as they sound good."

Personality

Personality is encouraged with the staff, but nothing long-winded. When Channell first monitored the competition, he says he heard one jock talk for 23 minutes during the hour, and decided that was not how he wanted to approach it: "We wanted the listeners to hear the unexpected — we felt that they were just waiting for something new and different, and they have responded." Included in the "unexpected" were on-the-air digs at the competition, naming station call-letters and disc jockey's names. Channell insists that "we were only saying what we heard from people in the street. If

someone thought someone else was bad, we'd go on the air and say what a turkey we thought he was. In effect, we stuck our finger in the air." The group who believed in the new format strongly are . . . Chuck Knapp 5-9 a.m. . . . Jim Channell 9 a.m.-noon . . . Steve Hatley noon-4 p.m. . . . Andy Barber 4-8 p.m. . . . "Smokin'" Joe Hager 8 p.m.-midnight . . . Steve Shannon midnight-5 a.m.

Promotions

In the beginning, to promote the change, there were billboards and television spots, but mainly word-of-mouth was used. There are contests, such as the current one offering a car if the listener answers the phone "KSTP the music station," but generally contest promotion is light. Community involvement is also there, but light. "We go out in response to invitations," explained Channell, "but basically we feel that the most important thing is whether the people are listening to the station. I'm not adverse to being out in the community, but I still feel that it's the programming and the music that counts the most. We play more music and we tell it like it is." This has caused some occasional consternation on the part of old-line conservative Hubbard Broadcasting, but Channell points out that since the ratings and the advertising have greatly improved, management finds it easier to be patient. The ratings, which ranked KSTP thirteenth in the '73 April/May ARB with overall total of 1.9, showed the amazing climb to 9.4 in the Oct./Nov. book, 9.7 and a 10.0 in the latest Pulse. Channell says that they are currently number 1 in teens and men and women 18-24 and number 3, right behind MOR WCCO and a beautiful music station, 25-34.

Filling the Void

Now Channell says he's relishing the competition with Buzz Bennett and KDWB: "I figure that he will rip-off the under 12, but all over 15 who are a little more mature are going to get bored with hearing a record every hour and 15 minutes. No current song is that good, and that's where our oldies come in, to fill that void. I feel that we could take this station anywhere and it would stomp the ratings. If trying to be the best is wrong, then I'm guilty, because I want it, and I want to maintain it."



LISTENING POST

By BEVERLY MAGID



■ WQXI (Atlanta) . . . **John Leader** is back doing a shift (2-6 p.m.) and **Bill Sherrard** will take over the programming duties to make it easier for the on-the-air Leader.

WPHD-FM (Buffalo) . . . The Jan.-Feb.-Mar. Pulse shows an increase in totals, 7 p.m. to midnight, putting them first in men and women for that time slot and #1 all night. PD **John McGhan**, there since February, has made changes in the music approach, highlighting new music more and refining the format. The line-up is **Tom Teuber** 6-10 a.m. . . . **John McGhan** 10 a.m.-2 p.m. . . . **Steve Lapa** 2-6 p.m. . . . **David Cahn** 6-10 p.m. . . . **Jim Santella** 10 p.m.-2 a.m. . . . **Hank Ball** 2-6 a.m.

WAXY (Ft. Lauderdale) . . . The station has gone live, with a top 40 format and **Scotter Seagraves** coming in from KAKC-Tulsa to program.

KAKC (Tulsa) . . . **Gary Stevens**, station personality, will assume job as program director.

KKDJ-FM (Los Angeles) . . . **Harvey Miller** will join line-up 9 a.m.-noon as of Monday (22).

WRKO (Boston) . . . The current Cash Countdown contest, where you beat the count and win the amount, a spin-off of the Hi/Lo contest, has given out over \$3,000 in the first two weeks. **Jeff Mathew** (from WJAR) has come in to do all the production for sister FM station WROR.

KMET-FM (Los Angeles) . . . PD **Mikel Hunter** is off the air to give him more time for PD-ing and license renewal hassles. No one in to replace him, just shift adjustments. **B. Mitchell Reed** 6-10 a.m. . . . **Richard Kimble** 10 a.m.-2 p.m. . . . **Steven Clean** 2-7 p.m. . . . **Mary Turner** 7 p.m.-midnight and **Doyle** all night.

WPLJ-FM (New York) . . . More music seems to be taking hold in the Big Apple. PD **Tim Powell** reports the playing of more new albums. If it's good it gets on in the new record category.

KUGN (Eugene, Ore.) . . . MD **Bill Ford** has also been named program director.

KSLY (San Luis Obispo) . . . MD **Mike Haggerty** has also taken over morning drive.

KFI (Los Angeles) . . . The station has won three major journalism awards from the California Associated Press Television Radio Ass'n. for the best news program 10 minutes or under, best spot news coverage and for its story contributions to the AP newswire, for the second year in a row.

KEWI (Topeka) . . . Line-up currently is **Doc Holliday** 6-9 a.m. . . . MD **Bob Finot** 9 a.m.-noon . . . **Tom Roach** noon-4 p.m. . . . **Jay Hamilton**, operations manager 4-7 p.m. . . . **Johnny Rowlands** 7 p.m.-midnight . . . **Bruce Wayne** all night . . . **Soulful Sonny** weekends . . . **Mike Manns** and **Al Johnson** news.

WMMS-FM (Cleveland) . . . **David Spero** has left the staff to manage singer **Michael Stanley**, being replaced by **Matt the Cat**. Taking over Matt's part-time gig will be **Betty Korvan**. The station is currently looking for a back-up production assistant, a full-time part-time person for vacations, and a public affairs person. Send tapes and resume to PD **John Gorman** at station, 4900 Euclid Ave., Cleveland, Ohio 44103. Ohio 44103.

AM Action (Continued from page 17)

Hollies (Epic) are trying to cross the Atlantic with "The Air That I Breathe" which is a tremendous hit in London. The tune, written by Albert Hammond, is moving 26-19 at KILT and was added at WCOL and KJR.

APRIL 27, 1974

- 1 **BIG COUNTRY HITS** COUNTRY ROAD/Hilltop JS 6142
- 2 **HIGH WATERS** BEACH BOYS/Pickwick SPTP 2059
- 3 **ANOTHER DAY, ANOTHER TOWN** JIM & INGRID CROCE/
Pickwick SPC 3332
- 4 **MONSTER MASH** PETER PAN SINGERS/Peter Pan PP 8126
- 5 **20 ROCKIN' ORIGINALS** VARIOUS ARTISTS/Pickwick SPTP 2060
- 6 **JOHNNY B. GOODE** CHUCK BERRY/Pickwick SPTP 3327
- 7 **DUELING BANJOS** FROM DELIVERANCE/Pickwick SPC 3340
- 8 **THE AMERICANS** OSCAR BRAND/Pickwick SPC 3372
- 9 **FLASHBACK** CHUCK BERRY/Pickwick SPTP 2061
- 10 **THE INCOMPARABLE CHARLEY PRIDE**/Camden CAS 2584
- 11 **SEPARATE WAYS** ELVIS PRESLEY/Camden CAS 2611
- 12 **A BUSHEL OF CHARLEY PRIDE HITS** THE QUINN BROTHERS/
Hilltop JS 6122
- 13 **YOU'LL NEVER WALK ALONE** ELVIS PRESLEY/Camden CALX 2472
- 14 **WOW! GREAT CONCERT!** BEACH BOYS/Pickwick SPC 3309
- 15 **BURNING LOVE & OTHER MOVIE HITS** ELVIS PRESLEY/
Camden CAS 2595
- 16 **LONELY WEEKENDS** CHARLIE RICH/Hilltop JS 6139
- 17 **COUNTRY GOLD** VARIOUS ARTISTS/Hilltop JS 6144
- 18 **ALLEY CAT** GUY LOMBARDO/Pickwick SPC 3358
- 19 **HITS FROM MOVIES VOL. 1** ELVIS PRESLEY/Camden CAS 2567
- 20 **CHAINED MEMORY** EDDY ARNOLD/Camden CXS 9007
- 21 **ELVIS PRESLEY'S GOLDEN HITS** BIG ROSS & MEMPHIS SOUND/
Pickwick SPC 3292
- 22 **SESAME STREET SONGS** VARIOUS ARTISTS/Golden GLP 275
- 23 **STORY SONGS FROM ROBIN HOOD** VARIOUS ARTISTS/
Disneyland ST 3810
- 24 **THE MOST BEAUTIFUL GIRL** PICKWICK ORCHESTRA/Pickwick SPC 3370
- 25 **DIONNE WARWICKE**/Pickwick SPTP 2056
- 26 **THE HYMNS OF TENNESSEE ERNIE FORD**/Pickwick SPTP 2050
- 27 **THE BEATLES 1962-70** KING'S ROAD/Pickwick SPTP 2062
- 28 **THE ORIGINALS** VARIOUS ARTISTS/Pickwick SPC 3311
- 29 **FAMOUS MONSTERS SPEAK** VARIOUS ARTISTS/Golden AR-3
- 30 **BLUE GRASS BANJOS** VARIOUS ARTISTS/Hilltop JS 6140
- 31 **ORIGINAL SUPERCHARGED ROCK 'N ROLL** VARIOUS ARTISTS/
Pickwick SPC 3316
- 32 **LYNN ANDERSON**/Pickwick SPTP 2049
- 33 **A BUSHEL OF FIVE STRING BANJOS** VARIOUS ARTISTS/
Hilltop JS 6111
- 34 **TAKE OFFS & PUT ONS** GEORGE CARLIN/Camden CAS 2566
- 35 **B.J. THOMAS SINGS HIS GREATEST HITS**/Springboard 4005
- 36 **JONATHAN LIVINGSTON SEAGULL** PICKWICK ORCHESTRA & CHORUS/
Pickwick SPC 3369
- 37 **A BLOSSOM FELL** NAT KING COLE/Pickwick SPC 3352
- 38 **CHILLING SOUNDS OF HAUNTED HOUSE** VARIOUS ARTISTS/
Disneyland DQ 1257
- 39 **JOHNNY CASH**/Pickwick SPTP 2045
- 40 **SHAKE IT UP** CONWAY TWITTY/Pickwick SPC 3360
- 41 **JESUS LOVES ME** TENNESSEE ERNIE FORD/Pickwick SPC 3275
- 42 **PETER COTTONTAIL** VARIOUS ARTISTS/Disneyland ST 1234
- 43 **I GOT LUCKY** ELVIS PRESLEY/Camden CAL 2533
- 44 **FAVORITES FROM NASHVILLE**/Camden CXS 9019
- 45 **LYNN ANDERSON**/Mountain Dew S7047
- 46 **TOP COUNTRY HITS** VARIOUS ARTISTS/Pickwick SPTP 2033
- 47 **ORIGINAL HIT T.V. CARTOONS** VARIOUS ARTISTS/Golden GLP 285
- 48 **MOON TURNS TO GOLD AGAIN** HANK SNOW/Camden ADL 20337
- 49 **THEN YOU CAN TELL ME GOOD-BYE** EDDY ARNOLD/
Camden CAS 2501
- 50 **ANYONE SEEN MY SWEET GYPSY ROSE** THE RAGTIMES/
Camden ADL 20360

NARM Conversation



Pictured above, conversing during the recently held NARM meeting are (from left) Bob Austin, publisher of Record World; Lou Adler, president of Ode Records and recipient of the NARM Presidential Award and Gil Friesen of A&M Records.

UA Releases Five

■ LOS ANGELES — United Artists has announced a five album release for May. Highlighting will be Ferrante & Teicher's "In a Soulful Mood," with a major marketing campaign built around it as well as the entire UA Ferrante & Teicher catalogue.

Other recordings in the release are Bob Wills & the Texas Playboys' "For the Last Time;" Nitty Gritty Dirt Band's "Stars and Stripes Forever and Ever and Ever . . .;" Doc and Merle Watson's "Two Days in November" and Chris Darrow's "Masquerader."

RIA Course to Begin

■ NEW YORK—The Recording Institute of America will begin its ten week basic Modern Recording Techniques I course in New York City and surrounding areas of the city on May 2. Studios where the course will be held are the following: ODO-Manhattan, Minot-Westchester, and Ultra Sonic-Long Island.

Wed. Morning Pacts With Intersong

■ NEW YORK — Steve Metz and Alan Klein of Wednesday Morning Music (BMI) have negotiated a world-wide publishing agreement with Intersong Music for the latter company to represent them internationally. The agreement covers representation in all countries with the exception of the U.S. and Canada.

The deal was negotiated between Metz and Klein and Adrian Rudge, general manager of Intersong, London, and Jules Kurz, Intersong representative in the U.S.

Fischer Polygram VP

■ NEW YORK—Eugene B. Fischer has been elected vice president, taxes, Polygram Corporation, it was announced by Robert E. Brockway, Polygram's president. Fischer has responsibility for supervision of tax planning and compliance for the corporation and its operating companies.

Sesame Street Label

(Continued from page 4)
Inc., is also making available the complete children's line formerly distributed by Columbia Records with whom he was formerly associated. When asked why Columbia got out of the children's business, Shimkin said: "Columbia, a company which I hold in the highest regard, decided to get out of the children's business because the Columbia Records distribution system simply doesn't allow the concentration necessary for the proper penetration of the children's market." The newly opened offices of Childrens Records of America are located at 159 West 53rd Street in New York.

Kiss and Tell



Neil Bogart (center), president of Casablanca Records, with Warner Bros. Records proxy Joe Smith alongside him, are flanked by Warner Bros. lovelies, all wearing their new Kiss shorts, to help kick off Kiss' initial U. S. concert tour.

Superscope Wins Injunction

■ SUN VALLEY, CALIFORNIA — The increasing attempts by manufacturers to enforce their fair-trade policies have been given another boost here with the granting of a preliminary injunction to Superscope and Marantz against Pacific Stereo. The announcement of the injunction against Pacific Stereo for violation of the Superscope and Marantz fair trade policies was made by Los Angeles Superior Judge David N. Eagleson. The decision, upon issuance of the injunction, will give Superscope and Marantz the full relief which had been sought by reason of Pacific Stereo's violations of fair trade with respect to Marantz and Sony products.

Joseph S. Tushinsky, president of Superscope, Inc., pointed out that the Court's order specifically adopts the fair trade policies with respect to sale of Marantz products in combinations or systems with non-Marantz productions. Pacific Stereo had contended that it was free to price combinations, which included Marantz products, at a figure which would be equal to the fair trade price of the Marantz product plus a margin of two percent above cost on the non-Marantz products. In reaching the deci-

MCA Sets Demo For Disco-Vision

■ LOS ANGELES — MCA will demonstrate its Disco-Vision home entertainment and high-density storage and retrieval systems during the Society of Motion Picture and Television Engineers (SMPTE) meeting at the Century Plaza Hotel in Los Angeles, it has been announced by John W. Findlater, MCA vice president and president of MCA Disco-Vision, Inc.

According to Findlater, MCA has been invited to participate in the SMPTE's 115th Technical Conference, April 21-26. At the Friday morning, April 26, Videodisc Systems session in the Santa Monica Ballroom, Kent Broadbent, MCA Disco-Vision, Inc. vice president and director of research and development, will deliver a technical paper on Disco-Vision's technology and capabilities, accompanied by a demonstration of the audio-visual disc system. MCA will also exhibit the Disco-Vision system in the Governors Board Room on the South Mezzanine of the hotel several times daily beginning Wednesday, April 24.

sion, Judge Eagleson rejected this contention.

Tushinsky stated that the initiation of this action was part of the vigorous enforcement policies which are followed by Superscope for Sony and Marantz product, with respect to their fair trade programs throughout the United States, in states where fair trade is permitted by law. He said that numerous injunctions have been obtained in fair trade states, and there are numerous actions now pending in which injunctions are being sought.

Audio/Video Notes

■ Panasonic's Technics line of hi-fi components has announced selected price increases in FM/AM stereo component receivers. Technics' other products, including turntables, tape and cassette decks, will remain at present prices.

... R. E. Eddy, vp, marketing services at RCA Consumer Electronics, has announced that RCA will take full page ads in 130 Sunday newspapers across the country to advertise the company's commitment to 100 percent solid state color TV sets.

... The CATV Community Services Award for excellence in programming is going to Television Signal Corporation, one of Viacom's cable systems.

Rock photographer Bob Gruen will be video taping The New York Dolls during their week-long tour of New York City. Bob recently taped a half-hour program with Willie Dixon for possible showing on his cable TV show.

... Late night NYC boite Reno Sweeney's is using closed circuit video monitors in the club bar so fans that haven't been seated in the performance area can see attractions. Reno's Elliott Hubbard says that none of the shows are being taped, however.

... The recent appearance of rock group Television was taped for screening to interest record companies.

... TEAC is reported to be entering the video field with a portable video cassette recorder using the U-Matic format. The unit will be available in the U.S. by late this year.

... Kodak is still planning to market their video-film player which broadcasts super 8mm film through any TV set, but the company says the price of the unit will be lower than originally announced.

Video Sales Boom Continues

■ NEW YORK — Somebody out there is buying video equipment, even if the much heralded consumer video revolution has been delayed. Over a quarter of a million video tape units were imported into this country last year, with a total value of \$35 million. Video tape recorders have shown an increase of almost eighty percent from 1972.

Commerce Statistics

In a release from the United States Department of Commerce, the full-year figures for imports show an increase in both audio and video products. Over twenty-two million audio tape recorders were imported last year, which is a rise from the year before. But video showed the biggest boom in sales, with the Department of Commerce going to the extent of creating five categories for different video recorder formats, including cartridge, open reel, color, black and white. The largest sales went to black and white video tape players (play only, no

record), with a dollar value of \$10,182,993. Black and white recorder players were next, with a dollar value of \$12,751,145. Color, both play-only, record and play, and cassette, were substantially behind in dollar value and import numbers, but this is to be expected since the upgrading of the video standard to color has only been completely accomplished this year with Sony's introduction of portable color systems and a low cost, lightweight color camera.

NARM Directors Set Board Meet

■ LOS ANGELES — The newly-elected board of directors of the National Association of Recording Merchandisers, Inc. (NARM) will hold its first series of meetings at the Century Plaza Hotel in Los Angeles from June 3-6, announced Jules Malamud, NARM executive director.

Committee Assignments

The meetings will include meetings of the NARM board of directors, as well as meetings of the board of directors with the Manufacturers Advisory Committee. The announcement of the membership of the Manufacturers Advisory Committee will be made following a meeting between Malamud and NARM president, Dave Lieberman, scheduled for May 1. Other committee assignments and chairmanships will also be announced following that meeting.

The entire NARM Board of Directors will attend the City of Hope dinner honoring Hal Cook on Thursday evening, June 6.

Heider Has PR Dept.

■ SAN FRANCISCO—Wally Heider's San Francisco recording studio has announced the creation of a public relations and promotion department. Debbie Prusa has been named to head operations and development.

Televak in Promo Push

■ LOS ANGELES—Televak Videocassette Systems is introducing a videocassette promotional campaign to sign up record retail outlets and outfit selected stores with Sony video equipment. 500 Sony units are scheduled to be delivered over the next 15 months, along with eight hours of promotional programming.

VIDCOM Meet Set, Exhibitors Scheduled

■ CANNES, FRANCE—The international video seminar, until recently known as VIDCA, and now designated VIDCOM by the promoters, has announced that their September meeting here will feature exhibitions of new products by Thomson, Societ Francaise De Teledistribution, Siemens, Hachette, Schlumberger, Telefunken, 3M, Sony, Philips, EVR, Magnavox, General Cable and Jerrold.

All-Encompassing

The five day conference is combining the fourth International Market for Videocassettes and Video Discs (VIDCA) with the second international International Cable Television Market (MICAB) into VIDCOM, or the first International Market For Video Communications. Besides expecting a full showing of both cable and video equipment manufacturers, this year's meet will also have an area devoted to the training programming being generated for use as video instruction in industrial applications. At this point the conference will be all-encompassing, allowing a meeting place for the international video community, no matter what their interests, be they hardware, software, consumer or industrial/educational.

"Rhapsody In White"

TC-2090

Another Masterpiece From

The Love Unlimited Orchestra

Conducted and Produced by
Barry White

A Soul Unlimited Production



T-433

20TH
CENTURY
RECORDS
A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

where their friends are!



THE SINGLES CHART

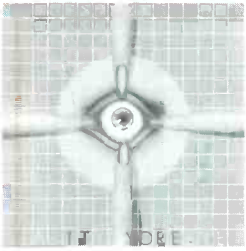
TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 1 TSOP MFSB Phila. Intl. ZS7 3540 (Columbia)	10
2 3 BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS/Buddah 403	12
3 7 THE LOCO-MOTION GRAND FUNK/Capitol 3840	8
4 2 HOOKED ON A FEELING BLUE SWEDE/EMI 3627 (Capitol)	11
5 6 OH, MY MY RINGO STARR/Apple 1872	8
6 16 DANCIN' MACHINE JACKSON 5/Motown M1286F	7
7 10 I'LL HAVE TO SAY I LOVE YOU IN A SONG JIM CROCE/ ABC 11424	10
8 9 LOOKIN' FOR A LOVE BOBBY WOMACK/UA XW375-W	13
9 11 KEEP ON SINGING HELEN REDDY/Capitol 3845	8
10 14 THE SHOW MUST GO ON THREE DOG NIGHT/ Dunhill 4382	7
11 13 JUST DON'T WANT TO BE LONELY MAIN INGREDIENT/ RCA APBO-0025	11
12 15 TUBULAR BELLS (Theme From The Exorcist) MIKE OLDFIELD/Virgin 55100 (Atlantic)	9
13 17 (I'VE BEEN) SEARCHIN' SO LONG CHICAGO/Col 4-46020	7
14 4 BENNIE AND THE JETS ELTON JOHN/MCA 40198	11
15 5 THE LORD'S PRAYER SISTER JANET MEAD/A&M 1491	12
16 8 COME AND GET YOUR LOVE REDBONE/Epic 5-11035	17
17 19 LET IT RIDE BACHMAN-TURNER OVERDRIVE/Mercury 73457	10
18 12 A VERY SPECIAL LOVE SONG CHARLIE RICH/Epic 5-11091	11
19 20 PIANO MAN BILLY JOEL/Columbia 4-45964	11
20 21 MY MISTAKE DIANA ROSS & MARVIN GAYE/Motown M1269F	9
21 26 YOU MAKE ME FEEL BRAND NEW STYLISTICS/Avco 4634	6
22 30 MIDNIGHT AT THE OASIS MARIA MULDAUR/Reprise 1173	12
23 23 TELL ME A LIE SAMI JO/MGM South S7029	12
24 33 THE ENTERTAINER MARVIN HAMLISCH/MCA 40174	6
25 38 DON'T YOU WORRY 'BOUT A THING STEVIE WONDER/ Tamla T54245F (Motown)	5
26 28 THANKS FOR SAVING MY LIFE BILLY PAUL/Phila. Intl. ZS7 3538 (Columbia)	13
27 35 I'M A TRAIN ALBERT HAMMOND/Mums ZS7 6026 (Col)	10
28 40 I WON'T LAST A DAY WITHOUT YOU CARPENTERS/ A&M 1521	3
29 34 HELP ME JONI MITCHELL/Asylum 11034	8
30 32 THE PAYBACK JAMES BROWN/Polydor 14223	7
31 31 OUTSIDE WOMAN BLOODSTONE/London 1052	9
32 53 THE STREAK RAY STEVENS/Barnaby 600 (Chess/Janus)	2
33 18 TOUCH A HAND, MAKE A FRIEND STAPLE SINGERS/ Stax STA 0196	10
34 22 SUNSHINE ON MY SHOULDERS JOHN DENVER/ RCA APBO-0213	14
35 45 LET'S GET MARRIED AL GREEN/Hi 2262 (London)	6
36 42 OH VERY YOUNG CAT STEVENS/A&M 1503	7
37 37 STAR BABY GUESS WHO/RCA APBO-0217	10
38 24 SEASONS IN THE SUN TERRY JACKS/Bell 45432	17
39 25 MOCKINGBIRD CARLY SIMON & JAMES TAYLOR/ Elektra 45880	13
40 27 JET PAUL McCARTNEY & WINGS/Apple 1871	12
41 29 DARK LADY CHER/MCA 40151	16
42 77 FOR THE LOVE OF MONEY O'JAYS/Phila. Intl. ZS7 3544	2
43 43 HAPPINESS IS ME AND YOU GILBERT O'SULLIVAN/MAM 3536 (London)	7
44 54 I'M IN LOVE ARETHA FRANKLIN/Atlantic 2999	4
45 49 DANCE WITH THE DEVIL COZY POWELL/Chrysalis CHS 2029 (WB)	6
46 61 BAND ON THE RUN PAUL McCARTNEY & WINGS/Apple 1873	3
47 50 HEAVENLY TEMPTATIONS /Gordy G7135F (Motown)	7
48 51 KEEP IT IN THE FAMILY LEON HAYWOOD/20th Century TC 2065	5
49 58 STANDING AT THE END OF THE LINE LOBO/Big Tree 15001 (Atlantic)	5
50 52 TOUCH AND GO AL WILSON/Rocky Road 30076 (Bell)	7

51 65 MY GIRL BILL JIM STAFFORD/MGM 14718	3
52 56 MIGHTY, MIGHTY EARTH, WIND & FIRE/Col 4-46007	7
53 57 WEREWOLF FIVE MAN ELECTRICAL BAND/Polydor 14221	4
54 36 ROCK ON DAVID ESSEX/Columbia 4-45940	24
55 39 ERES TU MOCEDADES/Tara 100 (Famous)	18
56 60 I AM WHAT I AM LOIS FLETCHER/Playboy 50049	6
57 59 ALL IN LOVE IS FAIR BARBRA STREISAND/Col 4-46024	5
58 66 CHAMELEON HERBIE HANCOCK/Columbia 4-46002	4
59 71 SUNDOWN GORDON LIGHTFOOT/Reprise 1194	4
60 64 BOOGIE DOWN EDDIE KENDRICKS/Tamla T54243F	18
61 44 THERE WON'T BE ANYMORE CHARLIE RICH/RCA APBO-0195	14
62 69 ONE HELL OF A WOMAN MAC DAVIS/Col 4-46004	4
63 70 DAYBREAK NILSSON/RCA APBO-0246	10
64 64 LOVING YOU JOHNNY NASH/Epic 5-11070	10
65 72 THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS/ Sussex 513	3
66 46 ONCE YOU UNDERSTAND THINK/Big Tree 15000 (Atlantic)	9
67 82 HOLLYWOOD SWINGING KOOL & THE GANG/Delite 561	2
68 81 BILLY, DON'T BE A HERO BO DONALDSON & THE HEYWOODS/ABC 11435	2
69 78 YOU WON'T SEE ME ANNE MURRAY/Capitol 3867	3
70 73 A DREAM GOES ON FOREVER TODD RUNDGREN/ Bearsville BSV 0029 (WB)	5
71 76 SUMMER BREEZE ISLEY BROTHERS/T-Neck ZS7 2253 (Col)	6
72 48 I'VE GOT A THING ABOUT YOU BABY ELVIS PRESLEY/ RCA APBO-0116	12
73 55 WOLD HARRY CHAPIN/Elektra 45874	16
74 85 BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHN/Roxbury BRBO-0236 (Chelsea)	2
75 47 HONEY PLEASE, CAN'T YA SEE BARRY WHITE/ 20th Century TC 2077	9
76 86 IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 40209	3
77 62 YOUR CASH AIN'T NOTHIN' BUT TRASH STEVE MILLER BAND/Capitol 3837	10
78 83 LOVE THAT REALLY COUNTS NATURAL FOUR/Curtom 1995 (Buddah)	4
79 79 ROCK AROUND THE CLOCK BILL HALEY & THE COMETS/ MCA 60025	6
80 84 PUT A LITTLE LOVE AWAY EMOTIONS/Volt 4196 (Stax)	4
81 63 WOULD YOU LAY WITH ME TANYA TUCKER/Columbia 4-46991	10
82 67 THE WAY WE WERE BARBRA STREISAND/Col 4-45944	22
83 88 IT ONLY HURTS WHEN I SMILE TONY ORLANDO & DAWN/ Bell 45450	4
84 90 ANOTHER PARK, ANOTHER SUNDAY DOOBIE BROS./ Warner Bros. 7795	3

CHARTMAKER OF THE WEEK

85 — FINALLY GOT MYSELF TOGETHER IMPRESSIONS Curtom 1997 (Buddah)	4
86 91 IF IT FEELS GOOD, DO IT IAN LLOYD & STORIES/ Kama Sutra 588 (Buddah)	4
87 89 CARRY ME JOE SIMON/Spring 145 (Polydor)	4
88 — THE AIR THAT I BREATHE HOLLIES/Epic 5-11100	1
89 95 BILLY, DON'T BE A HERO PAPER LACE/Mercury 73497	2
90 — LA GRANGE Z. Z. TOP/London 203	3
91 92 WHO IS HE AND WHAT IS HE TO YOU CREATIVE SOURCE/ Sussex 509	3
92 99 NO CHARGE MELBA MONTGOMERY/Elektra 45883	2
93 — TEENAGE LOVE AFFAIR RICK DERRINGER/Blue Sky ZS7 2752 (Columbia)	1
94 96 AFTER MIDNIGHT MAGGIE BELL/Atlantic 3018	2
95 — IF I WERE A CARPENTER LEON RUSSELL/Shelter 40210 (MCA)	1
96 — ONE CHAIN DON'T MAKE NO PRISON FOUR TOPS/ Dunhill 4386	1
97 93 POWER OF LOVE MARTHA REEVES/MCA 40194	4
98 87 MADELAINE STU NUNNERY/Evolution 1088	5
99 — CAN YOU HANDLE IT GRAHAM CENTRAL STATION/ Warner Bros. 7782	1
100 100 I WOULDN'T GIVE YOU UP ECSTASY, PASSION & PAIN/ Roulette 7151	2

FLASHMAKER OF THE WEEK



JAB IT IN YORE EYE
SHARKS
MCA

TOP FM AIRPLAY THIS WEEK

- JAB IT IN YORE EYE—Sharks—MCA
- DESITIVELY BONNAROO—Dr. John—Atco
- CROSSWINDS—Billy Cobham—Atlantic
- WHIRLWINDS—Deodato—MCA
- HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
- PUSSYCATS CAN GO FAR—Buzzy Linhart—Atco

WNEW-FM/NEW YORK

- BACK INTO THE FUTURE—Man—UA
- CROSS COUNTRY COWBOY—Buzz Rabin—Elektra
- CROSSWINDS—Billy Cobham—Atlantic
- GOLDEN SCARAB—Ray Manzarek—Mercury
- LIVE 'N' KICKING—West, Bruce & Laing—Col
- PUSSYCATS CAN GO FAR—Buzzy Linhart—Atco
- ROAD FOOD—Guess Who—RCA
- JAB IT IN YORE EYE—Sharks—MCA
- STARS—Janis Ian—Col
- WHIRLWINDS—Deodato—MCA

WBCN-FM/BOSTON

- BETWEEN TODAY & YESTERDAY—Alan Price—WB
- DESITIVELY BONNAROO—Dr. John—Atco
- FUNKY SNAKEFOOT—Alphonse Mouzon—Blue Note
- GOLDEN DECADE, VOL. 3—Chuck Berry—Chess
- HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
- LAST SUMMER—Siegel-Schwall Band—Wooden Nickel
- SON OF DRACULA—Nilsson—Rapple
- THAT'S HOW LONG I'LL BE LOVING YOU—Bunny Sigler—Phila. Intl.
- WEREN'T BORN A MAN—Dana Gillespie—RCA
- ZEPHYR NATIONAL—Tom Fogerty—Fantasy

WMMR-FM/PHILADELPHIA

- HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
- HUMAN MENAGERIE—Cockney Rebel—EMI
- MARJORY RAZOR BLADE—Kevin Coyne—Virgin
- MINGUS MOVES—Charles Mingus—Atlantic
- NEXUS—Argent—Epic
- NICKELODEON—Hudson-Ford—A&M
- PART OF THE SEARCH—Yusef Lateef—Atlantic
- PUSSYCATS CAN GO FAR—Buzzy Linhart—Atco
- SCRATCH—Crusaders—Blue Thumb

WLIR-FM/LONG ISLAND

- GUNFIGHT AT CARNEGIE HALL—Phil Ochs—A&M (Import)
- HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
- JAB IT YORE EYE—Sharks—MCA
- LOVING & FREE—Kiki Dee—Rocket
- NEXUS—Argent—Epic
- NICKELODEON—Hudson-Ford—A&M
- PUSSYCATS CAN GO FAR—Buzzy Linhart—Atco
- ROAD FOOD—Guess Who—RCA
- STARLESS & BIBLE BLACK—King Crimson—Atlantic
- THE HOOPLE—Mott The Hoople—Col

WCMF-FM/ROCHESTER

- CROSSWINDS—Billy Cobham—Atlantic
- FUNKY SNAKEFOOT—Alphonse Mouzon—Blue Note
- JAB IT YORE EYE—Sharks—MCA
- LOOKING THRU—Passport—Atco
- ON THE BORDER—Eagles—Asylum
- SNOWFLAKES ARE DANCING—Tonita—RCA Red Seal
- WEREN'T BORN A MAN—Dana Gillespie—RCA
- WHIRLWINDS—Deodato—MCA

WOUR-FM/UTICA

- BUDDHA & THE CHOCOLATE BOX—Cat Stevens—A&M
- DESITIVELY BONNAROO—Dr. John—Atco
- EARLY FLIGHT—Jefferson Airplane—Grunt
- HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
- MEETING OF THE MINDS—Four Tops—Dunhill
- ROSS—RSO
- STARLESS & BIBLE BLACK—King Crimson—Atlantic
- THE HOOPLE—Mott The Hoople—Col
- WEREN'T BORN A MAN—Dana Gillespie—RCA
- ZEPHYR NATIONAL—Tom Fogerty—Fantasy

WOWI-FM/NORFOLK, VA.

- BUTTERFLY DREAMS—Flora Purim—Milestone
- CROSSWINDS—Billy Cobham—Atlantic
- DESITIVELY BONNAROO—Dr. John—Atco
- DREAM KID—Sutherland Brothers & Quiver—Island
- FUNNY SNAKEFOOT—Alphonse Mouzon—Blue Note
- HENRY COW—Virgin
- JAB IT IN YORE EYE—Sharks—MCA
- LOOKING THRU—Passport—Atco
- PUSSYCATS CAN GO FAR—Buzzy Linhart—Atco
- SEVEN—Poco—Epic

WORJ-FM/ORLANDO

- CROSSWINDS—Billy Cobham—Atlantic
- DESITIVELY BONNAROO—Dr. John—Atco
- JAB IT IN YORE EYE—Sharks—MCA
- LOVING & FREE—Kiki Dee—Rocket
- PUSSYCATS CAN GO FAR—Buzzy Linhart—Atco
- STARS—Janis Ian—Col
- STRANDED—Roxy Music—Atco
- THE HOOPLE—Mott The Hoople—Col
- WHIRLWINDS—Deodato—MCA

WABX-FM/DETROIT

- CARAVAN TONIGHT—Steven Grossman—Mercury
- CROSSWINDS—Billy Cobham—Atlantic
- JAB IT IN YORE EYE—Sharks—MCA
- LOOKING THRU—Passport—Atco
- SECRET TREATIES—Blue Oyster Cult—Col
- SEVEN—Poco—Epic
- STARLESS & BIBLE BLACK—King Crimson—Atlantic
- STRANDED—Roxy Music—Atco
- WHIRLWINDS—Deodato—MCA

WMMS-FM/CLEVELAND

- GUNFIGHT AT CARNEGIE HALL—Phil Ochs—A&M (Import)
- HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
- HUMAN MENAGERIE—Cockney Rebel—EMI
- I'M JUST A ROCK AND ROLL SINGER—Lucifer's Friend—Billingsgate
- 1969 VELVET UNDERGROUND LIVE—Mercury
- SPOILED ROTTEN—Left End—Polydor
- STARLESS & BIBLE BLACK—King Crimson—Atlantic
- THE HOOPLE—Mott The Hoople—Col
- TWO WEEKS LAST SUMMER—Dave Cousins—A&M (Import)
- WHIRLWINDS—Deodato—MCA

WVWX-FM/HIGHLAND PK., ILL.

- ASANTE—McCoy Tyner—Blue Note
- GOLDEN SCARAB—Ray Manzarek—Mercury
- JAB IT IN YORE EYE—Sharks—MCA
- JACK THE LAD—Charisma (Import)
- LAST SUMMER—Siegel-Schwall Band—RCA
- LOCOMOTIV GT—ABC
- 1969 VELVET UNDERGROUND LIVE—Mercury
- NOW WE ARE SIX—Steeleye Span—Chrysalis
- SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
- SECRET TREATIES—Blue Oyster Cult—Col

KSHE-FM/ST. LOUIS

- JAB IT IN YORE EYE—Sharks—MCA
- NEXUS—Argent—Epic
- ROLLIN' IN THE ROCKIES—Rainbow Canyon—Capitol
- SEVEN—Poco—Epic
- SMASHER—Bulldog—Buddah

FM SLEEPER OF THE WEEK:



PUSSYCATS CAN GO FAR
BUZZY LINHART
Atco

KPFT-FM/HOUSTON

- AMAR CABALLERO—Babe Ruth—Harvest
- CROSSWINDS—Billy Cobham—Atlantic
- DESITIVELY BONNAROO—Dr. John—Atco
- FRIENDS—Oblivion
- HOW SWEET TO BE AN IDIOT—Neil Innes—UA
- JAB IT IN YORE EYE—Sharks—MCA
- SECRET TREATIES—Blue Oyster Cult—Col
- THIS TIME—Waylon Jennings—RCA
- VAGABONDS OF THE WESTERN WORLD—Thin Lizzy—London
- WHIRLWINDS—Deodato—MCA

KUDL-FM/KANSAS CITY

- BOOGIE BROTHERS—Savoy Brown—London
- GOLDEN SCARAB—Ray Manzarek—Mercury
- JAB IT IN YORE EYE—Sharks—MCA
- LAST SUMMER—Siegel-Schwall Band—Wooden Nickel
- LOOKING THRU—Passport—Atco
- MARJORY RAZOR BLADE—Kevin Coyne—Virgin
- NICKELODEON—Hudson-Ford—A&M
- PUSSYCATS CAN GO FAR—Buzzy Linhart—Atco
- SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
- THE HOOPLE—Mott The Hoople—Col

KPRI-FM/SAN DIEGO

- MARIA MULDAUR—Reprise
- ON THE BORDER—Eagles—Asylum
- SON OF DRACULA—Nilsson—Rapple
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA

KMET-FM/LOS ANGELES

- BETWEEN TODAY & YESTERDAY—Alan Price—WB
- DESITIVELY BONNAROO—Dr. John—Atco
- FIRST GRADE—Thomas Jefferson Kaye—Dunhill
- STRAIGHT AHEAD—Brian Auger's
- LOCOMOTIV GT—ABC
- MEETING OF THE MINDS—Four Tops—Dunhill
- SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
- SEVEN—Bob Seger—Palladium
- SON OF DRACULA—Nilsson—Rapple
- WHIRLWINDS—Deodato—MCA

KSAN-FM/SAN FRANCISCO

- BETWEEN TODAY & YESTERDAY—Alan Price—WB
- DESITIVELY BONNAROO—Dr. John—Atco
- I WANNA GET FUNKY—Albert King—Stax
- SKIN TIGHT—Ohio Players—Mercury
- SOME DAYS YOU EAT THE BEAR—Ian Matthews—Elektra
- WHIRLWINDS—Deodato—MCA

KZEL-FM/EUGENE, ORE.

- APOSTROPHE—Frank Zappa—DiscReet
- CROSSWINDS—Billy Cobham—Atlantic
- DESITIVELY BONNAROO—Dr. John—Atco
- EARLY FLIGHT—Jefferson Airplane—Grunt
- HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
- LIGHT SHINE—Jesse Colin Young—WB
- LOVING & FREE—Kiki Dee—Rocket
- NEXUS—Argent—Epic
- PLAYING IN THE YARD—Hampton Hawes—Fantasy
- PLEASE WARM MY WEINER—Yazoo

CHOM-FM/MONTREAL

- CATHERINE LARA—Col
- CROSSWINDS—Billy Cobham—Atlantic
- DESITIVELY BONNAROO—Dr. John—Atco
- E.H. IN THE U.K.—Eddie Harris—Atlantic
- GOLDEN AGE OF HOLLYWOOD MUSICALS—UA
- MADRUGADA—Melanie—Neighborhood
- MAME (Soundtrack)—WB
- NOSTALGIA—Quality
- STARLESS & BIBLE BLACK—King Crimson—Atlantic
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA



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to join the sparse ranks of female
superstars." *Disc* Nov. 24 '73

Loving & Free

Produced by Elton John and Clive Franks

MCA RECORDS



101 THE ALBUM CHART 150

APRIL 27, 1974

APR. 27	APR. 20	
101	100	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
102	53	DIFFERENT DRUM LINDA RONSTADT/Capitol ST 11269
103	102	ON THE THIRD DAY ELECTRIC LIGHT ORCHESTRA/UA LA188-F
104	104	FOR EVERYMAN JACKSON BROWNE/Asylum SD 5067
105	—	LIGHT SHINE JESSE COLIN YOUNG/Warner Bros. BS 2790
106	—	CROSSWINDS BILLY COBHAM/Atlantic SD 7300
107	88	QUADROPHENIA THE WHO/MCA 2-10004
108	106	A LEGENDARY PERFORMER ELVIS PRESLEY/RCA CPL1-0341
109	119	PURE SMOKEY SMOKEY ROBINSON/Tamla T6 331S1 (Motown)
110	120	SLAUGHTER ON 10TH AVENUE MICK RONSON/RCA APL1-0353
111	103	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL/Mercury SRM 1-687
112	113	SELLING ENGLAND BY THE POUND GENESIS/Charisma FC 6060 (Atlantic)
113	115	FULLY REALIZED CHARLIE RICH/Mercury SRM 2-7505
114	108	DIAMOND GIRL SEALS & CROFTS/Warner Bros. BS 2699
115	107	UNREAL BLOODSTONE/London XPS 634
116	—	HOME, HOME ON THE ROAD NEW RIDERS OF THE PURPLE SAGE/Columbia PC 32870
117	121	GET YOUR WINGS AEROSMITH/Columbia KC 32847
118	111	SLOW DANCER BOZ SCAGGS/Columbia KC 32760
119	125	LONDON UNDERGROUND HERBIE MANN/Atlantic SD 1648
120	145	+ JUSTMENTS BILL WITHERS/Sussex SPA 8032
121	134	ANTHOLOGY MARVIN GAYE/Motown M9-791A3
122	—	THE GREAT GATSBY ORIGINAL SOUNDTRACK/Paramount PAS 2-3001 (Famous)
123	105	ANTHOLOGY SMOKEY ROBINSON & THE MIRACLES/Motown M793R3
124	122	BACHMAN-TURNER OVERDRIVE/Mercury SRM1-673
125	112	THE CAPTAIN AND ME DOOBIE BROTHERS/Warner Bros BS 2694
126	114	DIANA & MARVIN DIANA ROSS & MARVIN GAYE/Motown M803V1
127	127	BANG JAMES GANG/Atco SD 7037
128	139	SCRATCH CRUSADERS/Blue Thumb BTS 6010
129	116	SPECTRUM BILLY COBHAM/Atlantic SD 7268
130	—	GET IT TOGETHER JACKSON FIVE/Motown M783V1
131	123	BROTHERS AND SISTERS ALLMAN BROTHERS BAND/Capricorn CP 0111 (WB)
132	135	QUEEN OF THE NIGHT MAGGIE BELL/Atlantic SD 7293
133	—	ST 11261 BREWER & SHIPLEY/Capitol ST 11261
134	—	STARLESS & BIBLE BLACK KING CRIMSON/Atlantic SD 7298
135	—	SECRET TREATIES BLUE OYSTER CULT/Columbia KC 32858
136	—	SECOND HELPING LYNRYD SKYNYRD/Sounds of the South MCA 413
137	141	WOVOKA REDBONE/Epic KE 32462
138	131	SOMETHING/ANYTHING TODD RUNDGREN/Bearsville 2BX 2066 (WB)
139	142	MEETING OF THE MINDS FOUR TOPS/Dunhill DSD 50166
140	143	INSANE ASYLUM KATHI McDONALD/Capitol ST 11224
141	117	SOLAR FIRE MANFRED MANN/Polydor PD 6019
142	138	3+3 ISLEY BROTHERS/T-Neck KZ 32453 (Columbia)
143	124	DON'T CRY NOW LINDA RONSTADT/Asylum SD 5064
144	118	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389
145	150	CREATIVE SOURCE/Sussex FRA 8027
146	130	GOATS HEAD SOUP ROLLING STONES/Rolling Stones COC 59101 (Atlantic)
147	—	BOOGIE BROTHERS SAVOY BROWN/London APS 638
148	—	BRIGHT EYES MELISSA MANCHESTER/Bell 1303
149	—	WHIZZ KID DAVID WERNER/RCA APL1-0350
150	—	LOUD 'N' PROUD NAZARETH/A&M SP 3609

Show and Tell Gold



Record producer Jerry Fuller (left) presents a gold record to singer Al Wilson for the million-selling single "Show And Tell" while Wilson presents a golden disc to Jerry Fuller for producing the aforementioned record, which is on Bell-distributed Rocky Road Records.

NAIRD Dates Set

CHICAGO—The dates for the 1974 NAIRD Convention, to be held at the Downtown Motor Inn in Charlotte, North Carolina, are May 10-12.

Famous Releases Six

NEW YORK—Country artist Diana Trask, just back from co-starring with Danny Thomas at the Las Vegas Sands, will headline Famous Music's April release with her fifth Dot Records album, "Lean It All On Me." Joining her is label-mate Tommy Overstreet, also with album number five, "Woman, Your Name is My Song."

Exorcism

The release will include an original script by various artists, "The Rite of Exorcism," which describes the ancient ceremony; and "Diamond," the premiere waxing for a Chicago-based group of the same name. Also slated to go are a new entry from saxophonist Billy Vaughn, "Electrified!" and "Highlights from Virgin," selections from the recent rock opera by the Mission.

THE ALBUM CHART ARTISTS CROSS REFERENCE

AEROSMITH	117	MELISSA MANCHESTER	148
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GREGG ALLMAN	89	PAUL McCARTNEY & WINGS	4
BRIAN AUGER'S OBLIVION EXPRESS	80	KATHI McDONALD	140
		MFSB	5
BACHMAN TURNER OVERDRIVE	34, 124	STEVE MILLER BAND	93
MAGGIE BELL	132	JONI MITCHELL	13
BLACK SABBATH	39	VAN MORRISON	67
BLOODSTONE	115	MOTT THE HOOPLE	79
BLUE MAGIC	76	MARIA MULDAUR	26
BLUE OYSTER CULT	135	ANNE MURRAY	62
BLUE SWEDE	87		
BREAD	90	NATIONAL LAMPOON	85
BREWER & SHIPLEY	133	NAZARETH	150
JAMES BROWN	32	NEW BIRTH	85
JACKSON BROWNE	104	NRPS	116
DONALD BYRD	63		
		OLIVIA NEWTON-JOHN	144
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HARRY CHAPIN	95	MIKE OLDFIELD	7
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		REDBONE	137
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RICK DERRINGER	56	CHARLIE RICH	11, 25, 49, 113
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BOB DYLAN	47	MICK RONSON	110
		LINDA RONSTADT	102, 143
EAGLES	52	DIANA ROSS & MARVIN GAYE	126
EARTH, WIND & FIRE	15	TODD RUNDGREN	60, 138
ELECTRIC LIGHT	103		
EMERSON, LAKE & PALMER	54	BOZ SCAGGS	118
DAVID ESSEX	83	SEALS & CROFTS	16, 114
		CARLY SIMON	33
FOUR TOPS	139	PAUL SIMON	23
PETER FRAMPTON	77	SAVOY BROWN	147
ARETHA FRANKLIN	17	SOUNDTRACKS:	
FOGHAT	58	AMERICAN GRAFFITI	18
		GREAT GATSBY	122
MARVIN GAYE	121	SUNSHINE	96
GENESIS	112	THE STING	1
GRAHAM CENTRAL STATION	55	THE WAY WE WERE	65
GRAND FUNK	6	SPINNERS	28
AL GREEN	81	JIM STAFFORD	92
		RINGO STARR	68
TOM T. HALL	111	STEELY DAN	43
HERBIE HANCOCK	30	CAT STEVENS	19
HUMBLE PIE	51	STRAWBS	91
		BARBRA STREISAND	20
ISLEY BROTHERS	142		
		TEMPTATIONS	71
TERRY JACKS	53	MARLO THOMAS	73
JACKSON FIVE	130	THREE DOG NIGHT	35
BILLY JOEL	44	TOWER OF POWER	41
ELTON JOHN	8	ROBIN TROWER	61
EDDIE KENDRICKS	24	WAR	27
CAROLE KING	101	DAVID WERNER	149
KING CRIMSON	134	BARRY WHITE	82, 99
GLADYS KNIGHT & THE PIPS	46, 75	WHO	107
KOOL & THE GANG	70	JOHNNY WINTER	94
		BILL WITHERS	120
LED ZEPPELIN	98	BOBBY WOMACK	19
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LOVE UNLIMITED ORCHESTRA	31	JESSE COLIN YOUNG	105
LYNYRD SKYNYRD	136	FRANK ZAPPA	66
MAIN INGREDIENT	37		
HERBIE MANN	119		
MANFRED MANN	141		

We're Number One.



For the second smash week in a row, MFSB has the Number-One single in all three trades, and the MFSB album, "Love Is the Message," is near the top of all the pop charts.

MFSB is truly the hottest act in America and we'd like to thank all the people that made that possible:

To every disc jockey, music director and program director on R&B radio;

To every disc jockey, music director and program director on Top-40 radio;


To every dealer;

To every rack jobber, and one stop;

To every salesman and promotion man;

To Kenny Gamble and Leon Huff who wrote and produced "TSOP";

To Bobby Martin who arranged "TSOP". ZS7 3340

* KZ 32707 Also available on tape 

Thank you from MFSB and Philadelphia International Records.

Distributed by Columbia/Epic Records

Cognozca a su D.J.

(Meet Your D.J.)

By FERNANDO MORENO

■ ¿Qué gancho tiene esa voz tan fea pero que tan bién suena?. Esta pregunta se la hacen miles de escuchas cuando por los "40 principales" **Joaquin** anuncia el nuevo éxito de **Paul McCartney** u otro. **Joaquin Luqui-Liqui** para los amigos, es para mi entender un maestro de la radio joven. Desde Caparrosa (Navarra), donde nació hace años, pasa a Pamplona para estudiar Periodismo y Filosofía y Letras, colabora en el Diario El Pensamiento Navarro con la página musical pionera en provincias, ya que esto ocurre en el año 1,963. Radio Popular de Pamplona y Radio Requete De Navarra empiezan a emitir sus programas que le abren paso, primero, hacia Barcelona-Radio España-y desde el verano del año 1,969 en Madrid, en la Central de la Cadena Ser-Radio Madrid-. Anteriormente, funda y dirige el Semanario de musica pop "Disco Expres." Disc-

jockey en el Gran Musical, guionista de "Show 23," "El Raphael Show" y otros muchos hacen de **Luqui** un eslabón muy importante dentro de nuestra música. Es curioso verlo trabajar como así mismo su mesa de despacho, seguro que se pensaría que lo que hace no es efectivo, pero, hay que conocerlo para saber todo lo que vale. De carácter más bien introvertido, observa y desglosa hasta sus más mínimos detalles, todo lo que cae en sus manos en materia musical y estoy seguro que es el único Discjockey que lee toda la prensa musical que se edita en el mundo.

Aún con el trabajo que realiza, **Liqui**, puede y debe llegar todavía más alto. Si estas líneas sirven de estímulo y para emplazar, te emplazo **Joaquin Luqui** para que seas lo que en realidad eres, y que todavía nos tienes que enseñar mucho.



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Existe gran expectación por la celebración del Concierto de los "Tico-Alegre All Stars" que habrá de celebrarse en el Carnegie Hall el próximo 24 de Mayo, ofreciendo dos shows, uno a las 8 de la noche y otro a las 11. Entre los "Todos Estrellas" que tomarán parte se cuentan **Tito Puente** y su Orquesta Concierto, **Joe Cuba y su Sexteto**, **Vicentico Valdes**, **Ismael Rivera** y sus Cachimbos, **La Lupe**, **Yayo el Indio**, **Javier Vazquez**, **Cabrerita**, **Charlie Palmieri** y su Orquesta, **Vitín Aviles**, **Kako**, **Barry Rogers**, **Chombo**, **José Rodríguez**, **Bobby Rodríguez**, **Hector Rivera**, **Candido**, **Chocolate**, **Cachao**, **Vinnie Bell**, **Juan Coronel** y **Chito**.



Lew, Torres & Cayre

Durante el Concierto, se efectuará su grabación en vivo para ofrecerla después en forma comercial. Indudablemente que este Tico-Alegre All Stars en el Carnegie Hall promete ser un hecho impresionante. Y hablando de **Tito Puente**, éste se encuentra terminando su nuevo long playing para Tico, en el cual demostrará su versatilidad tocando cada uno de los instrumentos en los cuales es hábil y talentoso, como lo hará durante la celebración del Concierto en el Carnegie Hall.

Lanzó esta semana el sello Mate la grabación larga duración de **Johnny Ventura** en la cual se han incluido sus actuales éxitos "La Protesta de los Feos" y "La Proclama" entre otros. South Eastern Records también nos anuncia la salida de un



Torres & Infante

larga duración de **Johnny Ventura** con **Los Riveros**, así como la firma como artistas exclusivos de la **Orquesta Típica Tropical** . . . Los Fania All Stars tienen un muy excitante itinerario de presentaciones durante los próximos meses. Según nos anuncia **Elliot Sachs** de la empresa, el itinerario se resume así: Mayo 31 en Puerto Rico, Junio 7 en Santo Domingo, Junio 8 y 9 en Venezuela, Junio 15 en Panamá, Julio 26 en el Madison Square Garden de Nueva York, Julio 27 en New Haven y Agosto 3 en Miami, Florida . . . Fania anuncia el lanzamiento de las grabaciones de **Mongo Santamaría**, "Live at Yankee Stadium," el nuevo long playing de **Celia Cruz**, "Celia y Johnny" y el nuevo de **Willie Colon** a un precio al detalle de \$5.98. Con este anuncio se convierte Fania en la primera empresa de discos latinos que va a precios de \$5.98. El aumento en los costos de producción, prensaje y promoción llevarán a toda la industria latina a un nuevo alza de precios al detalle. Otros sellos de primera me anuncian sus intenciones de ir arriba próximamente.



Alfredo Gutierrez

Kenny Cayre, vice presidente de Caytronics Corp. y **Ralph Lew**, Director Musical del sello Mericana y productor del elepé de **Roberto Torres**, "El Castigador," le hicieron entrega a Roberto, durante un baile gigante que hubo de celebrarse en el Manhattan Center de Nueva York, de un "Disco de Oro" por las altas cifras de ventas alcanzadas por dicha grabación. ¡Felicidades Roberto!

Recibieron el Discometro de México los integrantes del **Conjunto Acapulco Tropical**, por las altísimas ventas obtenidas en sus grabaciones. **Walter Torres**, director del Grupo recibió el merecido trofeo en unión del brillante ejecutivo mexicano **Guillermo Infante**, del "staff" de la RCA de México, sello del cual **Acapulco Tropical** es artista exclusivo . . . Firmó el popular **Alfredo Gutiérrez** de Colombia con el sello Fuentes. **Gutierrez** es una de las grandes figuras con que cuenta la música colombiana en su modalidad Tropical. Fué en Discos Fuentes donde logró sus primeros impactos como intérprete y compositor el primer acordeonista del país. También en Fuentes, **Rodolfo** acaba de grabar los temas "Sueños" y "Rompamos el Contrato" que serán

(Continued on page 35)

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Si tu Supieras . . . por si acaso
Por si tu quieras saber
Matandome suavemente
Los dos a puerta Cerrada
Atrapados en el amor
Martes 2 de la Tarde
Gente que viene gente que va
Gracias a la Vida
Tantas Veces me Pregunto
Ves, estamos juntos



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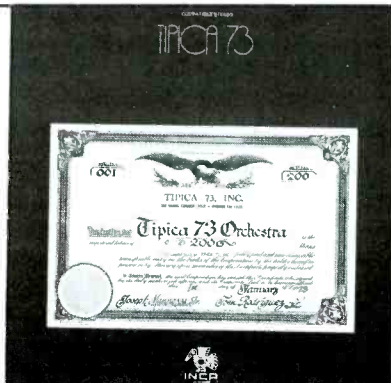
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WILLIE COLON—Fania
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TOMMY OLIVENCIA—Inca
3. ASI NO SE QUIERE A NADIE
TIPICA 73—Inca
4. MUJER DIVINA
JOE CUBA—Tico
5. AQUI SE PAGA
LOS SATELITES—Discolando
6. RAMPAMOS EL CONTRATO
PELLIN RODRIGUEZ—Borinquen
7. GUAGUANAO
BOBBY VALENTINE—Fania
8. NO HAY AMIGO
ORCH. HARLOW—Fania
9. GUAGUANCO MARGARITO
OCHO—UA Latino
10. AVISALE A MI CONTIZARIO
ROBERTO ROENA Y SU APOLLO
SOUND—International

Puerto Rico

By WKVM

1. MI GUITARRA
ORQUESTA ZODIAC
2. TE ACORDARAS DE MI
SOPHY
3. AMOR EN LA ESCUELA
RICARDO REY
4. DETALLES
ROBERTO CARLOS
5. SIGO BRAVO
JUSTO BETANCOURT
6. GUITARRA SUENA MAS BAJO
LOS ANDINOS
7. PA'LANTE OTRA VEZ
TOMMY OLIVENCIA
8. DE TI ENAMORADO
TEDDY TRINIDAD
9. DICEN
TONY PABON
10. SI SUPIERAS
LISSETTE

Mexico

By VILO ARIAS SILVA

1. EL SOLTERO
ACAPULCO TROPICAL—RCA
2. MI AMIGO EL PUMA
SANDRO—CBS
3. LAGRIMAS Y LLUVIA
ESTELA NUNEZ—RCA
4. LIBRE COMO GAVIOTA
MANOELLA—CBS
5. AY NO DIGAS
PINA NEVAREZ—Peerless
6. PERDONAME
ESTRELLITA—Cisne RAFF
7. LA SILLA VACIA
ROSENDA BERNAL—Capitol
8. NO HAY AMOR
TINY MORRIE—Cisne RAFF
9. LLEGARA TU FINAL
LOS FREDDY'S—Peerless
10. SOLEDAD
JOSELES—RCA

Ecuador

By MARCELO NAJERA

1. LA ULTIMA CANCION
DARWIN—Estelar
2. TE LO PIDO DE RODILLAS
E. FRANCO—RCA
3. EL DIA DE LA SUERTE
WILLIE COLON—Fania
4. HOLA SOLEDAD
ROLANDO LASERIE—Musart
5. NO PUEDO APARTARTE DE MI MENTE
THE FOUR TOPS—Probe
6. NUESTRA HISTORIA DE AMOR
CLAUDIA—CBS
7. LLORARAS
HILDA MURILLO—Angelito
8. EL CAMINANTE
ROBERTO TORRES—Mericana
9. EN ALGUN LUGAR
JUNIOR—RCA
10. POR QUE TE VAS
JEANETTE—Hispavox

Nuestro Rincon (Continued from page 34)

proximamente lanzados por la etiqueta colombiana . . . Marsal Productions lanzo en San Antonio, Texas, un nuevo sencillo por sus populares Ramón Ayala y los Bravos del Norte, en el cual se han incluido "Tus Errores" y "No Puedo Perdonarte."

El mercado de discos latinos de Nueva York se halla al borde de la quiebra absoluta. Con una postura lógica por situaciones producto de un pasado penoso, en el cual la radio neoyorkina pasó por cuantas denuncias e investigaciones pudiesen existir, ésta se encuentra en la situación de no hacer éxitos a nadie. De aquí que un mercado en el cual la importancia absoluta de un éxito es vital, ya que la gran mayoría de vendedores y re-vendedores practicamente se niegan a cargar en sus existencias discos de catalogo, los sellos distribuidos tienen que hacerle frente como único medio de promoción a los canales de televisión, los cuales están haciendo la "zafra del siglo," cargando hasta más de \$800.00 semanales por una ligera promoción del disco en sus pantallas chicas. Dejémoslos de pavadas, la industria del disco en Nueva York no resiste este tipo de gasto. Los que recurran a esta promoción están jugando con la quiebra económica y no son pocos los que ya han caídos abatidos por el peso de semejante gravamen. La radio pierde vigencia y radioaudiencia porque la música es elemento vital para captar radioyentes. Se haya debilitado la influencia de la radio. Se empobrece yautoaniquila un mercado otrora floreciente. A menos que los propios vendedores y distribuidores lleguen a un mutuo entendimiento el futuro no luce nada prometedor. Pero, bueno, en Estados Unidos a veces existe la mentalidad hospitalera de eliminar una determinada enfermedad (de existir esta) simplemente matando al paciente. Y al mencionar esto, me refiero específicamente a una práctica bastante común tanto en hospitales como en la industria, el comercio o la política. ¡Yo no los entiendo! . . . Y ahora . . . ¡Hasta la próxima!

"Tico-Alegre All Stars" Concert at the Carnegie Hall, New York, on May 24, promises to be an exceptional event. There will be two shows, the first one at 8 p.m. and the second at 11 p.m. Among the artists that will take part in this concert will be **Tito Puente and his Concert Orchestra**, **Joe Cuba and his Sextet**, **Vicentico Valdés**, **Ismael Rivera and his Cachimbos**, **La Lupe**, **Yayo el Indio**, **Javier Vazquez**, **Cabrerita**, **Charlie Palmieri and his Orchestra**, **Vitin Aviles**, **Kako**, **Barry Rogers**, **Chombo**, **José Rodríguez**, **Bobby Rodríguez**, **Hector Rivera**, **Cándido**, **Chocolate**, **Cachao**, **Vinnie Bell**, **Juan Coronel** and **Chito**. The concert will be recorded live in order to release a record containing the whole event . . . And mentioning **Tito Puente**, he's completing his new album for Tico which features all his versatility on every instrument, to be excitingly demonstrated at Carnegie Hall with the Tico Alegre All Stars . . . Mate released this week the latest **Johnny Ventura** album containing the hits "La Protesta de los Feos" and "La Proclama." South Eastern Records announces the release of an album by **Johnny Ventura** with **Los Riveros**, and also the signing as exclusive artists of **Orchestra Tipica Tropical** . . . **Elliot Sachs** announced the dates for the up-coming Fania All Stars appearances: May 31 in Puerto Rico, June 7 in Santo Domingo, June 8 & 9 in Venezuela, June 15 in Panama, July 26 at the Madison Square Garden in New York, July 27 in New Haven, Conn. and August 3 in Miami, Fla. . . . Fania Records has announced an increase in list price to \$5.98 effective with the release of **Mongo Santamaría's** album. Later releases will be "**Celia and Johnny**" and **Willie Colon**. With this announcement, Fania is the first latin record

(Continued on page 36)

Phoenix

By KIFN

1. SE MARCHO
CHAYITO VALDEZ—Cronos
2. 16 AÑOS
JULIO IGLESIAS—Polydor
3. EL AGENTE VIAJERO
ANTONIO ZAMORA—Capitol
4. ARROYITO
LOS POPULARES DE N.R.—Mex-Mel
5. LA LEY DE LA VIDA
VICENTE FERNANDEZ—Caytronics
6. MUCHACHITA MISTERIOSA
LOS MUECAS—Caytronics
7. LA DEL REBOZO BLANCO
IMELDA MILLER—Arcano
8. SOLO CONTIGO SOY FELIZ
GENSIS XXI—Raff
9. EL CHEQUE EN BLANCO
LUCHA VILLA—Musart
10. MENUDITA
FELIPE ALVAREZ PINZON—Musart
HILDA MURILLO—Remo

New York (Popular)

By EMILIO GARCIA

1. HAPPY BIRTHDAY, MY DARLING
NELSON NED—UA Latino
2. ROMPAMOS EL CONTRATO
PELLIN RODRIGUEZ—Borinquen
TEDDY TRINIDAD—International
3. TEMES
VITIN AVILES—Alegre
4. EL DIA DE SUERTE
WILLIE COLON—Fania
5. ERES TU
CONJUNTO MOCEDADES—Tara
6. SIEMPRE ESTOY PENSANDO EN ELLA
LEO DAN—CBS/Caytronics
7. LO QUE PASO, PASO
LA LUPE—Tico
8. AMOR. AMOR. AMOR
MARCOS ROBERTO—Parnaso
9. USTED YA ME OLVIDO
ROBERTO CARLOS—CBS/Caytronics
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TICO-ALLEGRE ALL STARS PRONTO LLEGARAN

El Personaje De La Semana (VIP of the Week)

By VILO ARIAS SILVA

■ MEXICO — Uno de los ejecutivos más brillantes de México, amplio conocedor del medio nacional é internacional, y un orgullo para Latinoamérica, es sin lugar a dudas don Manuel Villarreal, actual Presidente de Operaciones Latinoamericanas de CBS, Columbia Internacional, y ejecutivo mayor del mismo sello en México.



Manuel Villarreal

Don Manuel Villarreal, contador público de profesión, y disquero por convicción y afición, tuvo su primer contacto con el medio musical, en los años 1941 al 46, en donde fungía como auditor en México de la firma Auditores Internacionales de CBS de Estados Unidos.

Posteriormente, a fines de 1946, nace la marca "Records Mexicanos," otorgándole a don Manuel Villarreal el cargo de Gerente de Oficina. Mas adelante, hubieron cambios de razón social, y la firma pasó a llamarse Discos Columbia de México, y luego Discos CBS, S.A.; y por último CBS Columbia Internacional S.A.

La trayectoria de don Manuel Villarreal, fué positivamente violenta; y así tenemos que de 1947 al 50, estuvo de Gerente de oficina; del 50 al 60, Sub-Gerente General; del 60 al 62, Gerente General; y desde 1962 pasó a ser Presidente de Operaciones Latinoamericanas de CBS Internacional.

La misión que desempeña con resultados ampliamente positivos, han dado lugar a que en infinidad y repetidas ocasiones, lo hayan invitado a formar parte del staff de Estados Unidos; pero el rechazo por parte de don Manuel, ha sido irrevocable. Quiere y ama a Latinoamérica, y se encuentra feliz por los resultados obtenidos, ya que paulatinamente se han ido estrechando los vinculos latinos, y las muestras están en los triunfos que logran indistintamente en toda América Latina artistas como Los Panchos, Sandro, Roberto Carlos, Leo Dan, Vicente Fernandez y muchos más que sería largo de enumerar.

Don Manuel, relata con la caballerosidad que lo caracteriza, "Mi preocupación constante, a pesar de ser contador, no son las finanzas, sino la explotación de catálogos en todos los países y lo estamos logrando." "Por ejemplo, la cumbia colombiana es difundida y aceptada en todo el mundo. En Japón y Europa, ya se escucha la música latina. Pero la exten-

(Continued on page 38)

Nuestro Rincon *(Continued from page 35)*

company to raise their prices to \$5.98. The increase of all production costs, pressings and promotions will cause the whole Latin industry to raise their prices . . . **Kenny Cayre**, vice president of Caytronics Corp. and **Ralph Lew**, musical director of Mericana and producer of the latest **Roberto Torres** album, "El Castigador," gave a Gold Record to Roberto, due to the substantial sales of his album, at the Manhattan Center in New York. Congratulations Roberto! . . . The very important Discometro de Mexico award was extended to **Conjunto Acapulco Tropical** due to the phenomenal sales of their recordings. **Walter Torres**, leader of the group, received the award accompanied by **Guillermo Infante**, brilliant executive from RCA of Mexico . . . **Alfredo Gutierrez** signed in Colombia as an exclusive artist of the Fuentes label. Gutierrez is one of the top Colombian musicians in tropical music modality. His great impact as an interpreter and composer was with the Fuentes label to which he has now returned as the first accordion player of the country. Fuentes is also releasing a new single by **Rodolfo**, "Sueños" b/w "Romparamos el Contrato" . . . Marsal Productions released in San Antonio, Texas, a new single by their popular **Ramon Ayala y Los Bravos del Norte** containing "Tus Errores" and "No Puedo Perdonarte."

New York, once the most promising and flourishing Latin record market in the States is vanishing. Very peculiar problems are causing the great crisis that the Latin record industry is facing at the moment, but the most sickening one is the logical reaction of radio stations in the area due to the fact that because of thousands of investigations regarding "payola" practices which they were forced to face in the past, are not so open to promote any specific record in order not to put themselves again in the public gibbet, watching their own heads being shown off without even having the opportunity to defend themselves against gossiping, calumnies and false charges. It does not matter how good the record is or how smashing a hit it could be in all Latin America. They hesitate and neglect any kind of a record and they are not the ones to blame. I think that their own Latin industry put a rope around their neck. How? . . . through envy, false rumors and charges. It was a matter of destroying the competitor by any means. And in that way, they destroyed the force of the only media that could assure their survival. Today, radio is very poor regarding music. There are only a few deejays or radio stations that have the guts to go on programming good music. Audiences are also becoming less and less interested in listening to radio. Television looked like an escape but prices for commercial spots in which the albums and their music could be exposed went up and up. Today, either you spend over \$800 per week for promoting a record on television or you eat it up. And everybody knows that the Latin record industry cannot afford such an expense. More than one manufacturer and distributor have been forced out of business because of television promotion. It is sickening! On the other hand, independent salesmen and truck salesmen that were so open to carry all kinds of records in their trucks in the past in order to offer the most of the Latin catalogues to their customers, are now ceasing that procedure.

They are becoming more and more Americanized. As Americans they only want to carry the hits or smash albums, which are not so frequent now. The Latin market had been so interesting because of the opportunity to maintain a record for a life time in any particular catalogue with the complete assurance that it will always sell. Latin buyers are hungry for their catalogue records, record shops are asking for them, but it is not so easy to find them. Distributors cannot face the investment needed to establish their own truck forces with their own sales personnel. It is too expensive. Independents only carry what they want. It is a matter of destroying the competitor or being destroyed. Something has to be done. Either independent salesmen and distributors and manufacturers get together or everybody will be forced out of business and only the big ones will survive. The small businessmen, the small distributors, the tiny manufacturers—what about them? Radio has to free itself and act as it used to. Radio should reflect music as it develops and modernizes. Radio should play our Latin folklore music. Radio did a great job in the musical progress of our Latin community in New York in the past. Nobody can stop progress, even in a country in which, if sickness is faced, the remedy could be worse than the sickness. And how many times do people die even without knowing for sure if they were really sick? How many times do people die as a result of trying to get rid of a particular sickness? It is happening in hospitals, in industry, commerce and politics. But we Latins have been different. Let's keep it that way and put a remedy to our own sickness.

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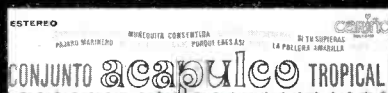
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El Personaje (Continued from page 36)

sión va rumbo a Estados Unidos." Para don Manuel Villarreal, América Latina tiene mucho que dar al mundo música latina. Pero la extensión va rumbo a Estados Unidos.

Para don Manuel Villarreal, América Latina tiene mucho que dar al mundo musical, hay que continuar con la lucha indesmayable, abriendo mercados para introducir lo latino.

Su conocimiento del medio, es increíblemente amplio, "Una novedad en el mercado, manifiesta, es tan importante como el nacimiento de un hijo; hay que cuidarlo, atenderlo, y proyectarlo para que le llegue al público, que es el mejor juez."

Al preguntarle, si existe incapacidad en el ejecutivo latino, dijo "Al ejecutivo del disco latino, no le falta capacidad, si nó que no tiene homogeneidad, y esto es como resultado, que no es una profesión que se estudia, si nó que aprende en el mismo negocio." "Estoy en favor de que se debe crear cursos de capacitación para los ejecutivos menores, como son los Gerentes de Ventas, de Publicidad, y los Directores Artísticos; no ha sí, los Directores Generales, ya que para estos puestos se nace, se lleva en la sangre el éxito ó el fracaso."

En cuanto a la crisis de pasta,

que actualmente sufre la industria disquera del mundo, piensa que será transitoria, y que de alguna forma se encontrará algún sustituto de PVC. La crisis existe, declara, pero afortunadamente CBS no tiene en la actualidad preocupación.

Sus recorridos por el mundo latino, es rutina constante, así como constantes, son las invitaciones que tiene para disertar sobre la música latina. Recuerda que en una ocasión, fué invitado como panelista a un Congreso Internacional de la Música, que tenía como asistentes a ejecutivos de todos los niveles y generos del mundo, pero tal fué su sorpresa, al constatar que solo le habían otorgado 45 minutos para tratar el tema, lo cual resultaba ilógico. Fueron injustos, esos 45 minutos de tiempo. Yo lo hice notar, manifiesta don Manuel en un estado de incorformidad recordando aquellos momentos; era imposible dijo, que en un tiempo tan corto, se pueda abordar el tema. Cada País latino, es inmensamente rico en folclór y género, por lo tanto, resulta ilógico el tiempo. Pero, nos dice, esto era como consecuencia de la falta de conocimiento que existe por la música latina, que en infinidad de ocasiones, hasta la menosprecian.

Don Manuel Villarreal, a pesar del importante cargo que ocupa dentro de la organización CBS y en el mundo latino; es una persona sencilla, amable, y con un alto sentido de la caballerosidad tan expontanea, que sale de lo común ó lo fingido. En el aspecto personal, es el hombre que quiere y ama a su familia tanto, que siempre ha sido el principal motivo que se haya negado a estar en el staff de E.U.; casado con la dama Noemí Soulé de Villarreal, "Mimi" como cariñosamente la llama, forma un hogar feliz al lado de sus hijos, Margarita de 25 años; Maria Teresa de 24, disquera tambien de corazón y sicologa de profesión, la cual programa la linea Epic; Juan Manuel de 23 años, estudiante de arquitectura, y por último Laurita de 21 años, decoradora. Y para concluir, nos agrega, que su matrimonio tiene un profundo significado con su profesión, ya que se casó un 14 de Febrero de 1947, fecha precisamente en que ingresaba en forma definitiva al medio musical al fundarse oficialmente la Compañía Records Mexicanos.

De esta forma, Record World, presenta al mundo, uno de los más brillantes ejecutivos de México, y de América Latina; que para suerte y orgullo, continúa en el staff latino, a pesar de las, multiples tantaciones que ha recibido para dejarlo.



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■ A chicano group that could make it either in the west or the east coast of the states. Tropical music and northern Mexican at its best! "Castigo" (P. Lacomba), "El Rosal y yo" (Antunes) and "Me Voy a Houston" (P. B. Ruiz-L. Gonzalez).



LOS ARRIAGADA

LOS ARRIAGADA—Latin International CLIS 5010

Los exquisitamente acoplados chilenos en un repertorio de gran fuerza. "Para que no me Olvides" (O. Castro-Ariel Arencibia), "Detalles" (R. y E. Carlos), "En Esta Tarde Gris" (J. M. Conurse-M. Mores) y "Larga Espera" (Jaime Guzman Mayer).

■ One of the finest trios of America in a great package! "Mi Linda Esposa" (Josue), "Ya Perdí tu Algría" (O. Arriagada) and "Mantelito Blanco" (N. Molinare).



NELSON EN ACCION

NELSON NED—UA Latino LT-LA 155-D

Con su interpretación de "Happy Birthday My Darling" de Claudio Fontana de éxito impresionante en casi toda Latinoamérica, Nelson Ned ofrece aquí otros temas de gran corte. "Por Increible que Parezca" (N. Ned-C. Alonso), "A los Romanticos del Mundo" (N. Ned-C. Alonso), "Mi Otro Yo" (N. Ned) y "No Dejes para Mañana" (N. Ned).

■ Nelson Ned is smashing with "Happy Birthday My Darling" in almost all Latin America. It is here! Also "El Pecador" (N. Ned), "Hazme Creer que te Enamoras de Mí" (N. Ned-C. Alonso) and "Flores, Cartas y Promesas" (N. Ned).



MARTES 2 DE LA TARDE

LISSETTE—Borinquen ADG 1253

Sigue Lissette vendiendo muy bien en Puerto Rico, Miami y Nueva York. Ahora de éxito con "Martes 2 de la Tarde" (A. Anderson-Croato) y "Si Tu Supieras" (D. R.) contenidas en este nuevo album. También "Matandome Suavemente" (N. Gimble-Ch. Fox), "Atrapados en el Amor" (Roberto Lozano) y "Gracias a la Vida" (Violeta Parra).

■ Lissette keeps moving nicely her recordings in Miami, New York and Puerto Rico. Now she is enjoying two hits which are included in this disc, "Martes 2 de la Tarde" and "Si Tú Supieras." Also in this package "Tantas Veces me Pregunto" (Preti Guanieri), "Ves Estamos Juntos" (T. Segura-P. Favini) and "Matandome Suavemente" (Killing Me Softly) (N. Gimble-Ch. Fox).



JUSTO BETANCOURT

Fania SLP 00452

En el tope de popularidad, Justo interpreta aquí con su singular estilo "Sigo Bravo" (C. Alonso), "Ven que te Espero" (H. Rivera), "Matancero Soy" (C. Alonso), "Sé Consciente" (N. Rojas) y "Tú no Sospechas" (D. R.).

■ At the top of his popularity, Justo Betancourt keeps accomplishing his goals. "No Me Vayas a Engañar" (D. R.), "Enferma del Alma" (D. R.), "No se lo Diga a Papa" (C. Leicea) and "Ven que to Espero" (H. Rivera).



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Dialogue (Continued from page 8)

We didn't succeed in a big way at TA, but I think it was just that all of the elements were not quite operating in a professional manner in every sense. The combination of people was such that some were new at what they were doing and some had never been in the record business. And it made it tough on TA to continue to function without internal problems.

RW: About your roster: hadn't you signed both Diamond Head and Gene Redding to Soldier Productions while you were still with ABC?

Potter: Yes, and one single by Diamond Head was released on ABC. It was a number one hit in two markets and didn't materialize as a hit in any other markets, but it was subsequently covered by Skylark and it was an r&b hit several months ago. We're going to be recording soon with them again. As for Gene Redding, though, we did sign him before Haven became a company. However, that was at a time when it was already in the talking stage, so we had in the back of our minds the fact that he could be an artist on our label.

Lambert: Today . . . a lot of artists decide that they'll wear makeup and have orange hair before they write the first tune for the album.

Lambert: We have one other artist presently signed, and that's a 14-year-old girl from Boston, Margot Thunder. She's black, and she's like a young Aretha Franklin-type singer. Very, very soulful. And then, of course, we're talking to a lot of different artists and people at any given time and listening to product constantly. One act is the Righteous Brothers, and I guess we will know soon if they're definitely going to sign or not. They're an exciting act and maybe one of the few that have that certain aura about them that very few artists have ever been able to obtain—like Presley or the Beatles or the early Supremes.

And if there's anything that we've wanted to stress in every conversation we've had—with the people at Capitol, with managers, with agents, with people who have called us as friends, with our attorney, with our own business manager—it's that we would like to find talent that is truly self-contained. That is to say, someone like a Jim Croce, who was able to write, to sing well on record and also to go out and work to build an audience for himself and support his records. People don't generally think of us as the kind of producers that they could bring an artist like that to. They just have an image of us: if they happened to find an O'Jays or a Four Tops or a Margot Thunder they'd say, "Yeah, they're perfect." But as song-writers with 15 years or so of experience and as record producers and label executives I think that potentially we can contribute more to a self-contained talent, to helping that talent build and grow, than most producers could. We're just waiting for the opportunity to apply some of our knowledge to helping artists like that develop and do big records.

RW: I'm wondering, now that you're label executives, whether you're still interested in doing more work in movies and theater?

Lambert: Yes, absolutely. But realistically, this is so powerful a commitment that we've made, to Capitol and to our artists, that it will really take almost every ounce of our effort and energy if it's going to work. You can't split yourself up and spread yourself so thin that nothing gets the benefit of your full attention. So in spite of the fact that on the surface we'll say that we want to do more films and maybe theater—because to write the title song to a movie is not very time consuming—I think that really our whole commitment is to Haven.

RW: You've used the phrase "pop r&b" to describe the kind of music you've been involved with. Could you expand on that a bit, what it means to you?

Lambert: Well, when I use the phrase, I suppose I fall into the same trap that everybody else does. But in trying to tell someone else what you do, it sometimes sounds pretentious just to tell people you make good music. People tend to understand better if you give them some kind of borders. And I guess we use the phrase "pop r&b" because the success we've had, as measured by the charts, has been predominately on the pop charts and on the r&b charts, and, most of the time, on the r&b charts.

Potter: One of the reasons that I happen to like that particular area over and above the fact that we've participated in it with success is that in the last year and a half I think some terrific musical strides have been made in it—by Stevie Wonder, Curtis Mayfield, Isaac Hayes, Barry White and so on. There is no longer, I think, any clear dividing line between what is a great r&b record because it has a black artist and a black writer and what is a great record period. I'm very glad about that because it's pulled some shining talents out into the open. And I think that the progress that's being made by the really avant-garde,

(Continued on page 44)

B'well Taps Russo

■ NEW YORK—Bob Russo, formerly assistant programming director/music director at WHN Radio in New York, has been appointed general professional manager for Cashman and West's Blendingwell Music, Inc. and its affiliated companies.

Russo worked in both adult contemporary and country music programming while with WHN. Prior to that he was with WIP (a Metromedia station) in Philadelphia.

The Blendingwell catalogue contains the compositions of Jim Croce and Cashman and West.

Computer Contract



Seen at the signing of WEA's new mini-computer systems contract are (standing, from left) Earl Yaffa, consultant with Arthur Young & Co. and Herbert Richman, vice president of Data General Corp., whose mini-computers will provide the heart of WEA's new system. Seated is Jack Reinstein, vice president/treasurer of Elektra/Asylum/Nonesuch Records and chairman of WEA's data processing committee.

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

and modus operandi, repeat the Le Jardin formula with varying degrees of success.

Private Clubs

There are also private disco clubs, like the Loft in Greenwich Village, not open to the public, where the only way to attend is by becoming a member, through a friend who is already a member. In addition, some of these discos do not have liquor licenses, and are therefore (theoretically) able to stay open all night. Some do, closing at 6:30 the next morning, enabling those who want to spend literally their entire evening dancing, from nine at night until six the next morning, to do so—all for around \$10 per person.

Clientele

The clientele drawn to these outlets is indeed varied, and to attempt to classify the patrons into categories would be most futile. You could say, though, that the crowds are "varied." Those who don't believe that spending nine hours dancing is "normal" are not encouraged to spend large amounts of time dis-

GRC Negotiates With Japanese

■ ATLANTA — General Recording Corporation, Michael Thevis and their international representative Robert Weiss and his One World of Music Agency, have begun negotiations with Japanese record and music publishing licensees in the second phase of Far East exploration for GRC Records and the Thevis Music Group.

Weiss, president of the international licensing and consulting agency One World Music, will be presenting GRC product and music publishing catalogs to over 40-major firms in the Far East including Hong Kong, Singapore, Bangkok and Manila.

He will be working closely with Thevis' Music Group including Act One Music and Grapevine Music in Atlanta, Nolanta Music and Silver Thevis Music in New Orleans, and Thevis' co-owned publishing firms, Moonson Music in Birmingham and Blue Surf Music in North Carolina.

Further Plans

In furthering the worldwide expansion, Thevis, who is also president of the Sound Pit recording studio and Jason Management with offices in Atlanta, Nashville and Los Angeles, plans to establish international distribution and licensee representation in Germany, France, Spain, Holland, Mexico and Latin America within the next year.

coing, other than to make a casual check of "the scene." There are, however, literally thousands of New York metropolitan area people who spend their weekends in this way.

Music Lovers

But those who spend their time at discos do have one thing in common; they know and love music and they buy the music they hear at the discos for use at their own private parties. When each new record is played, an average of two people come to the deejays booth to ask what record is playing. And the disco devotees know the music well; they know when to shout, whistle or yell during the songs, and a roar of appreciation will come from the crowd (and the crowd at the Grand Ballroom—Le Jardin's next door/sister disco—often numbers more than 1500 people) when they hear a good dance record. ☺

(Next week: a look at the music being played at the discos, and a conversation with one of Le Jardin's deejays.)

ENGLAND

By RON McCREIGHT

■ LONDON—Ember Records chief **Jeff Kruger** has set sail on a six week business trip which commences with the stateside launch of the new Paramount-Ember label, which kicks off on April 19 with a single by **Denny Doherty** titled "You'll Never Know." Kruger meets with Famous executives in New York as well as with directors of Barton Music, the company which controls several **Sinatra** and **Dean Martin** titles, and is represented by the Ember group here, before visiting San Juan, Miami, Nashville, Tulsa and Las Vegas where he will discuss future plans with manager **Jim Hansley** on the careers of **Diana Trask**, **Roy Clark** and **Tommy Overstreet**. Other plans will be laid for the U.K. launch of Roy Clark before Kruger moves on to Los Angeles on April 28. During May he will fly to Tokyo, where he joins **Glen Campbell** who is midway through his first tour there, for negotiations for the distribution of Ember and Paramount-Ember labels in Japan.

Album of the week is by the new British band headed by guitarist **Gary Boyle**, **Isotope**, titled "Isotope" (Gull). The group tours Germany from April 13 and the U.K. from April 26. Big sales also anticipated for **Medicine Head's** "Thru a Five" (Polydor), **Eagles'** "On The Border" (Asylum) and **Henry Gross'** Stateside winner on A&M. **Bowie** has another Top 5 with "Rock 'n' Roll Suicide" (RCA) from the "Ziggy Stardust" album, but most interesting single for many weeks comes from **Redgie Seeboe** on Cube—"Please Don't Bring Your Sister" which should be a world-wide smash.

Deserved victory for Sweden in this year's Eurovision Song Contest whose comparatively original entry "Waterloo," performed by the **Abba** group, should also be big here and the U.S. fourth-placed **Olivia Newton-John**, who performed our entry "Long Live Love" has caused controversy in the national press after expressing dissatisfaction with the song, which was elected by TV viewers.

Publishers scoring heavily at the moment—the "dynamic" **Tony Roberts** of Warner Brothers Music has now also been appointed managing director of the new Kirshner-Warner Brothers music company; **Cyril Shane** has clinched the new **Peters and Lee** "a" side—"Don't Stay Away Too Long," strongly tipped as a future No. 1, for his Pedro Music Catalogue as well as the top sides of new releases by **Roberta Flack**, **Shirley Bassey** and **Cliff Richard**. Shane also has two **Bobby Darin** titles which are being re-issued by Atlantic later this month—"Splish Splash" and "Early In The Morning."

Congratulations to CBS British acts **David Essex** and **Mott The Hoople** who both received gold records recently. Essex was honored by RIAA for notching up a million sales of the "Rock On" single, and Hoople received a gold record for their new album released only ten days ago.

ITALY

By ALEX E. PRUCCHINI

■ Greatest chart jumper of the week is **Drupi's** "Rimani," which hit the number ten spot from out of nowhere . . . It's nice to see that good ol' rock & roll is coming back. Record companies are rereleasing old masters from the 50's . . . "American Graffiti" is going to be out sometime this month and Chess has just released a wonderful selection of **Chuck Berry** songs . . . Great interest among youngsters for **Elvis Presley** thanks to the film here that was shot while he was performing at The International in Las Vegas. His latest lp, "A Legendary Performer," is selling like hotcakes . . . The old **Pat Boone** hit, "Speedy Gonzales," has been reissued by a new group, **Electric Jeans**, and is getting lots of airplay . . . Quite a few groups of the old period are rushing into recording studios . . . Even jazz is witnessing a nostalgia phenomenon. Local music periodical Music & Dischi is devoting more space to jazz . . . CBS/Sugar is taking great pains to put the finishing touches on the string of **Blood, Sweat & Tears** appearances scheduled in Italy very soon . . . **Cher** recently appeared on TV show Adessa Musica singing her latest, "Dark Lady" . . . RCA Italiana just released **Lou Reed's** latest lp, "Rock N Roll Animal" . . . Ciao!

JAPAN

コンフィデンス

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

■ According to a recent report from Japan Phonograph Record Association, the number of foreign labels released here was 132 and that of affiliates was 245 as of July 1, 1973. For several years, a change in music preferences from Japanese pops to foreign pops has been noticeable, especially among the younger generation. This has brought about an increase in foreign record production. The sharp rise in the popularity of foreign music in Japan forced Japanese record companies to add new labels to facilitate increased foreign record releases. Japanese music fans can now appreciate the records of most major labels from around the world.

Shigeharu Nanko, senior managing director of Teichiku Records, was named president of the company at a board of directors meeting held recently.

Nippon Phonogram will develop an extensive campaign for **Leon Russell** from April 25 thru the fall. The campaign will spotlight Russell's single, "If I were A Carpenter," and albums, "Leon Live" and "Hank Wilson."

On April 25, **Rod McKuen** will join the competition between **Bobby Wright** and **Terry Jacks**, when Warner Pioneer releases Rod's version of "Seasons In The Sun."

The Zombies will not go down in rock history here as an underrated group. CBS-Sony will release a double album, "Best of the Zombies" on May 21. "She's Not There" and their other biggest hits are featured in the album.

Paul Simon recently performed some concerts in Tokyo and Osaka to promote his album "Live Rhymin'." The successful results were proven, as the album jumped into Top 10 on the Confidence album chart this week.

CBS-Sony will release a three-record set, "A History of **Bob Dylan**," on April 21. It consists of 36 songs. The other main album from the company is "Jonathan Livingston Seagull" by **Neil Diamond**, which will be released on May 1.

Olivia Newton-John will make a debut here from Toshiba EMI on May 20. The first record is "Long Live Love."

GERMANY

By PAUL SIEGEL



■ BERLIN — NEWS OF THE WEEK: More people will be listening to their car radios, due to an unfortunate incident that occurred here. A huge layer of dust eight miles long and half a mile high has been stirred up by thousands of vacation bound German cars on Spring holidays. Should prove to be a boom in record sales . . . News from Hamburg is that the Government survey of last year's record sales show that the singles market has dropped and albums and cassettes have risen . . . proving that sales are to be had by quality . . . not quantity!

SINGLES OF THE WEEK: **Leo Sayer's** "The Show Must Go On" on Philips/Chrysalis bulleting upwards! . . . **Bernd Cluver** with "Das Tor Zum Garten Der Traume" moving hotwise on Hansa . . . EMI/Electrola's **Ringo Starr** shooting up the charts with "You're Sixteen" . . . **Adam & Eve** doing well with "Wein Ein Stern In Dunkler Nacht" on Electrola/Columbia.

ALBUMS OF THE WEEK: Biggest moving album is "Loud 'N Proud" by **Nazareth** on Vertigo (Phonogram) . . . **Marek & Vacek** have a good shot at the top ten with "Concert Hits II" on Hor Zu/Electrola . . . As usual, **Deep Purple's** "Burn" is burning up the charts.

(Continued on page 41)

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. SEASONS IN THE SUN
TERRY JACKS—Bell
2. THE CAT CREPT IN
MUD—Rak
3. EVERYDAY
SLADE—Polydor
4. ANGEL FACE
GLITTER BAND—Bell
5. YOU ARE EVERYTHING
DIANA ROSS AND MARVIN GAYE—
Tamlia/Motown
6. EMMA
HOT CHOCOLATE—Rak
7. REMEMBER ME THIS WAY
GARY GLITTER—Bell
8. REMEMBER YOU'RE A WOMBLE
THE WOMBLES—CBS
9. DOCTORS ORDERS
SUNNY—CBS
10. BILLY DON'T BE A HERO
PAPER LACE—Bus Stop

GERMANY'S TOP TEN

1. SPANIENS GITARREN
CINDY & BERT—BASF
2. KANSAS CITY
THE LES HUMPHRIES SINGERS—Decca
3. DEVIL GATE DRIVE
SUZI QUATRO—Rak
4. DU KANNST NICHT IMMER 17 SEIN
CHRIS ROBERTS—Jupiter
5. EIN INDIO—JUNGE AUS PERU
KATJA EBSTEIN—UA
6. TEENAGE RAMPAGE
THE SWEET—RCA
7. FAHRENDE MUSIKANTEN
NINA & MIKE—Ariola
7. MARY-ANN GOOD BYE
REX GILDO—Ariola
9. DAN THE BANJO MAN
DAN THE BANJO MAN—Columbia
10. CAPRI FISCHER
PAOLA—CBS

JAPAN'S TOP 10

SINGLES

1. NAMIDA NO MISAO
TONOSAMA KINGS—Victor
2. GAKUEN TENGOKU
FINGER 5—Phonogram
3. HANA TO MITSUBACHI
HIROMI GO—CBS-Sony
4. HOSHINI NEGAIO
AGNES CHAN—Warner Pioneer
5. KOIWA JAMAMONO
KENJI SAWADA—Polydor
6. KUCHINASHI NO HANA
TETSUYA WATARI—Polydor
7. I WISH YOU WERE HERE WITH ME
AKIKO KOSAKA—Warner Pioneer
8. BARA NO KUSARI
HIDEKI SAIJO—RCA Victor
9. USO
KIYOSHI NAKAJO—Canyon
10. ERIMO MISAKI
SHINICHI MORI—Victor

ALBUMS

1. KOORI NO SEKAI
YOSUI INOUE—Polydor
2. SANGAIDATE NO UTA
KAGUYASHIME—Crown
3. NOW AND THEN
CARPENTERS—King
4. NAMIDA NO MISAO
TONOSAMA KINGS—Victor
5. CHISANA NIKKI
AGNES CHAN—Warner Pioneer
6. LIVE
CHERISH—Victor
7. LIVE
YOSUI INOUE—Polydor
8. I WISH YOU WERE HERE WITH ME
AKIKO KOSAKA—Warner Pioneer
9. LIVE RHYMIN'
PAUL SIMON—CBS-Sony
10. FUYUZARETA MACHI
MAYUMI ITSUWA—CBS-Sony

BMI Canada Hosts Showcase

TORONTO — Compositions for the musical theater written by 13 Canadians will be heard by the press and music industry on May 9 when BMI Canada Limited presents a "Showcase of Songs for New Musical Shows" at the Holiday Inn, Eglinton Avenue, Toronto.

The tunes were written by affiliated writers and composers of BMI Canada, and are the result of these affiliates taking part in the organization's Musical Theater Workshops in Toronto. The workshops are under the direction of Broadway conductor and composer Lehman Engel. They began two years ago and composers in this year's showcase are those who have taken part during these two years. Last fall auditions were held

for a two-year program and of 50 applicants, 20 were chosen to participate. Engel visits Toronto monthly and between sessions the composers carry out assignments which the group listens to during the next workshop. There is no charge to the participants.

On May 9 five entertainers will perform the works in solo or duets. The tunes are excerpts from shows that have been written or are being worked on by workshop members.

Among those writers who will take part are Jimmy Paris, Lou Snider and David Warrack. Presenting the tunes will be Jeannie Elias, Rudy Webb, Allen Stewart Coates and Jamie Ray.

Germany (Continued from page 40)

TRADESTERS CORNER: The new address of BASF Records is: 68 Mannheim, Germany in the Gottlieb-Daimler-Strasse 10, telephone—4008-1 and telex—BASF D 462621. In Hamburg you can find the BASF contact office at Hallerstrasse 76, telephone—441021, telex—211767 . . . The East German DDR publishing firm just celebrated their 20th Birthday . . . Sounding good is Donna Hightower with "Here I Am" on Metronome . . . Ossie Drechsler and Jurgen Sauermann are bathing in champagne since they inked Chrysalis to Phonogram/Philips . . . BASF's international man, Hanno Pfister in Japan creating commercials.

LETTERS TO MY BERLIN DESK: Always wonderful to hear from Minouri Suzuki, Director of King Records in Tokyo . . . Hello to my Brazilian buddy Enrique Lebendiger . . . Congrats to Sweden's Stig Anderson of Polar Music for winning first prize as composer/writer of "Abba" at the Grand Prix . . . Auf Wiedersehen 'til next week!

Python Does 2nd Flick

NEW YORK—British television comedy team Monty Python are about to embark on production of their second feature film, "Monty Python And the Holy Grail." Shooting will begin April 29 on location in Scotland and Northumberland. Joining the group will be actresses Carol Cleveland and Connie Booth, with a target opening date set for November in London's West End.

Terry Sylvester Signs With Famous Pubbery

NEW YORK — Performer/writer Terry Sylvester of the Hollies has signed an exclusive writing pact with Famous Music Publishing Companies for the U.S., and has entered into a recording agreement with Epic Records.

Negotiations were handled by manager Robin Britten, who also manages the Hollies.

RECORD WORLD BORDER LINES

By LARRY LeBLANC



TORONTO — Al Mair, general manager of Gordon Lightfoot's Early Morning Productions, and Tom Williams, former national promotion manager for WEA of Canada, have formed a record label, as yet unnamed. The Toronto-based firm will have its offices by June 1 and Mair will retain his ties with Early Morning . . . Producer Jack Richardson and RCA group Scrubaloe Caine working from May 20-June 2 at Nimbus 9 studio . . . Producers for upcoming Susan Jacks' product are Claire Lawrence and Harry Hinde . . . Gordon Lightfoot is now managing The Good Brothers . . . Roger Ellis has recently left Edward Bear and moved to L.A. Leader Larry Evoy will now perform as a front man and will limit his drumming to only 2 or 3 tunes a set. Bob Kendall (organ) and New Potatoes will continue to provide the live and recorded back-up for Evoy . . . First Chilliwack single on the Goldfish label is "Something I Like About That," produced by Terry Jacks. The group is working on an lp at Can-Base in Vancouver, and is now self-managed . . . Goldfish artist Susan Jacks is now being managed by Sounds of the World management firm directed by Cliff Jones, Ray Pettinger and Jerry Ribben. New single for Susan is "I Want You To Love Me." On April 26 she appears in Spokane, Washington with Bob Hope and then will tour B.C. . . . Composer-performer Hagood Hardy has formed his own label, Isis Records. First single will be "The Homecoming," an original Hardy composition known as the theme for a Salada Tea commercial . . . New UA single for Mike Graham is a re-make of "Battle of New Orleans." The single was produced by John Pozer at Eastern Sound . . . Mentalist Eric Levinson has been added to the Donald K. Donald presentation of "The Stampeders 10th Anniversary Tour" which travels cross-country in 4 phases between May and Sept. . . . New Smiley Bates single on Marathon is "The Eternal Flame," written by Doug Lewis . . . Paul Anka recording in Miami . . . New solo single by Les Emmerson has been completed and will be released within the month . . . Agency For The Creative Arts to set up a record label with its first artist being Robin Moir . . . The Boss Brass has recorded an lp for CTL to be released by UA Records . . . Karl Erickson's album "I Am Next" on UA has been released in Germany and France . . . April Wine doing SRO business in the West . . . Stoney Sound in Vancouver recorded a multi-media "rock mass" at the Christ Church Cathedral by the Vancouver Youth Orchestra and Choir—a 40-piece band and a 150 voice choir. The production was also taped by CBC-TV . . . Recording at Tempo studios in Montreal have been Isabelle Pierre and Louise Forestier . . . New single for Axe Records' Thundermug is "I Wanna Be With You," the band's first release in 18 months from the label.

CLASSICAL ALBUM PICKS

DELIUS: SEA DRIFT/SONG OF THE HIGH HILLS

Noble, Bowen, Bingham, Royal Liverpool, Groves—Angel S-37111

Delians, of course, will want to have two rarely performed scores of the master, but these works offer much more: *Sea Drift*, in particular, evokes a late romantic, evanescent and salty world of great imagination. John Noble, a baritone virtually unknown in the U.S., sings with great amplitude and beauty.



NIELSEN: SYMPHONY NO. 2

New York Philharmonic, Bernstein—Columbia M 32779

Bernstein turns his familiar excitement to work on a late romantic, Scandinavian composer. Particularly good are the Wagnerian turns of phrase in the fourth movement. Sound is good.

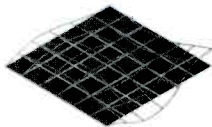


SZYMANOWSKI: MASQUES AND ETUDES

Carol Rosenberger—Delos 15312

A pianist just making her first N. Y. appearances, Miss Rosenberger turns out a solid technical job of Karol Szymanowski's *Masques and Etudes*. The Polish composer is staging something of a comeback, and Miss Rosenberger's playing will help it along.

KAROL SZYMANOWSKI
MASQUES AND ETUDES • PIANO
CAROL ROSENBERGER



KAY: MARKINGS: WALKER: CONCERTO FOR TROMBONE AND ORCHESTRA

London Symphony, Freeman—Columbia M32783

Of the first records in the Black Composers' Series, the most interesting is this billing. *Markings*, a post-romantic work heavily influenced by Berg with a touch of jazz and Richard Strauss, would be a concert hit; the trombone concerto has dash and a mellow sound. Freeman conducts both with verve; the orchestra sounds wonderful.

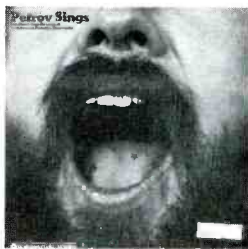
Ulysses Simpson Kay
Markings
George Thompson Walker
Concerto For Trombone And Orchestra



PETROV SINGS: ARIAS OF VERDI, GOUNOD, PROKOFIEV, MUSSORGSKY

Westminster/Melodiya WGS—8265

Basses are a rare commodity these days, particularly those with a rich full voice of dark power above the bass clef. Ivan Petrov's voice is beautiful and expressive, a true dramatic cantante. The tasteless cover can be masked; the record should be in any voice-lover's record shelf.



JASCHA HEIFETZ PLAYS SIBELIUS AND TCHAIKOVSKY

London Philharmonic—Seraphim 60221 (Angel)

Heifetz' 1935 performance of the Sibelius concerto under the baton of Sir Thomas Beecham and the 1937 Tchaikovsky with Sir John Barbirolli demand best seller status. All those who love the violin have to have them, and those who hate the instrument should learn how gorgeous a fiddle can be.



CLASSICAL RETAIL REPORT

APRIL 27, 1974

CLASSIC OF THE WEEK



BOITO: MEFISTOFELE
CABALLE, LIGI, DOMINGO, TREIGLE, RUDEL
Angel

BEST SELLERS OF THE WEEK

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
ALBENIZ: IBERIA—De Larrocha—London
JOPLIN: RED BACK BOOK—Schuller—Angel
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
TIPPETT: SYMPHONY NO. 3—Harper, Davis—Philips
VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

DISCOUNT RECORDS/BOSTON

ALBENIZ: IBERIA—De Larrocha—London
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
JOPLIN: MORE RAGS—Schuller—Golden Crest
JOPLIN: RED BACK BOOK—Schuller—Angel
SHERRILL MILNES: GREAT SCENES FROM ITALIAN OPERA—London
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
PUCCINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London
RHEINBERGER: ORGAN CONCERTOS—Biggs—Columbia
TIPPETT: SYMPHONY NO. 3—Harper, Davis—Philips
VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

HARVARD COOP./CAMBRIDGE

BYRD: MASS FOR FOUR VOICES—Westminster Chorus—DG
BEETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solti—London
JALOUSIE—Menuhin, Grappelli—Angel
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
ANTHONY NEWMAN PLAYS BHAJEBOCHSTIANNANAS—Columbia
QUINTET OF THE HOT CLUB OF FRANCE—Reinhardt, Grappelli—Angel
SPACED-OUT BACH—Payne—RCA
TIPPETT: SYMPHONY NO. 3—Harper, Davis—Philips

SAM GOODY/EAST COAST

BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel

CHOPIN: SONATAS OPUS 35, 58—Perahia—Columbia

JOPLIN: PALM LEAF RAG—Southland Singers—Angel

JOPLIN: PEDAL HARPSICHORD—Biggs—Columbia

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

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

SCHUMANN: SONATA, FANTASIA—Pollini—DG

SWITCHED-ON BACH II—Carlos—Columbia

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

KING KAROL/N.Y.

ALBENIZ: IBERIA—De Larrocha—London

BEESON: SWEET BYE AND BYE—Kansas City Lyric Theater—Desto

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel

CHOPIN: SONATAS OPUS 35, 38—Perahia—Columbia

FANSHAWE: AFRICAN SANCTUS—Ambrosian Singers—Philips

JOPLIN: PALM LEAF RAG—Southland Singers—Angel

KORNGOLD: SYMPHONY IN F-SHARP—Kempe—RCA

MOZART: DON GIOVANNI—Arroyo, Te Kanawa, Wixell, Burrows, Davis—Philips

STEINER: GONE WITH THE WIND—Gerhardt—RCA

JOAN SUTHERLAND: SONGS MY MOTHER TAUGHT ME—London

TOWER RECORDS/S.F.

ALBENIZ: IBERIA—De Larrocha—London

BACH: BRANDENBURG CONCERTOS—Collegium Aureum—Victrola

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel

COPLAND: APPALACHIAN SPRING—Copland—Columbia

CORNELIUS: THE BARGER OF BAGHDAD—Geszty, Hollreiser—Eurodisc

IMBRIE: SYMPHONY NO. 3—Farberman—CRI

KAY: MARKINGS—Freeman—Columbia

PARTCH: BEWITCHED—Illinois Music Ensemble—CRI

TIPPETT: KNOT GARDEN—Davis—Philips

TIPPETT: SYMPHONY NO. 3—Davis—Philips

5th AVENUE RECORDS/SEATTLE

BOITO: MEFISTOFELE—Caballe, Domingo, Ligi, Treigle, Rudel—Angel

JONGEN: SYMPHONYE CONCERTANTE—Fox—Angel

JOPLIN: MORE RAGS—Schuller—Golden Crest

JOPLIN: RED BACK BOOK—Schuller—Angel

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

STILL: AFRO-AMERICAN SYMPHONY—Freeman—Columbia

STRAUSS: VOICES OF SPRING—Mesle—Angel

JOAN SUTHERLAND: VOICE OF THE CENTURY—London

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

VIVALDI: L'ESTRO ARMONICO—Marriner—Angel

J5 Vibrant in Vegas

■ LAS VEGAS — The versatility of the Jackson Five was exemplified by their opening night performance at the MGM Grand Hotel in Las Vegas, appearing with the incredible Frank Gorshin. The J5, as shown by their performance, have developed a well-rounded, sophisticated and very professional display of talent. Beginning with such oldies as "Skyrider" and "Never Can Say Goodbye," they then reverted back even further in time with impressions of the Mills Brothers, the Four Freshmen, the Coasters, and a surprise rendition of the Andrew Sisters and the Supremes.

Randy & Janet

It was a dual debut, not only as the Jackson Five's first appearance in a Las Vegas showroom, but the introduction of a sixth member of the group, youngest brother Randy. Their multi-faceted talents were in rare form Wednesday night as the group relayed to the audience their timeless efforts to entertain with great enthusiasm.

The act was highlighted by the entrance of the youngest sister, Janet, joining Randy in mellifluous versions of Sonny and Cher ("I Got You Babe"), Mickey and Sylvia ("Love Is Strange"), and a short but sweet adaptation of Nelson Eddy and Jeannette MacDonald.

Family Performance

After an extended ovation for the extraordinary twosome, a swing number was performed by the whole group, including the addition of the oldest sister.

One never tires of the prettiest Jackson Five songs, as evidenced by "Ben" sung with much feeling by Michael Jackson. The evening's extravaganza was lifted to an upbeat tempo once again with The Temptations' "Papa Was A Rolling Stone" done J5 style, adding a strobe-light effect.

City Keys

Nearing the end of show, following a lot of toe-tapping and boogie-down dancing, the Jackson Five were presented with their keys to the city by the Mayor of Las Vegas, interpreting the group as "bringing a new dimension in entertainment to the entertainment capitol of the world."

Linda Nelson

Record Sales Distribs Famous

■ DENVER — Record Sales of Colorado, distributing firm which also includes the Musical Isle of America rack jobbing division within its Denver complex, has acquired the Famous line of labels, according to Bob Krug, branch manager.

Holmes Away from Home



Clint Holmes, recently signed to Atlantic, and with his debut single for the label due shortly, stopped up at the Record World offices in New York. Commenting on how he hopes to move away from the bubblegum image of "Playground in My Mind" and toward a broader musical scope and appeal, Holmes was looking forward to both the release and an upcoming tour.

Shein to Polygram

■ NEW YORK — David E. Shein has been named assistant controller at Polygram Corporation, it was announced by Roal Kraefft, vice president, controller for the corporation

N.Y. Central

(Continued from page 11)

GREAT WHITE WAY: Reports Robert Adels: "Marlo Thomas is currently displaying her dramatic flair in her Broadway debut, "Thieves," at the Broadhurst. Although given a role that's part winsomeness, part kook and part absurd, Ms. Thomas makes sense out of the general craziness that is New York in it." . . . Northern J. Calloway, replacing Ben Vereen in "Pippin," is confident and appropriately cocky in a show, which, while it fills the theater regularly, is not a terribly strong offering. . . The group War is set to go into the Mark Hellinger May 14-19. Mott the Hoople and Sammy Davis, Jr. will also do limited Broadway engagements soon.

TAKE MY WIFE, PLEASE: Dial-a-Prayer, Dial-a-Poem, Jazzline and now Dial-a-Joke, with, of all people, Henny Youngman. In NYC you just dial 999-3838 and a typical groan-inspiring Youngman is yours. The Public Service Commission is looking into the set-up, though, on the basis of consumer complaints that phone service in and around Manhattan is bad enough as is without this kind of frivolity. According to the New York Times, "One unidentified commission source suggested that the quality of the jokes might have prompted the P.S.C. investigation." Anybody for Dial-a-Cry?

STARS ASHINING: With the release of her Columbia "Stars" album just a few weeks ago, Janis Ian is already getting well-deserved attention in form of reviews (Village Voice), and interviews (New York Post). Her opening at Max's last Wednesday (17) quite literally overwhelmed the entire house, and print reaction to that gig should send her career well on its way.

SITTING IN: Billy Cobham and the Generation Gap packed the Bottom Line for five solid nights; Cobham playing a highly electrified (in the volume sense), crowd-pleasing jazz-rock set. The Gap's base is clever socio-political humor which requires a degree of attention it did not receive from too much of the audience Thursday (11) . . . Charles Bevel, at the Metro, balanced a bawdy sense of humor with songs of a disillusioned radical outlook. A strange combination which needs refinement, Bevel just struck a properly irreverent chord in this listener.

NOTED: Cybil Shepherd and Peter Bogdonovich's unexpurgated Cole Porter album due in May . . . NRBQ recorded for a live album at the Bottom Line for three days. Michael Murphey and Buffy Sainte-Marie to share the bill there this week, with major pushes behind both . . . John Prine to Hawaii in May.

Two Jerry's Front New Line-up For Bold New Sound of BS&T

■ NEW YORK — The group that busted out with their own answer to what was new musically in the midsixties — horn-rockers Blood, Sweat & Tears — have undergone yet another change. Jerry La Croix, former lead vocalist with Edgar Winter's White Trash and now a solo act in his own right dropped by the Record World offices to appraise us of some of the changes in both his own career and the new band he has joined.

Since '69 when BS&T (Columbia) hit the top 40 as well as progressive big time, the group has been in a fluid state, musically and personnel-wise. Bobby Colomby is the sole original member left. The departure of David Clayton-Thomas followed by the joining of Jerry Fisher kept the concept of big band rock fronted by one strong male vocalist constant, but that too has been changed. La Croix and Fisher are now both handling lead vocals, both as soloists and as a duet.

Meanwhile, La Croix is still very much an active solo artist outside of the BS&T fold, a development he sees as comparable to the Rod Stewart & Faces relationship. (The

only difference here being that the group in his case records for Columbia; both Stewart and La Croix solo on Mercury.)

While Jerry's latest album, "The Second Coming" was co-produced by Kenny Kerner, Richie Wise and the artist, BS&T's upcoming album will be produced by ex-Motown veteran (and Stevie Wonder producer and co-writer) Henry Cosby.

How will the double lead vocal situation work out, especially when both are named Jerry? La Croix sees another similarity in background pointing the way to a very happy relationship: "He's from Texas, I'm from Texas" he notes. While both vocalists have made a reputation as "belters," their styles are readily distinguishable and well matched.

But La Croix does admit to one fear, albeit an ever-diminishing one in his work with Blood Sweat & Tears: "I've always been a little frightened of jazz. But the band is getting more diversified — more funky, more gospel, and the jazz they do will be more avant garde."

Although an American institution since their inception, BS&T won't be giving their U.S. fans a chance to witness the new line-up first-hand until this summer at the earliest. The arrangements of Tony Klatka, and the contributions of additional new members Ron McClure and Bill Tillman are first being unveiled on a massive European tour beginning April 27 in Lisbon. Their final European gig at the Isle of Man takes them well into June, and after that, there's a tentative set of dates in Japan, Australia and New Zealand planned.

The group expects to announce their mid-July Los Angeles and New York venues shortly.

Robert Adels

Clark Names SAS As Consultant

■ NEW YORK — Plans are under way to continue "Good Old Rock and Roll Days" produced and presented by Dick Clark with Sidney A. Seidenberg, Inc. serving as consultant. The acts will be rotated for diversity and show value, and will be presented with or without Clark's personal appearance.

S.A.S., Inc. is currently involved in arrangements for appearances of "Good Old Rock and Roll Days" in hotels, in nightclubs, and at fairs, especially in Florida and Nevada.

Danny Kessler, head of S.A.S., Inc.'s west coast office, is working closely with Dick Clark on the project as well as on future concepts.

Dialogue (Continued from page 39)

for want of a better expression, black artists is similar to that being made in straight rock. For instance, the musical depth and the musical lines that you can hear in a Steely Dan—which is a pretty contemporary, ground-breaking rock group—are not dissimilar to those in the records Stevie Wonder is making.

Lambert: And inherently, we just like it. We feel it, we enjoy listening to it. The best of rhythm and blues music is the best music, for my personal taste. The best records made by Thom Bell, by Stevie Wonder, by Marvin Gaye, are the best records as far as I'm concerned. Maybe it's because r&b has its roots in something specific—you know, relating to one kind of people. And maybe in our own respective ways—Brian being English, myself being from New York—we relate that music to the confines of our own lives. We're drawn to it because it possesses energy and it possesses believability, earthiness and what's real. It's not all that manufactured most of the time.

Potter: I'm somewhat disillusioned currently by contemporary rock music. There seemed to be a period—I'm not quite sure when to locate it—but there seemed to be a period when there were some great forward strides being made, with the advent of Blood, Sweat and Tears, and then Chicago, and subsequently other rock groups who expanded rock music into areas that required musicality as opposed to what I would call weirdness. When I say weirdness, I mean strange unfamiliarity, which is not a substitute for real musical progress. And it seems to be right now that if the ball is at the feet of anybody for musical progress, it's in the pop r&b area. Maybe I'm the only person who thinks that way, but it seems, at the moment, that there are too many albums on the market by groups who are interchangeable with each other musically and interchangeable with each other from the way they look—you know, thigh-length leather boots and makeup and long hair. I have nothing against any of those elements. But I think musical forward-looking is better than forward-looking in the sense of how you're going to disturb your audience by your appearance. Of course, there have been many things that I've liked. Still, I think it would be a sad day if you couldn't turn your radio on somewhere on your dial and hear music that turns you on, that's new, that's different. And rock and roll, in quotes, is probably the basic reason I stay alive. Pretty much the same goes for Dennis here. We're not only steeped in it but we're avid fans of the music.

RW: Nevertheless, there's been a lot of talk about the importance of an act's visual presentation recently. Is that something you're taking into consideration when you look at prospective artists?

Lambert: We're interested, in that, yes, but of course more interested in the specific creating of the product first. And generally our artists—the new acts that we are working with now, and I suspect the artists that we will be working with in the future—get to the stage of wondering what their act should be like a bit after the fact. That's indicative of most pop artists. The Carpenters were interested in making a record first, before deciding what they'd do on stage. Today, as Brian was pointing out before, a lot of artists decide that they'll wear makeup and have orange hair before they write the first tune for the album. But that generally is not the case with r&b acts or straight top 40 kinds of acts.

Potter: You see, as much as I love the actuality—to me live entertainment, be it musical or any other kind, is the most exciting entertainment there is—I'm a little apprehensive about the future, because if the presentation of these groups outweighs their music in the end. That is not the way to sustain the record industry and keep the life blood flowing. It's not a way for them to sell any records or for anybody else to sell any records. When really great, musically fresh, exciting rock groups or artists are performing everywhere and turning the audience on to their music, they're good for the record industry, because they're selling a lot of albums and they're bringing people into the stores who will buy more albums by other artists. But when a lot of similar groups are filling arenas because they have orange hair and come on the stage wearing Maidenform bras and pith helmets, it's not making anybody record-conscious.

Lambert: In defense of the visual aspect, it's refreshing and I think important that contemporary recording artists are beginning to get back to the basic principle that you have to be an entertainer as well as a musical artist. There was a period of time when music was so heavy. Everybody had the most serious and deep thoughts about life and war and peace and hate and love, and listening to music was becoming more like going to school than it was entertaining. So at least on that basis, the attention that's being paid today to what an act can do visually and what kind of a show they put together is strengthening the whole concept of being an entertainer. It's just that you worry whether the business will carry that particular point too far, that the industry people themselves will begin to think that it's more important to have a great visual act than a great musical act. ☺

CLUB REVIEW

Williams Wows 'em at the Troubador

■ LOS ANGELES — Applause immediately greeted Paul Williams as he approached the stage on his opening night at The Troubador. Williams fell into a mellow mood and began his evening with songs, merriment and laughter, having a good time with his audience.

Hits

Paul's well-known songs such as "We've Only Just Begun," "Rainy Days and Mondays" and "Old-Fashioned Love Song" were duly welcomed by his peers, but the audience showed real enthusiasm when he sang Oscar nominated, "Nice To Be Around."

There was a rare sense of professionalism prevailing on stage as Paul William sang, backed up by his band consisting of an organ, piano, drums, rhythm and bass guitars and violin section. He ex-

tended a feeling of warmth to his audience with his sit-down monologues—subjects ranging from staking to very corny yet witty jokes.

Audience

At the end of the performance Williams, as proved by his three encores, had reached each and every individual. The last song, "I Never Had It So Good," was dedicated to the audience, and he stated that "it describes how I feel."

The quality of his singing may not be the best around, but the self-interpretation of his songs leaves you with the conception of a much greater depth of meaning and insight to his lyrics of love. Williams explains, "I write songs of love, 'cause it's the only thing I know anything about."

Linda Nelson



COLLEGE RADIO AIRPLAY REPORT

WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.
HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
NOT JUST A BUNCH OF FACES—If—Capitol
ON THE BORDER—Eagles—Asylum
PAST, PRESENT & FUTURE—Al Stewart—Janus
THE HOOPLE—Mott the Hoople—Col

WBRU-FM—BROWN UNIV.

Providence, R.I.
BRIDGE OF SIGNS—Robin Trower—Chrysalis
EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
KEN LYON & TOMBSTONE—Col
ON THE BORDER—Eagles—Asylum
PAST, PRESENT & FUTURE—Al Stewart—Janus

WAER-FM—SYRACUSE UNIV.

Syracuse, N.Y.
DANSE MACABRE—Esperanto—A&M
EARLY FLIGHT—Jefferson Airplane—Grunt
LOVING & FREE—Kiki Dee—Rocket
THE HOOPLE—Mott the Hoople—Col
YOU DON'T HAVE TO TELL ME
GOODBYE (single)—Buzzy Linhart—Atlantic

WNYU-FM—NEW YORK UNIV.

New York, N.Y.
BUFFY—Buffy Sainte-Marie—MCA
INTRODUCING THE ELEVENTH HOUSE WITH LARRY CRYELL—Vanguard
MACHINE THAT CRIED—String Driven Thing—Charisma
PAST, PRESENT & FUTURE—Al Stewart—Janus
SMASHER—Bulldog—Buddah

KCFR-FM—UNIV. OF DENVER

Denver, Colo.
BUTTERFLY DREAMS—Flora Purim—Milestone
EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
HATFIELD & THE NORTH—Virgin (Import)
NOW WE ARE SIX—Steeleye Span—Chrysalis

THAT'S A PLENTY—Pointer Sisters—Blue Thumb

WRCU-FM—COLGATE UNIV.

Hamilton, N.Y.
BOOGIE BROTHERS—Savoy Brown—London
GET YOUR WINGS—Aerosmith—Col
HISTORY OF BRITISH ROCK—Sire
HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
INSANE ASYLUM—Kathi McDonald—Capitol

WBRS-FM—BRANDEIS UNIV.

Waltham, Mass.
BUDDAH & THE CHOCOLATE BOX—Cat Stevens—A&M
JOURNEYS & MIGRATIONS—Amboy Dukes—Mainstream
PAST, PRESENT & FUTURE—Al Stewart—Janus
RAMBLER—Gabor Szabo—CTI
TRIPLE CONCERTO—David Amram—RCA

WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.
JUSTMENTS—Bill Withers—Sussex
BOOGIE BROTHERS—Savoy Brown—London
BUDDAH & THE CHOCOLATE BOX—Cat Stevens—A&M
MICHAEL MURPHEY—Epic
ON THE BORDER—Eagles—Asylum

WRSU-FM—RUTGERS UNIV.

New Brunswick, N.J.
MOONTAN—Golden Earring—MCA
PRETZEL LOGIC—Steely Dan—ABC
SOMETHIN'S HAPPENING—Peter Frampton—A&M
ST 11261—Brewer & Shipley—Capitol
STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA

WMUH-FM—MUHLENBERG COLL.

BUDDAH & THE CHOCOLATE BOX—Cat Stevens—A&M
EARTH—Vangelis O—Vertigo
EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
ON THE BORDER—Eagles—Asylum

CBS Records Group Posts Best First Quarter Ever

(Continued from page 3)

For the Columbia label, the first quarter brought six gold records, including Chicago's single, "Just You 'N Me" and album "Chicago VII;" David Essex' "Rock On;" Barbra Streisand's "The Way We Were;" Johnny Winter's "Johnny Winter Live" and Jim Nabors' "The Lord's Prayer." In addition to the records which reached gold, there were many other major releases which boosted overall sales for the first quarter.

Epic and Columbia Custom Labels have been a major factor in the successful sales performance in this quarter, with releases by such artists as Rick Derringer (Blue Sky), Redbone, The Staple Singers (Stax), George Jones, David Houston & Barbara Mandrell, Albert Hammond (Mums) and Charlie McCoy (Monument). The Philadelphia International Custom Label earned two gold records with The O'Jays' "Ship Ahoy" and MFSB's "TSOP" as well as steady sales with other artists on their roster including Harold Melvin & The Blue Notes and Billy Paul.

Charlie Rich

Of all the Epic artists, the most phenomenal success was achieved by Charlie Rich, who won almost every award imaginable during recent months.

During the past month, Columbia Records has paid special attention to breaking new artists and expanding the sales levels of established performers. The selling strength of Herbie Hancock's "Headhunters" album has been the talk of the industry and has opened up an entirely new audience for him as well as other jazz/rock artists on the CBS Record roster. David Essex and Billy Joel have also broken into top chart positions with singles, with David Essex' "Rock On" reaching number one. Barbra Streisand's appeal as a record seller has never been stronger with the release of the single, "The Way We Were," and the soundtrack and studio albums of the same name. (Both the single and the studio lp reached number one on the charts). Also, Columbia has begun to expose Tanya Tucker to the contemporary music audience, thus adding to her already vast country following.

Epic and Columbia Custom Labels have accomplished several breakthroughs with new artists. Epic recording group Redbone scored with their single "Come And Get Your Love," which Epic had stayed with over a period of months because they believed in the record. Philadelphia Interna-

tional recording group MFSB has topped all charts with their single "TSOP," which the Epic/Custom staff helped to cross over from the soul market into all other musical formats, making it the number one single and the number one album. Blue Sky recording artist Rick Derringer was effectively brought out from the shadow of superstars Edgar and Johnny Winter and hit big with his own album, "All American Boy" and his single, "Rock 'N Roll Hoochie Koo."

Responsible for six of the total of 11 Grammy Awards won by CBS Records artists was the Columbia Classical Division. Among these was another Grammy for Vladimir Horowitz, the twelfth of his illustrious career (the largest number by any classical performer). The highlight of the first quarter for Columbia Masterworks was the inception of two major projects, The Black Composers Series and The Modern American Music Series. The Black Composers records included first recordings of such neglected composers as Roque Cordero, William Grant Still, Ulysses Kay, George Walker, Samuel Coleridge Taylor and Chevalier St. George. Columbia Masterworks also revitalized its Modern American Music Series with first recordings by Aaron Copland, George Crumb, Leon Kirchner and Morton Subotnick.

CBS Intl. (Continued from page 3)

Charlie Rich, Robert Knight, the Three Degrees and Harold Melvin & The Blue Notes were among the U.S. acts which CBS U.K. broke in this first quarter period. England reconfirmed the superstar status of Andy Williams, whose "Solitaire" single and album remain best sellers there. English television and recording phenomenon The Wombles constantly topped the charts. And CBS U.K. carried over the successes it established in 1973 for Mott the Hoople and David Essex, providing the springboard for Essex's accompanying success in the States. Despite the inconvenience of a mandatory three-day work week, sales for CBS England were 14 percent over budget.

The Philadelphia International tour firmly established the Philly Sound as a major musical force in Europe, particularly in the U.K. and in Holland where the O'Jays, the Three Degrees and MFSB met with chart and sales success. Charlie Rich, Chi Coltrane and Albert Hammond, also, were

Backstage with B.W.



Seen congratulating RCA recording artist B.W. Stevenson (right) after his opening at New York's Max's Kansas City, are Jack Maher, RCA's director, merchandising, and Karen Williams, RCA's coordinator, MOR promotion/trade paper liaison. B.W.'s latest single, released this week is, "Roll On" which is from his "Calabazas" album.

Tara Rushes Mecedades Disc

■ NEW YORK — Tara Records is rush-releasing Mecedades' "Dime Senor" b/w "I Ask the Lord," according to Mark Cosmedy, general manager of Tara. Mecedades will make their first promotion trip to the United States at the end of April for appearances on the "Dick Clark Show" and the "Midnight Special."

Snuff Garrett Produces Trini Lopez for Bell

■ NEW YORK — Larry Uttal, president of Bell Records, has announced that Trini Lopez will be produced for Bell by Snuff Garrett. The duo will cut both an album and a single the first week in June for release on the Bell label.

names synonymous with chart position in CBS Holland's first quarter. Dutch star Thijs Van Leer, whose album "Introspection" still is a huge seller a year after its release in Holland, began preparations on another solo album. Two Benelux artists, Sharif Dean and Albert West, achieved international success away from their homelands. Chris Montez, an artist signed by CRI in New York, revived his career with a top 5 chartmaker in Benelux, Austria and Argentina. Brazil's superstar Roberto Carlos currently maintains four albums on his country's best seller list. Argentina's foremost artist, Sandro, had continued success in Spanish speaking countries. And Mexico's Vicente Fernandez had the biggest selling Spanish language chart recording with "Volver, Volver."

CBS/Sony's success was spurred by local artists such as the Four Leaves, Hiromi Go, Mayumi Itsuwa and Momoe Yamaguchi. In addition, Japan achieved success with Percy Faith, Andy Williams and the Three Degrees.

Knodle Joins Shayne

■ John F. Knodle has joined Larry Shayne Music Inc. with primary responsibilities in exploitation of all recorded material currently in the Larry Shayne Music catalogue, as well as exposing existing and new material to other artists and producers.

Jewel Taps 4 Distributions

■ SHREVEPORT, LA.—Stan Lewis, president of Jewel Record Company, has announced the appointment of four new distributorships: All West Distributing, Los Angeles, Calif.; Disc Distributors, Inc., West Roxbury, Mass.; M-S Distributing, Morton Grove, Ill.; and Merit Distributors, Inc., Detroit, Michigan.

Retail Sales Figures

(Continued from page 3)

their gold certification after the returns come back.

With the growing number of retailers and jobbers now into inventory management and sales monitoring, at least on their hottest selling product, Record World's market research department has determined that between 25 and 30 percent of the nation's retailing complex is now involved in tracking actual sales. Market research also projects—based on discussions with key retailers and rack jobbers throughout the country who have indicated their willingness to adopt monitoring systems—that another five to ten percent of the record business will be inventory management-oriented by the end of this year, or approximately one third of the entire retail record business.

Declon/Tara Pact



Declon Recordings has leased to Tara Records a master session by British group "The Union Express." The sides involved are "Happy Song" and "You Are What You Are." Deal was made by Eddie V. Deane (right), general professional manager of Burlington Music Corporation and Richard Broderick, president of Tara Records. Pictured with them is Mimi Trepel, managing director, Burlington.

Mack Joins GRT

■ NASHVILLE — Dave Mack has been named national promotion director for GRT Records, the country music label newly reactivated by Chess/Janus Records, announced Dick Heard, general manager of GRT Records.

Mack was most recently national promotion and sales director for country product for Elektra/Asylum Records in Nashville.

Mack will handle promotion for all GRT releases, as well as country product on the Chess/Janus distributed Barnaby label, and will co-ordinate his activities with the New York sales office of Chess/Janus. He reports directly to Heard.

Fan Fair Sets Acts

■ NASHVILLE — Country Music fans who journey to Nashville June 12-16 for the Third International Country Music Fan Fair will be treated to a sample of country music from every generation and for every taste.

Fan Fair will officially begin Wednesday, June 12, with a Bluegrass concert at the new Opry House. Among the performers scheduled are Lester Flatt and the Nashville Grass, Bill Monroe, the Country Gentlemen, the Boys from Shiloh, Mac Wiseman, Don Reno, Jim and Jesse, and Ralph Stanley.

The Dot Records Show will be held Thursday afternoon and will feature artists Donna Fargo, Tommy Overstreet, Joe Stampley, Diana Trask, Sue Richards and Brian Collins.

MCA Records' show is slated for Thursday night and scheduled to appear are Jerry Clower, Jeanne Pruett, Conway Twitty, Loretta Lynn, Bill Anderson, and Cal Smith.

On Friday morning, Hickory Records' artists will appear, with RCA artists appearing Friday afternoon and Capitol artists Friday night.

Four Rich LPs In Top Ten

■ NASHVILLE — Epic Recording artist Charlie Rich is riding his wave of popularity straight to the top of the **RW** Country Album Chart. "There Won't Be Anymore" (RCA) remains number one for the third week while "Very Special Love Songs" (Epic) has moved into the number two position up from number four. "Behind Closed Doors" (Epic), which remained in the number three slot, has been on the chart 53 weeks and has been number one several times.

In addition to sweeping the top three, Rich also has "Fully Realized" (Mercury) at number ten, achieving the rare feat of four albums in the top ten.

Fretone Inks Crocker



Estelle Axton, president of Fretone Records, has announced the signing of Jack Crocker of Columbus, Mississippi to an exclusive recording contract. Crocker will make his debut with a soon-to-be-released single, "The Flowers Don't Grow Here Anymore" b/w "Love This Morning-This Evening."

JMT Pacts Nationwide

■ BETHESDA, MD.—JMT Records has completed a distribution agreement with Nationwide Sound Distributors. The announcement was jointly made by JMT president Tom Karter and NSD's Joe Gibson.

NASHVILLE REPORT

BY RED O'DONNELL



■ What's Going On Here? Earl Barton Music publisher **E. E. (Si) Siman Jr.** came in from Springfield, Mo. to report on the weather in the Ozarks: "One day it was 85 degrees and 7 degrees the next. You could rub your sunburned back with frost-bitten fingers."

Singer **Nat Stuckey** lives dangerously. "My wife," he says, "has all the credit cards and she goes through stores yelling 'Charge!'"

A dognapper made off with MGM artist **Sherry Bryce's** year-old great dane, Shana, while Sherry was playing an engagement at a motel in Tampa. The thief cut the wire of the inn's kennel to pull off the job . . . How can you hide a great dane?

Roy Acuff is referred to as "The King of Country Music." Who gave him the title?

"**Dizzy Dean** did several years ago," says Roy, "when he introduced me at a show in Dallas."

Dizzy Dean, in case you're not a baseball fan, is a former St. Louis Cardinal pitching great and erstwhile sportscaster.

There are two guitarists in Nashville with the same-sounding, but differently spelled names. One is **Jerry Reed**, the RCA recording artist-songwriter. The other is **Jerry Reid**, leader of Nat Stuckey's band. Would you believe their mail seldom gets mixed up?

Guitarist **Chet Atkins** scored the first hole-in-one of his long and laborious golfing career, while playing in Memphis. He stroked the ace with a 5-iron on the 166-yard 5th hole at the Galloway Municipal Course.

Wife **Leona** later asked "What was your reaction to the feat?"

"I smiled a little, I think," Chet replied, "and then apologized to my partners for being so good."

Didja know that **Roy Clark** appeared on the Grand Ole Opry at the age of 15? (About 25 years ago?) He had won the National Country Music Banjo Championship, for which the prize was a trip to Nashville and a guest shot on the Opry.

"I've played in many places and many shows," Roy says, "but I still have an unfulfilled ambition. I'd like to appear at Carnegie Hall with another fiddler of some renown, **Jascha Heifetz.**"

Clark comes close to being the most versatile entertainer in or out of country music. He is a classy picker, a singer with style and a natural wit. A genuine heavy, talent-wise, as they say on Music Row.

I've never seen **Hank Snow** as elated as he is over his top-of-the-chart RCA single, "Hello Love" (written by **Betty Jean Robinson**).

"It's not easy," says Hank, "to take a hit record in stride. I know I can't be casual about it. My last number one record was 'I've Been Everywhere'—and that was nine years ago.

"I appreciate the response from the fans and the record-buyers, but it especially thrills me when the many country artists and Grand

(Continued on page 49)

COUNTRY PICKS OF THE WEEK

SINGLE **GRT** **MEL STREET, "YOU MAKE ME FEEL MORE LIKE A MAN,"** (Prater, ASCAP). Mel is in the winning groove that's going to keep his star shining bright. He's a master at cheating songs and this has the ingredients to be the biggest one of all. Solid country vocal and arrangement will lead this one to the top of the charts, and the boxes will rack up huge play. A super outing for Mel with a lyric line will catch your attention on the first listen. GRT 002.

SLEEPER **MCA RECORDS** **JEANNIE SEELY, "I MISS YOU,"** (Tree, BMI). Soulful and emotional; smooth and tender. It's all there, and more. Jeannie sings a torch song with a recitation that adds to sad feelings of the story line. This will garner instant requests and a ton of airplay. Excellent production adds this one up to become an instant smash. Look for it to be around for a long time. MCA 40225.

ALBUM **"SWEET MEMORIES," SUE THOMPSON.** The title of this album tells the story. A collection of goodies that will stay in your memory forever. This package includes "Norman," "Sad Movies (Make Me Cry)," "Candy and Roses" and "Have A Good Time." Thompson also gives good treatment to "Stay Another Day" and Mickey Newbury's "How I Love Them Old Songs." A memorable listening experience certain for an airplay revival. Hickory H3F-4511.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week: (Alphabetically)

KAYO, Seattle	WBAP, Ft. Worth	WINN, Louisville
KBOX, Dallas	WCMS, Norfolk	WIRE, Indianapolis
KCKC, San Bernardino	WCOU, Lewiston, Me.	WMC, Memphis
KENR, Houston	WDON, Washington	WNCR, Cleveland
KFDI, Wichita	WEPP, Pittsburgh	WRCP, Philadelphia
KKYX, San Antonio	WENO, Nashville	WTK, Durham
KLAK, Denver	WGMA, Hollywood	WVOJ, Jacksonville
KVOO, Tulsa	WHO, Des Moines	WWL, New Orleans
KWJJ, Portland	WHOO, Orlando	WXCL, Peoria
WAME, Charlotte		

Joe Stampley will go all the way with "How Lucky Can One Man Be." A flood of picks from WRCP, KENR, KLAK, WCOU, WHO and WINN; heavy play in all areas forecast a tornado of activity!

Strong early reports on "Statue of a Fool" from Houston, Ft. Worth, Durham, San Bernardino and Nashville indicate Brian Collins will repeat the success of Jack Greene's '60s smash!

Rex Allen, Jr.'s "Goodbye" building rapidly toward national chart status!

The witch "Marie Laveau" is putting the hex on listeners and making strides toward another hot charter for Bobby Bare. There's a pick at KCKC; strong requests from Memphis, Indianapolis, Charlotte and Philadelphia. On the other hand, Tom Allen at KBOX says his most requested record (except for "The Streak") is the flip, "The Mermaid"!

Don Gibson's "One Day at a Time," (not to be confused with the song released by both Marilyn Sellars and Roy Drusky) is hitbound with widespread play from every direction!

Mickey Gilley's "Room Full of Roses" blossoming into a national heavyweight!!

Bill Rohde at KKYX agrees with Darrell McCall's song, "There's Still a Lot of Love in San Antone." Other believers include KENR, KFDI, WGMA and KAYO.

Mary Kay James is picking up good action in Memphis, Louisville, San Bernardino and San Antonio on "Please Help Me Say No."

It's that time of year for Jim Ed Brown to have a hit with "It's That Time of Night." Early reports good from Miami, Cleveland, Louisville, Denver and San Bernardino.

Sleeper Smash: With sufficient airing, Jeris Ross can have a super spinner with "I Know the Feeling"! KFDI and WCMS already moving with it.

KPIK in Colorado Springs had added Nick Kolivas to its staff as operations director.

The Spanish-flavored "Que Pasa" is making a lot of American fans for Kenny Price. It's this week's pick at WIRE and KWJJ; a mover in Houston, Nashville and Peoria.

Troy Seals' "Honky Tonkin'" added to playlists at KCKC, WRCP and WENO.

Continued heavy response to Charley Pride, Charlie Rich, Waylon Jennings and Anne Murray.

Potent Possibles: Toni Brown's "Good For You Too" (MCA) playing at WMC; Narvel Felts' "I Want To Stay" good in Dallas and Memphis; Jerry House's "Miss Memory" picked at WGMA; Jimmy Nall & Terri Lane's "Mockingbird" spinning at WENO; Sam Neely's "Sadie Take A Lover" (A&M) airing at WNCR.

Patti Page's "Someone Came To See Me" looking good in Orlando and Houston.

"It's You" is Connie Eaton's debut disk on Enterprise; picked at KBOX, playing in Norfolk.

"ONE DAY AT A TIME"

Written By:

Marijohn Wilkin

Kris Kristofferson

Recorded By:

Marilyn Sellars

Mega Records

Roy Drusky

Capitol Records

University of Tennessee Singers

Printed Music By:

Chappell Music

Buckhorn Music Pub. Inc.

1007 17th Ave. South

Nashville, Tennessee

COUNTRY SONG OF THE WEEK

CONWAY TWITTY—MCA 40224

I'M NOT THROUGH LOVING YOU YET (Twitty Bird, BMI)

BEFORE YOUR TIME (Twitty Bird, BMI)

Twitty's doing what he does best, an emotion-filled ballad that has number one written all over it. Look for gigantic action and count on this one!

BILLY WALKER—MGM 14717

HOW FAR OUR LOVE GOES (Tree, BMI)

A mellow and lyrical gem that has the makings of a monster record. A sensual number that will pick up MOR play easily. Walker provides the mood for a big hit!

NANCY WAYNE—20th Century TC-2086

THE BACK DOOR OF HEAVEN (New York Times, BMI)

Their initial country release is destined to be a success. Clever lyrics and crisp production complement a positive vocal performance by Nancy with this one.

DAVID ALLEN COE—Columbia 4-46012

A SAD COUNTRY SONG (Window, BMI)

A haunting bread 'n butter country tune from the writer of Tanya Tucker's latest hit. Will be huge where tall cool ones are poured.

CONNIE EATON—Enterprise ENA 9096

IT'S YOU (Tree, BMI)

A sad and mellow song about being alone that's sure to draw a crowd. This gently flowing ballad is a certain biggie. Will see MOR action also.

JIM GLASER—MGM 14713

FOOL PASSIN' THROUGH (Glaser, BMI)

A cryin' ballad with super style for the member of the legendary Glaser Brothers. Jim interprets this one beautifully!

VICKY FLETCHER—Columbia 4-46043

TOUCHING ME, TOUCHING YOU (Gallico/Algee, BMI)

It's hard to believe this is her first record. One listen will tell you why this is the first of many hits. Producer Billy Sherrill puts the right combination behind this smooth vocalist.

CRYSTAL GAYLE—United Artists UA-XW428 W

RESTLESS (Tree, BMI)

Classic lyrics of a woman left lonely. Dynamic melody sets this one up to assault the charts. Crystal's distinctive voice puts the crowning touch on a biggie!

MURRY KELLUM—Cinnamon C-794

GIRL OF MY LIFE (Toast, BMI)

Kellum gets into this happy-go-lucky tune that's sure to brighten up the airwaves. Smilin' songs are always welcome, and this disc is sure to click.

SCOTT GRADY—Christi LC-303

BITTER SWEET MEMORIES (Softcharay/Teelbilly, BMI)

SPIRIT OF '76 (BMI)

The soulful lyrics are given the right feel by this powerful singer. A solid country performance that says this artist is on his way to the top.

TOMMY RUBLE—River RIV 3882

YOUR KIND OF MAN (Hall-Clement, BMI)

THE SUN DON'T SHINE (IN THE SAME MAN'S FACE) (Wit's End, BMI)

Smooth, sad and appealing. Ruble packs a lot of emotion into this Memphis-produced disc. A fine country release that will turn listeners on!

JACK COTTON—Caprice CA-1984

THE REAL THING (Berry Hill/Beechwood, BMI)

SOME SONGS HAVE HAD IT (Buzz Cason, ASCAP)

A bright and catchy tune to launch Cotton up the charts. Solid production totals this up to mean refreshing listening.

Willie Nelson's new hit single 'Bloody Mary Morning'

Atlantic #3020

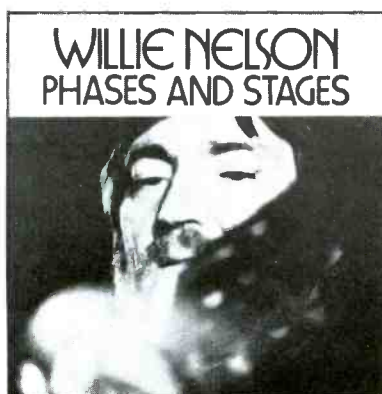
from the album

"Phases and Stages"

SD 7291

Produced by Jerry Wexler

on Atlantic Records



Nashville Report (Continued from page 46)

Ole Opry regulars tell me—as they have—that ‘Hello Love’ is the best I’ve ever done.”

Last week most of the great golfers were in Augusta, Ga. for the annual Masters Tournament—but not the free spirit of the non-conformist **Faron Young**. He was in Hattiesburg, Miss. playing in the Magnolia Pro-Celebrity Invitational.

Speaking of the sport (game, that is), stuttering **Mel Tillis** says he never took up golf because “by the time I yelled ‘f-o-r-e’ it would be f-i-v-e or s-i-x.”

Birthdays: **Cecil Null, Johnny Mosby, Maxine Brown, Jimmie Skinner, Billy Mize.**

Publisher **Jim Pelton** chimes in with: “If **Ferlin Husky** joined Weight Watchers and obeyed all rules of diet he would be Ferlin Puny.”

Loretta Lynn’s Easter gift from husband **Mooney**: “A box of peanut-butter candy bars” . . . Reasoned **Mooney**: “Just the thing for a girl who has everything. Loretta is nuts about peanut butter, especially if it is covered with chocolate.”

Crime Report: Trial of the three men charged with the slayings of **David (Stringbean) Akeman** and his wife **Estelle** (Nov. 11, 1973) is set to start July 15 in a local Criminal Court.

Dolly Parton, as announced Feb. 19, is leaving the **Porter Wagoner** Show effective July 15. Porter has received more than 3,000 applications from girl singers who want to fill the vacancy.

“I had no idea,” says Wagoner, “that so many girls wanted to get into country music or that they wanted to join my show.”

Porter said that the oldest applicant was “around 55” and that the youngest was 15 years.

“I’ve been screening all photographs and tapes of their singing and holding some auditions. I might be able to select a successor to Miss Dolly in four or five weeks.”

Grand Ole Opry pianist **Del Wood** has joined Weight Watchers. “You won’t recognize me a year from now,” Del said. “I’m not going to cheat on the diet.”

Del now weighs 214 pounds. Come Spring, 1975 she promises to weigh no more than 131-pounds.” Del weighed 140 pounds when she joined the Opry in 1953—after recording the million selling hit, “Down Yonder.”

American Management Pacts Dolly Parton

■ LOS ANGELES—Bob Eubanks of American Management, Inc. has announced the signing of Dolly Parton to an exclusive management contract. The agency will represent Miss Parton in all television, motion pictures, commercials and live appearances. Porter Wagoner will continue as her personal advisor. American Management will be sending letters to prime promoters concerning a few available dates in 1974. Miss Parton’s initial single engagement is August 1. She will be doing approximately 150 dates in 1975.

Accosting La Costa



New Capitol recording artist **La Costa** stopped by the RW offices last week to talk about her initial release, “I Wanna Get to You.” Her first single is produced by **Norro Wilson**, whose track record is long and accomplished. Pictured with **La Costa** is RW’s research editor **Lenny Beer**.

Levine Music Director At Opryland Complex

■ NASHVILLE — Nashville arranger/record producer **Hank Levine** has been named musical director at Opryland U.S.A., the \$43 million entertainment complex here that includes the new \$15 million Grand Ole Opry House.

14 Shows

At Opryland, Levine will work with the 14 live musical shows presented each day in the Opryland Park.

Levine has arranged and conducted for such well-known personalities as **Wayne Newton, Ann-Margret, the Lettermen** and **Rod McKuen** and country music stars he has worked with include **Loretta Lynn, Eddie Arnold, Lynn Anderson, Marty Robbins, Tex Ritter, Freddie Hart** and **Roy Clark**.

Colorado Fest Set

■ DENVER — The 12th Annual Colorado Country Music Festival will be held June 17-22. Among the events will be a discussion on tape piracy and the first “C&W Musicians Seminar.” The festival is sponsored by the Country Music Foundation of Colorado. A complete schedule of events is available from them at P.O. Box 19435, Denver, Colorado 80219.

REX ALLEN JR.

Has Country Music's Most Beautiful Single:

“GOODBYE”

(WB 7788)

Give it a warm hello.
It's from Warner Bros. Country.

FROM THE FORTHCOMING GRT ALBUM
"TWO WAY STREET"

2 GREAT SIDES!

"YOU MAKE ME
FEEL MORE
LIKE A MAN"

WRITTEN BY JOHN RIGGS
PUBLISHED BY PRATER MUSIC, ASCAP



AND "GREEN RIVER" GRT-002

BY

MEL STREET

HLI Exclusive Booking:
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Nashville

Recording Exclusively For

GRT
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Nashville

Bryants Bring Country To NYC Lecture Series

By ROBERT ADELS

■ NEW YORK—"This is the first time we've ever done this," country tunesmith Boudleaux Bryant told *Record World*. "In fact," he continued, "I think it's the first time it's ever been done anywhere quite like this."

"It" and "this" both refer to the lecture-music presentation on the art of country songwriting given at the 92nd St. YMHA here (14) as part of the Y and Billy Rose Foundation "Lyrics and Lyricists" series by Felice and Boudleaux Bryant. The well-chosen Nashville husband and wife team have had their compositions sell almost one-quarter of a billion discs, dating back to Jimmy Dickens' late forties hits on Columbia, on through the heyday of the Everly Brothers (Cadence) and into the present with the current Charley Pride hit "We Could" (RCA).

Tracing the roots of country back to a combination of "amateurism combined with a Southern dialect," Boudleaux Bryant followed the development of the country song through to the present day "where the sophistication of the studio musician has seen its counterpart in lyrics as well."

Boudleaux declined to detail the delineations of a country song and stated that it is really all "an intuitive" matter. Felice Bryant, speaking both about her own success with her husband and of country tunes in general, made the intriguing statement: "Our songs are naked; you can dress 'em up anyway you want to."

During the lecture-concert, the Bryants, who gave a rare musical performance of their own, were aided by Nashville musicians Dave Kirby (writer of "Is Anybody Going to San Antone" as well as a recording artist for Mercury) and Bob Thompson ("Hee-Haw's" banjo picker).

Country 'Air-Jack'



Waylon Jennings (left) receives assistance from his manager John Yurcic (right) as he proceeds with the "air-jacking" of WNCN by tying down WNCN personality Bo Wiley. This gave Jennings and the Waylors free latitude with the air waves in broadcasting a special fund raising drive for the tornado victims of Xenia, Ohio. WNCN changed to a country format March 6.

Barba to Owens-Fair

■ NASHVILLE—Owens-Fair president Earl E. Owens has announced the appointment of Gus Barba to the public relations firm. A native of Temple, Texas, Barba has been in Nashville six years, half of which he served both as part of management staff and as a musician for Tom T. Hall and Johnny Rodriguez.

Hall to KOYN

Carl Hall, former account executive with Owens-Fair & Associates, and his wife, Cathy Clayton-Hall of the "Noontime Nashville" radio show, have moved to Billings, Montana where Carl is afternoon drive-time personality at KOYN.

Cash Hosts TV'er

■ LOS ANGELES — Johnny Cash will host a musical salute to the recently completed New Grand Ole Opry House. Called "Country Comes Home," the hour-long colorcast airs on the NBC Television Network Friday, Apr. 26.

Dot Signs Pillow



Dot Records president Jim Fogelson (right) and Ray Pillow (center) clinch the singer's new contract with a handshake, which officially welcomes him to the Dot label. Shown here (from left) with Foglesong and Pillow during signing ceremonies are Larry Rogers, producer; Joe Taylor, personal manager; and Larry Baunach, vice president of sales and promotion for Dot Records.

Gospel Radio Seminar Moves Banquet Night

■ NASHVILLE—The Second Annual Gospel Radio Seminar, which is slated for May 3-4 here, has scheduled its banquet and show for the first evening of this year's session.

Requests

Moving the event from Saturday to Friday came as the result of numerous requests from registrants desiring the date change. Officials of the seminar believe it will remain as a permanent change in the program, not only this year, but in future sessions.

Headquartering at The King of the Road, the 1974 Gospel Radio Seminar will kick-off promptly at 9:30 Friday morning, with keynoter Duane Allen of The Oak Ridge Boys.

Workshop

A 2-day workshop of panels, presentations and discussions will follow, and may be attended only by individuals who have paid the full fee of \$60 per person.

Mercury VP Does Film Role

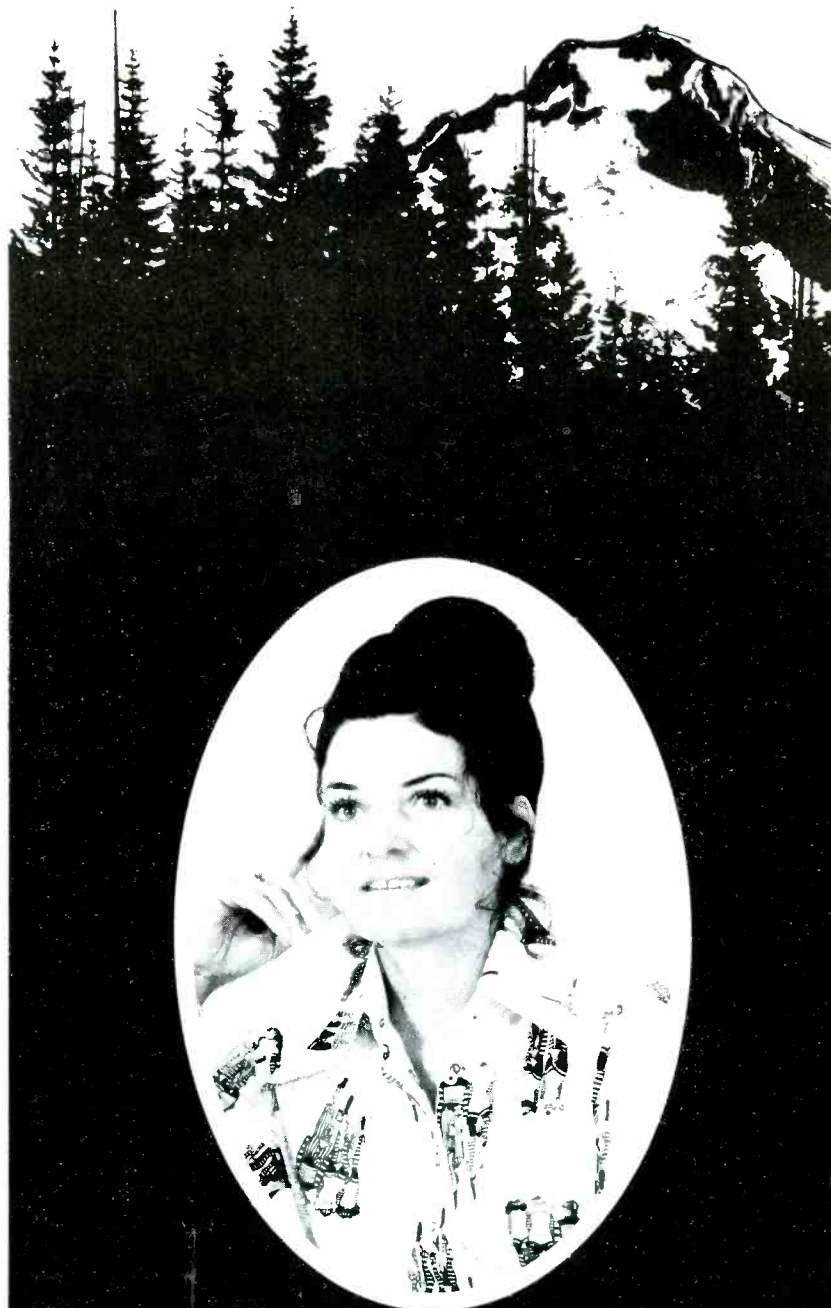
■ NASHVILLE — Jerry Kennedy, vice president/Nashville for Mercury Records, has accepted an acting role in the new Burt Reynolds film, "W.W. and the Dixie Dancekings," now being filmed in Nashville.

Kennedy, who produces such country acts for Mercury as Tom T. Hall, Johnny Rodriguez and the Statler Brothers, will play a member of Country Bull's band, a fictional character in the film who is supposed to be "the top dude in Nashville."

In addition to his producing chores, Kennedy is also to have his own Mercury album released mid-April entitled "Jerry Kennedy and Friends." Some of the friends on the album include Kris Kristofferson, Tom T. Hall, Charlie McCoy, Ray Stevens, Mickey Newbury, Johnny Rodriguez, Owen Bradley, Boots Randolph, the Statler Brothers and Dennis Linde. The album was produced by Bob Beckham.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A VERY SPECIAL LOVE SONG Billy Sherrill (Algee, BMI)	10	MY PART FOREVER Billy Sherrill (Jack & Bill, ASCAP)	27
AT THE TIME Jean Shepard (Stallion, BMI)	11	NO CHARGE Pete Drake (Wilderness, BMI)	4
BABY DOLL Jerry Crutchfield (Dutchess, BMI)	34	ONE DAY AT A TIME (Buckhorn, BMI)	67
BITTER THEY ARE, HARDER THEY FALL Fred Foster (First Generation, BMI)	49	ON THE COVER OF MUSIC CITY NEWS (Evil Eye, BMI)	22
BLOODY MARY MORNING Jerry Wexler (Willie Nelson, BMI)	51	PURE LOVE Collins & Johnson (Briarpatch/Pi-Gem, BMI)	29
BORN TO LOVE AND SATISFY Jerry Bradley (Jack & Bill, ASCAP)	41	RAINY NIGHT IN GEORGIA Curb-Vinneau Prods. (Combine, BMI)	14
CAPTURED Earl Ball (Noma/S.P.R., BMI)	40	REFLECTIONS Billy Sherrill (Tree, BMI/Crosskeys, ASCAP)	60
COME HOME Don Gant (Chappell, ASCAP)	70	ROOM FULL OF ROSES Mickey Gilley (Hill & Range, BMI)	62
COUNTRY BUMPKIN Walter Haynes (Tree, BMI)	2	SEASONS IN THE SUN (E. B. Marks, BMI)	19
COUNTRY LULLABY Ron Chancey (Screen Gems-Columbia/Summerhill, BMI)	46	SILVER THREADS AND GOLDEN NEEDLES Rhodes & Reynolds (Central Songs, BMI)	21
DALLAS Ray Baker (Acuff-Rose, BMI)	46	SMILE FOR ME Glenn Sutton (Chappell & Co., ASCAP)	20
DON'T LET GO Jim Vinneau (Screen-Gems Columbia, BMI)	50	SOME KIND OF WOMAN Jerry Kennedy (Coal Miners, BMI)	16
FRIEND NAMED RED Ray Pennington (Dunbar, BMI)	68	SOMETHING Jerry Kennedy (Tree, BMI)	36
GEORGIA KEEPS PULLING ON MY RING Owen Bradley (Bartleground/Emerald Isle, BMI)	64	SOMETHING BETTER Larry Butler (Harrisonsongs, BMI)	65
HANG IN THERE GIRL Freddie Hart (Blue Book, BMI)	9	SHE'S IN LOVE WITH A RODEO MAN Jerry Bradley (Jack, BMI)	59
HELLO LOVE Light & Atkins (Four-Star, BMI)	1	STOP THE WORLD Susan Tary (4-Star, BMI)	57
HE THINKS I STILL CARE Brian Ahern (Jack/Glad, BMI)	63	STORMS OF TROUBLES TIMES Don Law Prods. & Ron Bledsoe (Keca, ASCAP)	30
HONEYMOON FEELIN' Jim Fogelson (Coustic, BMI)	17	SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP)	32
I'D FIGHT THE WORLD Jerry Bradley (Tree, BMI)	72	SUPERSKIRT Connie Cato (Acoustic, BMI/Jack Bill, ASCAP)	31
IF YOU LOVE ME John Farrar (Al Gallico, BMI)	47	TAKE GOOD CARE OF HER (George Paxton, ASCAP)	13
I GAVE UP GOOD MORNING DARLING Joe Allison (Willex, ASCAP)	52	TELL ME A LIE Sonny Limbo (Fame, BMI/Rick Hall, ASCAP)	55
I JUST STARTED HATING CHEATIN' SONGS TODAY Schafer & Dorman (Blue Crest/ Hill & Range, BMI)	24	THAT SAME OLD LOOK OF LOVE Billy Sherrill (Algee/Al Gallico, BMI)	56
I'LL HAVE TO SAY I LOVE YOU Cashman & West (Blendingwell/ABC, ASCAP)	75	THE JET-SET Billy Sherrill (Tree, BMI)	15
I'LL TRY A LITTLE HARDER Stan Silver Don Gant (Blue Crest, BMI)	6	THE OLDER THE VIOLIN Larry Butler (Tree, BMI)	8
I'M WANTIN' TO Marly Robbins (Mariposa, BMI)	42	THE PILLOW Billy Sherrill (Algee, BMI)	66
I NEVER GO AROUND MIRRORS (Prima Donna, BMI)	23	THE STREAK Ray Stevens (Ahab, BMI)	33
IS IT WRONG W. McPherson (Hill & Range, BMI)	7	THE TELEPHONE CALL Billy Sherrill (Algee, BMI)	58
IT'S TIME TO CROSS THAT BRIDGE Walter Haynes (Ben Peters, BMI)	25	THINGS AREN'T FUNNY ANYMORE Ken Nelson (Shade Tree, BMI)	3
I USE THE SOAP Lea & Lea Bob Ferguson (Owepar, BMI)	38	THIS TIME Jennings-Nelson (Baron, BMI)	54
I WANTA GET TO YOU Norro Wilson (Al Gallico/Algee, BMI)	74	TORE DOWN/ NOTHING BETWEEN Bob Ferguson (Owepar, BMI)	71
I WILL ALWAYS LOVE YOU (Kipahulu, ASCAP)	45	WE COULD Jack Clement (House of Bryant, BMI)	53
JOHN LAW H. Joy (Blue Book, BMI)	69	WELCOME HOME (Bello, ASCAP)	61
JUST ENOUGH TO MAKE ME STAY Glenn Sutton (Keca, ASCAP)	28	WE SHOULD BE TOGETHER Allen Reynolds (Jack, BMI)	12
LEAN IT ALL ON ME Norro Wilson (Jobete, ASCAP)	37	WHEN THE MORNING COMES (Lady Jane, BMI)	48
LAST TIME I SAW HIM Billy Davis (Al Gallico, BMI)	26	WOULD YOU LAY WITH ME Billy Sherrill (Evil Eye, BMI)	18
MIDNIGHT ME & THE BLUES Jerry House (Sawgrass, BMI)	39	YOU BET YOUR SWEET LOVE (House of Gold, BMI)	73
		YOU DON'T NEED TO MOVE A MOUNTAIN Walter Haxner (Jack, BMI)	35
		YOU NEVER SAY YOU LOVE ME ANYMORE Jerry Bradley (Unichappell, BMI/Easy Nine, ASCAP)	43



To have another
great hit record...
**'YOU DON'T
NEED TO MOVE
A MOUNTAIN'**
MCA-40207
Jeanne Pruett

MCA RECORDS

THE COUNTRY ALBUM CHART

APRIL 20, 1974

APR. 27	APR. 20		WKS. ON CHART
1	1	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	13
2	4	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	6
3	3	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	53
4	5	MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM 1-699	8
5	6	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276	8
6	7	JOLENE DOLLY PARTON—RCA APL1-0473	9
7	8	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744	8
8	2	LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY—RCA CPL-0341	10
9	9	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM 1-687	18
10	14	FULLY REALIZED CHARLIE RICH—Mercury SRM 2-7505	8
11	15	THE ENTERTAINER ROY CLARK—Dot DOS 1-2001	5
12	10	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	15
13	12	LULLABYS' LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	21
14	11	I'M STILL LOVING YOU JOE STAMPLEY—Dot DOS 26020	12
15	13	NEW SUNRISE BRENDA LEE—MCA 373	22
16	21	HELLO LOVE HANK SNOW—RCA APL1-0441	10
17	20	SPIDERS AND SNAKES JIM STAFFORD—MGM SE 4947	4
18	19	LAST LOVE SONG HANK WILLIAMS, JR.—MGM SE 4936	10
19	17	ENTERTAINER OF THE YEAR ROY CLARK—Capitol SABB-11264	13
20	16	THE FASTEST HARP IN THE SOUTH CHARLIE McCOY—Monument KZ 32749	18
21	22	THE BEST OF BUCK OWENS—Capitol ST 11273	7
22	18	AN AMERICAN LEGEND TEX RITTER—Capitol 11241	14
23	32	ANOTHER LONELY SONG TAMMY WYNETTE—Epic KE 32745	5
24	28	LOVE SONG ANNE MURRAY—Capitol ST 11266	7
25	30	DON WILLIAMS, VOL. 2—JMI 4006	7
26	25	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic KE 32570	13
27	36	HONKY TONK ANGEL CONWAY TWITTY—MCA 406	5
28	35	SHE'S GOT EVERYTHING I NEED EDDY ARNOLD—MGM 4912	4
29	23	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	24
30	31	THE PILGRIM LARRY GATLIN—Monument KZ 32571	13
31	33	SOME KIND OF A WOMAN FARON YOUNG—Mercury SRM-1-698	6
32	34	HAPPY HOUR TONY BOOTH—Capitol ST 11270	6
33	38	PHASES AND STAGES WILLIE NELSON—Atlantic SD 7291	3
34	37	LET'S GO ALL THE WAY TONIGHT MEL & SHERRY—MGM SE 4937	9
35	29	BEAN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002	21
36	26	I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253	17
37	24	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757	20
38	41	GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475	5
39	40	THAT'S THE WAY LOVE GOES CONNIE SMITH—Columbia KC 32581	7
40	39	WHEN YOUR LOVE WAS MINE NARVEL FELTS—Cinnamon 5002	6
41	27	SOUTHERN ROOTS JERRY LEE LEWIS—Mercury SRM 1-690	16
42	47	ATKINS & TRAVIS TRAVELING SHOW CHET & MERLE—RCA APL1-0479	4
43	44	LIVE AT THE PALOMINO DEL REEVES—UA LA 204 F	4
44	50	BACK IN THE COUNTRY ROY ACUFF—Hickory HR 1507	3
45	62	OAK RIDGE BOYS—Columbia KC 32742	2
46	42	ROY CLARK'S FAMILY ALBUM—Dot DOS 26018	23
47	43	HOUSE OF THE RISING SUN JODY MILLER—Epic KE 32569	11
48	46	JUST ANOTHER COWBOY SONG DOYLE HOLLY—Barnaby BR 15011	16
49	57	SNAP YOUR FINGERS DON GIBSON—MGM SE 4509	2
50	56	BEST OF SUSAN RAYE—Capitol ST 11282	2
51	54	FOR WIVES AND LOVERS JERRY WALLACE—MCA 408	3
52	53	TURN ON YOUR LIGHT KENNY PRICE—RCA APL1-0435	3
53	52	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	24
54	45	RED, WHITE AND BLUE(GRASS)—GRC 5002	9
55	49	UPTOWN POKER CLUB JERRY REED—RCA APL1-0356	20
56	—	THIS TIME WAYLON JENNINGS—RCA APL1-0539	1
57	48	THE BEST OF DANNY DAVIS—RCA APL1-0425	12
58	51	KINDLY KEEP IT COUNTRY HANK THOMPSON—Dot DOS 26015	18
59	64	STILL LOVING YOU BOB LUMAN—Hickory 4508	2
60	—	NO CHARGE MELBA MONTGOMERY—Elektra EKS-75079	1
61	60	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	25
62	58	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol ST 11252	19
63	—	DOUBLE EXPOSURE JOHNNY CARVER—ABC ABCX-812	1
64	63	COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344	22
65	55	SHADES OF STEEL LLOYD GREEN—Monument KZ 32532	16
66	—	HAVE I TOLD YOU LATELY THAT I LOVE YOU MARTY ROBBINS—Columbia C 32586	1
67	59	ALL ABOUT A FEELING DONNA FARGO—Dot DOS 26019	20
68	65	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	35
69	66	THE MIDNIGHT OIL BARBARA MANDRELL—Columbia KC 32743	17
70	61	TOO MANY MEMORIES BOBBY LEWIS—Ace of Hearts AH3-1102	9
71	72	CLING TO A SAVING HAND/STEAL AWAY CONWAY TWITTY—MCA 376	21
72	70	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	41
73	69	FAREWELL TO THE RYMAN DAVID ROGERS—Atlantic SD 7283	22
74	74	GIVE ME THAT OLD TIME RELIGION GUY & RALNA—Ranwood R 8120	12
75	67	KENTUCKY SUNSHINE WAYNE KEMP—MCA 369	11

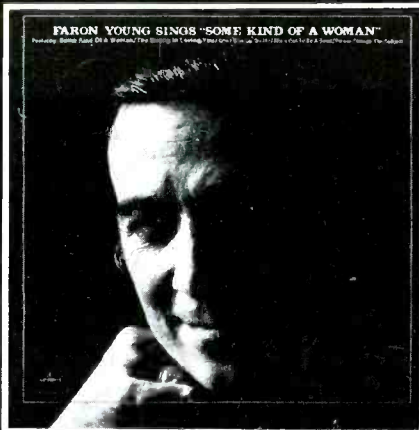
**the Sheriff has another
Sure Shot... 16 with a Bullet!**



**Faron Young's
LATEST HIT SINGLE**

**'SOME KIND OF
A WOMAN'**

MERCURY #73464



FROM THE ALBUM
"SOME KIND OF A WOMAN"

SRM 1-698
8-track MC8-1-698
Cassette MCR4-1-698



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Writers:
Tommy Cash & Jimmy Peppers

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HIMSELF A SURE-NUFF, CHART
JUMPING, SMASH HIT!!

"COUNTRY BUMPKIN

MCA # 40191

Cal Smith

Exclusively on
MCA RECORDS



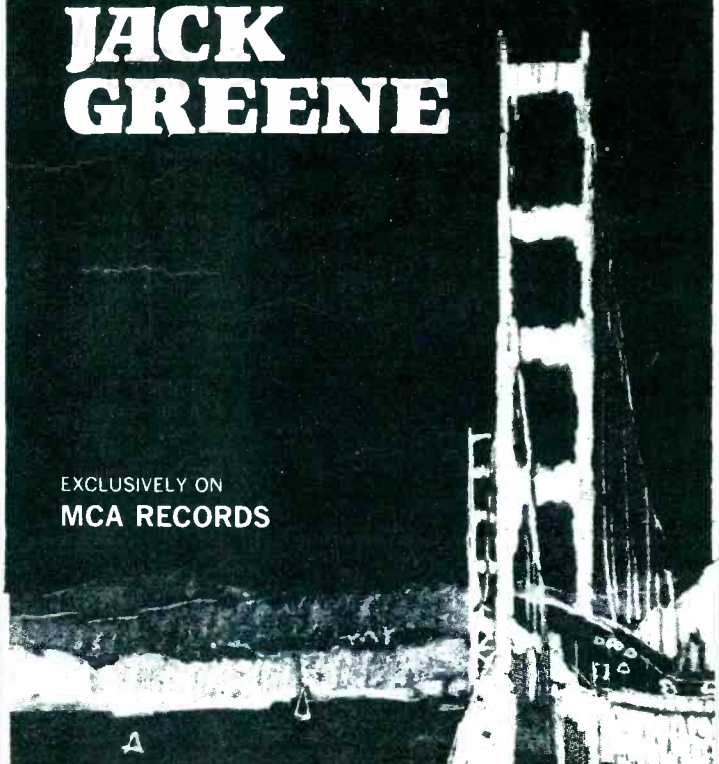
WATCH OUT TOP TEN BECAUSE . . .

"IT'S TIME TO CROSS THAT BRIDGE"

MCA = 40179

JACK GREENE

EXCLUSIVELY ON
MCA RECORDS



APRIL 27, 1974

APR. 27	APR. 20		WKS. ON CHART
2	2	HELLO LOVE HANK SNOW—RCA APBO-0215	12
3	5	COUNTRY BUMPKIN CAL SMITH—MCA 40191	9
4	4	THINGS AREN'T FUNNY ANYMORE MERLE HAGGARD— Capitol 3830	8
5	8	NO CHARGE MELBA MONTGOMERY—Elektra 45883	7
6	6	(JEANNE MARIE) YOU WERE A LADY TOMMY OVERSTREET— Dot DOA 17493	11
7	7	I'LL TRY A LITTLE BIT HARDER DONNA FARGO—Dot DOS 17491	10
8	10	IS IT WRONG (FOR LOVING YOU) SONNY JAMES— Columbia 4-46003	8
9	11	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC HANK THOMPSON—Dot DOA 17480	12
10	1	HANG IN THERE GIRL FREDDIE HART—Capitol 3827	10
	3	A VERY SPECIAL LOVE SONG CHARLIE RICH—Epic 5-11091	10

11	14	AT THE TIME JEAN SHEPARD—UA XW384-W	9	42	24	I'M WANTING TO MARTY ROBBINS—MCA 40172	14
12	16	WE SHOULD BE TOGETHER DON WILLIAMS—JMI 36	8	43	32	YOU NEVER SAY YOU LOVE ME ANYMORE NAT STUCKEY—RCA APBO-0222	10
13	9	TAKE GOOD CARE OF HER/I'VE GOT A THING ABOUT YOU BABY ELVIS PRESLEY—RCA APBO-0196	10	44	55	COUNTRY LULLABY JOHNNY CARVER—ABC 11425	3
14	17	RAINY NIGHT IN GEORGIA HANK WILLIAMS, JR.— MGM K14700	7	45	45	I USE THE SOAP DICKEY LEE—RCA APBO-0227	8
15	12	WE'RE NOT THE JET SET GEORGE & TAMMY— Epic 5-11083	11	46	51	DALLAS CONNIE SMITH— Columbia 4-46008	4
16	20	SOME KIND OF A WOMAN FARON YOUNG—Mercury 73464	7	47	58	IF YOU LOVE ME OLIVIA NEWTON-JOHN— MCA 40209	3
17	23	HONEYMOON FEELING ROY CLARK—Dot DOA 17498	7	48	57	WHEN THE MORNING COMES HOYT AXTON—A&M 1497	3
18	13	WOULD YOU LAY WITH ME TANYA TUCKER— Columbia 4-45991	15	49	54	BITTER THEY ARE, HARDER THEY FALL LARRY GATLIN— Monument Z57-8602	5
19	21	SEASONS IN THE SUN BOBBY WRIGHT—ABC 11418	9	50	60	DON'T LET GO MELL TILLIS & SHERRY BRYCE— MGM 14714	3
20	22	SMILE FOR ME LYNN ANDERSON— Columbia 4-46009	7	51	64	BLOODY MARY MORNING 2 WILLIE NELSON— Atlantic 45-3020	2
21	25	SILVER THREADS AND GOLDEN NEEDLES LINDA RONSTADT— Asylum 11032	8	52	52	I GAVE UP GOOD MORNING DARLING RED STEAGALL—Capitol 3825	6
22	29	ON THE COVER OF MUSIC CITY NEWS BUCK OWENS—Capitol 3841	6	53	65	WE COULD CHARLEY PRIDE— RCA APBO-0257	2
23	26	I NEVER GO AROUND MIRRORS LEFTY FRIZZELL—ABC 11416	8	54	—	THIS TIME WAYLON JENNINGS— RCA APBO-0251	1
24	36	I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC 2006	5	55	56	TELL ME A LIE SAMI JO—MGM South 7029	5
25	15	IT'S TIME TO CROSS THAT BRIDGE JACK GREENE—MCA 40179	12	56	67	THAT SAME OLD LOOK OF LOVE DAVID HOUSTON—Epic 5-11096	3
26	38	LAST TIME I SAW HIM DOTTIE WEST—RCA APBO-0231	5	57	63	STOP THE WORLD SUSAN RAY—Capitol 3850	4
27	33	MY PART OF FOREVER JOHNNY PAYCHECK— Epic 5-11090	6	58	66	THE TELEPHONE CALL TINA & DADDY—Epic 5-11099	3
28	30	JUST ENOUGH TO MAKE ME STAY BOB LUMAN—Epic 5-11087	6	59	72	SHE'S IN LOVE WITH A RODEO MAN JOHNNY RUSSELL— RCA APBO-0248	2
29	39	PURE LOVE RONNIE MILSAP— RCA APBO-0237	5	60	62	REFLECTIONS JODY MILLER—Epic 5-11094	4
30	35	STORMS OF TROUBLED TIMES RAY PRICE—Columbia 4-456015	6	61	61	WELCOME HOME Peters & Lee—Phillips 40729	5
31	31	SUPERSKIRT CONNIE CATO—Capitol 3788	11	62	73	ROOM FULL OF ROSES 2 MICKEY GILLEY—Playboy 50056	2
32	34	SUNSHINE ON MY SHOULDERS JOHN DENVER—RCA APBO-0213	11	63	—	HE THINKS I STILL CARE ANNE MURRAY—Capitol 3867	1
33	59	THE STREAK RAY STEVENS—Barnaby 600	2	64	70	GEORGIA KEEPS PULLING ON MY RING DAVID WILKINS—MCA 40200	3
34	18	BABY DOLL BARBARA FAIRCHILD— Columbia 4-45988	11	65	71	SOMETHING BETTER O. B. MCCLINTON— Enterprise 9091	4
35	40	YOU DON'T NEED TO MOVE A MOUNTAIN JEANNE PRUETT—MCA 40207	5	66	75	THE PILLOW JOHNNY DUNCAN— Columbia 4-46018	2
36	42	SOMETHING JOHNNY RODRIGUEZ— Mercury 73471	4	67	74	ONE DAY AT A TIME MARILYN SELLERS—Mega 205	2
37	49	LEAN IT ALL ON ME DIANA TRASK—Dot DOA 17496	4	68	—	FRIEND NAMED RED BRIAN SHAW—RCA APBO-0230	1
38	46	I WILL ALWAYS LOVE YOU DOLLY PARTON— RCA APBO-0234	4	69	69	JOHN LAW HOMER JOY—Capitol 3834	3
39	19	MIDNIGHT, ME AND THE BLUES MEL TILLIS—MGM K14689	16	70	—	COME HOME JIM MUNDY—ABC 11429	1
40	47	CAPTURED TERRY STAFFORD—Atlantic 4015	4	71	—	TORE DOWN/NOTHING BETWEEN PORTER WAGONER— RCA APBO-0233	1
41	48	BORN TO LOVE AND SATISFY KAREN WHEELER— RCA APBO-023	7	72	—	I'D FIGHT THE WORLD JIM REEVES—RCA APBO-0255	1
				73	—	YOU BET YOUR SWEET LOVE KENNY O'DELL—Capricorn 0360	1
				74	—	I WANTA GET TO YOU LaCOSTA—Capitol 3856	1
				75	—	I'LL HAVE TO SAY I LOVE YOU IN A SONG JIM CROCE—ABC11324	1

"PICKIN"

#1990

A HIT SOUND AT 4:28 WITH A
STORY SO STRONG IT
COULDN'T BE CUT!



Curtis Young

"RACE DRIVIN' MAN"

#1974

BY REQUEST
A RE-RELEASE BY

Buzz Cason



"THERE'S A GREEN FIELD (Over the mountain)"

#1985

A DEBUT SING-ALONG
SMASH FROM

Donna Brock



"THE REAL THING"

b/w "SOME SONGS HAVE SAID IT" #1984

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but you can't take the country out of the boy.



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