

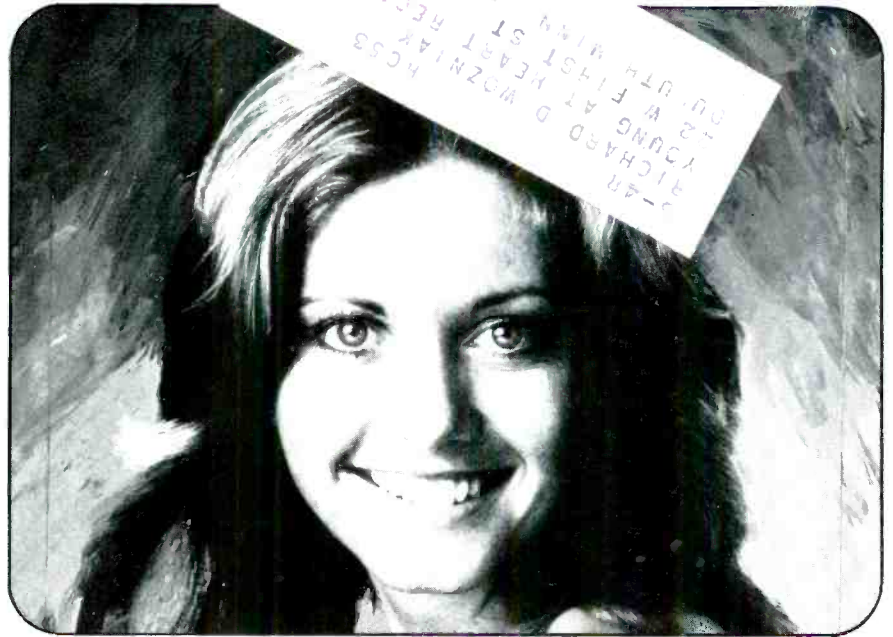
RECORD WORLD

FEBRUARY 2, 1974

WHO IN THE WORLD:

OLIVIA NEWTON-JOHN

Olivia Newton-John, Whose Current MCA Hit, 'Let Me Be There,' Is Right Up There At Number Seven On The Singles Chart Has Just Been Nominated For A Grammy In The Country Female Vocalist Category. Her Smash Crossed-Over From The Very Top Of The Country Charts, Quite A Feat For A Native Australian. See Story On Page 20.



HITS OF THE WEEK

SINGLES

PAUL McCARTNEY & WINGS, "JET" (prod. by Paul McCartney) (McCartney/ATV, BMI). Another from the exquisite "Band On The Run" album, this tune is an overpowering smash both vocally and instrumentally. Released due to overwhelming demand, it soars straight to the top! Apple 1871.



CARLY SIMON & JAMES TAYLOR, "MOCKINGBIRD" (prod. by Richard Perry) (Unart, BMI). Carly and James make like Inez and Charlie Foxx in this counter-melody classic pulled from Ms. Simon's "Hotcakes" album. They just don't make tunes as funky as this anymore! Elektra 45880.



DIANA ROSS & MARVIN GAYE, "MY MISTAKE (WAS TO LOVE YOU)" (prod. by Hal Davis) (Jobete, ASCAP). "A Special Part of Me" was a smash and this second release from "Diana & Marvin" should follow it right to the top. Sweet singing and production are no mistake! Motown M 1269F.



GLADYS KNIGHT & THE PIPS, "BEST THING THAT EVER HAPPENED TO ME" (prod. by Kenny Kerner & Richie Wise) (Keca, ASCAP). Culled from the "Imagination" album, this soulful tune has the needed qualities for pop and r&b success. One of the best! Buddah 403.



SLEEPERS

FIRST CHOICE, "NEWSY NEIGHBORS" (prod. by Stan Watson & Normar Harris) (Silk/Veedone, BMI). The third uptempo number from their "Armed And Extremely Dangerous" album will follow the first two to success. This all-female group is headed for superstar status! Philly Groove 183 (Bell).



BLUE SWEDE, "HOOKED ON A FEELING" (prod. by Bengt Palmers) (Press, BMI). This Swedish group comes out of left field with a B. J. Thomas tune that will catch gold as well as ears. The opening hook will have buyers crying for the 'oogch chugga' record. How Swede it is! EMI 3627.



HENRY GROSS, "SIMONE" (prod. by Terry Cashman & Tommy West) (Sweet City, ASCAP). From his debut album, Gross comes across with a number that features his incredible voice range and beautiful production from Cashman and West. Instrumentals add the finishing touches! A&M 1494.

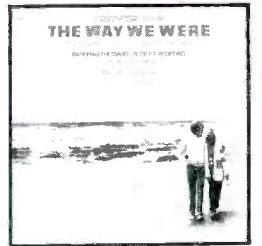


KENNY O'DELL, "YOU BET YOUR SWEET, SWEET LOVE" (prod. by Kenny O'Dell) (House of Gold, BMI). A highly successful country writer, O'Dell takes his talents to the pop charts with this self-penned, produced and performed ballad. A well-integrated hitbound item! Capricorn CPR 0038 (WB).



ALBUMS

ORIGINAL SOUNDTRACK RECORDING, "THE WAY WE WERE." With the title track holding the top chart position, Streisand's vocalizing and Hamlisch's rich y-flowing music make this album a sure-shot too. From the bebop rhythm of "In The Mood" to the symphonic strings of "Look What I've Got," it is obvious that Hamlisch has made his impact. Columbia KS 32830 (6.98).



THE LOVE UNLIMITED ORCHESTRA, "RHAPSODY IN WHITE." Barry White's skill in achieving a lush and yet funky orchestral sound is exquisitely captured. The single, "Love's Theme," now entering chartdom's highest doors, exemplifies the driving throbbing rhythms that never let up. White's sexy vocals are positively thrilling on "Baby Blues." 20th Century T-433 (5.98).



COMMANDER CODY AND HIS LOST PLANET AIRMEN, "LIVE FROM DEEP IN THE HEART OF TEXAS." From genuine rock & roll to countrified folk, this band imparts good feelings non-stop. Especially mirthgiving is "Sunset on the Sage," a song reminiscent of the old Hopalong Cassidy days and a boogie tune, "Oh Momma Momma." Paramount PAS 1017 (Famous) (6.98).



SMOKEY ROBINSON AND THE MIRACLES, "ANTHOLOGY." A superb collection of clides that never seem to age because of the superior quality therein. Such classics as "You've Really Got A Hold On Me," "Ooh Baby Baby" and "The Tracks Of My Tears" are included to titillate even the most jaded musical palate. Where there's Smokey, there's gold! Motown M793R3 (7.98).



 **Columbia Tightens Returns Policy**
 **Gil Beltran, New MGM President, Talks to RW**


 **American Music Awards Nominees**
 **MIDEM Highlights**
 **Bitter End Mgmt. Change**

 **April/Blackwood Restructures**
 **A&M Sets International Deals**
 **Dialogue: Liza Minnelli**

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UNCLE DUDLEY, AND
COUSIN KENNETH*
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#1 COUNTRY ALBUM
THAT'S CROSSING
OVER INTO POP.**



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***AS SEEN ON THE FLIP WILSON SHOW**



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American Music Awards Announces Nominees

By ROBERT ADELS

■ NEW YORK — Three recording acts, each with a pop and soul following, head the list of multiple award nominees for "The American Music Awards," the ABC-TV special airing 8:30-10:00 p.m., EDT on February 19. Stevie Wonder (Tamla), Gladys Knight & the Pips (Buddah) and Roberta Flack (Atlantic) have each been honored with three nominations from the general public straddling the pop and soul categories.

A total nominations list encom-
(Continued on page 41)

Metromedia Rumor Receives Clarification; Still No Final Details

■ NEW YORK — The reported potential sale of Metromedia Records by Metromedia Inc. (Jan. 19) has sparked a number of subsequent rumors. One, which New York Times Music president and chief operating officer Murray Deutch wishes to emphatically deny is that the New York Times is in any way a party in any such negotiations. "The New York Times does not at this time plan to enter the record business," Deutch commented, indicating that rumors to this end may have been sparked by the new company's activities in acquiring additional publishing catalogues. (NYT Music is expected to make announcements in this regard later this week.)

Metromedia Records president Jack Wiedenmann had no comment to make at press time concerning his role in any negotiations regarding the sale of the record division by Metromedia Inc. to him or to any other party, but indicated that an announcement would be forthcoming in two weeks.

Colby, Bitter End Cut Ties; Weintraub In Ownership Change

By IRA MAYER

■ NEW YORK—Paul Colby has announced he is no longer associated with the Bitter End club here, bringing to a close his seven-year association with the famed Green-
(Continued on page 41)

Columbia Moves to Tighten Returns Policy; Other Manufacturers May Follow Suit

By GARY COHEN

■ NEW YORK — In what may mean the end of the 100 percent guaranteed return policy in the record industry, Columbia Records has moved to institute a limited and more stringent returns policy. An official Columbia statement referred to the change as merely "restating" a Columbia policy that has been in effect for more than ten years, although it has admittedly not been zealously enforced of late. As expected, there has been negative retailer and rack jobber reaction to the changes.

At press time, there was no written notification from Columbia to their accounts on the restated/reinstated policy. Information on the changes has been transmitted to dealers verbally by Columbia salesmen and branch executives. Columbia will issue an official statement on the subject shortly.

In addition, **Record World** learned that the new policy will be one of the topics at the Columbia Sales Convention in Nashville Jan. 26-29. The changes were also discussed at weekly branch

sales meetings around the country. Some questioning of the new program was also reported, specifically regarding the lack of a definitive policy statement on what the changes are, how they will be applied, etc.

Strong interest in the specific details of the new Columbia program came from other major labels in the industry, which are presently considering changes in their own programs (see separate story). Sales executives have told **Record World** they will be watching Columbia's moves and the corresponding retailer reaction very closely. If the new policy causes no prolonged serious negative reaction, other labels may be expected to follow suit, shortly.

Columbia's Changes

The most basic policy change is that Columbia is moving from a theoretical 100 percent return program to one in which they are asking their accounts to hold their returns under 20 percent, to 18 percent. Classical album returns should be held to 13 percent. Singles are not affected, and will continue under the old policy.

(Continued on page 45)

Polygram Appoints Gil Beltran New MGM Records President

■ NEW YORK—Robert E. Brockway, president of Polygram Corporation, has announced the appointment of Gil Beltran as president of MGM Records effective March 1. In this capacity, Beltran relieves John Fruin, president of Polydor UK, who has also been serving as acting president of MGM Records since last September. Fruin will remain in this dual capacity until March 1, at which time he will resume full-time his British responsibilities.

Beltran has returned to Brazil for five weeks to insure the smoothest possible top executive transition at RCA Records, Brazil, where he now serves as general manager and managing director.

Brockway commented, "Gil Beltran started out in this industry as a technical man, behind the board. He's since grown to enormous proportions, Stateside and in

the Brazilian and Spanish music industries. He brings to MGM Records the strong guidance needed for MGM Records' planned growth. It's a pleasure to welcome him to Polygram."

Beltran moves from RCA Records where he recently served as vp and general manager (October-December 1973), a post that brought him to New York with full responsibility for a&r, marketing, distribution, studio operations and publishing.

Beltran first took charge of RCA Records' Brazil operation in September 1971, as general manager and managing director. He had held the same post in Spain beginning in 1967.
(Continued on page 24)

A **Record World** interview with Gil Beltran, newly-appointed MGM Records president, may be found on page 24.

■ A number of other labels in addition to Columbia are reportedly making plans to institute a tougher return policy, according to information received by **Record World**. The projected changes in return policy come at a time when some manufacturers' returns are hitting 40 percent and higher in some areas of the country, and more specifically, from some rack jobber accounts. Further impetus for the change comes now because many retailers are applying for post-Christmas return authorizations.

The changes in return procedure may come in several different ways. Most often mentioned are flat limits on returns, or bonuses for accounts that keep their returns under a certain percentage. If implemented, these changes
(Continued on page 45)

More Price Increases

■ NEW YORK — The following further industry price increases occurred last week:

- All new CTI releases will be priced at \$6.98 list for albums, and all catalogue album prices of CTI product will go to \$6.98 on Feb. 15.

- Nonesuch Records raised the list price on their catalogue from \$2.98 to \$3.49 (see separate story).

- The next release in the Columbia \$6.98/\$7.98 series will be the new Edgar Winter album on Epic Records.

- The first Bell release at \$6.98 will be the Suzi Quatro album.

- The dual applications by Transamerica to the Cost of Living Council were acted upon. The Council granted Transamerica permission to increase prices based on the first application; the
(Continued on page 35)

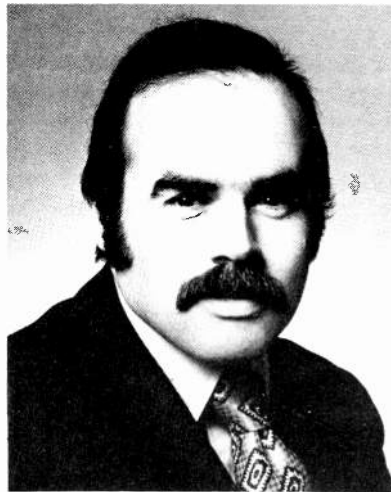
International Execs, Talent Tops At MIDEM

■ CANNES, FRANCE — The 1974 MIDEM conference continued the organization's pattern of steady growth, as 4,750 music business-related executives attended the confab here last week from 42 countries. Since its inception in 1967 (when 900 participants came from 14 lands), MIDEM has
(Continued on page 48)

April/Blackwood Inaugurates Dual Management Structure

■ NEW YORK—Elliot Goldman, administrative vice president, CBS Records, has announced two appointments at April/Blackwood, CBS Records' publishing wing. Marvin Cohn has been appointed to the position of vice president, administration for April/Blackwood and Marvin Mattis has been named vice president, creative affairs for April/Blackwood. These appointments create a dual management structure for the publishing company which will now have a major executive based in New York (Cohn) and in Los Angeles (Mattis).

In his new position, Cohn will be responsible for the overall business and administrative direction including negotiation and approval of specific business terms for acquiring new songwriters, copyrights and catalogues, the negoti-



Marvin Cohn

Teifer Named VP Of ABC Publishing

■ LOS ANGELES — Jay Lasker, president of ABC Records, has announced that Gerald Teifer has been appointed vice president and general manager of the ABC Music Publishing subsidiaries.

Teifer's background includes work in sales, promotion, writing and producing for both recording and music publishing companies. He was formerly the general manager of April/Blackwood Inc. (CBS), president of Sunbury/Dunbar Inc. (RCA), and most recently president of Metromedia music publishing subsidiaries. Teifer resigned his position with Metromedia following the sale of the company to the New York Times.

Davis Exits E/A

■ NEW YORK — Record World has learned that John Davis, former director of national promotion for Elektra/Asylum, has left the company.

ation of mechanical and performance royalties and coordination of the music print activities of the company. He will also be responsible for the development and monitoring of April/Blackwood's financial affairs. He will report directly to Goldman.

In his new position, Mattis will provide overall creative leadership for the music publishing company, including direct responsibility for and approval of the signing of new songwriters, the acquisition of new copyrights and catalogues and the development of the songwriting careers of those writers currently signed to April/Blackwood.

Mattis will also be responsible for directing the professional staff of the publishing companies to obtain maximum exposure for April/Blackwood's copyrights. He will report directly to Goldman.



Marvin Mattis

WB Promotes Schmitzerle

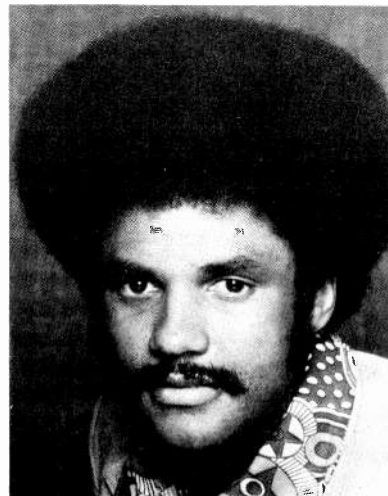
■ BURBANK, CAL.—Warner Bros. Records, Inc. has announced the promotion of Don Schmitzerle to the newly created position of executive director, label management. He was formerly general manager of Reprise.

In his new post, Schmitzerle will be involved with all artists recording for Warner/Reprise and affiliated labels, along with their managers, introducing new artists to the workings of the company and providing the entire roster with a continuity of company contact.

Schmitzerle joined Warner Bros. Records in 1965 as a local promotion man in Detroit, and has risen steadily through the company from that time. In his new position, Schmitzerle will report directly to chairman of Warner Bros. Records, Mo Ostin, and Joe Smith, president.

Cecil Holmes Joins Bogart at Casablanca

■ LOS ANGELES — Cecil Holmes has joined Casablanca Records in Hollywood as national vice president and general manager of r&b activities, according to Neil Bogart, president of the independent label.



Cecil Holmes

The Holmes-Bogart affiliation goes back nine years to Cameo-Parkway when Bogart was national promotion representative and Holmes national r&b director. The pair moved over to Buddah Records seven years ago, and won numerous awards, earning 36 gold records in that time. Bogart became co-president of the label.

Holmes, winner of the Bill Gavin award three years in a row as record executive of the year, and the NATRA award, guided the careers of such artists as the Isley Brothers and numerous others. He was also instrumental in signing Gladys Knight and the Pips. He supervised the recording careers of performers on the Buddah subsidiary labels, such as Sussex, T-Neck, Curtom and Hot Wax.

(Continued on page 40)

Elektra/Asylum's Quadruple Gold

■ NEW YORK — Elektra/Asylum Records struck gold last week with four albums certified by the RIAA, the greatest number for the firm in any one week period in its history.

"Planet Waves," Bob Dylan's long-awaited release on Asylum and his first album with The Band, was shipped gold, making it his 12th gold record award. On Elektra, Carly Simon's "Hotcakes" shipped gold on January 10. It marks her fourth gold record award.

Asylum's "Eagles" album was certified as their first gold record. The album was released in June 1972. Judy Collins received her fifth gold record award for "Colors of the Day" (Elektra), released in May 1972.



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Buddah to Handle Distribution Of Lorber's Bluff City Label

■ NEW YORK — Art Kass, president of The Buddah Group, has announced the signing of a major long-term distribution agreement with the newly-formed Bluff City Records, with head offices in Memphis. The new label has scheduled a major product output initially to be heavily represented by r&b and country acts.

E-C Gets Ruling

■ MILWAUKEE—In a case that has been on the industry's mind since December, 1972, a Wisconsin lower-court judge has ruled that E-C Tape Service, an admitted unauthorized tape duplicator, has the right to continue duplicating and distributing pirated tape. E-C Tape Service had been sued by nine record labels, after their ads offering the top records of the year on tape, duplicated without the manufacturer's authorization, had appeared in many national magazines.

Judge Robert Landry of the Milwaukee Circuit Court ruled that although pirating was a "shabby business," his court lacked the authority to stop "the operation of the free enterprise system." Wisconsin does not as yet have a state anti-piracy law; 19 other states do.

A spokesman for the RIAA said they have not yet received the transcript of the judge's decision, although RIAA anti-piracy counsel Jules Yarnell was reported to have termed the decision a "temporary setback."

UA Names Levine Natl. Promo Dir.

■ LOS ANGELES — Mike Lipton, senior vice president of United Artists Records, has announced the appointment of Eddie Levine as national promotion director. Levine was most recently director of sales and promotion for Blue Note, the jazz division of United Artists. He had previously served as national promotion director for UA several years ago.

Lipton also has named Jack Hakim west coast promotion director. Jere Hausfater will continue to oversee Blue Note Records and will be assistant to Levine.



Eddie Levine

Alan Lorber, producer and president of New York-based Alan Lorber Productions, Inc., will assume dual roles of president and a&r director of Bluff City Records. He will be responsible for acquiring masters, signing artists and negotiating independent production agreements, as well as foreign agreements, for the label and affiliated publishing companies.

The first release on Bluff City Records, due this month, is "Hungry For Your Love," by Joe Perkins. The single was produced by Pete Mitchell in Memphis.

In Memphis, Edward Crawley, the executive vice president of Bluff City Records, will function as national promotion director. Crawley has been national and regional promotion manager for Mercury (Phonogram), Monument and Nashboro Records.

Carl Friend, as vice president and general manager for Bluff City Records, will administer the day-to-day operations for the label in Memphis. In addition, he will contribute new song material for the label's productions.

Richard Becker, vice president of the new label, will expand his

(Continued on page 40)

Roulette/Pye Pact At MIDEM Meet

■ CANNES, FRANCE — Phil Kahl, vice president of Big Seven Music, has negotiated a pact with Pye Records (U. K.), on behalf of Roulette, for rights to current and future catalogue with Pye managing director Louis Benjamin.

The deal concluded during the MIDEM conference last week, entails the licensing of Roulette's jazz catalogue — including artists such as Count Basie, Duke Ellington and Sarah Vaughan—to the Vogue label, while new Roulette product would appear under the Pye logo.

Warners Enjoys Banner Year in '73

■ NEW YORK — 1973 proved to be a year of continued worldwide growth for Warner Bros. Records in terms of increasing revenues, substantial gains in actual units sold and unprecedented chart representation in both album and singles categories.

Led by board chairman Mo Ostin and president Joe Smith, Warner/Reprise and its affiliate labels found markets expanding and sales rising; the growth was generated by product from established catalogue as well as new artists. An even dozen gold albums were awarded Warner Bros. artists by the RIAA during the year, many new artists were broken and company activities expanded.

A&M Pacts Indie Euro Licensees; Opens Promotion Office in Paris

■ LOS ANGELES — Jerry Moss, president of A&M Records, has announced several new distribution agreements with independent European licensees, and the addition of a promotion office in Paris to coordinate promotion activities throughout Europe.

Effective immediately, A&M has signed Barclay in France and Ariola-Eurodisc in Germany, Austria, Switzerland, Belgium, Holland, Luxemburg and Spain. They will join the two other recent European signings, the Sonet Group in Scandinavia and Ricordi in Italy to complete A&M's distribution system throughout Europe. These licensees will be working with Michel De May, European promotion coordinator, who will head the new promotion office in Paris (27 Rue Cambon, Paris 1, France).

When asked to comment about A&M's strong association with independents, Moss had this to say: "It has always been our experience to work with independents wherever possible. The

SPI Asks COLC Phase IV Exemption

■ WASHINGTON — In a formal petition filed last week with the Cost of Living Council, the Society of the Plastics Industry asked that all petrochemical feedstocks, plastics resins and plastics products made from the resins be exempted from Phase IV price regulations.

Ralph L. Harding, Jr., president of SPI, said the move was prompted by "the increasingly precarious position of plastics processors, who are caught between the millstones of raw materials shortages caused by the world energy crisis and artificial domestic supply shortages attributable to Phase IV regulations."

reason for this is quite simple; independents can make their own decisions on important matters without being forced to check with the home office before they can go ahead with an idea or a project. This is ultimately a great advantage in the administration of their own operations and for the promotion and distribution of our product.

"When negotiating with representatives of world-wide companies, the negotiations are always subject to change or cancellations by the home office. This is especially infuriating when you have devoted a great deal of time, energy and expense in what you consider to be the final execution of an agreement, only to find that the home office is not willing to follow through with the

(Continued on page 48)

Sturdivants' Bundle

■ NASHVILLE — Record World vice president and southeastern manager John Sturdivant has become the father of a baby girl. Sturdivant's wife, Carol Sue, gave birth to their six pound-12½ ounce daughter, Stephanie Sue, at 9:01 a.m. Tuesday (22) at the Nashville Memorial Hospital.

Bass to RCA National Post

■ NEW YORK — Billy Bass has been named manager, national album promotion, RCA Records. The announcement was made by Tom Cossie, director of promotion for the company, to whom Bass will report.



Billy Bass

Bass was most recently RCA's southwest regional promotion manager, based in Dallas. Before that, he was regional r&b promotion manager, headquartered in Cleveland.

Before joining RCA, Bass was general manager and program director at WMMS-FM in Cleveland.

(Continued on page 48)

Scepter Records
In Association With
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Over 70,000 In New York!



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By CRAIG FISHER



■ THE BEST PART OF BREAKING UP IS WHEN YOU'RE MAKING UP: Those words of wisdom, penned by two local scribes, have apparently drifted up north to San Francisco, where, lo and behold, the original **Beau Brummels** have reformed. The fellas, who haven't played together for eight long years, have as yet only rehearsed. However, Feb. 13-15, they'll play their first gig at a Sacramento venue. After that, we're apprised, they'll be in L.A. looking to start recording again . . . And also in

Frisco, word is that the original **Electric Flag** is likewise due for a reunion. That's all that can be ascertained at the moment—that, and the fact that Atlantic seems to have the inside track should the group wish to record again . . . Here, meanwhile, the **Persuasions** are no longer with MCA—and they have a new lead tenor, who replaced **Jay Otis Washington**. And a new deal for them, reportedly, is imminent . . . To continue: Buddah has dropped **Steve Goodman**, but Mercury has signed **Captain Beefheart and His Magic Band** . . . Also, caveat emptor: **Fleetwood Mac** may be out on the road again, but this band contains none of the original aggregation . . . In other news: **Joe Cocker** is now in Jamaica, and as this reaches the stands, **Jim Price** is probably there with him. Joe is said to have finished four sides in England, but to have found a studio on the Caribbean Isle that's to his liking. So hopefully, his comeback album will be completed there . . . At A&M there's a new film-cutting room, where editors are now busily working on that talked-of **Carole King** tv special . . . At Mt. Sinai Hospital, **Merry Clayton** is recuperating following surgery. She'd no doubt appreciate a cheering word . . . At CBS, they're prepping "The **Hudson Brothers** Comedy Hour," to debut in a summer-replacement slot in June. The siblings' next album, by the by, which **Bernie Taupin** produced, is due from Rocket in the Spring . . . Rumor has it that after Mar. 1 the Roxy will no longer be booking acts. Perhaps that means that "Lemmings" will open there then . . . From MIDEM comes word that one Russian booth, spotlighting a folk singer, is billing his efforts as "country & eastern music" . . . And from **Sandy Gibson**, who's no longer at Atlantic, comes this parting thought: "I'd rather you didn't think of me as gone. Instead, just imagine I've gone down the hall to the Xerox machine."

SAUSALITO UPDATE: While working at the record plant, **Three Dog Night** also stepped into an adjoining studio to help out **Stephen Stills** on some background vocals—which is said to be the first time they've participated in anyone else's recording . . . Here, meantime, **Don Everly** has been recording again, at A&M. **Lou Adler** is the producer, and the label, one presumes, is Ode . . . **Craig Doerge** is scheduled to begin recording some new stuff this week. **Michael Stewart** will produce . . . In London, at Trident Studios, **Billy Cobham** is mixing his next, to be called, probably, "Crosswind," and to be released, probably, in March . . . **Focus** are also cutting their next in London . . . Then in New Orleans, **King Biscuit Boy** is at work on his next with the **Full Tilt Boogie Band**. **Allen Toussaint's** producing . . . In Milan, **PFM** are doing their next, which they're producing themselves. **Pete Sinfield** wrote the English lyrics. The group's due here for a tour in March. In Toronto, **Edward Bear** have finished an album with the tentative title "Parade." It too should be out in March . . . And in Tulsa, Shelter's Third Street Church Studio has been real busy. **Denny Cordell** and **Leon Russell** have produced new sides for Leon, **J. J. Cale** and **Gus Hardin**; **Ed Kramer** has been producing **Jim Hurt**, and **Tommy Overstreet** has also done some tracks . . . In Errata: **The Butts Band** aren't on Mercury. They're on Blue Thumb, and **Bob Krasnow** signed them personally.

NOT AGAIN?: Yes, again. **Johnny Cash's** next album will be a live one, and he recorded it at, of all places, the Osteraker Prison in Sweden. Cash is here now, filming a "Columbo" segment on which **Ida Lupino** is also a guest. It airs Mar. 10 . . . Oh, and **Bill Chase** has formed another group called **Chase**. Their first effort has been set by Columbia for March . . . **Lee Michaels'** next, "Paleface," is also due in March. Michaels has moved from Mill Valley to Hawaii, by the way—maybe he is tired of being pale . . . Upcoming, too, is **Aretha Franklin's** newest, "Let Me In Your Life," later this month. Ms. Franklin recently cut five more sides in New York with Jerry Wexler at the controls . . .

(Continued on page 25)

Fields, Jeffries Join GRC In Marketing Posts

■ ATLANTA — In continuing efforts to expand the growth of the General Recording Corporation (GRC), president Michael Thevis has announced the appointment of Oscar Fields and Jim Jeffries to the marketing division of GRC.

Named to the position of vice president of marketing is Oscar Fields, who will be responsible for record sales of all product on both GRC and Aware labels.

Assuming the duties of national marketing manager is Jim Jeffries who will be coordinating the firm's record promotion activities on a national basis.

By the end of February, the firm will have released 12 singles and three albums, including a product by two new artists (Jimmy Lewis and Rick Cunha), Thevis added.

Prior to joining GRC, Oscar Fields was with Bell Records in New York as vice president of sales and merchandising. He formerly spent two years with Epic Records



From left, Oscar Fields, GRC national marketing director Bob Harrington, Jim Jeffries.

in Cleveland, Ohio, in the midwest region promotion division.

Jim Jeffries formerly served as national promotion coordinator for Bell Records from 1969 until joining Thevis' entertainment complex this January. He was formerly with Capitol Records as both midwest regional promotion manager and south regional promotion manager and was music director and deejay at WQXI-AM (Atlanta) and WKNR-AM (Detroit).

CBS Holds Nashville Sales Meet

■ NASHVILLE — CBS Records is currently (26-29) holding a start-of-the-year sales meeting here in Nashville, a special four-day convention highlighted by new product presentations. The meetings, formerly held regionally in four areas around the country, have now been combined into one affair in Nashville. CBS Records executives from New York, Los Angeles, and Nashville as well as representatives from each Columbia, Epic and Columbia Custom Label branch are getting together for a series of sales, promotion, and merchandising meetings and seminars, in addition to various functions including performances by many CBS Records recording artists.

Among those attending the meetings are Goddard Lieberman, president of CBS/Records Group, and Irwin Segelstein, president of CBS Records, who delivers the

keynote address. Also making key speeches during the meetings are Bruce Lundvall, vice president, marketing, CBS Records, on Sunday; Jack Craigo, vice president of sales and distribution, on Monday; Ron Alexenburg, vice president of Epic and Columbia Custom Labels sales and distribution, on Tuesday; and Al Bell, chairman of the board of the Stax Organization, on Tuesday.

Highlight of the meetings will be the new product presentations on Monday and Tuesday mornings. New albums on Columbia, Epic, Philadelphia International, Stax, Monument and Tommy Records will be introduced through an original multi-media show.

Responsible for arranging the presentation for the meetings were Columbia New York staffers Arma Andon (production), Ron McCar-

(Continued on page 35)

Sherman at Shelter

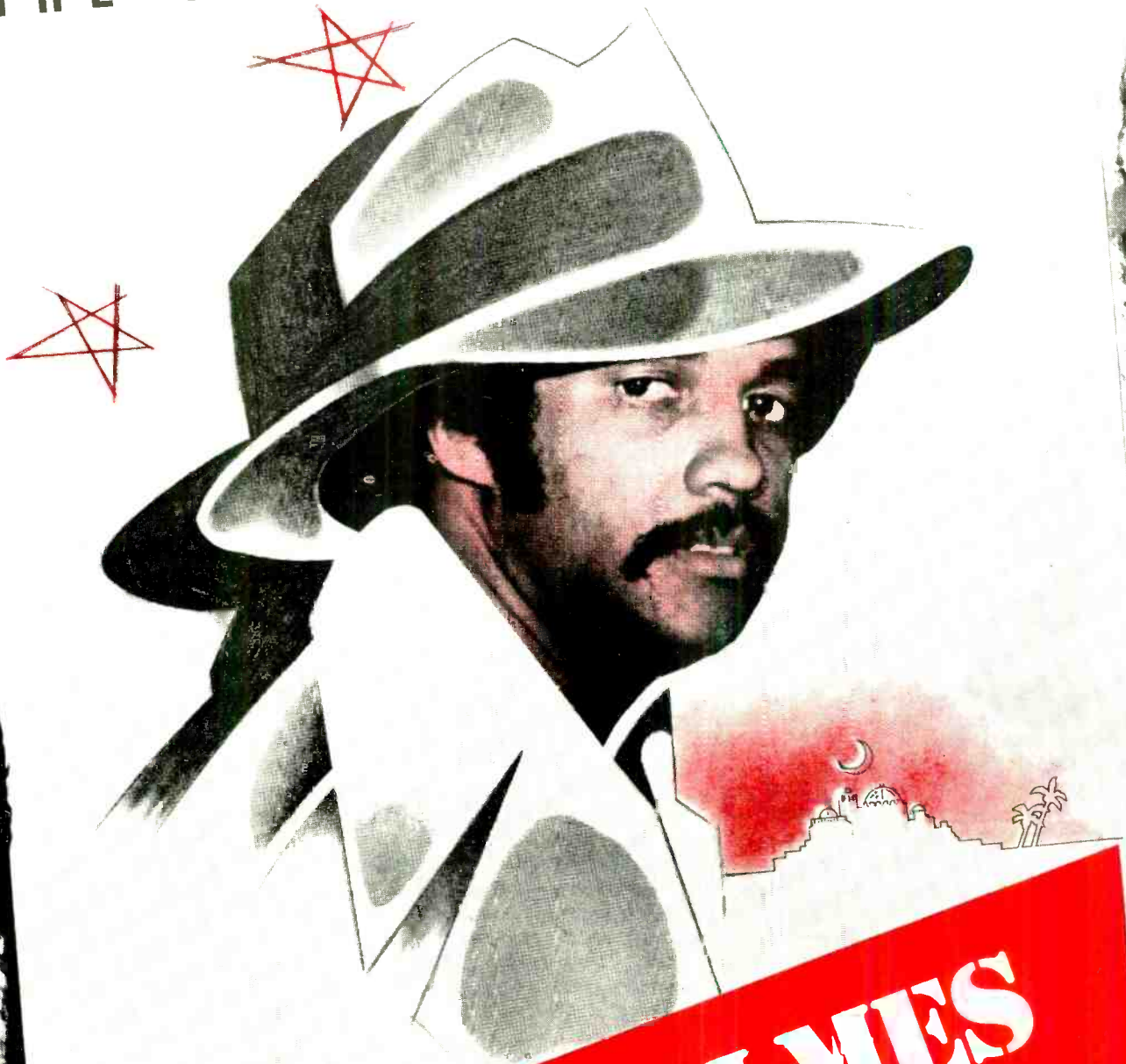
■ LOS ANGELES — Norman Sherman has been appointed eastern marketing director of Shelter Records. He will be responsible for all advertising, merchandising, sales, promotion and special projects east of the Mississippi for all Shelter product. Sherman will be working out of the New York City Shelter office and will be reporting directly to Shelter label manager Ron Henry. Sherman was previously field promotion manager for RCA Records for the New York and Hartford markets, and prior to that was contemporary product manager for RCA.

Grammy Presenters

■ LOS ANGELES — A star lineup of presenters is being assembled for the 16th Annual Grammy Awards Show of the Record Academy (NARAS) by executive producer Pierre Cossette, who last week announced 13 participants.

Confirmed are Glen Campbell, the Carpenters, Roberta Flack, Al Green, Isaac Hayes, Kris Kristofferson, Henry Mancini, Tony Orlando and Dawn, the Pointer Sisters, Helen Reddy, Telly Savalas, Lily Tomlin, and Andy Williams, who will host.

THE SOUL OF CASABLANCA



**CECIL HOLMES
ARRIVES IN CASABLANCA
FEBRUARY 1**

COMING SOON: GLORIA SCOTT, PRODUCED BY BARRY WHITE
DANNY COX, PRODUCED BY KENNY KERNER/RICHIE WISE
THE PARLIAMENTS, PRODUCED BY GEORGE CLINTON



Liza Minnelli: Multi-Media Magic

By ROBERT ADELS and LENNY BEER

■ When Columbia Records entered Liza Minnelli's life, she had already been nominated for or had won the entertainment industry's highest accolades for Broadway, television and screen performance. In the following Dialogue, Ms. Minnelli explains what success in the recording industry means to her in the context of her total stature as a multi-media artist.



Liza Minnelli

Record World: You've already won an academy award and have done so many other things . . . what would a hit single mean to you now?

Liza Minnelli: Well, I myself am a great fan of records and I admire the record business itself, and the people who are involved in it. I would like to be a part of that only because it's a medium I respect: I think it's terrific. You also reach a lot of kids that maybe can't afford to go to nightclubs or even the Winter Garden, because the prices are so high. So it's a way of reaching the audience and any way of reaching the audience is the business that I'm in.

RW: Your new Columbia single, "More Than I Like You," is produced by Carl Maduri. How did this new artist-producer team come about?

Minnelli: The thing that happens is when you're locked up in a studio with someone for a couple of days, it has to be with somebody you get along with. So I always go for the person I think has the best ideas and I like Carl very much. I liked him right away. And I'm also quite happy because the song is by Peter Allen, who I think is extremely talented.

RW: Since you've already brought that up, is there any significance in your choosing that particular song, "More Than I Like You," written by your ex-husband?

Minnelli: I just liked the song better and I really think Peter's one of the best writers around. He writes not only very pop-oriented but very melodically also. And he has a good sense of humor, as you can see by the record.

I picked the song because it fits the way I think everybody has felt about somebody, at sometime in their life. We've all thought "Oh, God, I'd do anything to get out of here." Not necessarily about a person, but a situation. I mean how many times have you thought, "I don't want to be sitting in this meeting. I wish I were someplace else. Get me outta here!" You see, what I always look for in any song I sing is something that I share with everybody else, the common denominator between the artist and the public, because if you're an interpreter, as I am, I am not a writer, you look for things that people have been through. I don't like gettin' schmaltzy on my audience, you know what I mean?

RW: On the new album which you're now doing to follow your "Live At The Winter Garden" set, are you looking for or doing new material?

Minnelli: Yeah, it's all new material. It's what I've always wanted to do. But sometimes you get strange advice and if you're naive, you follow it. And then you learn you gotta get on your own broom!

(Recording other people's hits), it's supposedly a sure-fire system. I don't believe in it because . . . I always like to do things nobody else has done, like sing about divorce, because we were the first ones really to do that; all the French songs I sing that are in English, are always about interesting subjects. And that's what I look for mostly.

I liked doing "The Singer" album because I got to work with Snuff, who I like very much. And I love Marvin Hamlisch. I think he saved the whole thing. But it's not really what I like doing. I much prefer to go out on a limb.

I was sitting down and thinking the other day about people who have come up in this business, and I really couldn't think of anybody else except for myself who's made it this far without a hit record . . .

which is kind of silly. You know, it's about time to devote more time to it. I've been busy doing so much live work and films.

RW: Would you say then that so far what you've been doing is trying to translate what you do live on record and maybe that's not the way to have a hit record?

Minnelli: First of all, you find a situation that's not disputable to you, where you're not always pawing at each other . . . like I find it strange to sit there with those things on and listen to myself singing. I don't get off on myself, you know what I mean? I need to do it for somebody. So, maybe the key is to haul in a bunch of people for the recording.

RW: Either that or find a producer that you're madly in love with?

Minnelli: Something like that. What a great idea!

RW: So you find the studio situation somewhat unreal? Is that basically it?

Minnelli: I find it secluded; you know, it seems to be cut off. It's funny that if you're doing something that's going to go all over the world, it seems strange to be doing it in that little room with that little blue light. I don't know why, it just strikes me as strange. But I do enjoy it. I'm getting more and more to enjoy it.

Oh, I don't think a producer could be intimidated by me. 'Cause I'm not an intimidating person. And after five minutes, anybody with a brain knows that. So if they were, I wouldn't think they had a brain and I wouldn't work with them.

My dad's a director, right? So, from the word go, I've always respected the head guy and said, "Okay, what? Just tell me what to do." And that's how I've always worked with anybody who is at the controls.

RW: You did two rhythm and blues songs at the Winter Garden, "A Natural Man" and "I Gotcha," which to me seemed very much unlike anything you've ever recorded. Is it possible that that might be a direction in which you might go in terms of recording?

Minnelli: Oh, I'd love to. There's a song I want to record very badly that I just felt . . . first of all, I'm crazy for Linda Hopkins, I think she's wonderful. She recorded a song that was in "Inner City" called "Deep In The Night." I'm sure there's something in that song that could work. You know, I couldn't do it as bluesy as she does it, or as black. But to do it with some kind of "Caucasian soul," as they call it, I'd love it.

Cat Stevens is writing some stuff which is nice. And Paul Simon said that he would do something. And I know for sure that Paul Williams has written two songs for me already. So it should be very interesting because those are all people I really love.

I'm already established, right? So, to try and create a new person seems a bit pointless. To develop and progress is more what I would like to do. But not to suddenly come out and sound like, you know, Eleanor Pincus or somebody who I've never heard of or known. It would be a little silly.

"I have to sing 'Cabaret.' That's my job. My job is to please, and if that's demanded, you don't thumb your nose at it."

RW: What is a Liza Minnelli fan? Who buys a Liza Minnelli record?

Minnelli: Well, I find that the age range is amazing. It goes from like 13 to 50. But I did find from the concert tours that it lies between 16 and about 30.

RW: You seem to be attracting the kind of audience that Helen Reddy is attracting.

Minnelli: That's good.

RW: And it seems that the difference between the sales of her albums and your albums is that she's been established as a singles seller. Do you buy that?

Minnelli: I'll buy that.

RW: So, do you want to stick with this audience that you have? Do you want to appeal to what you could call the "fringe elements" at all? I know you did a record with Alice Cooper and Alice Cooper has done some promotions for you.

(Continued on page 22)

Country's Baby Doll Is Stepping Out.



Barbara Fairchild's new single, "Baby Doll"—a hot country hit moving fast toward a pop crossover!

"Baby Doll"—already on every country major-market station in only its third week of release, and following fast in the smash footsteps of "Kid Stuff" and "Teddy Bear Song" (which earned Barbara a Grammy nomination).

Record World named "Baby Doll" a pop Sleeper of the Week (1-12): "This country thrush...will cross over quickly and become a pop behemoth!" It was a *Cash Box* top country Pick of the Week and Kal Rudman predicted big crossover activity.

"Baby Doll."⁴⁻⁴⁵⁹⁸⁸ Barbara Fairchild's second big hit from her hit album "Kid Stuff". On Columbia Records



KC 32711
Also available on tape

RASPBERRIES—Capitol 3826

ECSTASY (prod. by Jimmy Ienner) (C.A.M.-U.S.A., BMI)

With vocal harmonies reminiscent of Beatle days and gutsy, driving guitar work, this Jimmy Ienner-produced masterpiece is a monster from the word go. Tune molds vocals and instrumentals in a manner that belies its hard rock sound. Ecstasy indeed!

JACKSON BROWNE—Asylum 11030

READY OR NOT (prod. by Jackson Browne) (Benchmark, BMI)

Jackson comes back with nifty self-produced number that features good country-tinged instrumental work behind his ear-catching vocalizing. Straightforward lyrics follow a solid melody line as this tune climbs the charts. Here it comes!

PERRY COMO—RCA APBO-0225

BEYOND TOMORROW (prod. by Pete Spargo) (Famous, ASCAP)

With "And I Love You So" garnering a Grammy nomination, laid-back Perry comes across with this love theme from the motion picture "Serpico." A lilting melody and tasty production should afford him across the board action in both pop and MOR.

TRIBE—ABC 11409

TRIBE (prod. by Dee Ervin) (ABC/Dunhill, BMI)

A group of studio musicians pulled together under the production of Dee Ervin, their debut for the label is the epitome of tight instrumentation and driving vocal work. Already busting out in some areas, pop and r&b success looks like a shoo-in!

THE BAND—Capitol 3828

THIRD MAN THEME (prod. by The Band) (Chappell, ASCAP)

Pulled from their "Moondog Matinee" album, the boys in The Band showcase their instrumental virtuosity on this jaunty yet mellow ditty. Exquisitely self-produced, this tune should find a home on turntables across the country. Gold's the theme!

FRANK SINATRA—Reprise 1190

YOU WILL BE MY MUSIC (prod. by Don Costa) (Sergeant/Jonico, ASCAP)

With another tune culled from his smasheroo "Ol' Blue Eyes Is Back" album, fabulous Frankie heads for the top again. Quiet, sensitive and overflowing with his luxuriant voice, its rise to national notoriety will happen quick like a bunny. This will be his gold!

THE PERSUADERS—Atco 6956

BEST THING THAT EVER HAPPENED TO ME (prod. by Taylor, Hurtt & Bell) (Keca, ASCAP)

"Some Guys Have All The Luck" was a heavy charter in both pop and r&b, and this group's luck hasn't run out yet. This mellow, soothing number follows hit format with outstanding vocals cinching it. It should happen to us!

GUY CHANDLER—Pied Piper 2003

SOMEDAY, LITTLE CHILDREN (prod. by Ed Gillum) (Festival Attractions, ASCAP)

From the streets of Sesame, this tune chugs along the road to chart success. Chandler's chunky vocals are well augmented by nice background harmonies and solid rhythm work. A hit someday quite soon!

SANTANA—Columbia 4-45999

WHEN I LOOK INTO YOUR EYES (prod. by Carlos Santana) (Micache, BMI)

Carlos takes the subtle road to the top of the charts with a typically rhythmic, carefully produced gem designed to grab you when you're not looking. Ethereal background vocals pull it all together. The eyes have it!

ELLIOT MURPHY—Polydor 14217

HOW'S THE FAMILY (prod. by Peter K. Siegel)

Gleaned from his "Aquashow" album, Murphy's Dylanesque qualities come to the fore in this folk-oriented tune, designed to establish him as a potent force on the pop scene. Refreshingly simple and straightforward, it's the first in a family of hits!

TOM JANS—A&M 1496

SHINE IT ON (prod. by Mentor Williams) (Almo/Broadside, ASCAP, BMI)

The multi-talented one-time cohort of Mimi Farina has put it all together with this bouncy piece of country rock. With some understated pedal steel sneaking along behind him, Jans' voice and lyrical sensitivity shine like gold!

RUFUS THOMAS—Stax STA-0192

THE FUNKY BIRD (prod. by Tom Nixon) (East/Memphis/Stripe, BMI)

Rufus romps with this super-funky r&b smash that should cross on over and give the pop charts a taste of what funk really is. With stop-and-go vocals and instrumentation, the bird is the golden word!

Spins & Sales

SLADE—Warner Bros. 7777

GOOD TIME GALS (prod. by Chas. Chandler) (Barn/Yellow Dog, ASCAP)

RALPH GRAHAM—Sussex 505

WHAT DO I HAVE TO DO (TO GET NEXT TO YOU) (prod. by Jimmy Briggs) (Avant Garde/Interior, ASCAP, BMI)

VICKI LAWRENCE—Bell 437

MAMA'S GONNA MAKE IT ALL BETTER (prod. by Snuff Garrett) (Blue Monday, BMI)

HELEN CORNELIUS—Columbia 4-45980

LITTLE SUGAR PLUM (prod. by Jerry Crutchfield) (Duchess, BMI)

FRANKIE LAINE—Warner Bros. 7774

BLAZING SADDLES (WB/Warner-Tamerlane, ASCAP, BMI)

JIM LOWE—Signature S-75001

(Flying Dutchman)
GREEN DOOR (prod. by Teresa Brewer & Bob Thiele) (Hudson Bay, BMI)

THE DILLARDS—Poppy PP-XW382-W

(UA)
HOT ROD BANJO (prod. by Rodney Dillard) (Hastings, BMI)

DAVID HARRIS—Pleasure 1104

THE MOMENTS (prod. by Joey Day & Lucien Farrar) (Duchess, BMI)

SARAH VAUGHN—Mainstream 5553

I NEED YOU MORE (THAN EVER NOW) (Lifestyle, BMI)

BANG—Capitol 3816

FEELS NICE (prod. by Jeffrey Cheen) (C.A.M.-U.S.A., BMI)

BUBBLEROCK—UK 49020 (London)

SATISFACTION (prod. by Jonathan King) (Intermediate, BMI)

JIMMY DEAN—Columbia 4-45981

DAYS WHEN JIM LIKED JENNY (prod. by Jerry Crutchfield) (Passkey, BMI)

CHUBBY CHECKER—20th Century 2075

SHE'S A BAD WOMAN (prod. by Lou Hemsey) (20th Century/Fox Fanfare, ASCAP, BMI)

JACKIE DeSHANNON—Atlantic 2994

YOU'RE STILL GONNA BE MY STAR (prod. by Joel Dorn & Antisia Music) (Fox Fanfare, BMI)

MAC & KATIE KISSOON—Bell 436

LOVE WILL KEEP US TOGETHER (prod. by Miki Dallon) (Don Kirshner, BMI)

DIGBY RICHARDS—RCA VPBO-0001

BE MY DAY (prod. by Larry Murray) (Prod'gal Son, BMI)

SHADE OF SOUL—Unity 2732-1

SLEEP EASY (Lurobin Music, ASCAP)

THE THREE DEGREES—Philadelphia Intl.

ZS7 3539 (Columbia)
YEAR OF DECISION (prod. by Gamble-Huff) (Mighty Three, BMI)

HENSON—Fame FM-XW85-W (UA)

GOD ONLY KNOWS (prod. by Rick Hall) (Irving, BMI)

ROGER MILLER—Columbia 4-4600

WHISTLE STOP (prod. by Ron Bledsoe) (Roger-Miller, BMI)

MELLO MOODS—Gamble ZS7 2512

(Columbia)
STOP TAKING MY LOVE FOR GRANTED (prod. by Phil Terry, Life, Talmadge Conway) (Mighty Three, BMI)

TONI BROWN—MCA 40186

BIG TROUT RIVER (prod. by Chip Young) (Winds & Dragons, BMI)

KING HARVEST—Perception Ps-556-A

CELESTIAL NAVIGATOR (prod. by Terry Philips, Fred Stark and Julius Brockington) (Popdraw, ASCAP)

BROCK—20th Century TC-2074

IF WE DON'T MAKE IT NOBODY CAN (prod. by Barry White) (Sa-Vette/January, BMI)

ready for take off...

JET

**PAUL McCARTNEY
and
WINGS**

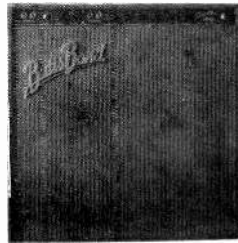
Apple Single 1871



ANTHOLOGY

GLADYS KNIGHT AND THE PIPS—Motown M79252 (6.98)

A fine compilation of the past smashes of this current hit-making group. Being a long-standing success, the act's two-disc set is laden with goodies such as the dynamic "I Heard It Through The Grapevine" and the emotive "Neither One Of Us (Wants To Be The First To Say Good-bye)." Knight-time is the right-time!



THE BUTTS BAND

THE BUTTS BAND—Blue Thumb BTS-63 (5.98)

Ex-Door members John Densmore and Robbie Krieger have triumphed in putting together another fine band, featuring ex-Bronco lead singer Jess Roden. The recording locale was split between Jamaica and England, with a lovely mellow-rock sound resulting. Strong selections include "Be With Me" and "Baja Bus."

THE SOUL OF A CITY BOY

JESSE COLIN YOUNG—Capitol ST-11267 (5.98)

Originally a folkie, then on to folk-rock with the Youngbloods, here is Jesse at his roots. Capitol has re-issued his first and one of his finest discs. Sensitively executed by the Kew Gardens Hills native, highlights include "Drifter's Blues," "Who A Baby" and "Four In The Morning."



NINE

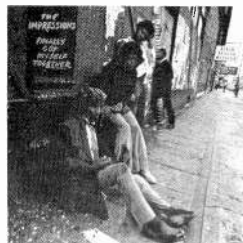
FAIRPORT CONVENTION—A&M SP-3603 (6.98)

The spirited Fairport continues their recording career with their own special flavor of playing traditional songs in a contemporary manner. Having already established a pattern of being steady sellers, this album is no exception. Delightful ditties on the disc are "Pleasure And Pain" and a fantastic fiddle number, "The Brilliancy Medley & Cherokee Shuffle."

FINALLY GOT MYSELF TOGETHER

THE IMPRESSIONS—Curtom-CRS 8019 (Buddah) (5.98)

The highly orchestrated Impressions sound is partially produced by veteran r&b musician Ed Townsend, who co-wrote Marvin Gaye's smash "Let's Get It On." Several of the tunes here are from his own pen. The exploding title track excels as does their new single, "If It's In You To Do Wrong," produced by Rich Tufo and Lowrell Simon. Watch out . . . you'll be highly Impressed!



FOR SALE

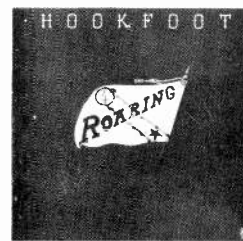
CASEY KELLY—Elektra EKS 75072 (5.98)

Progressive folk is offered on this pleasant second release from Casey Kelly. The disc is well executed by Norbert Putnam and Richard Sanford Orshoff, with the strength lying in "Reach Out For Me," "Jus' Enjoy All You Can Stand" and "And I'm Home." It may only be Casey's second time at bat, but he's got a chance to score!

THAT IS WHAT I AM HERE FOR

ROY BUCHANAN—Polydor PD 6020 (6.98)

Legendary blues guitarist Roy Buchanan does some of his finest picking on this, his third album release. His gutsy vocals combined with his pulsating picking make for an explosive set. Buchanan's palpitating version of Jimi Hendrix' "Hey Joe" is the album's topper!



ROARIN'

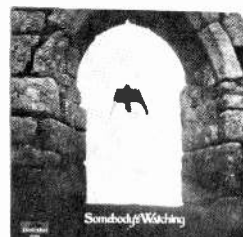
HOOKFOOT—A&M SP-3608 (6.98)

This experienced English quartet keeps on cookin' throughout their fourth release. Having met in the studio as Elton John's sessionmen on his earlier efforts, they are now ready for the fame that is deservedly theirs. Caleb Quayle and Ian Duck share vocals on the explosive "Tradin' Riffs," a track with particular razzle-dazzle.

WAY DOWN YONDER

THE CHARLIE DANIELS BAND—Kama Sutra KSBS 2076 (Buddah) (5.98)

This band shines brightly on their most recent chugging release. The appealingly raspy voice of Daniels is at its best on the plaintive "Give This Fool Another Try" (which has single possibilities in an edited version), and the propelling title track. "Way Down Yonder" is gonna be way on top!



SOMEBODY'S WATCHING

RARE BIRD—Polydor PD 6502 (5.98)

After going through many personnel changes, this English group emerges flying high. The classical hard rock album is highlighted by a combination of excerpts from the theme of Morricone's magnificent score to Leoni's "For A Few Dollars More." The title track and a softer cut, "Turn Your Head," soar as well.

IT'S ONLY A MOVIE

FAMILY—UA-LA181-F (5.98)

These enjoyable English musicians continue on their progressive path with this disc, occasionally leaning a little towards a country feel. Musically memorable are "Boots 'N' Boots," a sweet-toned traveling tune and the tasty funky "Sweet Desiree." It's all in the Family!



16 AND SAVAGED

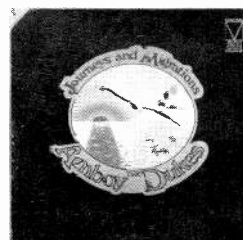
SILVERHEAD—MCA-391 (5.98)

Glitter galore! A little bit of the blues, hard-rock, ballads (heavy ones, naturally), and porn for your turntables. This weighty disc, the second for these English musicians, is set-off by "Heavy Hammer," "Rock Out Claudette Rock Out" and "Only You" which should please the most sparkling glitter fans.

CULMINATION

JAMES VINCENT—Columbia KC 32755 (5.98)

A tight and professional first release from this singer/songwriter. Expertly produced by whiz James William Guercio, background vocals from the Pointer Sisters on "The Deer" add special sparkle. The album is primarily a jazz and rock blend, with extraordinarily pleasant picking from Vincent.



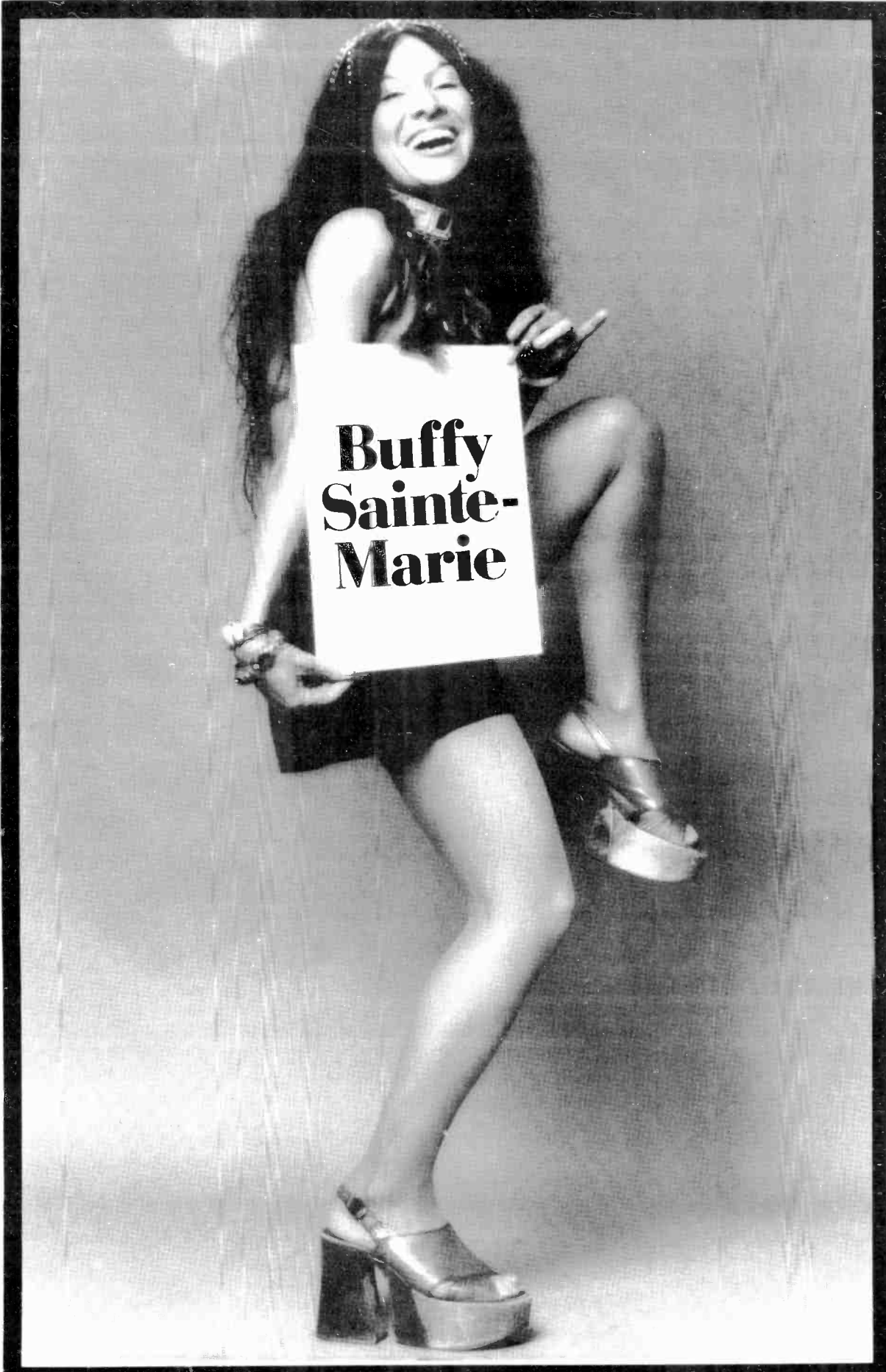
JOURNEYS AND MIGRATIONS

THE AMBOY DUKES—Mainstream 801 (7.98)

A "best of" album from these Detroit-based musicfolk who made their impact on the pop sound of the sixties. Culled from three previous discs, the weighty hard-rock is presented in a manner which is professional and seemingly not overwhelming. Most captivating cut on the two-disc set is the FM staple track and oldie single "Journey To The Center Of Your Mind."

Welcome

We're ready to share our excitement about Buffy Sainte-Marie with you. "Can't Believe The Feeling When You're Gone," produced by Norbert Putnam at Nashville's Quadrafonic Studios, is Buffy's first single for MCA, and we can't believe the feeling that she's here.



Can't Believe The Feeling When You're Gone

MCA-40193

From her soon to be released MCA album "Buffy"

MCA RECORDS

By KAL RUDMAN



■ Very often members of the establishment press (major newspapers and magazines) call me to analyze the music business in general, or specific records in particular. We have tried to write this column (virtually since this magazine began) in such a way that our faithful readers would constantly get an overview of the rapidly shifting sands of popular taste in contemporary music as revealed by phone request patterns at America's radio stations and sales. If you were to ask me right now what two words best characterize the state of popular pop 45s today, I would answer with the two b's: "Black" and "Bubbligum." If you recall last week's column, it was full of super black sales crossovers. The irony contained within the entire column is the fact that we ended up apologizing at the end of the column for talking about so many black records and deliberately left out one important black record that turned out to be the most explosive pop crossover of all this week. "Can this Be Real" the Natural Four on Curtom. The people at WCFL Chicago did very careful research late last week and found out that this record was over 100,000 between Chicago and Cleveland. They immediately held up the adding of a scheduled vanilla record, and put this record on along with our oft-printed super tasmanian go-rilla monster, "Jungle Boogie" Kool And The Gang on De-Lite.

Natural Four New: 38 WCFL, WOKY, pic. WFLB, 5-4 CKLW ("smash pop"), 14-11 WIXY, 24-20 WAYS ("smash"). On: WORC.

Kool and the Gang New: 36 WCFL, WNOE, KXOK, WCOL, debut #25 WAYS ("#1 phones at night"), 15-14 CKLW ("sure top 10...held back by the meteoric rise of the Eddie Kendricks), 14 WABC, 14 WPGC ("very strong...no room to move it up"), 30-22 WTIX, 37-28 WIXY ("good phones"), 22-16 WAPE.

Special note: We have moved into our new offices located at Cherry Hill Plaza, Suite 404, 1414 East Marlton Pike, Cherry Hill, New Jersey 08034. New telephone: (609) 428-8640; office hours: 9:30-6:00.

Rick Derringer Programmers have been complaining that there is a critical shortage of rock & roll

(Continued on page 35)



BOBBY WOMACK

Business Office:

6430 Sunset Blvd.

Suite 1227

Hollywood, Cal. 90028

Secretary:

DEE CARTER

Phone: 463-9732



UNITED ARTISTS RECORDS (S)

Bell Attracts New Talent Via Magnet Pact; Cites '73 Finds

■ NEW YORK — In line with Bell Records' policy of building the American careers of new artists from both the U. S. and abroad, president Larry Uttal has announced a distribution pact with the British independent label Magnet Records. The first single to be released under the terms of the deal negotiated at MIDEM last week in Cannes, France, is by British act Alvin Stardust—"My Coochahoo."

The Magnet-Bell agreement was negotiated by Uttal and Magnet managing director Michael Levy, and includes distribution of Magnet product for the U. S. and Canada. Acting as liaison between the two firms will be Barry Goldberg, of Management III.

'73 Successes

During 1973, Bell Records accomplished major breakthroughs for four new artists: Melissa Manchester, Al Wilson, the First Choice and Barry Manilow.

Uttal credits the company's ability to turn policy into accomplishment to three major factors:

LaPatin Sets Up Indie Promo Firm

■ NEW YORK — Nat LaPatin, veteran promotion manager for key record labels over the past 19 years, has set up his own promotion firm and is currently working for independent companies and publishing houses in the metropolitan area.

LaPatin was New York promotion manager for RCA Records in New York before going into business for himself. Formerly LaPatin had been eastern regional manager for MGM Records, south-eastern sales and promotion manager for Kapp Records and promotion manager for Warner Brothers and Schwartz Brothers in Washington, D.C.

LaPatin is a specialist in the promotion of top 40, rock and MOR product, and he has wide experience gaining airplay in the r&b and jazz fields as well. At present he can be reached at 9 Tudor Road, Freehold, New Jersey. Phone: (201) 462-6295.

ELP's UK Gold

■ NEW YORK — Atlantic Records has announced that Emerson, Lake & Palmer's most recent release, "Brain Salad Surgery" (Manticore), has been certified gold in Great Britain for sales over \$1,000,000. The group was presented with gold albums by Norman St. John Stevas of British Phonographic Industries. The album has already been RIAA-certified gold in the U.S.

the basically promotion oriented nature of the company's structure, the selective manner in which albums are released and the depth of involvement of the record company in its artists' careers.

"The basic structure of Bell Records," commented Uttal, "is that of a marketing company. From the beginning, we have worked only with independent producers. That is the basic thrust of the company, and one of the primary reasons for the unprecedented growth we have enjoyed. We are able to work as closely with the itineraries of our artists as we do with the distribution pattern of a new release."

(Continued on page 51)

Cohen on Cable TV

■ NEW YORK — Record World news editor Gary Cohen appeared on Sterling cable's Alison Steele cable television Show in New York. Cohen discussed the research that is used to compile RW's Album and Single charts. The cable TV program, available to over 100,000 subscribers in Manhattan, was shown on Thursday, Jan. 24.

Smokin' in the Studio

■ NEW YORK — Brownsville Station (Big Tree), currently enjoying a top five success with their gold single "Smokin' in the Boys' Room," have booked studio time for their next album at Media Sound here. Big Tree Label president Doug Morris is set as the trio's producer on the sessions which will begin the day after the act appears with The James Gang (Atco) at the Academy of Music appearance, February 18. The majority of the material on the new Brownsville album will be original.

Kirshner TVer Tapes 9 on Coast

■ NEW YORK — Nine more of the top pop-rock acts in the contemporary music world were taped in Los Angeles last week for "Don Kirshner's Rock Concert," which is now going weekly in 120 markets across the country.

The acts taped for future shows, according to Don Kirshner, executive producer of the series, are Billy Preston, Todd Rundgren, Brownsville Station, Chambers Brothers, Wishbone Ash, Climax Blues Band, Al Wilson, Doctor John and Graham Central Station.

The taping session follows a taping last week of Rod Stewart and the completion of work on a tribute to the late Jim Croce titled "Jim Croce: 1943-1973."

BET'CHA CAN'T ANSWER THIS ONE!

Q: WHEN ARE THE FOUR TOPS REALLY FIVE TOPS AND... AT THE SAME TIME ONE CHART BULLET IS ACTUALLY TWO?

(Answer Below)



A: When the Four Tops have a smash record (D-4377) "I Just Can't Get You Out of My Mind" and Lawrence Payton, one of the Tops, has a single on his own (D-4376) "One Woman Man," that is breaking big.

WXLO Newsman Answers Current 'Americans' Hit With NJ Spoof

By ROBERT ADELS

■ NEW YORK—Dickie Goodman hasn't totally cornered the novelty records market; WXLO-FM (New York) newsman Will Spens has come up with the first spoof of the Gordon Sinclair-penned hit "The Americans." He calls his version "The Sekawkians," his spelling for the natives of Secaucus, New Jersey—"the most misunderstood city since Babylon."

"The first time I heard the Byron MacGregor (Westbound) record," the newsman relates, "it brought a tear to my eye; but by the hundredth time, it made me sick. So it came to this!"

One Sunday last month, Spens wrote, voiced and produced his "The Sekawkians" purely as a joke. "The only reason I did it," he explains, "was to do it. The idea that it would turn into anything more than an in-house project for the chain (RKO General), came from other people at the station."

Jeff Mazzei, WXLO's music director, urged the newsman to take his production — which has a running time of 3:14 and an undertheme of "The Stars and Stripes Forever" — as seriously as any producer would take his hottest master. And that's the status of "The Sekawkians" at present: independent record promoter Herb Rosen is currently negotiating with major labels for the master's sale.

Spens was not brought up in Secaucus. "In fact, I've never been there," the newsman explained. "It's just that it's always been a shtick town." Spens, who describes himself as "younger than Byron" — in his early twenties—

was brought up in the Fairfield County area of Connecticut. He began his career as a newsman at WELI-AM (New Haven), and has also been news director for WNAB-AM (Bridgeport) and a Connecticut correspondent for WCBS-AM (New York).

What has been the reaction outside of the WXLO staff to "The Sekawkians" spoof? Word quickly spread throughout the industry about the master, and Byron MacGregor himself requested a copy for CKLW-AM (Detroit). He has since requested another. "I guess Byron erased 18½ minutes of the first one," Spens muses.

But Spens is a bit pessimistic as to "The Sekawkians" heralding a total career change for him. "The whole country is full of guys who are doing things that never pan out; and right now, I guess I'm still in that category," he states. Independently of his most recent production and of his tasks at WXLO, Spens has begun work on creating a comedy act with the station's movie critic Tony Russimano, former morning man at WWWW-AM (Detroit). He now has a serious novel circulating the publishing houses and has plans to write a "radio-oriented" satire for future publication.

Listening to "The Sekawkians," it's hard to believe that it won't soon find its way to a major label. And once it does, residents of Secaucus, New Jersey may at long last find their place on the American musical map, alongside those of Galveston, San Francisco, San Jose, and other metropolises long since immortalized on wax.

AM ACTION

Paul McCartney and Wings (Apple) have exploded with "Jet" from the "Band On the Run" album thanks to WIBG, KLIF, WCOL, WSAI, WIXY 13Q and others—and this is just its first week out!

Rick Derringer (Blue Sky) has taken some time to break but this week his ship came in. New believers include WQXI, WIXY, WFIL, KHJ, WHBQ and 13Q.

Dickie Goodman is back! His "Energy Crisis '74" on Rainy Wednesday has been picked this week at WIBG, CKLW, WSAI, KHJ and KFRC.

Diana Ross (Motown) is receiving even stronger pop action than r&b on her latest single. It appears to be building a strong base for a shot at the top of the chart with additions on KLIF, KXOK, WFIL, KHJ and KYA.

Eddie Kendricks (Tamla) has the whole country "Boogieing Down" to his smash crossover single. This week's new action includes KLIF, WCOL, WPIX, KHJ, WHBQ and KYA.

LISTENING POST

By BEVERLY MAGID



■ **WKBW-AM-Buffalo** . . . The present line up is: 6-10am **Dan Neaverth** . . . 10 am-2pm **John Fantini** . . . 2-6pm **Sandy Beach** . . . 6-10pm **Don Berns** (was on at mid-day) . . . 10pm-1am **Bob McRae** . . . 1-6am **Hank Nevins** (from WGR, Buffalo) . . . PD **Bob Harper** explained that the first weeks he spent at the station gave him the opportunity to realize that radical changes weren't necessary: "It was more a matter of fine tuning and making minor adjustments in attitudes, rather than making a lot of staff and music changes. Personality radio here has always meant being free to talk at will for two minutes straight on the air. Now the guys are a bit more aware of streamlining the conversation to what the public wants to hear, especially in the face of competition."

KGB-AM/FM-San Diego . . . PD **Ron Jacobs** called to report that **Jim Price** (formerly general manager and president at KAFY, Bakersfield) is the new general manager of the station. New at the AM station is **Lou "The Wizard" Rogers** (from KNAK Salt Lake City), on from 6-10am. Jacobs says that not since he first heard **Robert W. Morgan** or **Don Imus**, has he ever been so excited about hearing a morning man.

WLOF-AM-Orlando . . . Rumor is that the station will be switching from top-40 to good music in a few weeks.

WABC-AM-New York . . . The biggest thing at the station currently, according to **Rick Sklar**, is the drawing for **Bob Dylan** concert tickets and albums. Ten thousand names per day have already arrived. The six winners will each receive a pair of tickets and all the albums recorded by Dylan on Columbia; the next hundred names will get a consolation prize of just the albums.

KIMN-AM-Denver . . . **Michael Butts** (from KCBQ) is replacing **Jon Reed** in the 6-10am shift. There is no word on Reed's future plans. Expect some more changes in the near future. Meanwhile, the station is holding a record count: the listener who guesses closest to the number of records played over a 12-day period wins \$1,000.

Los Angeles . . . **Barry Shaw**, vp with Maurer Productions, was in town last week scouting for a female news commentator to do nationally syndicated television program on rock news. It will be produced by Sid Maurer Associates and M. A. Kempner Inc., for a September airing.

WWDJ-AM-Hackensack . . . An occupational hazard for radio people these days seems to be bomb scares, with occasional threatening letters thrown in for good measure, according to PD **Sean Casey**. There have been several in the last few months—all false alarms so far—seemingly triggered by dislikes of various records played. Also, they've been told in writing, you will play such and such record or else! Casey is taking it all in stride, so perhaps this is a more frequent occurrence than would have been imagined.

WLS-AM-Chicago . . . In honor of the Chinese New Year, morning man **Fred Winston** had his listeners call in their favorite funny (?) Confucius sayings. He screamed and put the best (?) of them on the air. One of the biggies (?) which was remembered and relayed to **RW** was "Man with big ears looks like taxi cab with doors open." Cold weather sure does strange things to listeners' funnybones.

WPIX-FM-New York . . . PD **Neil McIntyre** reports on the success of their Jim/Jim contest, which is in honor of air personalities **Jim Horn** and **Jim Quinn**. Listeners were invited to submit drawings of either Jim on the air. The drawings are "shown" on the air either in black and white or color, depending on your set. "The best part," explained McIntyre, who was attempting to "show" one of the better drawings over the telephone, "is that we've received over 1,000 entries in just the first five days." So all you stations with double Jims please take note.

Los Angeles . . . The National Association of Progressive Radio Announcers reported that RKO Radio has begun the use of the "get off" anti-dangerous drug album on all the RKO stations nationally.

WNBC-AM-New York . . . Morning personality **Don Imus** will be making his acting debut on the NBC-TV soap opera "The Doctors," on three episodes airing January 30-February 1. He will play himself, (Continued on page 48)

Rolling Stone says "Roy Buchanan may well be the best rock guitarist in the world."

Roy Buchanan has cut a rock album that expresses his true feelings as a man and as a musician.

Music that places his instrumental virtuosity in perspective.

It includes "Please Don't Turn Me Away", "Roy's Bluz", a breathtaking funk excursion, and FINALLY a recorded version of his live show-stopper "Hey Joe".

"That's What I Am Here For" by Roy Buchanan. It sure is . . .



From Polydor With Pride.

Roy Buchanan: 'That's What I Am Here For' PD 6020

Polydor Records, Cassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Ltd



Cover Story:

Pop and Country—Olivia's Right There

■ The lovely Olivia Newton-John (MCA) exudes natural international sparkle. Since 1971, the vivacious lady from Australia has been making her mark on record charts around the world.

Born in Wales and raised in Australia, Olivia first came to prominence as a part of the highly successful Cliff Richard Show which toured Europe extensively, appeared at the London Palladium, and was a featured cast member of Richards' BBC-TV show. Her first hit as a solo artist was the Bob Dylan copyright "If Not For You." She followed it up with her haunting version of an American folksong "Banks of the Ohio," for which she was awarded a U.K. Silver Disc (representing sales in excess of a quarter million) and a double gold

award in Australia.

With the release of her latest single in the U.S. and her second American album both titled "Let Me Be There," Olivia has captured yet another market by receiving an amazingly widespread country charting and airplay—in addition to going to top 10 on the pop charts.

Unfortunately, she will be unable to make an American tour to support the single within the immediate future because she has been representing Britain at MIDEM '74 as well as being England's representative in the 1974 Eurovision Song Contest, where she will perform the six songs representing that country on BBC-TV. Viewers will make their final decision on this year's song by mail.

In addition to her extensive touring — she has just returned from Australia — and recording, Olivia has also co-starred in a special featurette film with England's Georgia Fame, and hopes to do more film and television work in the future. She also anticipates another trip to the States where she will no doubt find a ready reception, both in the country and from her country/pop following.

Olivia is literally all over the **Record World** charts this week. Her former country chart-topping single, "Let Me Be There," is a strong number 7 on the pop chart, while her album is bulleted at 71. In the wake of her country single breakthrough, her album is also bulleted at 13 on the country album chart. Olivia Newton-John's "Let Me Be There" plea has been answered with sales success here, there and everywhere!

Sasano Joins UA A&R

■ LOS ANGELES — Michael Stewart, president of United Artists Records, has announced the appointment of Ken Sasano to the post of a&r coordinator.

Sasano had most recently been an a&r manager at Capitol Records, and was previously college promotion director and a project manager at Capitol. He will report to Greg Lewerke, UA's senior a&r coordinator.

UA Names Alvino Marketing Director

■ LOS ANGELES — Mike Lipton, senior vice president, United Artists Records, has announced that Dan Alvino is the company's new director of marketing.



Dan Alvino

Alvino has been with United Artists for eight years, beginning as a local promotion man in Miami, later becoming branch manager in Miami and then moving on to become branch manager in Atlanta. He then became general manager of Sunset Records and was one of the original regional sales managers in Los Angeles when that program was instituted. He was later named vice president and general manager of UDC in Los Angeles.

Capitol Names Two To Merchandising Posts

■ LOS ANGELES—Dennis Killeen, director of merchandising, Capitol Records, has announced that Varley Smith has been named creative director, merchandising and advertising, and Susan Herr has been appointed production manager, merchandising and advertising.

Smith came to Capitol in August, 1968, as an advertising copywriter. Subsequently he served as director of merchandising (international) and merchandising project manager. In his new position, Smith will be responsible for creative advertising and merchandising campaigns for singles and albums, including print, point-of-purchase materials and the writing and production of radio and television commercials.

Ms. Herr has seventeen years experience in print production, having last served as graphics purchasing specialist at Mattel Inc. She will be responsible for all merchandising and advertising print production, as well as the production of Capitol's collateral materials.

Roger Stone to Jobete

■ NEW YORK—Roger Stone has been appointed to the position of east coast professional representative of Jobete Music Co. Marty Wekser, national director of professional activities for the firm made the announcement.

Stone comes to Jobete with many years of publishing experience, having served in the capacity of professional manager at April/Blackwood Music, The Richmond Organization, and E. B. Marks. Katherine Chiles, who has been with the company for the past year, will be assisting Stone.

Timing & Frequency of TV Commercials

By RAY MORGAN

(Following is the conclusion of a four-part series on TV advertising)

When?

■ This one word question has caused considerable concern to everyone connected in any way with TV advertising for records. It is a simple way of asking when you should start your TV ad campaign for a newly released album. Should it begin the week a new album is released? Should you wait until sales have peaked before you begin with TV? Should the TV ads be timed to tie in with an artist's appearances in major cities?

None of these questions is easy to answer. Record companies involved deeply in TV advertising have answered them in different ways. None of the advertising people who place TV commercials will say that their way is the only right way. What it all adds up to is that over a period of time every record company develops its own philosophy of TV advertising.

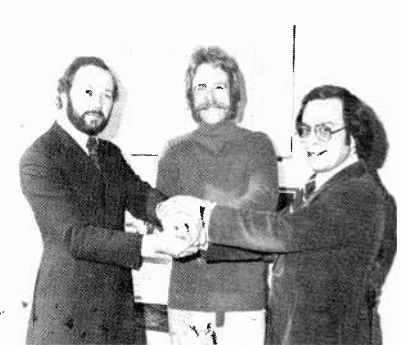
The Late Campaign

Some record companies do not advertise their major record acts until four to six weeks after the album is released. Their reasoning is that the sales momentum created by a major artist's new album, with

(Continued on page 52)

Stigwood Pacts With Chipmonck, Jacob

■ NEW YORK—Chipmonck and Abe Jacob, both well known lighting, staging and sound consultants, have entered into a personal management agreement with the Robert Stigwood Organization, according to Peter Brown, president of RSO. The worldwide Stigwood Organization will represent Chipmonck and Abe Jacob in their involvement in the broad spectrum of the entertainment business.



Pictured from left: Peter Brown, Chipmonck, Abe Jacob.

A Chipmonck-Abe Jacob partnership, CMI Consultants, was formed in late 1973, to utilize their expertise in the areas of production management and staging. CMI Consultants provided the staging, lighting and sound for the "CBS Week to Remember" extravaganza at the Ahmanson Theatre in Los Angeles, the annual CBS Records Convention held last July in San Francisco and, most recently, the benefit concert in Atlanta for the Martin Luther King Jr. Center For Social Change. Among their other record company clients are Warner Bros. and Motown.

During its growth period, Jacob managed Electric Lady Studios, the recording complex Jimi Hendrix had built in New York. He continues to become involved in record production and talent development.

Future plans with the Robert Stigwood Organization include the utilization of the services of Chipmonck and Abe Jacob as production consultants for several of the major arenas across the country as well as maintaining their individual relationships with artists and in theatre, television, film and musical events.

WNEW-FM's 'Thanks'

■ NEW YORK—WNEW-FM has hosted its annual "thank you" party (22) as the station's way of expressing its gratitude to the members of the industry who supported the station throughout the year. Over 125 local, national and regional promotion people attended, along with the staff and announcers of the station. The party will continue as a regular annual tradition, according to program director Scott Muni.

W*O*L*D



"And the Hits just keep on comin'"

Hello honey its me -
What did you think when you heard me back on the
radio? What did the kids say when they knew it was their
long lost Daddio? Remember how we listened to the
radio and I said that's the place to be, and how I got the
job as an FM jock, the day you married me. It was two
kids and I was into AM rock, but I just had to run
around - It's been eight years since I left you babe,
let me tell you 'bout what's gone down. I am the morning
D.J. at W*O*L*D Playing all the hits for you. wherever
you maybe. I am the bright good morning voice, who's
heard but never seen. feeling all of forty-five, going on
fifteen. The drinking I did on my last big gig made
my voice go low. They said that they liked the young
sound when they let me go; so I drifted on down to Tulsa
Alabama to do me a late night talk show. Now I've worked my
way down home again, here to Boise, Idaho, that's how this
business goes!
Making extra money doing high school rock shows, I'm the big
time M.C. you should hear me talking to the little children, and
listen to what they say to me. I got a spot on the top of my head
just begging for a new toupee. A tire around my gut from sitting
on my ~~ass~~, but it's never gonna go away. Sometimes I get this
crazy dream that I just take off in my car, but you can travel on
ten thousand miles and still stay where you are. Thinking
that I should stop this fooking and start that record store. ~~Maybe~~
Maybe I could settle down if you'd take me back once more. O.K. honey
& see - guess he's better than me. Sure old girl, I understand - don't
have to worry - I'm such a happy man!

Love, Harry

W*O*L*D a single by Harry Chapin on Elektra Records



E-45874

Dialogue (Continued from page 10)

Minnelli: Yeah, but Alice and I are old pals. If you're an entertainer, if you love what you're doing, you never want to limit anything because that's your job and your art—to touch, to get out there and get those people!

RW: How did Alice Cooper help you get those people?

Minnelli: He said he wanted me to do this back-up thing. I couldn't figure out why he wanted me to do it, you know. So, I said "Okay." Then we found out we were playing in New Haven. And it was like the one place that we went where the ticket sales were just nowhere. It was like $\frac{3}{4}$, it wasn't really "dyno," and we couldn't really figure it out. So Alice said, "That's where I live. I'll help you out. I'll sing on it." 'Cause he was coming in concert anyway. So he said, "Look, when you come and do this thing with me, let me see what I can do." And he kinda got that together for me, which was really sweet.

But it was funny because when I went in there, I thought, "What in the hell can he want me to do on this record?" So I went in and I thought it was going to be so easy, a little lick I have to sing in the background—and one of them was. Then he gave me a string line to sing. I can't read music. And it was a very complicated thing, it's rough and a soprano part; and I ain't a soprano. But he knows that I stay on key and I'm quick. And I'm sure that's the reason he did it.

RW: Before the concert, Alice went on a couple of the top 40 radio stations and told his audience to show up for your concert, didn't he?

Minnelli: Yeah, that was really sweet of him. That was really nice, 'cause he didn't have to do that.

RW: Did you see any types of people in that audience that you might not have seen anywhere else, as a result of Alice Cooper coming out for you on radio?

Minnelli: No, because in different areas we got the same audiences. There wasn't really any difference. But I just think that, I don't know, maybe it was exam week or something because a lot of the kids were just buried in their rooms working.

RW: In New York, was the Winter Garden chosen over some other theatre, like the Palace, for any particular reason?

Minnelli: Yeah, my father did four shows in the Winter Garden. His first show on Broadway opened in the Winter Garden: "At Home and Abroad." Mama had played the Palace, but it was booked at that point, and this was the only free time that I had. So it was like I gotta keep it in the family somewhere, so I went with my dad's theatre.

RW: The bookings coming as close as they did, do you feel that Bette Midler and you were unnecessarily compared in the reviews?

Minnelli: No. Let's face it, it's quite a season on Broadway for the ladies. If Marlene hadn't fallen into the pit she'd have been up there too. And it would have been Bette, me, Marlene, Josephine Baker, and I'm very proud that I'm a woman. I was quite happy to see that kinda rash of ladies sweeping Broadway. And I think that Bette and I are so completely different, you know: our appeal is different, to different groups of people.

RW: In what respect? What kind of audience would she get that you might not get and vice versa?

Minnelli: Well, I don't see a lot of people in my audience in towels . . . No, that was a silly stupid crack, just for the sake of humor. But to be serious, Bette gets a more fanatic audience, it's a real "whaaagh!" from the outset. I guess it's more of a . . . not a theatre crowd. I get a lot of the old . . . you know, people who come to the theatre and have been going to the theatre for years and have come to see theatre. But we're in different places; our heads are in different places.

RW: But Bette's in a place that was probably once considered for you, bringing back old songs. Have you ever considered that for your career?

Minnelli: Yeah, but she did it in a different way. She went very camp. And you know I never say anything that's even slightly dirty on stage.

RW: But her choice of material could almost be a choice of material for Liza Minnelli, if Liza Minnelli wanted her career to go in that way.

Minnelli: Well, we did "Boogie Woogie Bugle Boy" about six years ago.

RW: What do you think would happen if you recorded "Somewhere Over The Rainbow" or something like that?

Minnelli: I have no idea, because I would never do it. Really, I've been singing "Mammy" for years. I've done it, I did that already: "Shine On Harvest Moon" and all that stuff. But I do it because I believe in the songs. First of all, I love the verse of "Harvest Moon" and then, to build it and to put a little bit of jazz in it and to still make it very realistic, very "Please, for God's sake, Shine! Don't just sit there, do something!" That kind of thing is something that everybody at one

(Continued on page 49)

Saifer to Columbia Coast A&R Position

■ LOS ANGELES — Ted Feigin, vice president, west coast a&r, for Columbia Records, has announced the appointment of Lorne Saifer as Columbia's director of talent acquisition, west coast. Saifer comes to Columbia with an extensive background in a&r and promotion. Prior to his current position, he worked in the a&r department at MCA, and he was also head of national promotion for Signpost Records. A native of Canada, Saifer headed his own management and production company before coming to the U.S.



Lorne Saifer

Reeves Single Set

■ LOS ANGELES—Martha Reeves' debut MCA single, "Power of Love," has been scheduled for a February 4 release. The Gamble-Huff-Simon-penned tune was produced by Richard Perry and recorded at Crystal Sound in Los Angeles. Horn arrangements were done by James Taylor at New York's Hit Factory. Other notables on the track include: James Jamerson, Motown's resident bass player; Jim Keltner on drums; Dennis Coffey and Dean Parks on guitars; Joe Sample on piano; Clydie King and Sherlie Mathews on background vocals; and Ralph MacDonald on tambourine. Perry and Bill Schnabe mixed at The Sound Lab in Los Angeles.

'Papillon' Theme Attracts Covers

■ NEW YORK — Engelbert Humperdinck (Parrot) and Jerry Vale (Columbia) are among the artists who have recorded "Free as the Wind," the theme song from the Allied Artists release, "Papillon," according to Carl Prager, president of Allied Artists Music.

"Free as the Wind," written by Jerry Goldsmith, is available in an instrumental version by Goldsmith, a vocal version by the Trend, and as part of the "Papillon" soundtrack album, all on Capitol. In addition, French artist Nicoletta recorded the song with a French lyric for Barclay Records.

GFR LP Is 3-D

■ NEW YORK—Grand Funk Railroad, with nine consecutive gold albums behind them, will release their tenth album, "Shinin' On," in mid-March. The new recording will also introduce a new packaging concept: A pair of 3-D glasses will punch out of the cover for the viewing of both an inserted 3-D poster and the album cover itself.

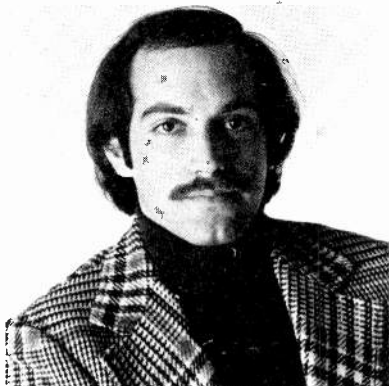
The album was conceived and designed by GFR manager Andrew Cavaliere and creative consultant Lynn Goldsmith. The graphic design on the cover was illustrated by comic book artist Neal Adams. The "Shinin' On" concept will also appear in Grand Funk's live performance as the group mysteriously lights up in the dark. Forthcoming tour plans will be announced shortly.

Sank to RCA Post

■ NEW YORK—Stewart Sank has been named regional promotion manager, RCA Records. Sank will cover the southwest region, and will be based in RCA's Dallas offices. The announcement was made by Tom Cossie, director, promotion, to whom Sank will report.

In making the announcement, Cossie noted: "Stew Sank's experience and unique promotional abilities, combined with his vast musical knowledge, make him perfect for this position."

Sank is a 1971 graduate of Temple University with a BA in Communications. He last did independent promotion in New York, and was national promotion director for GSF Records for a year and a half.



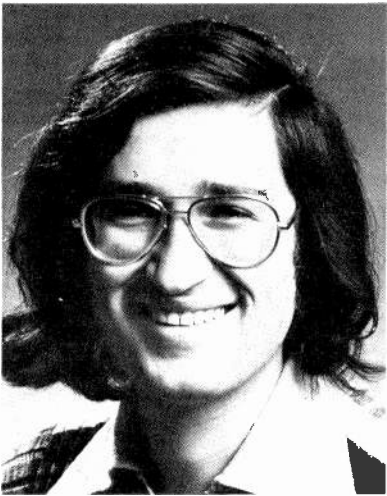
Stewart Sank

Caviano Exits London

■ NEW YORK—Ray Caviano, who has left London Records as national publicity director, had been with the label for over two years as press liaison. He was also responsible for starting, developing and administering London's college program.

Handwerger Promoted

■ NEW YORK — Al Teller, vice president, merchandising for Columbia Records has announced the promotion of Arnie Handwerger to the position of manager, CBS Records college program.



Arnie Handwerger

In this capacity, Handwerger will be responsible for the overall direction of the college program, including the formulation of merchandising programs specifically tailored for the college market, maintenance of relations with campus radio stations throughout the country, and coordination of the activities of Columbia's on-campus representatives.

Handwerger has worked in the capacity of supervisor, CBS Records college program, for more than a year. Before coming to Columbia, he was associate editor of the College Radio Report, and also managed a New York records retail outlet. In his new position, he will oversee all CBS Records promotion in the college area, and report directly to Teller.

Randy Roberts Handles Polydor Regional Promo

■ NEW YORK—Harold Berkman, director of promotion and publicity for Polydor Incorporated, has announced the appointment of Randy Roberts to the position of promotion manager for New York State. In addition to his responsibilities as promotion manager, Roberts will be involved in special projects for the company on the east coast. Special projects for the west coast will be handled by Joel Newman.

Prior to joining Polydor, Roberts was the New York local promotion manager for United Artists Records. Effective immediately, he will be based at the Polydor office here and will report directly to Mike Becce, national promotion manager for the label.

Atlantic Releases 10

■ NEW YORK—Atlantic Records has released 10 new albums for January headed by Yes' new two record set "Tales From Topographic Oceans." This new album features four new selections, one on each side of the double package. It is being released a few weeks before the group's new American tour which starts in February. Other key albums in the release feature Jan Akkerman, Horslips, Clifford T. Ward, Margie Joseph, Manu Dibango, Blue Magic, Les McCann, Rahsaan Roland Kirk and Eddie Harris.

Jan Akkerman, the guitarist with Focus, recorded his first album for Atco in the United States called "Tabernakel." Horslips' second album for Atco is "The Tain," a musical version of the famous Irish chronicle. On The Famous Charisma Label is the first album by songwriter/performer Clifford T. Ward.

Atlantic's soul album release spotlights Margie Joseph's new album "Sweet Surrender," Manu Dibango's second album "Makossa Man," and Blue Magic's first album for Atco.

Atlantic's jazz releases include Eddie Harris' "E.H. In The U.K.," Rahsaan Roland Kirk's, "Bright Moments" and Les McCann's "Layers."

Blue Thumb Signing

■ LOS ANGELES — Blue Thumb Records chairman Bob Krasnow has announced the signing of Nick De Caro exclusively to the label. De Caro, a well known arranger, is concluding recording here of his debut lp for the label. A single, "All I Want," written by Joni Mitchell, will be rush released shortly. The album and single are produced by Tommy Li Puma, Blue Thumb's vice president in charge of a&r.

Casablanca Inks Kiss

■ LOS ANGELES — Neil Bogart, president of Casablanca Records, has announced the first major signing for the label with the acquisition of New York pop group Kiss. The newly-formed record company will issue Kiss' first album on Feb. 1 with Warner Bros. distributing.

Kiss has been signed by ATI president Jeff Franklin for a series of concerts, and will go out on the concert trail late in February. Kiss is also set for an "In Concert" taping on Feb. 21 in Los Angeles, with Dick Clark Productions producing for ABC-TV.

Comprising Kiss are bass guitarist-lead singer Gene Simmons, lead guitarist Ace Frehley, drummer Peter Criss and rhythm guitarist Paul Stanley. The group is handled by Rock Steady Management of New York.

ABC Maps Plans For NEC Meet

■ LOS ANGELES — Vince Marchiolo, assistant director of artist relations for ABC Records has announced the label's plans for the National Entertainment Conference, which will be held at the Houston Astrohall beginning February 2.

Marchiolo's involvement has included the scheduling of Bobby Blue Bland on the opening night program.

Booth preparations and promotional materials to be used at the meeting include two seven-foot rotating drums of full-size four-color transparencies of ABC albums, calendars with pictures of 36 of the label's artists, a specifically prepared sampler album featuring 12 new artists with ABC and a pre-recorded tape with 12 headphone hook-ups.

Two from Capricorn

■ MACON, GEORGIA — Frank Fenter, executive vice president of Capricorn Records has announced that the company will release two albums in February. The albums, "A New Life" by the Marshall Tucker Band and "Bail Out For Fun" by Maxayn, will be released February 1.

Liebersohn Cited

■ NEW YORK — Goddard Liebersohn, senior vice-president of Columbia Broadcasting System and president of CBS Records Group, will be cited for his contribution to music and the musical theater at a dinner at the Hotel Pierre on Thursday, March 7. Liebersohn will be the first recipient of the Richard Rodgers Award, established by the Professional Children's School to honor the composer, a longtime trustee. Mrs. Schuyler G. Chapin is chairman of the School's board of trustees.

In charge of the event honoring Liebersohn are Richard Rodgers, honorary chairman, David Picker, former United Artists executive and president of Two Roads, Inc., executive chairman, and Mrs. Stanley Weintraub, chairman.

Soul Shake



Harold Melvin, lead vocalist with the Blue Notes, gives Don Cornelius of television's "Soul Train" fame a hardy soul shake to help celebrate the opening of Don's new San Francisco night club. Harold Melvin and the Blue Notes later performed before the large celebrity-studded opening night crowd.

Avco Energizes Newark Boys Chorus Campaign

■ NEW YORK—Hopping on the appeal of the east coast televised Pathmark Stores public service/energy conservation spot, Avco Records has rush released "N-R-G (The Energy Song)" by the 36-voice Newark Boys Chorus.

Avco's release of "N-R-G" is the first step in a major campaign to establish the success of the Newark Boys Chorus on records. Hugo Peretti and Luigi Creatore, vice presidents and chief operating officers of the label, said the diskery is "very serious about a long-range campaign for this group. . . . The tv spot of 'N-R-G' has already gotten a tremendous response and the single should serve as a strong vehicle for the group in the record market."

The Newark Boys Chorus was formed in 1966 by founder-director James McCarthy as part of the Newark Boys Chorus School, which maintains an academic program for 56 youngsters. All monies earned by the chorus, either from personal appearances or from record royalties, go to the school.

Buddah Signs Les Variations

■ NEW YORK — French rock group Les Variations has signed an exclusive recording and distribution contract with The Buddah Group, announced Art Kass, president of the company. "We were so impressed by the master they brought us," Kass stated, "that we sent Lewis Merenstein, Buddah's vice president and general manager, to Paris to see them live."

Merenstein, speaking of the group, added: "With the help of their strong management they have already done amazingly well as performers here in the U.S. We are truly enthusiastic and excited about Les Variations joining The Buddah Group."

Les Variations is managed by Applewood Productions Ltd., formed by Doug Yeager, Charles Benanty and the group's personal manager Alain Tobaly, with publicity being handled by The Buddah Group and Connie De Nave's International Media Associates. Dates for Les Variations upcoming American tour will be announced shortly.

'Tubular Bells' Single

■ NEW YORK—Atlantic Records has rush released a single from Mike Oldfield's "Tubular Bells" album containing the theme from the film "The Exorcist." Since the film opened a few weeks ago, sales of the "Tubular Bells" album have soared, according to the label.

McDougal to P.I.R. Post

■ PHILADELPHIA — Kenny Gamble, co-owner and president of Philadelphia International Records, has announced the appointment of Weldon Arthur McDougal III to the position of director, artist relations and publicity. Philadelphia International is a Columbia Records Custom Label.

McDougal will be responsible to Gamble for coordinating all press and information services for all Philadelphia International artists. He will work closely with the Columbia publicity department in promoting artists, and will also work with individual artists in all phases of their creative and business affairs.

McDougal began his career in the music business singing with a group called the Larks in the early fifties. In 1959 he first met Kenny Gamble, a friendship which he has kept through the years. In 1963, McDougal produced the hit song "Yes I'm Ready" for Barbara Mason, and had his own record production company, Hawthorne Publishing Co., which Gamble was a part of. In 1964, McDougal began a nine-year association with Motown Records, starting out as a local promotion man in Philadelphia and rising to the position of director of artist relations and special projects.



Weldon McDougal

Phonogram Dedicates New Corporate Hdqtrs.

■ CHICAGO — After a few postponements, Phonogram has dedicated its new corporate headquarters in the IBM Plaza building, at a reception for Chicago radio and press personalities (18). The assembled guests sampled food and drink in the newly-completed building's Phonogram offices, just across the river from where the old Mercury Records offices had been located. Present at the meeting to welcome guests were Irwin H. Steinberg, president of Phonogram, in addition to key label executives.

Gil Beltran: Conversation with A Self-Described 'Quick Man'

By ROBERT ADELS

■ NEW YORK—Gil Beltran, newly named president of MGM Records, finds he's gained the reputation of a "quick man," one capable of doing things well at a moment's notice—and the label seems to please him. **Record World** contacted Beltran early Friday morning by telephone at his New York hotel, prior to his Saturday departure for his home in Sao Paulo, Brazil. The glib and quick-witted executive is looking forward to his new post, and leaves his RCA Records career "without any sourness or bitterness whatsoever."

Beltran returns to Brazil for two reasons: while "wrapping up" his duties at RCA Records there, he is once again faced with the task of "packing up and coming over again." There is a degree of homesickness on both sides and in both hemispheres. Having grown very attached to his Sao Paulo apartment (which he must now once again plan to sell), he states: "I really dig the biggest market and the biggest industry in the world, so I look forward to working again in this gigantic marketplace."

N.Y. vs. L.A.

For eight weeks beginning last October, Beltran served as vp and general manager of RCA Records in its New York home office, making a number of sweeping changes in the company's personnel; but more importantly, creating a new era of excitement for the company which has continued to grow as Kenneth Glancy took over the presidency here. Now, he will return to the U. S. to be based in Los Angeles, which in contrast to New York, he finds "clean, horizontal and different." Although more familiar with New York as a base of operations, Beltran states he is "looking forward to getting to know the west coast better."

He views his new position as "a great honor and a great challenge," in and of itself, as well as

Robins Edits Playback

■ NEW YORK — Bob Altshuler, vice president of press and information services for the CBS/Records Group, has announced the appointment of Wayne Robins as editor of **Playback**, CBS Records' trade/consumer magazine.

Robins will be responsible for all editorial content of **Playback** and will serve as liaison with the publication's many free-lance writers; he reports directly to Bob Sarlin, manager of publications for CBS Records.



Gil Beltran

in the context of the current state of the record industry. Characterizing present economic conditions and forecasting its future prospects, Beltran comments: "We all have a difficult year in front of us, one less certain than those which have preceded it." But his optimism is clear and evident.

Exciting Roster

How much thought has Gil Beltran given to MGM up to this point? Already, he can talk enthusiastically about the company's current chart records—Jim Stafford's "Spiders and Snakes" for example, about which he is particularly excited. That level of personal pride seems to extend to the entire MGM roster, some 28 acts at present, and a list which is very much more than just that to him even now. Disliking musical labels, and very much in favor of the across-the-board variety of talent, Beltran believes that star-generated traffic at the store level "will help everyone at this time in the industry."

Much has been made of Beltran's bachelor status. The first official Polygram release detailing Beltran's new role seemed to state that this is an "all-work and no-play" man, a description that makes him chuckle in spite of his fierce love of hard and constant work. "It's just that the right one hasn't come along yet," Beltran explained. "Maybe California will do it!"

New Christy Minstrel

■ NEW YORK—After a month-long nationwide search to find replacements for retiring members of the New Christy Minstrels, singer Bobby London has joined the group, according to his manager/producer Myrna March, president of Make Music.

London's selection marks the first time in the fifteen year history of the New Christy Minstrels that the group has featured a black male singer.

Beltran Named President of MGM

(Continued from page 3)

ning in January 1967. In both countries, Beltran markedly improved his company's standing in the market place.

He began his career with RCA in 1961 at the RCA Institute as a faculty member, becoming associate dean in 1963 and dean a year later. Earlier he served the Italian Government in scientific computer experiments in Italy.

MGM Plans

Beltran dislikes musical labels. "I don't care what people like to call a tune, just so it's good music. I don't want to pin myself down to any particular direction for MGM Records, except to say I think John Fruin has been doing an exceptional job bringing the company along, while dividing his time between London and Los Angeles.

"I am not a bit concerned with music styles, as such, but only with good acts, with winners," he continued. "The future of MGM Records depends on making the most of the talent we have now and adding more. It doesn't matter how they want to interpret their gifts, it only matters that they're good. If they are, we'll let others supply the labels for them."

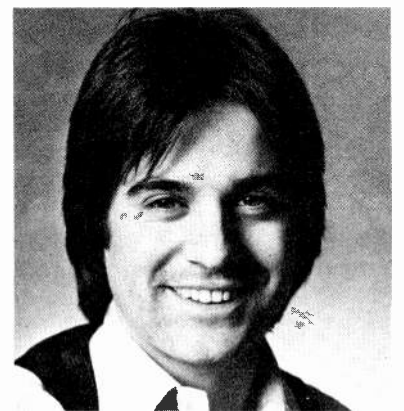
Gil Beltran is actually Dr. Beltran, holding a PhD degree in mathematics and physics.

Fruin to Board

An official announcement that John Fruin has been appointed to the board of Polygram Corporation is expected shortly.

Col Ups Andon

■ NEW YORK — Don DeVito, national director of product management for Columbia Records, has announced the appointment of Arma Andon to the position of associate director, east coast product management for the label.



Arma Andon

Andon will be responsible to DeVito for the planning and preparation of Columbia popular album product produced on the east coast. He will participate in (Continued on page 41)

Two Tara Firms Join Forces, Realign

■ NEW YORK—Tara Productions Corp. has acquired the assets of Tara International, Inc., according to Richard J. Walsh, president of Tara Productions Corp.

Tara Productions, whose prime business is the production of documentaries, educational films and television specials, is a public company, with stock traded over the counter. Richard Broderick, currently a member of the board of directors of Tara Productions, Corp., will remain as president of Tara International, Inc.

Frank N. Swenson has been appointed director of international operations for Tara International Inc., and Mark Cosmedy has been appointed general manager of Tara Records.

Mocedades LP

■ Sparked by the chart success of Tara Records' first single release "Eres Tu," by Mocedades, the company is rush releasing the group's first album, "Mocedades," according to Mark Cosmedy, general manager of Tara Records, distributed nationally by Famous Music Corporation.

ABC/Dunhill Studios To Open in March

■ LOS ANGELES — Mid-March is the target date for the grand opening of modern new ABC/Dunhill recording studios in Los Angeles. Label president Jay Lasker states that now with the new facilities, many ABC artists, who previously had to record elsewhere, will be able to work on their own turf. The new studios, which will be adjacent to the old ones at 8255 Beverly Blvd., can accommodate 40 artists at one time. The present studios accommodate 12 and will continue to be used for recording sessions.

Chappell/Trillium Pact

■ NEW YORK — Chappell Music has announced the signing of an exclusive long-term publishing contract with Trillium Music Co. Trillium has completed production on its first three projects in support of their new publishing agreement.

Rogan's Daughter

■ NEW YORK — Tom Rogan, Motown east coast promotion representative, and his wife Carol Lee are the proud parents of a six pound-11 ounce baby girl, Jennifer Lee.

The Coast (Continued from page 8)

Warners has finally scheduled **Terry Melcher's** debut for Feb. 28. This one is said to include a rendition of "These Days" on which **Doris Day** sings along . . . And according to A&M, **The Blackberries** now have their own contract with the label, so they won't be touring with **Humble Pie** any more . . . Speaking of tours: Spring, say Macon insiders, is when **Gregg Allman** will go out on the road as a solo . . . March is when **Maggie Bell's** due in the States. One firm date is the 16th, at the Academy of Music . . . Mar. 8-10 is when **Boz Scaggs** will open the newly-refurbished Paramount Theatre in Oakland. It's said to be an art paradise . . . **The Firesign Theatre**, who've signed with CMA, will also go out in March, with an evening of entertainment they'll call "Any Town, U.S.A." . . . **The Fointer Sisters** will begin their next U.S. tour Mar. 7 at OSU. It'll take them through May 15 at New Orleans' Fairmont . . . **Dr. Hook** and his gang will go to Europe in March, while **Canned Heat** will already be there. Their swing extends from Feb. 17 to Mar. 30 . . . And **Grace Slick**, **Paul Kantner** and the **Jefferson Starship** will also be on the road in March. For this jaunt, they've signed up **John Barbatta** (drums), **Craig Chaquico** (guitar), **Papa John Creach** (violin), **David Frieberg** (piano) and **Peter Kaukonen** (bass) . . . Among visitors this week will be **Connie De Nave's** associate, **Sheryl Feurstein**, here to help on that **Uriah Heep/Manfred Mann** tour . . . Lastly, in induction news: **Conway Twitty** will become an honorary Choctaw Indian Feb. 12, in ceremonies at Hartshorne, Oklahoma.

Waite Waxes for Paramor

■ NEW YORK—Genevieve Waite, who starred in "Joanna" and with Elliott Gould in "Move," will make her recording debut on the Paramor label. The announcement was made by Dan Broder, co-founder of the new label.

The actress' debut will be marked by the distribution of a

single titled "Love is Coming Back," to be released nationally through major distribution. Ms. Waite is currently cutting the single, backed by 17 musicians at Media Sound, as well as an album "Romance is on the Rise," produced by John Phillips, the label's creative director.

1973 BILLBOARD Honor Roll Winner
1973 CASHBOX Singles Award Winner
1973 RECORD WORLD Best Artist Award Winner

KING HARVEST

Celestial Navigator P-556

THE FATBACK BAND

Soul March/To Be With You P-520

BOBBY RYDELL

Everything Seemed Better (When I Was Younger)
P-552

BENNY JOHNSON

Baby, I Love You T-1527

FATBACK BROTHER, JOHNNY KING

Feel My Soul (Album) PLP-46

SPARKLE

Yesterday You Called P-554

THE 8 MINUTES

Looking For A Brand New Game P-533

J. J. BARNES

You Are Just A Living Doll P-546



'74

PERCEPTION / TODAY RIDES AGAIN!

if it's on
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ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

FEBRUARY 2, 1974

ABRA-CA-DABRA Walt Meskell (20th Century/Cakewalk, ASCAP)	24	LOOKIN' FOR A LOVE Bobby Womack (UA, ASCAP)	91
A LOVE SONG Brian Ahern (Portofino/Gnossos, ASCAP)	27	LOVE HAS NO PRIDE John David Souther (Walden-Glasco, ASCAP)	64
AMERICANS (Conestoga, BMI)	3	LOVE'S THEME Barry White (Sa-Vette/January, BMI)	6
AMERICANS Peter Scheumeier (Conestoga, BMI)	22	ME AND BABY BROTHER Jerry Goldstein (Far Out, ASCAP)	14
AMERICANS Tex Ritter (Conestoga, BMI)	77	MIDNIGHT RIDER Sandlin & Allman (No Exit, BMI)	32
AMERICAN TUNE Paul Simon (Paul Simon, BMI)	57	MIGHTY LOVE Thom Bell (Mighty Three, BMI)	67
ARE YOU LONESOME TONIGHT Curb & Costa (Bourne, ASCAP)	18	MIND GAMES John Lennon (John Lennon, BMI)	18
BABY COME CLOSE Smokey Robinson (Jobete, ASCAP)	34	MOCKINGBIRD Richard Perry (Unart, BMI)	61
BICYCLE MORNING Pat Cusimano (Hilltop, BMI)	93	MY SWEET LADY Robin & Musso (Cherry Lane, ASCAP)	52
BOOGIE DOWN Wilson & Caston (Stone Diamond, BMI)	30	MUST BE LOVE James Gang (Thermostat, ASCAP)	88
CAN THIS BE REAL Leroy Hutson (Silent Giant, ASCAP)	36	NEVER NEVER GONNA GIVE YA UP Barry White (Sa-Vette/January, BMI)	43
CAN'T SAY NOTHIN Curtis Mayfield (Chi-Sound, BMI)	95	ONE TIN SOLDIER Mendell Lowe (Cents & Pents, BMI)	81
DADDY WHAT IF Bobby Bare (Evil Eye, BMI)	68	PHOTOGRAPH Richard Perry (Richoroony, BMI)	70
DARK LADY Snuff Garrett (Senor, ASCAP)	35	PUT YOUR HANDS TOGETHER Gamble-Huff (Mighty Three, BMI)	19
D'YER MAK'ER Jimmy Page (Superhype, ASCAP)	56	RAISED ON ROBBERY (Crazy Cow, BMI)	50
ENERGY CRISIS '74 Goodman Kahl (NY Times/Rainy Wednesday, BMI)	87	ROCKIN' ROLL BABY Thom Bell (Mighty Three, BMI)	68
ERES TU (Radmus, ASCAP)	51	ROCK 'N ROLL HOOCHIE KOO Derringer & Szymczyk (Derringer, BMI)	75
FLASHBACK Bones Howe (Zapata, ASCAP)	98	ROCK ON Jeff Wayne (Jeff Wayne, PRS)	15
GET THAT GASOLINE BLUES Eddie Kramer (Varmint, BMI)	86	SEASONS IN THE SUN Terry Jacks (E. B. Marks, BMI)	33
GOODBYE YELLOW BRICK ROAD Gus Dudgeon (Dick James, BMI)	100	SEXY MAMA Ray Robinson, Goodman (Gambi, BMI)	46
HEARTBREAKER Jimmy Miller (Promopub, ASCAP)	26	SHE'S GONE Arif Mardin (Unichappell, BMI)	90
HELEN WHEELS Paul McCartney (McCartney/ATV, BMI)	39	SHOW AND TELL Jerry Fuller (Fulness, BMI)	9
HELLO IT'S ME Todd Rundgren (Screen Gems-Columbia, BMI)	53	SHOW DOWN Jeff Lynne (Anne-Rachel/Yellow Dog, ASCAP)	60
HOMELY GIRL Eugene Record (Julio-Brian, BMI)	99	SISTER MARY ELEPHANT Lou Adler (India Ink, ASCAP)	44
HOUSTON Jimmy Bowen (Kayteekay/Hudmar, ASCAP)	85	SMOKIN' IN THE BOYS ROOM Morris & Brilliant Sun (Big Leaf, ASCAP)	4
I JUST CAN'T GET YOU OUT OF MY MIND Barri, Lambert, Porter (ABC/Dunhill/ Soldier, BMI)	82	STAR Lieber-Stoller (Hudson Bay, BMI)	83
I LIKE TO LIVE THE LOVE Dave Crawford (ABC/DaAnn, ASCAP)	37	STONE TO THE BONE James Brown (Dynatone/Belinda/Unichappell, BMI)	84
IF YOU'RE READY (East/Memphis, BMI)	49	STOP TO START Grant and Felder (W.M.O.C.T./Six Strings, BMI)	78
IF WE MAKE IT THROUGH DECEMBER Ken Nelson (Shade Tree, BMI)	47	SPIDERS AND SNAKES Phil Gernhart (Kaiser/Boo/Gimp, ASCAP)	13
I LOVE JERRY Kennedy (Hallnote, BMI)	28	SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP)	65
IN THE MOOD Mardin & Manilow (Shapiro-Bernstein, ASCAP)	72	TEENAGE LAMENT '74 Richardson & Douglas (in dispute)	38
I SHALL SING Garfunkel & Halsey (Warner-Tamerlane/Caledonia, BMI)	31	THANKS FOR SAVING MY LIFE Gamble-Huff (Mighty Three, BMI)	94
IT DOESN'T HAVE TO BE THAT WAY Cashman & West (Blendingwell, ABC, ASCAP)	63	THE JOKER Steve Miller (Haworth, ASCAP)	11
I'VE GOT TO USE MY IMAGINATION Kerner & Wise (Screen-Gems/Columbia BMI)	5	THE MOST BEAUTIFUL GIRL Billy Sherrill (Al Gallico/Algee, BMI)	16
JIM DANDY Tom Dowd (Shelby Singleton/Hill & Range, BMI)	21	THE WAY WE WERE Marty Paich (Colgems, ASCAP)	1
JESSICA Allman Bros. (No Exit, BMI)	69	THIS IS YOUR SONG Paul Anka/Johnny Harris (Spanka, BMI)	80
JOY PT. 1 Isaac Hayes (Incense/East/ Memphis, BMI)	29	TIME IN A BOTTLE Cashman & West (Blendingwell, ASCAP)	12
JUNGLE BOOGIE Kool & The Gang (Delightful Gang, BMI)	17	TOP OF THE WORLD Carpenters & Jack Daugherty (Almo/Hammer-Nails, ASCAP)	59
JUST YOU AND ME James William Guericco (Big Elk, ASCAP)	58	TRYING TO HOLD ON TO MY WOMAN Jackson, J. Reddick (Built Proof, BMI)	40
LAST KISS John Dee Driscoll (Bablo, BMI)	45	UNTIL YOU COME BACK TO ME Wexler & Mardin (Jobete, ASCAP/ Stone Agate, BMI)	8
LAST TIME I SAW HIM Michael Masser (Jobete, ASCAP)	23	VIRGINIA Amesbury & Gilliland (Bay, BMI)	99
LEAVE ME ALONE Tom Catalano (Brooklyn/Anne-Rache, ASCAP)	48	WALK LIKE A MAN Todd Rundgren (Cram, Renraf, BMI)	20
LET ME BE THERE John Rostill (Gallico, BMI)	7	WANG DANG DOODLE David Robinson (Arc, BMI)	71
LET ME GET TO KNOW YOU Rick Hall (Spanka, BMI)	76	WE'RE GETTING CARELESS WITH OUR LOVE Don Davis (Groovesville, BMI)	96
LET YOUR HAIR DOWN Norman Whitfield (Stone, Diamond, BMI)	25	WHAT IT COMES DOWN TO R. Isley/O. Isley (Bevina, ASCAP)	55
LIFE IS A SONG WORTH SINGING Thom Bell (Mighty Three, BMI)	89	WOLD Paul Leka (Story Songs, ASCAP)	66
LIVIN' FOR YOU Willie Mitchell (Jec./Al Green, BMI)	42	YOU'RE SIXTEEN Richard Perry (Viva, BMI)	2
LIVING FOR THE CITY Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	10	YOU'RE SO UNIQUE Billy Preston (Irving/WEP, BMI)	54
		YOU SURE LOVE TO BALL Marvin Gaye (Jobete, ASCAP)	74



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FEB. 2	JAN. 26	
101	101	WHAT IS HIP? TOWER OF POWER—Warner Bros. 7748 (Kuptillo, ASCAP)
102	108	QUICK, FAST IN A HURRY NEW YORK CITY—Chelsea BCBO-0150 (RCA) (Assorted/Bellboy, BMI)
103	103	BEYOND THE BLUE HORIZON LOU CHRISTIE—Three Brothers THB 402 (CTI) (Famous, ASCAP)
104	105	WILD IN THE STREETS GARLAND JEFFREYS—Atlantic 2981 (Sheepshead Bay, ASCAP)
105	106	IT'S NOW WINTER'S DAY DENNIS YOST—MGM South 7027 (Low-Tri, BMI)
106	107	A MOTHER FOR MY CHILDREN WHISPERS—Janus J231 (Mighty Three/Golden Fleece, BMI)
107	109	I TOLD YOU SO DELFONICS—Philly Groove 182 (Bell) (Nickelshoe/Wadud/New Outlook, BMI)
108	111	MARLENA BOBBY GOLDSBORO—United Artists XW371-W (UA, ASCAP)
109	126	YOU WON'T FIND ANOTHER FOOL LIKE ME NEW SEEKERS—MGM 14683 (Geoff. Stephens, ASCAP)
110	—	PIANO MAN BILLY JOEL—Columbia 4-45963 (Home Grown/Tinker Street, BMI)
111	—	I'LL BE THE OTHER WOMAN SOUL CHILDREN—Stax STA 182 (East Memphis, BMI)
112	115	IT WOULDN'T HAVE MADE ANY DIFFERENCE TOMMY MIDDLETON— Columbia 4-45972 (Screen Gems-Columbia/Earmark, BMI)
113	—	AMOUREUSE KIKI DEE—MCA 40157 (WB, ASCAP)
114	—	I'VE GOT A THING ABOUT YOU, BABY ELVIS PRESLEY—RCA APBO-0116 (Swamp Fox/White Haven, ASCAP)
115	134	THAT'S THE SOUND LONELY MAKES TAVARES—Capitol 3794 (Bushka, ASCAP)
116	116	I WILL RUBY WINTERS—Polydor 14202 (Camarillo, BMI)
117	119	IF IT WERE LEFT UP TO ME SLY & THE FAMILY STONE—Epic 5-11060 (Stone Flower, BMI)
118	120	WISH THAT YOU WERE MINE MANHATTANS—Columbia 4-45971 (Blackwood/Nottingham, BMI)
119	125	THERE'S GOT TO BE RAIN IN YOUR LIFE DOROTHY NORWOOD— GRC 1011 (Silver Thevis/Act 1, BMI)
120	128	APPLE OF MY EYE BADFINGER—Apple 1864 (Apple, ASCAP)
121	123	WITCH DOCTOR BUMP CHUBUKOS—Mainstream 5546 (Lifestyle, BMI)
122	—	BIG FOOT DOCTOR LOVE—Sweet Fortune SFA 2406 (Famous) (Miraliste/RVV&B, BMI)
123	133	THE REAL ME THE WHO—MCA 40182 (Track, BMI)
124	114	INSPIRATION PAUL WILLIAMS—A&M 1479 (Almo, ASCAP)
125	110	STORMY MONDAY LATIMORE—Glades 1716 (WB, ASCAP)
126	129	I NEED SOMEONE LINDA PERRY—Mainstream 5550 (Lifestyle, BMI)
127	117	JOLENE DOLLY PARTON—RCA APBO-0145 (Owepar, BMI)
128	139	JUST DON'T WANT TO BE LONELY THE MAIN INGREDIENT— RCA APBO-0205 (Bellboy, BMI)
129	136	TRY TO FALL IN LOVE COOKER—Scepter 12388 (Unichappell, BMI)
130	131	KEEP YOURSELF ALIVE QUEEN—Elektra 45863 (Feldman/Trident, ASCAP)
131	121	TIME FADES AWAY NEIL YOUNG—Reprise 1184 (Silver Fiddle, BMI)
132	132	SOUL POWER '74 MACEO & THE MACS—People 631 (Polydor) (Dynatone, BMI)
133	—	TELL ME A LIE SAMMI JO—MGM South S7029 (Fame, BMI/Rick Hall, ASCAP)
134	124	POWER OF LOVE JERRY BUTLER—Mercury 73442 (Phonogram) (Bushka, ASCAP)
135	—	IT'S BEEN A LONG TIME NEW BIRTH—RCA APBO-0185 (Dunbar-Rutri, BMI)
136	—	EYES OF THE WORLD GRATEFUL DEAD—Grateful Dead 4502 (Ice Nine, ASCAP)
137	127	RAINBOW SONG AMERICA—Warner Bros. 7760 (WB, ASCAP)
138	138	SORROW DAVID BOWIE—RCA APBO-0160 (Pepamar, ASCAP)
139	—	I THINK I'M GONNA LIKE IT BARNABY BYE—Atlantic 2984 (Ploopy/Cotillion, BMI)
140	130	DON'T LET ME DOWN BUCKINGHAM NICKS—Polydor PD 14209 (Pogologo/Buckingham/Donna Marta, BMI)
141	137	COME LITTLE CHILDREN DONNY HATHAWAY—Atco 6951 (Don Bow, BMI)
142	140	LAY LADY LAY BROOK BENTON—Brut 910 (Buddah) (Big Sky, ASCAP)
143	141	THIS WORLD HAS MUSIC AVERAGE WHITE BAND—MCA 40168 (Not Listed)
144	144	LOVING YOU JOHNNY NASH—Epic 5-11070 (Mikim, BMI/Cayman, ASCAP)
145	135	SOFT SOUL BOOGIE WILSON PICKETT—RCA APBO-0174 (Davor, BMI)
146	146	I'D KNOW YOU ANYWHERE ASHFORD & SIMPSON—Warner Bros. 7745 (WB, ASCAP)
147	143	REMEMBER ANDY WILLIAMS—Columbia 4-45985 (Blackwood, BMI)
148	142	FOR YOUR LOVE FLEETWOOD MAC—Reprise 1188 (Blackwood, BMI)
149	145	WHAT CAN I TELL HER TIMMY THOMAS—Glades 1717 (Sherlyn, BMI)
150	148	DOWN DRINKING AT THE BAR LOUDON WAINWRIGHT III— Columbia 4-45949 (Snowden, ASCAP)

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**"I LIKE TO
LIVE THE LOVE"**

ABC/DUNHILL RECORDS

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Bobby Womack

LOOKIN' FOR A LOVE SINGLE UA-XW 375-W

from his forthcoming album of almost the same name Lookin' For A Love Again



“This was the first gospel song I did as a pop song. It was originally called ‘Couldn’t Hear Nobody Prayin’ and Sam Cooke, who was producing me and my brothers at the time, said ‘you ain’t gonna sell no records singin’ gospel,’ so we changed the lyric from ‘lookin’ for my Lord’ to ‘lookin’ for a love.’”

BOBBY WOMACK

UA On United Artists Records. It's not the same old song.



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SONG OF
THE YEAR

**TONY ORLANDO
& DAWN**

**"TIE A YELLOW RIBBON
ROUND THE
OLE OAK TREE"**

Bell Single 45,318

Produced by
Hank Medress & Dave Appell

MARLO THOMAS
And Friends

**"FREE TO BE . . .
YOU AND ME"**

Bell Album 1110

Produced by Carole Hart

Music Produced by
Stephen Lawrence and Bruce Hart

**IRWIN LEVINE
& L. RUSSELL BROWN**

Writers of

**"TIE A YELLOW RIBBON
ROUND THE
OLE OAK TREE"**



16TH ANNUAL GRAMMY AWARDS NOMINATIONS

BELL RECORDS

A Division of Columbia Pictures Industries, Inc.



THE SINGLES CHART

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

FEB. 2	JAN. 26		WKS. ON CHART
1	3	THE WAY WE WERE BARBRA STREISAND Columbia 4-45944	10
2	1	YOU'RE SIXTEEN RINGO STARR/Apple 1870	8
3	6	AMERICANS BYRON MacGREGOR/Westbound W222 (Janus)	6
4	4	SMOKIN' IN THE BOYS ROOM BROWNSVILLE STATION/ Big Tree 16011 (Bell)	17
5	5	I'VE GOT TO USE MY IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah 393	11
6	9	LOVE'S THEME LOVE UNLIMITED/20th Century TC 2059	10
7	7	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 40101	13
8	10	UNTIL YOU COME BACK TO ME ARETHA FRANKLIN/ Atlantic 2995	12
9	2	SHOW AND TELL AL WILSON/Rocky Road 30073 (Bell)	17
10	9	LIVING FOR THE CITY STEVIE WONDER/Tamla T54242F (Motown)	13
11	11	THE JOKER STEVE MILLER BAND/Capitol 3732	16
12	12	TIME IN A BOTTLE JIM CROCE/ABC 11405	12
13	17	SPIDERS AND SNAKES JIM STAFFORD/MGM 14648	14
14	14	ME & BABY BROTHER WAR/United Artists XW350-W	12
15	20	ROCK ON DAVID ESSEX/Columbia 4-45940	12
16	16	THE MOST BEAUTIFUL GIRL CHARLIE RICH/Epic 5-11040	18
17	22	JUNGLE BOOGIE KOOL & THE GANG/Delite 559	8
18	15	ARE YOU LONESOME TONIGHT/WHEN I FALL IN LOVE DONNY OSMOND/MGM 14677	11
19	24	PUT YOUR HANDS TOGETHER O'JAYS/Phila. Intl. ZS7-3535 (Columbia)	7
20	19	WALK LIKE A MAN GRAND FUNK/Grand Funk 3760 (Capitol)	12
21	25	JIM DANDY BLACK OAK ARKANSAS/Atco 6948	9
22	52	AMERICANS GORDON SINCLAIR/Avco AV 4628	5
23	34	LAST TIME I SAW HIM DIANA ROSS/Motown M1278F	7
24	29	ABRA-CA-DABRA DE FRANCO FAMILY/20th Century TC 2070	6
25	26	LET YOUR HAIR DOWN TEMPTATIONS/Gordy G7133F (Motown)	8
26	36	HEARTBREAKER ROLLING STONES/Rolling Stones RS 10109	4
27	32	A LOVE SONG ANNE MURRAY/Capitol 3776	7
28	31	I LOVE TOM T. HALL/Mercury 73436	7
29	30	JOY, PT. 1 ISAAC HAYES/Enterprise ENA 9085 (Stax)	6
30	37	BOOGIE DOWN EDDIE KENDRICKS/Tamla T54243F (Motown)	6
31	33	I SHALL SING GARFUNKEL/Columbia 4-45983	7
32	35	MIDNIGHT RIDER GREGG ALLMAN/Capricorn 0035 (WB)	7
33	53	SEASONS IN THE SUN TERRY JACKS/Bell 45432	5
34	38	BABY COME CLOSE SMOKEY ROBINSON/Tamla T54239F (Motown)	14
35	57	DARK LADY CHER/MCA 40161	4
36	42	CAN THIS BE REAL NATURAL FOUR/Curtom 1994 (Buddah)	6
37	43	I LIKE TO LIVE THE LOVE B. B. KING/ABC 11406	16
38	41	TEENAGE LAMENT '74 ALICE COOPER/Warner Bros. 7762	6
39	13	HELEN WHEELS PAUL McCARTNEY & WINGS/Apple 1869	12
40	46	TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER/ ABC 11407	8
41	48	COME AND GET YOUR LOVE REDBONE/Epic 5-11035	5
42	21	LIVIN' FOR YOU AL GREEN/Hi 2257 (London)	11
43	18	NEVER, NEVER GONNA GIVE YA UP BARRY WHITE/ 20th Century TC 2058	14
44	23	SISTER MARY ELEPHANT CHEECH Y CHONG/Ode 66041 (A&M)	12
45	47	LAST KISS WEDNESDAY/Sussex 507	13
46	55	SEXY MAMA MOMENTS/Stang 5052 (All Platinum)	5
47	27	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD/ Capitol 3746	10
48	28	LEAVE ME ALONE (RUBY RED DRESS) HELEN REDDY/ Capitol 3768	14
49	39	IF YOU'RE READY (COME GO WITH ME) STAPLE SINGERS/ Stax STA 0170	15
50	51	RAISED ON ROBBERY JONI MITCHELL/Asylum 11029	7



51.	53	ERES TU MOCEDADES/Tara 100 (Famous)	6
52.	62	MY SWEET LADY CLIFF DE YOUNG/MCA 40156	7
53	40	HELLO, IT'S ME TODD RUNDGREN/Bearsville 0009 (WB)	17
54.	63	YOU'RE SO UNIQUE BILLY PRESTON/A&M 1492	5
55	56	WHAT IT COMES DOWN TO ISLEY BROS./T-Neck ZS7 2252 (Columbia)	8
56	44	D'YER MAK'ER LED ZEPPELIN/Atlantic 2986	16
57	45	AMERICAN TUNE PAUL SIMON/Columbia 4-45900	10
58	49	JUST YOU 'N ME CHICAGO/Columbia 4-45933	19
59	50	TOP OF THE WORLD CARPENTERS/A&M 1468	18
60	64	SHOWDOWN ELECTRIC LIGHT ORCHESTRA/UA XW337-W	11

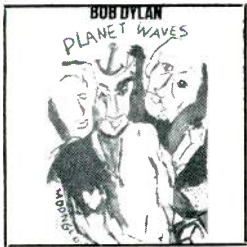
CHARTMAKER OF THE WEEK

61	—	MOCKINGBIRD CARLY SIMON & JAMES TAYLOR Elektra 45880	1
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62	66	DADDY WHAT IF BOBBY BARE/RCA APBO-0197	6
63	54	IT DOESN'T HAVE TO BE THAT WAY JIM CROCE/ABC 11413	7
64	59	LOVE HAS NO PRIDE LINDA RONSTADT/Asylum 11026	11
65	77	SUNSHINE ON MY SHOULDERS JOHN DENVER/ RCA APBO-0213	2
66	73	WOLD HARRY CHAPIN/Elektra 45874	4
67	76	MIGHTY LOVE, PT. 1 SPINNERS/Atlantic 3006	3
68	60	ROCKIN' ROLL BABY STYLISTICS/Avco AV 4625	16
69	78	JESSICA ALLMAN BROTHERS/Capricorn CP 0035 (WB)	2
70	61	PHOTOGRAPH RINGO STARR/Apple 1865	18
71	75	WANG DANG DOODLE POINTER SISTERS/Blue Thumb BTA 243	6
72	82	IN THE MOOD BETTE MIDLER/Atlantic 3004	2
73	89	I MISS YOU DELLS/Cadet 5700	3
74	81	YOU SURE LOVE TO BALL MARVIN GAYE/Tamla T54244F (Motown)	3
75	88	ROCK 'N ROLL HOOCHIE KOO RICK DERRINGER/ Blue Sky ZS7 2751 (Columbia)	2
76	79	LET ME GET TO KNOW YOU PAUL ANKA/Fame XW345-W (UA)	5
77	—	AMERICANS TEX RITTER/Capitol 3814	1
78	85	STOP TO START BLUE MAGIC/Atco 6940	3
79	97	THERE WON'T BE ANY MORE CHARLIE RICH/RCA APBO-0195	2
80	80	THIS IS YOUR SONG DON GOODWIN/Silver Blue 806 (Polydor)	8
81	84	ONE TIN SOLDIER COVEN/Warner Bros. 0101	4
82	87	I JUST CAN'T GET YOU OUT OF MY MIND FOUR TOPS/ Dunhill D 4377	3
83	86	STAR STEALERS WHEEL/A&M 1483	3
84	70	STONE TO THE BONE JAMES BROWN/Polydor PD 14210	10
85	—	HOUSTON I'M COMING TO SEE YOU GLEN CAMPBELL/ Capitol 3808	1
86	98	GET THAT GASOLINE BLUES NRBQ/Kama Sutra KA 586 (Buddah)	2
87	—	ENERGY CRISIS '74 DICKIE GOODMAN/ Rainy Wednesday 206	1
88	90	MUST BE LOVE JAMES GANG/Atco 6953	3
89	92	LIFE IS A SONG WORTH SINGING JOHNNY MATHIS/ Columbia 4-45975	3
90	99	SHE'S GONE HALL & OATES/Atco 2993	2
91	—	LOOKIN' FOR A LOVE BOBBY WOMACK/United Artists XW375-W	1
92	65	MIND GAMES JOHN LENNON/Apple 1868	13
93	95	BICYCLE MORNING BILLY SANS/Atco 6945	3
94	—	THANKS FOR SAVING MY LIFE BILLY PAUL/Phila. Intl. ZS7 3538 (Columbia)	1
95	83	CAN'T SAY NOTHIN' CURTIS MAYFIELD/Curtom 1993 (Buddah)	5
96	—	WE'RE GETTING CARELESS WITH OUR LOVE JOHNNIE TAYLOR/Stax STA 0193	1
97	—	HOMELY GIRL CHI-LITES/Brunswick 55505	1
98	91	FLASHBACK FIFTH DIMENSION/Bell 45425	6
99	—	VIRGINIA BILL AMESBURY/Casablanca NEB-0001 (WB)	1
100	69	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 40148	16

FLASHMAKER OF THE WEEK



PLANET WAVES
BOB DYLAN
Asylum

TOP FM AIRPLAY THIS WEEK

- PLANET WAVES—Bob Dylan—Asylum
- HOTCAKES—Carly Simon—Elektra
- COURT AND SPARK—Joni Mitchell—Asylum
- GOOD FOR YOU TOO—Toni Brown—MCA
- MANHOLE—Grace Slick—Grunt
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

WNEW-FM/NEW YORK

- COURT AND SPARK—Joni Mitchell—Asylum
- FOR MY LOVE . . . MOTHER MUSIC—Jose Feliciano—RCA
- FOR SALE—Casey Kelly—Elektra
- GOOD FOR YOU TOO—Toni Brown—MCA
- HANGING AROUND THE OBSERVATORY—John Hiatt—Epic
- LIVE FROM DEEP IN THE HEART OF TEXAS—Commander Cody—Paramount
- PLANET WAVES—Bob Dylan—Asylum

WMMR-FM/PHILADELPHIA

- COURT AND SPARK—Joni Mitchell—Asylum
- E.H. IN THE U.K.—Eddie Harris—Atlantic
- HOME THOUGHT—Clifford T. Ward—Charisma
- INSIDE OUT—Eddie Henderson—Capricorn
- MAKOSSA MAN—Manu Dibango—Atlantic
- MATINEE WEEPERS—Martha Velez—Sire
- PLANET WAVES—Bob Dylan—Asylum
- SOLAR FIRE—Manfred Mann—Polydor
- SOUL OF THE CITY BOY—Jesse Colin Young—Capitol
- THE TAIN—Horslips—Atco

WLIR-FM/LONG ISLAND

- COURT AND SPARK—Joni Mitchell—Asylum
- GOOD FOR YOU TOO—Toni Brown—MCA
- ICE WATER—Leo Kottke—Capitol
- MOSE KNOWS—Mose Jones—Sounds of the South
- PLANET WAVES—Bob Dylan—Asylum
- SOLAR FIRE—Manfred Mann—Polydor
- SUNDOWN—Gordon Lightfoot—Reprise
- TABERNAKEL—Jan Akkerman—Atco
- WANTED DEAD OR ALIVE—David Bromberg—Col
- WINDFALL—Rick Nelson—MCA

WCMF-FM/ROCHESTER

- BUTTS BAND—Blue Thumb
- ENERGIZED—Foghat—Bearsville
- GOOD FOR YOU TOO—Toni Brown—MCA

- MADURA II—Col
- MATINEE WEEPERS—Martha Velez—Sire
- SILVERBIRD—Leo Sayer—WB
- SOFT MACHINE SEVEN—Col
- STRONG IN THE SUN—Tir Na Nog—Chrysalis
- WINDFALL—Rick Nelson—MCA
- YOU & ME—Chick Churchill—Chrysalis

WKTK-FM/BALTIMORE

- BETTER NOT LIVE OUTSIDE YOUR HEART (single)—Energy—Shout
- BUTTS BAND—Blue Thumb
- HANGING AROUND THE OBSERVATORY—John Hiatt—Epic
- INSIDE OUT—Eddie Henderson—Capricorn
- MANHOLE—Grace Slick—Grunt
- MOSE KNOWS—Mose Jones—Sounds of the South
- FOR MY LOVE . . . MOTHER MUSIC—Jose Feliciano—RCA
- WINDFALL—Rick Nelson—MCA

WOWI-FM/NORFOLK, VA.

- E.H. IN THE U.K.—Eddie Harris—Atlantic
- FOR SALE—Casey Kelly—Elektra
- GOOD FOR YOU TOO—Toni Brown—MCA
- GRIEVOUS ANGEL—Gram Parsons—Reprise
- HOTCAKES—Carly Simon—Elektra
- LAYERS—Les McCann—Atlantic
- SOLAR FIRE—Manfred Mann—Polydor
- SOMEBODY'S WATCHING—Rare Bird—Polydor
- SUNDOWN—Gordon Lightfoot—Reprise
- THE TAIN—Horslips—Atco

WPDQ-FM/JACKSONVILLE

- IT'S GETTING BETTER—Atlantis—Vertigo
- LAYERS—Les McCann—Atlantic
- LET IT RIDE—Chi Coltrane—Col
- MADURA II—Col
- MISTER BANKER (single)—Lynyrd Skynyrd—Sounds of the South
- TABERNAKEL—Jan Akkerman—Atco
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

WORJ-FM/ORLANDO

- ESSENCE TO ESSENCE—Donovan—Epic
- GOOD FOR YOU TOO—Toni Brown—MCA
- HOTCAKES—Carly Simon—Elektra
- LET IT RIDE—Chi Coltrane—Col
- LIVE FROM DEEP IN THE HEART OF TEXAS—Commander Cody—Paramount
- MOSE KNOWS—Mose Jones—Sounds of the South
- TABERNAKEL—Jan Akkerman—Atco

WNOE-FM/NEW ORLEANS

- ENERGIZED—Foghat—Bearsville
- KUNG FU (Soundtrack)—WB
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SPECTRUM—Billy Cobham—Atlantic
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WOVOKA—Redbone—Epic

WXRT-FM/CHICAGO

- CONFERENCE OF THE BIRDS—Dave Holland Quartet—ECM
- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- KEEP YOUR SOUL TOGETHER—Freddie Hubbard—CTI
- LIVE FROM DEEP IN THE HEART OF TEXAS—Commander Cody—Paramount
- NEW QUARTET—Gary Burton—ECM
- PLANET WAVES—Bob Dylan—Asylum
- RUTA & DAIYA—Keith Jarrett & Jack De Johnette—ECM
- STRONG IN THE SUN—Tir Na Nog—Chrysalis
- THE TAIN—Horslips—Atco

WABX-FM/DETROIT

- ANTHOLOGY—Gladys Knight & the Pips—Motown
- ANTHOLOGY—Smokey Robinson & the Miracles—Motown
- COURT AND SPARK—Joni Mitchell—Asylum
- LIVE FROM DEEP IN THE HEART OF TEXAS—Commander Cody—Paramount
- MADURA II—Col
- PLANET WAVES—Bob Dylan—Asylum
- ROLLING AWAY THE STONE (single)—Mott the Hoople (Import)
- SOLAR FIRE—Manfred Mann—Polydor
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WINDFALL—Rick Nelson—MCA

KADI-FM/ST. LOUIS

- BACHMAN-TURNER OVERDRIVE II—Mercury
- COURT AND SPARK—Joni Mitchell—Asylum
- ENERGIZED—Foghat—Bearsville
- ESSENCE TO ESSENCE—Donovan—Epic
- ICE WATER—Leo Kottke—Capitol
- LET IT RIDE—Chi Coltrane—Col
- MUSIC EYES (single)—Heartsfield—Mercury
- PLANET WAVES—Bob Dylan—Asylum
- UNBONDED—Chambers Bros.—Avco
- VIRGINIA—Bill Amesbury—Casablanca

FM SLEEPER OF THE WEEK:



GOOD FOR YOU TOO
TONI BROWN
MCA

KBPI-FM/DENVER

- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- PLANET WAVES—Bob Dylan—Asylum
- WAY DOWN YONDER—Charlie Daniels—Kama Sutra

KUDL-FM/KANSAS CITY

- HANGING AROUND THE OBSERVATORY—John Hiatt—Epic
- ICEBURG—Deke Leonard—UA
- ICE WATER—Leo Kottke—Capitol
- LAKE SHORE DRIVE—Alliata, Haynes & Jeremiah—Snow Queen
- LIVE FROM DEEP IN THE HEART OF TEXAS—Commander Cody—Paramount
- ONLY A MOVIE—Family—UA
- ROLE ON RUBY—Lindisfarne—Charisma (Import)
- SAINTS & SINNERS—Johnny Winter—Col
- VIVA LA TRANCE—Amon Duul—UA
- YOU & ME—Chick Churchill—Chrysalis

KDKB-FM/PHOENIX

- GRIEVOUS ANGEL—Gram Parsons—Reprise
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- PHOSPHORESCENT RAT—Hot Tuna—Grunt

- PIANO IMPROVISATIONS (VOL. I)—Chick Corea—ECM
- PLANET WAVES—Bob Dylan—Asylum
- SOFT MACHINE SEVEN—Col
- WANTED DEAD OR ALIVE—David Bromberg—Col
- WILD TALES—Graham Nash—Atlantic

KRMH-FM/AUSTIN

- BACHMAN-TURNER OVERDRIVE II—Mercury
- CONFERENCE OF THE BIRDS—Dave Holland Quartet—ECM
- ENERGIZED—Foghat—Bearsville
- GIRL FROM MARTINIQUE—Robin Kenyatta—ECM
- INSIDE OUT—Eddie Henderson—Capricorn
- KEEP YOUR SOUL TOGETHER—Freddie Hubbard—CTI
- MANHOLE—Grace Slick—Grunt
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- PIANO IMPROVISATIONS (VOL. I)—Chick Corea—ECM
- SUNDOWN—Gordon Lightfoot—Reprise

KPRI-FM/SAN DIEGO

- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- PLANET WAVES—Bob Dylan—Asylum
- SELLING ENGLAND BY THE POUND—Genesis—Charisma
- SUNDOWN—Gordon Lightfoot—Reprise
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

KMET-FM/LOS ANGELES

- COURT AND SPARK—Joni Mitchell—Asylum
- CULMINATION—James Vincent—Col
- GRAHAM CENTRAL STATION—WB
- HOTCAKES—Carly Simon—Elektra
- I WANNA GET FUNKY (single)—Albert King—Stax
- LOOKIN' FOR A LOVE—Bobby Womack—UA
- MANHOLE—Grace Slick—Grunt
- PLANET WAVES—Bob Dylan—Asylum
- 16 & SAVAGED—Silverhead—MCA
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

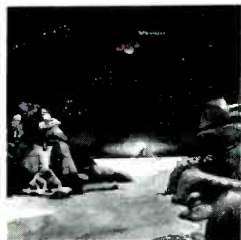
KQIV-FM/PORTLAND, ORE.

- GRAHAM CENTRAL STATION—WB
- HOTCAKES—Carly Simon—Elektra
- LAYERS—Les McCann—Atlantic
- LET IT RIDE—Chi Coltrane—Col
- MADURA II—Col
- MANHOLE—Grace Slick—Grunt
- PLANET WAVES—Bob Dylan—Asylum
- SOUL OF THE CITY BOY—Jesse Colin Young—Capitol
- WANTED DEAD OR ALIVE—David Bromberg—Col
- WILD TALES—Graham Nash—Atlantic

CHOM-FM/MONTREAL

- BACHMAN-TURNER OVERDRIVE II—Mercury
- BETWEEN NOTHINGNESS & ETERNITY—Mahavishnu Orchestra—Col
- DEUXIEME ARRAT—Gilles Valiquette—Trans World
- ESSENCE TO ESSENCE—Donovan—Epic
- FIRST TIME OUT—James Montgomery Band—Capricorn
- HOTCAKES—Carly Simon—Elektra
- HYMN OF THE SEVENTH GALAXY—Return To Forever featuring Chick Corea—Polydor
- MANHOLE—Grace Slick—Grunt
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- WILD TALES—Graham Nash—Atlantic

SALESMAKER OF THE WEEK



TALES FROM TOPOGRAPHIC OCEANS

YES
Atlantic

TOP RETAIL SALES THIS WEEK

- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- HOTCAKES—Carly Simon—Elektra
- SABBATH BLOODY SABBATH—Black Sabbath—Warner Bros.
- ICE WATER—Leo Kottke—Capitol
- SHIP AHOY—O'Jays—Phila. Intl.

MUSICLAND/NATIONAL

- AMERICAN GRAFFITI (Soundtrack)—MCA
- BACHMAN TURNER OVERDRIVE II—Mercury
- LIVIN' FOR YOU—Al Green—Hi
- 1990—Temptations—Gordy
- OZARK MOUNTAIN DAREDEVILS—A&M
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- THE STING (Soundtrack)—MCA
- UNDER THE INFLUENCE OF—Love Unlimited—20th Century
- WILD TALES—Graham Nash—Atlantic

RECORD NAR/NATIONAL

- ENERGIZED—Foghat—Bearsville
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- LOVE IS THE MESSAGE—MFSB—Phila. Intl.
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- ROBIN HOOD—Disneyland
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- TUBULAR BELLS—Mike Oldfield—Virgin
- UNDER THE INFLUENCE OF—Love Unlimited—20th Century
- WILD TALES—Graham Nash—Atlantic

DISC RECORDS/NATIONAL

- ALL AMERICAN BOY—Rick Derringer—Blue Sky
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- COAST TO COAST—Rod Stewart/Faces—Mercury
- E.H. IN THE U.K.—Eddie Harris—Atlantic
- FRIENDS AND LEGENDS—Michael Stanley—MCA
- GRIEVOUS ANGEL—Gram Parsons—Reprise
- HOTCAKES—Carly Simon—Elektra
- LIVIN' FOR YOU—Al Green—Hi
- SUNDOWN—Gordon Lightfoot—Reprise
- THE WILD, THE INNOCENT & THE E STREET SHUFFLE—Bruce Springsteen—Col

KORVETTES/NATIONAL

- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- I GOT A NAME—Jim Croce—ABC
- PLANET WAVES—Bob Dylan—Asylum
- ROBIN HOOD—Disneyland

- SABBATH BLOODY SABBATH—Black Sabbath—WB
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE WAY WE WERE—Barbra Streisand—Col
- WINDFALL—Rick Nelson—MCA
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

DISCOUNT/BOSTON

- CREATIVE SOURCE—Sussex
- I GOT A NAME—Jim Croce—ABC
- LIVIN' FOR YOU—Al Green—Hi
- 1990—Temptations—Gordy
- SHIP AHOY—O'Jays—Phila. Intl.
- SHOW & TELL—Al Wilson—Rocky Road
- SOUL OF THE CITY BOY—Jesse Colin Young—Capitol
- T.B. SHEETS—Van Morrison—Bang
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WILD TALES—Graham Nash—Atlantic

CUTLER'S/NEW HAVEN

- BANG—James Gang—Atco
- HOTCAKES—Carly Simon—Elektra
- I GOT A NAME—Jim Croce—ABC
- ICE WATER—Leo Kottke—Capitol
- MANHOLE—Grace Slick—Grunt
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- RHAPSODY IN WHITE—Love Unlimited Orch.—20th Century
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WILD TALES—Graham Nash—Atlantic

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

- BETTE MIDLER—Atlantic
- BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
- HOTCAKES—Carly Simon—Elektra
- I GOT A NAME—Jim Croce—ABC
- MUSCLE OF LOVE—Alice Cooper—WB
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SHIP AHOY—O'Jays—Phila. Intl.
- STONE GON'—Barry White—20th Century
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WILD TALES—Graham Nash—Atlantic

KING KAROL/N.Y.

- A LEGENDARY PERFORMER—Elvis Presley—RCA
- ENERGIZED—Foghat—Bearsville
- HOTCAKES—Carly Simon—Elektra
- LOVE IS THE MESSAGE—MFSB—Phila. Intl.
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- RHAPSODY IN WHITE—Love Unlimited Orch.—20th Century
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SHIP AHOY—O'Jays—Phila. Intl.
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WILD TALES—Graham Nash—Atlantic

WAXIE-MAXIE/BALT.-WASH.

- ANTHOLOGY—Smokey Robinson—Motown
- DIFFERENT DRUM—Linda Ronstadt—Capitol
- ENERGIZED—Foghat—Bearsville
- HEADHUNTERS—Herbie Hancock—Col
- HENRY GROSS—A&M
- HOTCAKES—Carly Simon—Elektra
- IT'S BEEN A LONG TIME—New Birth—RCA
- SOUL OF THE CITY BOY—Jesse Colin Young—Capitol
- T.B. SHEETS—Van Morrison—Bang
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

GARY'S/RICHMOND

- DIFFERENT DRUM—Linda Ronstadt—Capitol
- HENRY GROSS—A&M
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- LET ME BE THERE—Olivia Newton-John—MCA
- RHAPSODY IN WHITE—Love Unlimited Orch.—20th Century
- SHIP AHOY—O'Jays—Phila. Intl.
- STONE GON'—Barry White—20th Century
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE STING (Soundtrack)—MCA
- UNDER THE INFLUENCE OF—Love Unlimited—20th Century

POPLAR TUNES/MEMPHIS

- A NICE PAIR—Pink Floyd—Harvest
- ALL AMERICAN BOY—Rick Derringer—Blue Sky
- HOTCAKES—Carly Simon—Elektra
- LET ME BE THERE—Olivia Newton-John—MCA
- LYNYRD SKYNYRD—Sounds of the South
- ON THE ROAD TO FREEDOM—Alvin Lee & Mylon LeFevre—Col
- PIANO MAN—Billy Joel—Col
- QUEEN—Elektra
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE STING (Soundtrack)—MCA

MUSHROOM/NEW ORLEANS

- BACK INTO THE FUTURE—Man—UA
- BANG—James Gang—Atco
- ESSENCE TO ESSENCE—Donovan—Epic
- ICE WATER—Leo Kottke—Capitol
- ON THE THIRD DAY—Electric Light Orchestra—UA
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SHORT STORIES—Harry Chapin—Elektra
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WILD TALES—Graham Nash—Atlantic

NATL. RECORD MART/MIDWEST

- ANTHOLOGY—Smokey Robinson—Motown
- BUCKINGHAM NICKS—Polydor
- COAST TO COAST—Rod Stewart/Faces—Mercury
- HOTCAKES—Carly Simon—Elektra
- LET ME BE THERE—Olivia Newton-John—MCA
- ROCK ON—David Essex—Col
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SHIP AHOY—O'Jays—Phila. Intl.
- STONE GON'—Barry White—20th Century
- WILD TALES—Graham Nash—Atlantic

RECORD REVOLUTION/CLEVE.

- A NICE PAIR—Pink Floyd—Harvest
- BRIGHT MOMENTS—Rahsaan Roland Kirk—Atlantic
- FM LIVE—Climax Blues Band—Sire
- HOTCAKES—Carly Simon—Elektra
- MARIA MULDAUR—Reprise
- ON THE THIRD DAY—Electric Light Orchestra—UA
- SUNDOWN—Gordon Lightfoot—Reprise
- SWITCHED ON BACH VOL. 2—Walter Carlos—Col
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE WILD, THE INNOCENT & THE E STREET SHUFFLE—Bruce Springsteen—Col

ROSE DISCOUNT/CHICAGO

- A LEGENDARY PERFORMER—Elvis Presley—RCA
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol

- LIVE FROM DEEP IN THE HEART OF TEXAS—Commander Cody—Paramount
- RHAPSODY IN WHITE—Love Unlimited Orch.—20th Century
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SHIP AHOY—O'Jays—Phila. Intl.
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- UNDER THE INFLUENCE OF—Love Unlimited—20th Century
- WILD TALES—Graham Nash—Atlantic

DISC SHOP/EAST LANSING

- DIFFERENT DRUM—Linda Ronstadt—Capitol
- ENERGIZED—Foghat—Bearsville
- ESSENCE TO ESSENCE—Donovan—Epic
- GRAHAM CENTRAL STATION—WB
- ICE WATER—Leo Kottke—Capitol
- SOFT MACHINE SEVEN—Col
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WILD TALES—Graham Nash—Atlantic
- WINDFALL—Rick Nelson—MCA

FOLKLORE CENTER/DENVER

- BANG—James Gang—Atco
- BLACK EYED BLUES—Esther Phillips—Kudu
- COURT AND SPARK—Joni Mitchell—Asylum
- ESSENCE TO ESSENCE—Donovan—Epic
- PLANET WAVES—Bob Dylan—Asylum
- SOFT MACHINE SEVEN—Col
- SPECTRUM—Billy Cobham—Atlantic
- SUNDOWN—Gordon Lightfoot—Reprise
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- YOU AND ME—Chick Churchill—Chrysalis

LICORICE PIZZA/LOS ANGELES

- DIFFERENT DRUM—Linda Ronstadt—Capitol
- ENERGIZED—Foghat—Bearsville
- GRIEVOUS ANGEL—Gram Parsons—Reprise
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SUNDOWN—Gordon Lightfoot—Reprise
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WILD TALES—Graham Nash—Atlantic

RECORD FACTORY/SAN FRAN.

- ALL AMERICAN BOY—Rick Derringer—Blue Sky
- BETWEEN NOTHINGNESS & ETERNITY—Mahavishnu Orchestra—Col
- HEADHUNTERS—Herbie Hancock—Col
- I GOT A NAME—Jim Croce—ABC
- LET ME BE THERE—Olivia Newton-John—MCA
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- ROCK ON—David Essex—Col
- SHIP AHOY—O'Jays—Phila. Intl.
- STONE GON'—Barry White—20th Century
- WILD TALES—Graham Nash—Atlantic

TOWER/SAN FRANCISCO

- BRIGHT MOMENTS—Rahsaan Roland Kirk—Atlantic
- DYLAN—Col
- FOR MY LOVE . . . MOTHER MUSIC—Jose Feliciano—RCA
- GRAHAM CENTRAL STATION—WB
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- LOOKIN' FOR A LOVE AGAIN—Bobby Womack—UA
- SHIP AHOY—O'Jays—Phila. Intl.
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE STING (Soundtrack)—MCA



THE ALBUM CHART

PRICE CODE

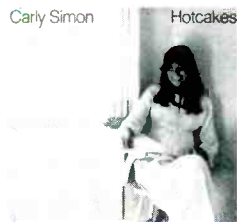
A — 5.98 C — 7.98
 B — 6.98 D — 9.98
 E — 11.98

FEB. 2	JAN. 26		WKS. ON CHART	
1	2	YOU DON'T MESS AROUND WITH JIM JIM CROCE ABC ABCX 756	36	A
2	1	I GOT A NAME JIM CROCE/ABC ABCX 797	8	A
3	3	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601	9	B
4	9	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247	23	A
5	8	JOHN DENVER'S GREATEST HITS/RCA CPL1-0374	8	B
6	5	THE JOKER STEVE MILLER BAND/Capitol SMAS 11235	16	A
7	6	BAND ON THE RUN PAUL McCARTNEY & WINGS/Apple SO 3415	8	B
8	4	BETTE MIDLER/Atlantic SD 7270	8	A
9	7	BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/ Manticore MC 66669 (Atlantic)	8	A
10	10	GOODBYE YELLOW BRICK ROAD ELTON JOHN/ MCA 2-10003	16	E
11	13	RINGO RINGO STARR/Apple SWAL 3413	13	B
12	11	JONATHAN LIVINGSTON SEAGULL NEIL DIAMOND/ Columbia KS 32550	14	B
13	23	SHIP AHOY O'JAYS/Phila. Intl. KZ 32408 (Columbia)	10	A
14	14	DYLAN/Columbia PC 32747	7	B
15	15	LAID BACK GREGG ALLMAN/Capricorn CP 0116 (WB)	10	A
16	17	LIFE AND TIMES JIM CROCE/ABC ABCX 769	50	A
17	12	MUSCLE OF LOVE ALICE COOPER/Warner Bros. BS 2748	9	A
18	25	UNDER THE INFLUENCE OF LOVE UNLIMITED/20th Century T414	13	A
19	22	STONE GON' BARRY WHITE/20th Century T423	11	A
20	18	FULL SAIL LOGGINS & MESSINA/Columbia KC 32540	13	A
21	20	QUADROPHENIA THE WHO/MCA 2-10004	13	E
22	21	IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah BDS 5141	16	A
23	19	BROTHERS & SISTERS ALLMAN BROTHERS BAND/ Capricorn CP 0111 (WB)	24	A
24	24	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)	25	A
25	16	MIND GAMES JOHN LENNON/Apple SW 3414	12	A
26	31	LIVIN' FOR YOU AL GREEN/Hi ASHL 32082 (London)	6	B
27	28	BETWEEN NOTHINGNESS AND ETERNITY MAHAVISHNU ORCHESTRA/Columbia KC 32766	6	A
28	29	BEACH BOYS IN CONCERT/Reprise 2RS 6484	9	D
29	76	TALES FROM TOPOGRAPHIC OCEANS YES/ Atlantic SD 2-908	2	D
30	37	1990 TEMPTATIONS/Gordy G966VI (Motown)	6	A
31	32	A NICE PAIR PINK FLOYD/Harvest SMAS 11257 (Capitol)	5	C
32	33	LOS COCHINOS CHEECH Y CHONG/Ode SP 77019 (A&M)	23	A
33	40	TUBULAR BELLS MIKE OLDFIELD/Virgin VR 13-105	8	A
34	36	CHICAGO VI/Columbia KC 32400	30	A
35	35	FOR EVERYMAN JACKSON BROWNE/Asylum SD 5067	13	A
36	34	SPECTRUM BILLY COBHAM/Atlantic SD 7268	10	A
37	38	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	41	A
38	39	HIGH ON THE HOG BLACK OAK ARKANSAS/Atco SD 7035	10	A



CHARTMAKER OF THE WEEK

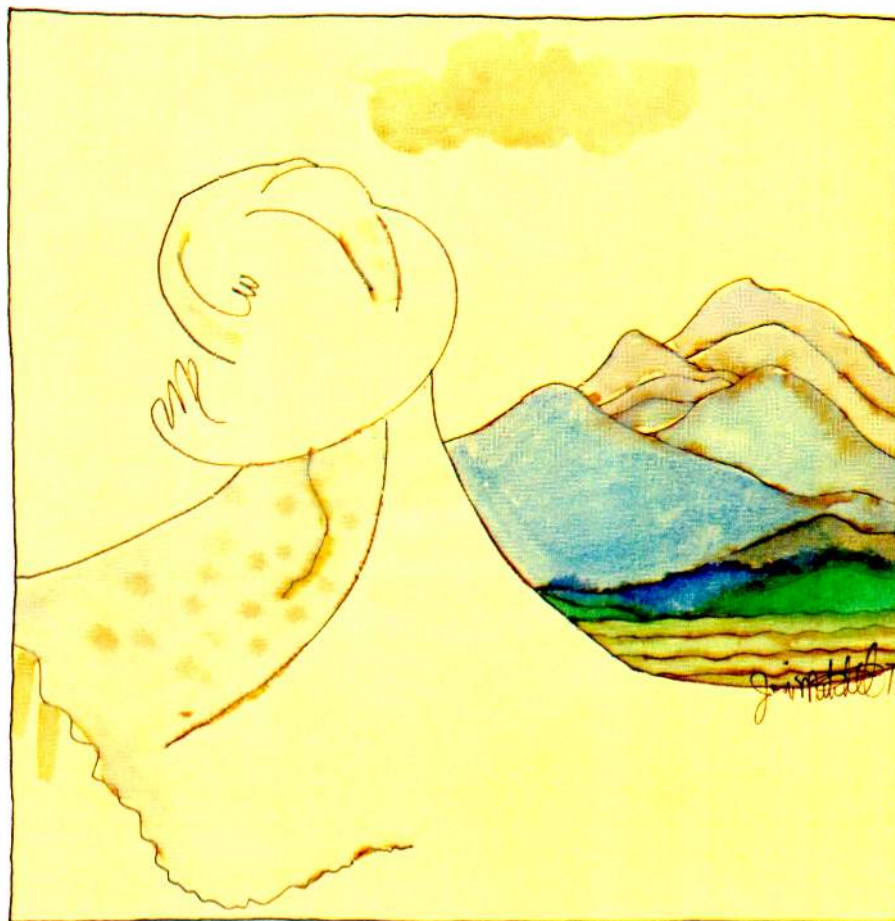
39	—	HOTCAKES CARLY SIMON Elektra 7E-1002	1	B
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40	46	COAST TO COAST OVERTURES & BEGINNINGS ROD STEWART/FACES/Mercury SRM 1-697	4	A
41	27	GOATS HEAD SOUP ROLLING STONES/Rolling Stones COC 59101 (Atlantic)	19	A
42	60	SABBATH BLOODY SABBATH BLACK SABBATH/ Warner Bros. BS 2695	2	A
43	50	WILD TALES GRAHAM NASH/Atlantic SD 7288	3	A

44	49	LAST TIME I SAW HIM DIANA ROSS/Motown M812VI	6	A
45	26	WELCOME SANTANA/Columbia PC 32445	9	B
46	48	SUNSHINE ORIGINAL TV SOUNDTRACK/MCA 387	7	A
47	47	OCCUPATION: FOOLE GEORGE CARLIN/Little David LD 1005 (Atlantic)	12	A
48	45	DON'T CRY NOW LINDA RONSTADT/Asylum SD 5064	14	A
49	30	SOMETHING/ANYTHING? TODD RUNDGREN/Bearsville 2BX 2066 (WB)	9	B
50	44	A TIME FOR US DONNY OSMOND/MGM SE 4930	7	A
51	61	ON THE THIRD DAY ELECTRIC LIGHT ORCHESTRA/ UA LA188-F	4	A
52	42	OL' BLUE EYES IS BACK FRANK SINATRA/Reprise FS 2155	13	A
53	57	ALL AMERICAN BOY RICK DERRINGER/Blue Sky KZ 32481 (Columbia)	6	A
54	43	LADIES INVITED J. GEILS BAND/Atlantic SD 7286	9	A
55	52	JOY ISAAC HAYES/Enterprise ENS 5007 (Stax)	15	A
56	54	MOONDOG MATINEE THE BAND/Capitol SW 11214	12	A
57	56	JONATHAN LIVINGSTON SEAGULL RICHARD HARRIS/ Dunhill DSD 50160	19	B
58	58	LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213	25	A
59	41	DIANA & MARVIN DIANA ROSS & MARVIN GAYE/ Motown M803VI	12	A
60	53	ANGEL CLARE GARFUNKEL/Columbia KC 31474	19	A
61	104	AMERICAN GRAFFITI SOUNDTRACK/MCA 28001	17	D
62	51	LIVE DATES WISHBONE ASH/MCA 2-8006	9	D
63	59	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	107	A
64	65	BRIGHT WHITE SHAWN PHILLIPS/A&M SP 4402	5	A
65	62	3+3 ISLEY BROTHERS/T-Neck KZ 32453 (Columbia)	20	A
66	64	DELIVER THE WORD WAR/United Artists UA LA128-F	23	A
67	63	BARBRA STREISAND AND OTHER MUSICAL INSTRUMENTS/ Columbia KC 32655	12	A
68	66	LET'S GET IT ON MARVIN GAYE/Tamla T329VI (Motown)	20	A
69	67	ROCKIN' ROLL BABY STYLISTICS/Avco AV 11010	7	A
70	68	HAT TRICK AMERICA/Warner Bros. BS 2728	11	A
71	85	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389	2	A
72	71	THE CAPTAIN AND ME DOOBIE BROS./Warner Bros. BS 2694	45	A
73	72	DIAMOND GIRL SEALS & CROFTS/Warner Bros. BS 2699	39	A
74	55	PIN-UPS DAVID BOWIE/RCA APL1-0291	13	A
75	77	DAWN'S NEW RAGTIME FOLLIES/Bell 1130	15	A
76	—	PLANET WAVES BOB DYLAN/Asylum 7E-1003	1	B
77	75	LYNYRD SKYNYRD/Sounds of the South 363 (MCA)	15	A
78	78	IT'S LIKE YOU NEVER LEFT DAVE MASON/Columbia KC 31721	10	A
79	79	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA VPSX 6089	31	C
80	69	ON THE ROAD TRAFFIC/Island SMAS 9335 (Capitol)	13	A
81	70	CYAN THREE DOG NIGHT/Dunhill DSX 50158	16	A
82	80	KILLING ME SOFTLY ROBERTA FLACK/Atlantic SD 7271	23	A
83	73	BLACK & BLUE HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. KZ 32407 (Columbia)	9	A
84	81	ADVENTURES OF PANAMA RED NEW RIDERS OF THE PURPLE SAGE/Columbia KC 32450	13	A
85	74	MYSTERY TO ME FLEETWOOD MAC/Reprise MS 2158	10	A
86	82	WE'RE AN AMERICAN BAND GRAND FUNK/Grand Funk SMAS 11297 (Capitol)	24	A
87	83	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON/ Monument KZ 31909 (Columbia)	22	A
88	86	THE SMOKER YOU DRINK, THE PLAYER YOU GET JOE WALSH/Dunhill DSX 50240	30	A
89	—	COURT AND SPARK JONI MITCHELL/Asylum 7E-1001	1	B
90	88	HEAD TO THE SKY EARTH, WIND & FIRE/Columbia KC 32194	33	A
91	95	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499	31	A
92	89	FM LIVE CLIMAX BLUES BAND/Sire SAS 2-7411 (Famous)	6	A
93	92	LED ZEPPELIN 4/Atlantic SD 7208	53	A
94	94	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255	43	A
95	96	NOW & THEN CARPENTERS/A&M SP 3519	20	A
96	91	SONG FOR JULI JESSE COLIN YOUNG/Warner Bros. BS 2734	16	A
97	97	MEDDLE PINK FLOYD/Harvest SMAS 832 (Capitol)	3	A
98	119	UNREAL BLOODSTONE/London XPS 634	1	A
99	99	SELLING ENGLAND BY THE POUND GENESIS/Charisma FC 6060 (Atlantic)	2	A
100	139	SHOW AND TELL AL WILSON/Rocky Road RR 3601 (Bell)	1	A

Court and Spark



Joni Mitchell

7E-1001

Includes "Raised on Robbery" AS 11029
from Asylum Records and Tapes



ELEKTRA, ASYLUM, NONESUCH RECORDS
A Division of Warner Communications, Inc.



101 THE ALBUM CHART 150

FEBRUARY 2, 1974

FEB. 2 JAN. 26

101	130	HEADHUNTERS	HERBIE HANCOCK/Columbia KC 32731
102	115	ENERGIZED	FOGHAT/Bearsville BR 6950 (WB)
103	103	SUMMER BREEZE	SEALS & CROFTS/Warner Bros. BS 2634
104	93	BUFFALO SPRINGFIELD	/Atco SD 2-806
105	110	BANG	JAMES GANG/Atco SD 7037
106	106	PRESERVATION ACT I	KINKS/RCA LPL1-5002
107	102	THERE GOES RHYMIN'	SIMON PAUL SIMON/ Columbia KC 32280
108	101	EDDIE KENDRICKS	/Tamla T327L (Motown)
109	111	BIG BAMBU	CHEECH Y CHONG/Ode SP 77041 (A&M)
110	90	TIME FADES AWAY	NEIL YOUNG/Reprise MS 2151
111	116	QUEEN	/Elektra EKS 75064
112	108	HYMN OF THE SEVENTH GALAXY	RETURN TO FOREVER FEATURING CHICK COREA/Polydor PD 5536
113	112	THE POINTER SISTERS	/Blue Thumb BTS 48
114	84	WAKE OF THE FLOOD	GRATEFUL DEAD/Grateful Dead GD 01
115	105	SWEET FREEDOM	URIAH HEEP/Warner Bros. BS 2724
116	—	ICE WATER	LEO KOTTKE/Capitol ST 11262
117	118	ON THE ROAD TO FREEDOM	ALVIN LEE & MYLON LEFEVRE/ Columbia KC 32729
118	126	SHORT STORIES	HARRY CHAPIN/Elektra EKS 75065
119	87	EVERYBODY LIKES SOME KIND OF MUSIC	BILLY PRESTON/ A&M SP 3526
120	125	BEST OF BREAD	/Elektra EKS 75064
121	121	I'M COMIN' HOME	JOHNNY MATHIS/Columbia KC 32435
122	113	1967-70 THE BEATLES	/Apple SKBO 3404
123	124	THE DIVINE MISS M	BETTE MIDLER/Atlantic SD 7238
124	109	ASS	BADFINGER/Apple SW 3411
125	—	ESSENCE TO ESSENCE	DONOVAN/Epic KE 32800
126	137	YEAH!	BROWNSVILLE STATION/Big Tree BT 2102 (Bell)
127	138	BACHMAN-TURNER OVERDRIVE II	/Mercury SRM 1-696
128	128	JUMPIN' THE GUNNE	JO JO GUNNE/Asylum SD 5071
129	—	PHOSPHORESCENT RAT	HOT TUNA/Grunt BFL1-0348 (RCA)
130	140	LOVE IS THE MESSAGE	MFSB/Phila. Intl. KZ 32707 (Columbia)
131	134	THE PAYBACK	JAMES BROWN/Polydor PD 2-3007
132	—	SUNDOWN	GORDON LIGHTFOOT/Reprise MS 2177
133	—	RHAPSODY IN WHITE	LOVE UNLIMITED ORCHESTRA/ 20th Century T433
134	—	DIFFERENT DRUM	LINDA RONSTADT/Capitol ST 11269
135	145	ROCK ON	DAVID ESSEX/Columbia KC 32560
136	136	THEY ONLY COME OUT AT NIGHT	EDGAR WINTER/ Epic KE 31584
137	—	WINDFALL	RICK NELSON & THE STONE CANYON BAND/ MCA 383
138	141	PIANO MAN	BILLY JOEL/Columbia KC 32544
139	144	ROBIN HOOD	SOUNDTRACK/Disneyland ST 3810
140	117	MARIA MULDAUR	/Reprise MS 2148
141	149	WILD AND PEACEFUL	KOOL & THE GANG/Delite DEP 2013
142	—	ANTHOLOGY	SMOKEY ROBINSON & THE MIRACLES/ Motown M793R3
143	—	A LEGENDARY PERFORMER	ELVIS PRESLEY/RCA CPL1-0341
144	120	SWEET REVENGE	JOHN PRINE/Atlantic SD 7274
145	—	THE STING	ORIGINAL SOUNDTRACK/MCA 390
146	122	TOULOUSE STREET	DOOBIE BROS./Warner Bros. BS 2634
147	147	RIDIN' THE STORM OUT	R.E.O. SPEEDWAGON/Epic KE 32378
148	123	SIMON & GARFUNKEL'S GREATEST HITS	/Columbia KC 31350
149	98	RAISED ON ROCK	ELVIS PRESLEY/RCA APL1-0388
150	100	FULL MOON	KRIS & RITA/A&M SP 4403

Bell Rings Out Two For January

■ NEW YORK — Gordon Bossin, Bell marketing vp, has announced the release of albums by Suzi Quatro and Sapo for the month of January.

Suzi Quatro, the only female international star to establish herself in the "glitter" genre, is responsible for sales in excess of three million records outside of the U.S. Her "Suzi Quatro" album has been produced by the same Chinn & Chapman team responsible for her Rak Records (U.K.) hit single "Can the Can" which recently went to the top spot in England, Europe and Australia.

"Sapo" is the first release for the self-contained, Latin-tinged rock band from the Mission district of San Francisco, headed by lead singer, Rich Bean. Bean has been involved with Carlos Santana and wrote and sang on "Suavecito," Malo's 1971 hit.

GRC Inks Cunha

■ ATLANTA — Rick Cunha, a songwriter, guitarist, and performer who has hosted the Monday night showcase of the Troubadour in Los Angeles for the past year and a half, has signed a recording contract with General Recording Corporation (GRC). The announcement was made by GRC President Michael Thevis.

10cc Announce American Tour

■ NEW YORK — Don Wardell, managing director of UK Records, has announced that 10cc will be embarking on their first American tour commencing February 18 with a week at Richards in Atlanta, Georgia. The band will also be filming segments of "Don Kirshner's Rock Concert" and "The Midnight Special."

THE ALBUM CHART ARTISTS CROSS REFERENCE

ALLMAN BROTHERS BAND	23	JOHN LENNON	25
GREGG ALLMAN	15	GORDON LIGHTFOOT	132
AMERICA	70	LOGGINS & MESSINA	20
BACHMAN TURNER OVERDRIVE	127	LOVE UNLIMITED	12
BADFINGER	124	LOVE UNLIMITED ORCHESTRA	133
BAND	56	LYNYRD SKYNYRD	77
BEACH BOYS	28	MAHAVISHNU ORCHESTRA	27
BEATLES	122	DAVE MASON	78
BLACK OAK ARKANSAS	38	JOHNNY MATHIS	121
BLACK SABATH	42	PAUL McCARTNEY & WINGS	7
BLOODSTONE	98	HAROLD MELVIN & THE BLUENOTES	83
DAVID BOWIE	74	MFSB	130
BREAD	120	BETTE MIDLER	8, 123
JAMES BROWN	131	STEVE MILLER BAND	6
BROWNSVILLE STATION	126	JONI MITCHELL	89
BUFFALO SPRINGFIELD	104	MARIA MULDAUR	140
JACKSON BROWNE	35	GRAHAM NASH	143
GEORGE CARLIN	47	RICK NELSON	137
CARPENTERS	3, 95	NRPS	84
HARRY CHAPIN	118	O'JAYS	13
CHEECH Y CHONG	32, 109	MIKE OLDFIELD	33
CHICAGO	34	DONNY OSMOND	50
CHICK COREA	112	SHAWN PHILLIPS	64
CLIMAX BLUES BAND	92	PINK FLOYD	31, 37, 97
BILLY COBHAM	36	POINTER SISTERS	113
ALICE COOPER	17	ELVIS PRESLEY	79, 149
JIM CROCE	1, 2, 16	BILLY PRESTON	119
DAWN	75	JOHN PRINE	144
JOHN DENVER	5, 91	QUEEN	111
RICK DERRINGER	53	HELEN REDDY	58
NEIL DIAMOND	12	R.E.O. SPEEDWAGON	147
DONOVAN	125	CHARLIE RICH	4
DOOBIE BROTHERS	72, 146	SMOKEY ROBINSON	142
BOB DYLAN	14	ROLLING STONES	41
EARTH, WIND & FIRE	90	LINDA RONSTADT	48
ELECTRIC LIGHT ORCHESTRA	51	DIANA ROSS	44
EMERSON, LAKE & PALMER	9	DIANA ROSS & MARVIN GAYE	59
DAVID ESSEX	135	TODD RUNDGREN	49
ROBERTA FLACK	82	SANTANA	45
FLEETWOOD MAC	85	SEALS & CROFTS	23, 103
FOGHAT	102	CARLY SIMON	145
GARFUNKEL	60	SIMON & GARFUNKEL	148
MARVIN GAYE	68	FRANK SINATRA	52
J. GEILS BAND	54	SOUNDTRACKS:	
GENESIS	99	AMERICAN GRAFFITI	61
GRAND FUNK	86	ROBIN HOOD	139
GRATEFUL DEAD	144	SUNSHINE	46
AL GREEN	26	SOUNDTRACK: THE STING	145
HERBIE HANCOCK	101	RINGO STARR	11
RICHARD HARRIS	57	ROD STEWART/FACES	41
ISAAC HAYES	55	BARBRA STREISAND	67
HOT TUNA	129	STYLISTICS	69
ISLEY BROTHERS	65	TEMPTATIONS	30
JAMES GANG	65	THREE DOG NIGHT	81
JO JO GUNNE	128	TRAFFIC	80
BILLY JOEL	138	URIAH HEEP	115
ELTON JOHN	10	JOE WALSH	88
OLIVIA NEWTON-JOHN	71	WAR	66
EDDIE KENDRICKS	108	WHO	21
CAROLE KING	63	AL WILSON	100
KINKS	106	WISHBONE ASH	62
GLADYS KNIGHT & THE PIPS	22	EDGAR WINTER	136
KOOL AND THE GANG	141	STEVIE WONDER	24
LEO KOTTKE	116	BARRY WHITE	19
KRIS AND RITA	150	YES	29
KRIS KRISTOFFERSON	87	JESSE COLIN YOUNG	96
LED ZEPPELIN	93, 94	NEIL YOUNG	110
ALVIN LEE & MYLON LEFEVRE	117		

Money Music (Continued from page 16)

records and rock & roll is the image that a great many top 40 AM and FM stations want to project. This Epic go-rilla follows hot on the heels of the Columbia David Essex rock & roll go-rilla to reinforce that hip image to which these stations aspire. To be blunt, this is the hottest new Caucasian hydrogen bomb in the musical pantheon. New believers: WPGC, WQXI, 39 WIXY, WFIL, WHBQ, debut 21 WIBG (who must be given the credit for detonating it in the "city of brotherly love"), 28 KHJ, 27 WBBQ, 12-9 WRKO ("#9 phones"), 27-24 KFRC, 32-23 KLIF, 26 WORC, 23-19 WFLB. On: KGW, KJR, WLYC ("exploded").

John Denver "Sunshine." This record was originally exploded as an lp cut three years ago by KJRB Spokane and KLIF Dallas. The tv movie will be reshown in April. Despite the huge album sales, the single will simply not be denied and this was the week in which all barriers to success vanished. New believers: WPGC, WTAE, WOKY, 2 WSM, 8-5 WBBQ, success vanished. New believers: WPGC, WTAE, WOKY, 2 WCM, 8-5 WBBQ, 6 KJR, 11-9 WCOL, 16-14 KGW, 29-18 WSAI, 19 CKLW ("good phones"), 22-19 KILT, 38-21 WIXY ("biggest riser"), 40-29 KLIF. On: WORC.

Eddie Kendricks This is the last week we will report on the progress of this crossover hydrogen bomb. Unfortunately, there's still a number of die-hard non-believers among programmers of important radio stations. We give them fair warning that they may anticipate having to raise the white flag of surrender, genuflecting and kissing the rings of Berry Gordy, Jr. and Mr. Abner. New believers: 17 WABC, 22 WAYS, WHBQ, KJR, WAPE. Debuts: 35 KLIF, 27 WPGC, 26 KHJ, 25 KELP, 22-11 CKLW, 30-21 KFRC, 30-21 WCFL, 40-30 WIXY, 34-28 WLYC.

Mocedades New: 38 WIXY, WTAE, WMPS, pic, WFIL. Chart debuts: 19 WJR, 25 WBBQ, 37 KLIF. 8-2 KKDJ, 9-4 KHJ ("#12 phones"), 10-6 WSM, 20-10 WAKY, 33-12 WLYC, 20-18 KFRC, 36-20 WQAM, 20-16 WMAK, 27-21 WCOL, 28-21 KILT.

Anne Murray This is the explosive week for this record. Let us be the first to inform you that she just completed recording what might very well become the #1 album by a female in the year 1974. A number of people who belong to the fraternity of the so-called "smart money" have pigeon-holed this phenomenal artist into a country-oriented bag. Let me tell you, people, that this album will put egg and flushed embarrassment upon their faces. In this album, Anne Murray sounds black and bluesy and may remind you of a white Bobby Blue Bland or the master of them all, Albert King. This girl gets to testifyin' so mean you will want to make her your main squeeze. New: 37 WCFL, 18 KQV, WIBG. Chart debuts: 30 KILT, 30 CHUM, 20 WPOP. 23-10 WIXY ("big riser").

Wednesday We have heard a lot of talk from executives of small pop labels trying to survive in a world of Goliath monster labels. The music industry has traditionally been one of the last strongholds of the entrepreneur aspiring to the great American dream. This is perhaps the only business where a man can be flat on his back financially on Monday and well on his way to riches and fame on Thursday, depending on what happens in the trade charts. As you read in the RW Dialogue with Clarence Avant, president of Sussex Records, he decided to take the big step and take his label with independent distributors rather than make another distribution deal with a major label.

(Continued on page 49)

Nonesuch In Price Hike

■ NEW YORK — Nonesuch Records is increasing the list price of its albums from \$2.98 to \$3.48 per record, announced George Steele III, vice president of marketing for Elektra/Asylum/Nonesuch.

The list price of multiple record sets is also being raised accordingly, but Nonesuch Quadradiscs, as well as stereo cassettes, will retain their previous list prices of \$3.98 and \$4.95 respectively.

This price increase, the first for Nonesuch in six years, is necessitated by increases in record manufacturing, production and packaging costs. The increase has been kept to a minimum, but had to be effected in order to maintain the high quality of Nonesuch's repertory, production and packaging, Steele stated.

Nonesuch has increased its volume 40 percent per year during the past four years. Steele feels this recent minimal increase is in keeping with Nonesuch's tradition of presenting the best selected repertory at a reasonable price.

More Price Increases

(Continued from page 3)

second application was reportedly withdrawn.

- BASF applied to the Council on Jan. 18 for permission to raise prices on their line of blank tape.

- The latest release by Commander Cody, "Live From Deep In The Heart of Texas," came out at \$6.98 list (Paramount). Similarly appearing at that price were the first of A&M's new \$6.98 album/tape series.

- Columbia Record Pressing applied for an increase of 11.2 percent on their custom record pressing line to the Cost of Living Council.

Pickwick Pushes Charted Artists

■ WOODBURY, L. I. — Pickwick/33 is engaged in a current campaign to capitalize on the current chart status of 12 acts represented in their budget-priced catalog. Jim Croce, Gladys Knight & The Pips, Frank Sinatra, Charlie Rich, Linda Ronstadt, Helen Reddy, the Isley Brothers, Billy Preston, the Staple Singers, Melanie, Merle Haggard and Roy Clark all have Pickwick/33 product currently available.

Under the banner of the label's parent company, Pickwick International, Inc., Pickwick/33 offers record buyers albums by hit artists for under \$2 at the same time that full priced albums or singles by these acts ride the national charts.

William Morris Pacts Phila. Intl's Paul



Singer Billy Paul is pictured signing with the William Morris Agency for exclusive representation. Standing, from left, are Mike Levy, (Paul's manager), Dick Allen and Ira Okun of William Morris, and Billy Paul (seated).

Col House of Canada Names Cunnison VP

■ NEW YORK — Columbia House of Canada has recently announced the appointment of James R. Cunnison as vice president, general manager and chief executive officer. Columbia House (a division of Columbia Broadcasting System, Inc.) operates the Columbia Record Club, the Columbia Tape Club and other direct marketing programs.

Prior to joining Columbia House Cunnison was manager, Book-Of-The-Month Club, Canada Ltd. Previous to this he was an executive with Radio Corporation of America in New York City. He was a founder of the RCA Victor Record Club.

Columbia Nashville Meet

(Continued from page 8)

rell (audio), Angelo Mazarino (visual), and Murray Krugman (script).

In addition to the various business meetings taking place over the four days, CBS Records' staff members will be treated to various Nashville activities, including a show in Painter's Alley, a barbeque dinner and a tour of the city. Also, various CBS Records artists will be performing at shows on Sunday, Monday and Tuesday nights. The performers represent every style of music, with Tuesday night being a special country show at the Grand Ole Opry.

Among those artists appearing will be, for Columbia; Billy Joel, Dalton & Dubarri, Ian Page, Janis Ian, Connie Smith, the Oaks, David Allan Coe and Barbara Fairchild; for Epic, Florence Warner, John Hiatt, Michael Murphy, REO Speedwagon, Bob Luman, Tammy Wynette and George Jones; for Monument, Lloyd Green and Charlie McCoy; and for Stax, Little Milton.

RECORD WORLD THE R&B SINGLES CHART

FEB. 2
JAN. 26

1	1	PUT YOUR HANDS TOGETHER O'JAYS— Phila. Intl. ZS7 3535 (Col)
2	2	UNTIL YOU COME BACK TO ME ARETHA FRANKLIN—Atlantic 2995
3	3	LET YOUR HAIR DOWN TEMPTATIONS—Gordy G71 33F (Motown)
4	5	WHAT IT COMES DOWN TO ISLEY BROS.—T-Neck ZS7 2252 (Columbia)
5	9	JUNGLE BOOGIE KOOL & THE GANG—Delite 559
6	8	TRYING TO HOLD DOWN MY WOMAN LAMONT DOZIER— ABC 11407
7	7	I MISS YOU DELLS—Cadet 5700
8	10	SEXY MAMA MOMENTS—Stang 5052
9	11	CAN THIS BE REAL NATURAL FOUR—Curtom 1990 (Buddah)
10	12	BOOGIE DOWN EDDIE KENDRICKS—Tamlam T54243F (Motown)
11	13	I LIKE TO LIVE THE LOVE B. B. KING—ABC 11406
12	14	LOVE'S THEME LOVE UNLIMITED—20th Century TC 2069
13	17	JOY ISAAC HAYES—Enterprise ENA 9085 (Stax)
14	16	STOP TO START BLUE MAGIC—Atco 6949
15	18	I'LL BE THE OTHER WOMAN SOUL CHILDREN—Stax STA 0182
16	6	I'VE GOT TO USE MY IMAGINATION GLADYS KNIGHT & THE PIPS— Buddah 393
17	4	LIVING FOR THE CITY STEVIE WONDER—Tamlam T5424F (Motown)
18	15	LIVIN' FOR YOU AL GREEN—Hi 2257 (London)
19	19	BABY COME CLOSE SMOKEY ROBINSON—Tamlam T5423F (Motown)
20	25	LAST TIME I SAW HIM DIANA ROSS—Motown M1278F
21	26	YOU'RE SO UNIQUE BILLY PRESTON—A&M 1492
22	20	STONE TO THE BONE JAMES BROWN—Polydor 14210
23	23	SHOW AND TELL AL WILSON—Rocky Road 30073 (Bell)
24	21	POWER OF LOVE JERRY BUTLER—Mercury 73443
25	27	QUICK, FAST IN A HURRY NEW YORK CITY—Chelsea BCBO-0150 (RCA)
26	43	YOU SURE LOVE TO BALL MARVIN GAYE—Tamlam T54244F (Motown)
27	28	WISH THAT YOU WERE MINE MANHATTANS—Columbia 4-45971
28	37	THAT'S WHAT THE BLUES IS ALL ABOUT ALBERT KING—Stax STA 0189
29	30	WANG DANG DOODLE POINTER SISTERS—Blue Thumb BTA 243
30	31	A MOTHER FOR MY CHILDREN WHISPERS—Janus 231
31	35	THERE'S GOT TO BE RAIN IN YOUR LIFE DOROTHY NORWOOD—GRC 101
32	33	WHAT IS HIP? TOWER OF POWER— Warner Bros. 7748
33	38	WE'RE GETTING CARELESS WITH OUR LOVE JOHNNIE TAYLOR—Stax STA 0193 (Columbia)
34	41	MIGHTY LOVE, PT. 1 SPINNERS—Atlantic 3006
35	42	THANKS FOR SAVING MY LIFE BILLY PAUL—Phila. Intl. ZS7 3538 (Columbia)
36	36	I WILL RUBY WINTERS—Polydor 14202
37	40	WITCH DOCTOR BUMP CHUBUKOS—Mainstream 5546
38	39	I NEED SOMEONE LINDA PERRY—Mainstream 5550
39	24	THIS TIME I'M GONE FOR GOOD BOBBY BLUE BLAND— Dunhill D 4369
40	22	CAN'T SAY NOTHING CURTIS MAYFIELD— Curtom 1993 (Columbia)
41	50	THAT'S THE SOUND LONELY MAKES TAVARES—Capitol 3794
42	44	FOR THE GOOD TIMES SEVENTH WONDER—Aber 9454
43	29	I'VE GOT TO BREAK AWAY BABY WASHINGTON—Master Five 9107 (Stereo Dimension)
44	56	FIRST TIME WE MET INDEPENDENTS—Wand 11267 (Scepter)
45	47	IF THAT'S THE WAY YOU WANT IT SKYLARK—Capitol 3773
46	52	I WISH IT WAS ME TYRONE DAVIS—Dakar DK 3429 (Brunswick)
47	32	SOFT SOUL BOOGIE WOOGIE WILSON PICKETT—RCA APBO-0174
48	58	FUNKY MUSIC, PT. 1 THOMAS EAST—Lion 166 (MGM)
49	59	LOOKIN' FOR A LOVE BOBBY WOMACK— United Artists XW375-W
50	53	NO TIME TO BURN BLACK HEAT—Atlantic 2987
51	51	GIVE ME JUST ANOTHER DAY MIRACLES—Tamlam T54240F (Motown)
52	54	SO TIED UP SAM DEES—Atlantic 2991
53	60	HOMELY GIRL CHI-LITES—Brunswick 55505
54	57	I'D RATHER BE CRIPPLED & CRAZY O. V. WRIGHT—Back Beat 628
55	45	IF YOU'RE READY (COME GO WITH ME) STAPLE SINGERS—Stax STA 0170 (Buddah)
56	61	IF IT'S IN YOU TO DO WRONG IMPRESSIONS—Curtom 1994 (Buddah)
57	65	I TOLD YOU SO DELFOINICS—Philly Groove 182 (Bell)
58	68	THROUGH THE LOVE IN MY HEART SYLVERS—MGM K14678
59	66	I JUST CAN'T GET YOU OUT OF MY MIND FOUR TOPS—Dunhill D 4377
60	62	TALKING ABOUT THE BOSS AND I HARMON BETHEA—Musicor 1483
61	49	SOUL POWER '74 MACEO & THE MACS—People 631 (Polydor)
62	—	IT'S BEEN A LONG TIME THE NEW BIRTH— RCA APBO-0185
63	—	KEEP IT IN THE FAMILY LEON HAYWOOD—20th Century TC 2065
64	—	SHE CALLS ME BABY J. KELLY & THE PREMIERS— Roadshow 7005
65	73	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT— RCA APBO-0205
66	70	IF IT WERE LEFT UP TO ME SLY & THE FAMILY STONE— Epic 5-11060
67	69	I HAD A TALK WITH MY MAN INEZ FOXX—Volt VOA 4101 (Stax)
68	71	LOVE EPIDEMIC TRAMMPS—Golden Fleece 7-3251
69	34	KEEP YOUR HEAD TO THE SKY EARTH, WIND & FIRE— Columbia 4-45053
70	—	SWEET DAN BETTY EVERETT—Fantasy 714
71	55	TALK TO THE RAIN SPRING—IX Chains 401 (Mainstream)
72	72	STRATUS—PART I BILLY COBHAM—Atlantic 2998
73	—	DON'T NOBODY LIVE HERE DENISE LA SALLE— Westbound 221
74	—	WHEN THE FUEL RUNS OUT EXECUTIVE SUITE—Babylon BRC 1111
75	74	BABY I LOVE YOU BENNY JOHNSON—Today 1527 (Perception)

RECORD WORLD SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Where the Lillies Grow" — Sidney Joe Qualls (Dakar). Incredible, piercing beat with an unbelievable sound which has to make this new artist this year's hope for the future. Dakar Records have found themselves a super artist with a superb tune.

DEDE'S DITTIES TO WATCH: "I Got To Try It One Time" — Millie Jackson (Spring); "Never Let A Woman Like That Go By" — The Softones (Avco); "I'll Take the Hurt" — "Shade Of Soul (Unity); "I Got Work to Do" — David T. Walker (Ode); "My Mistake (Was to Love You)" — Diana Ross & Marvin Gaye (Motown); "Can I See You Tomorrow" — Tender Touch (Paramount); "Year Of Decision" — The Three Degrees (P.I.R.); "Steal A Little" — Rufus Thomas (Stax); "Supernatural Voodoo Woman" — The Originals (Soul).

ALBUM: "Rhapsody In White" — The Love Unlimited Orchestra (20th Century). Without a doubt, Barry White has found the natural way to express what so many of us could not do, by putting together strings, horns and percussion and adding emotion. His knack for filling the gap that was left open for several years with lyrics and sound is astounding. This lp is strictly instrumental with a bit of dialogue that adds the touch of "White" he is best known for — expression of words. A hell of an album!

"Due to personal considerations and major conflicts, I hereby submit my resignation. "This is a quote from Bill Haywood's resignation from station WOL in Washington, D.C., as music director effective January 31. Also, at that same radio station the radio announcers took it upon themselves to stage a walk-out Thursday, January 17 but then returned that Friday.

Due to mutual agreement, Sparky Martin is no longer with Avco Records. However, Martin is opening a new club in mid-Manhattan, "Green Dolphin Street" located inside the Park Sheraton Hotel. This event happens January 28.

An injunction filed by 1360 Broadcasting Company against James Brown's WEBB in Baltimore was dropped January 17. The old company which at one time owned WEBB filed this suit; in turn a lien was put on the station. According to sources, Brown is filing a suit for libel against the company.

After maintaining the #1 time slot at WSOK in Savannah, Georgia, Dean Reynolds was released of his duties at that station.

It seems that not a week passes without the wreath of death being placed on our doors. Monday, January 21, Lewis "Big J" Jefferson died of a heart attack. Funeral services were held last week in Chicago.

Lea Roberts has a new single entitled "I Know." Lea is currently expecting her first child and should be back in the area shortly.

Edwin Birdsong has signed with Hello Enterprises which is composed of Ted Wing and James Kelly. Birdsong is also being promoted by Bunny Jones. He recently received the Concerned Citizen Award from Perry Johnson and Wayne Joel of WDAS-FM in Philadelphia.

(Continued on page 38)

LOOKING BETTER ALL THE TIME

Chi-Lites

“**HOMELY GIRL**”

BR 55505



ALSO AVAILABLE
ON AMPEX
8 TRACK AND
CASSETTES

**BRUNSWICK
DAKAR**

FEBRUARY 2, 1974

1. SHIP AHOY
O'JAYS—Phila. Intl. KZ 32408 (Columbia)
2. STONE GON'
BARRY WHITE—20th Century T423
3. IMAGINATION
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5141
4. LIVIN' FOR YOU
AL GREEN—Hi ASHL 32082 (London)
5. 1990
TEMPTATIONS—Gordy G966VI (Motown)
6. UNDER THE INFLUENCE OF
LOVE UNLIMITED—20th Century T414
7. JOY
ISAAC HAYES—Enterprise ENS 5007
(Stax)
8. INNERVISIONS
STEVIE WONDER—Tamla T326L (Motown)
9. WILD AND PEACEFUL
KOOL & THE GANG—De-Lite DEP 2013
10. THE PAYBACK
JAMES BROWN—Polydor PD 2-3007
11. LAST TIME I SAW HIM
DIANA ROSS—Motown M812VI
12. SHOW AND TELL
AL WILSON—Rocky Road RR 3601 (Bell)
13. ROCKIN' ROLL BABY
STYLISTICS—Avco AV 11010
14. MFSB: LOVE IS THE MESSAGE
Phila. Intl. KZ 32707 (Columbia)
15. UNREAL
BLOODSTONE—London XPS 634
16. TO KNOW YOU IS TO LOVE YOU
B. B. KING—ABC ABCX 794
17. DELIVER THE WORD
WAR—United Artists UA LA128-F
18. HIS CALIFORNIA ALBUM
BOBBY BLUE BLAND—Dunhill DSX 50173
19. OUT HERE ON MY OWN
LAMONT DOZIER—ABC ABCX 804
20. BLACK & BLUE
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. KZ 32407 (Columbia)
21. EVERYBODY LIKES SOME KIND OF
MUSIC
BILLY PRESTON—A&M SP 3526
22. CREATIVE SOURCE
Sussex FRA 8027
23. WAR OF THE GODS
BILLY PAUL—Phila. Intl. KZ 32409
24. IT'S BEEN A LONG TIME
NEW BIRTH—RCA APL1-0285
25. THE DELLS
Cadet CA 50046
26. I'VE GOT SO MUCH TO GIVE
BARRY WHITE—20th Century T407
27. DIANA & MARVIN
DIANA ROSS & MARVIN GAYE—
Motown M803VI
28. GIMME SOMETHING REAL
ASHFORD & SIMPSON—
Warner Bros. BS 2739
29. LET'S GET IT ON
MARVIN GAYE—Tamla T329VI (Motown)
30. NUTBUSH CITY LIMITS
IKE & TINA TURNER—
United Artists UA LA180-F
31. SMOKEY
SMOKEY ROBINSON—Tamla T328L
32. BLACK-EYED BLUES
ESTHER PHILLIPS—Kudu KUX 14 (CTI)
33. SUPERFUNK
FUNK, INC.—Prestige 10071
34. PRESS ON
DAVID T. WALKER—Ode SP 77020 (A&M)
35. POWER OF LOVE
JERRY BUTLER—Mercury SRM 1-689
36. UNBONDED
CHAMBERS BROTHERS—Avco 11013
37. EDDIE KENDRICKS
Tamla T327L (Motown)
38. BACK FOR A TASTE OF YOUR LOVE
SYL JOHNSON—Hi XSHL 32081 (London)
39. 3 + 3
ISLEY BROTHERS—T-Neck KZ 32408 (Col.)
40. LADY LOVE
BARBARA MASON—Buddah BDS 5140

Soul Truth (Continued from page 36)

Scotti Andrews of station WIGO in Atlanta is looking for a newsman. You may write or call Andrews at that station.

Announcing the next meeting of the New York Chapter of NATRA was Richard Thomas and Eddie O'Jay, who will both be in attendance. This meeting will primarily be set up for the election of new officers for the chapter. It will be held at the New York Hilton Hotel in the Gibson Suite, promptly at 7:00 p.m., February 5.

JESSE FAX — WHUR-FM (Washington): Albums: "Layers" — Les McCann (Atlantic); "Live At The Century Plaza" — Lou Rawls (MGM); "Do You Have The Time" — Younghearts (20th Century); Singles: "Getting Together" — Brothers Guiding Light (Mercury); "Can't Get You Out Of My Mind" — 4 Tops (Dunhill); "Camelion" — Herbie Hancock (Columbia).

NORMA PINNELLA — WWRL (New York): Personal Pick: "Lookin' For A Love" — Bobby Womack (UA); Additions: "Unique" — B. Preston (A&M); "Newsy Neighbors" — First Choice (Philly Groove); "Wouldn't Give You Up" — Ecstasy, Passion & Pain (Roulette).

JAY BUTLER — WJLB (Detroit): Star Hitbound: "I Told You So" — Delfonics (Philly Groove); "Lookin' For A Love" — B. Womack (UA).

JERRY BOULDING — WOOK (Washington): Personal Pick: "So Tied Up" — Sam Dees (Atlantic); Additions: "Function" — Energy; "Wouldn't Give You Up" — Ecstasy, Passion & Pain (Roulette); "My Mistake" — Ross & Gaye (Motown); "Nobody Lives Here" — D. LaSalle (Westbound); "If I Leave" — Richmond International (Black Gold); "Have The Time" — Younghearts (20th Century); "Friday The 13th" — Sunrise.

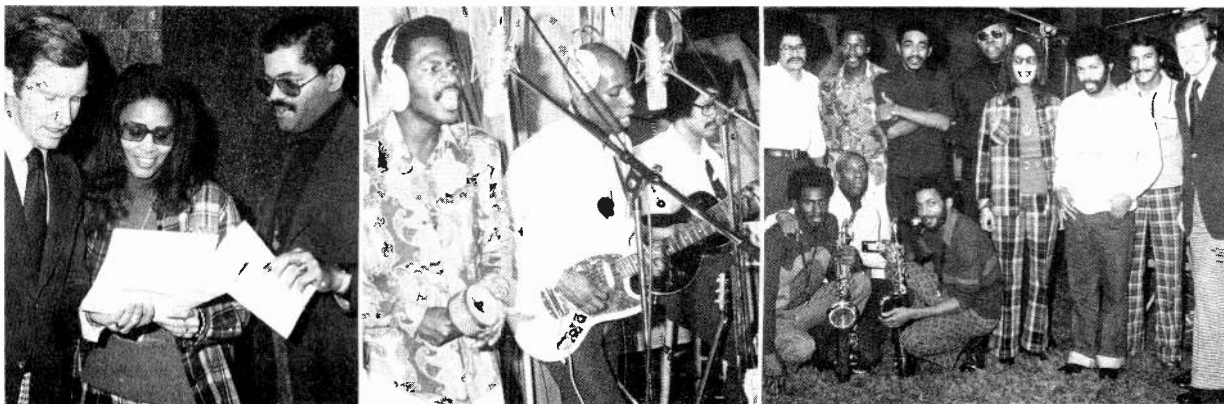
E. RODNEY JONES — WVON (Chicago): Personal Pick: "The Best Thing" — Persuaders (Atco); Additions: "Love Song" — Mandrill (Polydor); "Sweet Dan" — Betty Everett (Fantasy); "Lookin' For A Love" — B. Womack (UA); "Outside Woman" — Bloodstone (London).

KENNETH WILSON — WJLK (Asbury Park): Personal Pick: "Thanks" — Billy Paul (P.I.R.); Album: "Unreal" — Bloodstone (London). Additions: "Rain" — D. Norwood (GRC); "Unique" — B. Preston (A&M); "Just Another Day" — Miracles (Tamla); "Mighty Love" — Spinners (Atlantic).

Chambers Bros. Return With Album, Tour

NEW YORK — The Chambers Brothers have ended a long period of inactivity with a new album, "Unbonded," a major tour of the United States and an appearance on Don Kirshner's Rock Concert to be televised on February 14.

The Power of Attorney



On a recent visit to Record Plant studio in Manhattan where the Power of Attorney came from Graterford Prison in Pennsylvania to record, we find, from left, Jim Randolph, State Representative of Pennsylvania; Dede Dabney; Ted Wing, representative of the group from the prison; the group in action; a group shot. Photographs of compliments of Rod-Tex Pictures.

CLUB REVIEW

Peebles, Wilson Bring Soul to the Troubador

LOS ANGELES — Sizzling soul was the main dish on the musical menu at the Troubador recently when headliner Ann Peebles (Hi) and Al Wilson (Rocky Road) appeared. Ms. Peebles, who recently hit the charts with "I Can't Stand the Rain," warned an otherwise cold and rainy night with renditions of that single, "Part-Time Man," "Walk Away" and "Do I Need You?". She has a way of gliding through those musical notes which hits you squarely in the soul and solar plexis. She definitely gets the nod for Ms. Sultry Soul of '74.

Opening the show was Al Wilson, who showed great diversity in his set, offering such numbers as "A Song for You," "Moonlighting," "Broken Home," "Show and Tell," (his current big hit) and a rousing tribute to Otis Redding with "Can't Turn You Loose." Wilson's baritone voice is well suited to mellow ballads, and his dynamic style creates the funkiness necessary for the Otis Redding tradition.

Beverly Magid

CTI Releases Three

NEW YORK—CTI/Kudu Records has announced the release of three new albums: Ron Carter's "All Blues," Joe Farrell's "Penny Arcade" and Johnny Hammond's "Higher Ground."

All three albums were produced by Creed Taylor and are released simultaneously in the U.S. and Canada; "All Blues" on stereo lp, 8 track and cassette; "Penny Arcade" on stereo and quad lp, 8 track and reel to reel, and stereo cassette; and "Higher Ground" on stereo and quad lp and 8 track, and stereo cassette.

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FEBRUARY 2, 1974

1. **HEADHUNTERS**
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2. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
3. **TURTLE BAY**
HERBIE MANN—Atlantic SD 1642
4. **DEODATO 2**
EUMIR DEODATO—CTI 6029
5. **SWEETNIGHTER**
WEATHER REPORT—Columbia KC 32210
6. **GIANT BOX**
DON SEBESKY—CTI CTX 6031-32
7. **WELCOME**
SANTANA—Columbia PC 32445
8. **UNSUNG HEROS**
CRUSADERS—Blue Thumb BTS 6007
9. **BETWEEN NOTHINGNESS & ETERNITY**
MAHAVISHNU ORCHESTRA—Columbia KC 32776
10. **SUPERFUNK**
FUNK INC.—Prestige 10071
11. **LIVE CONCERT IN JAPAN**
JOHN COLTRANE—Impulse AS 9246-2 (ABC)
12. **HYMN OF THE SEVENTH GALAXY**
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
13. **BLACK BYRD**
DONALD BYRD—Blue Note BN LA047-F (UA)
14. **GATO CHAPTER ONE: LATIN AMERICA**
GATO BARBIERI—Impulse AS 9248 (ABC)
15. **DON'T MESS WITH MR. T**
STANLEY TURRENTNE—CTI 6030
16. **SECOND CRUSADE**
CRUSADERS—Blue Thumb BTS 7000
17. **YOU'VE GOT IT BAD GIRL**
QUINCY JONES—A&M SP 3041
18. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE—Mercury SRM 1-684
19. **SASSY SOUL STRUT**
LOU DONALDSON—Blue Note BN LA109-F (UA)
20. **BLACK EYED BLUES**
ESTHER PHILLIPS—Kudu KUX 14 (CTI)
21. **THE SAXOPHONE**
VARIOUS ARTISTS—Impulse ASH 9253-3 (ABC)
22. **VILLAGE OF THE PHAROAH**
PHAROAH SANDERS—Impulse AS 9254 (ABC)
23. **SOUL BOX**
GROVER WASHINGTON JR.—Kudu KUX 1213 (CTI)
24. **KEEP YOUR SOUL TOGETHER**
FREDDIE HUBBARD—CTI 6036
25. **SPIRIT OF THE NEW LAND**
DOUG CARN—Black Jazz BJQDB
26. **DREAMSPEAKER**
TIM WEISBERG—A&M SP 3041
27. **FORT YAWIHH**
KEITH JARRETT—Impulse AS 9420 (ABC)
28. **CHARLES III**
CHARLES EARLAND—Prestige 10067
29. **INTENSITY**
JOHN KLEMMER—Impulse AS 9246-2 (ABC)
30. **LAYERS**
LES McCANN—Atlantic SD 1646
31. **MR. BOJANGLES**
SONNY STITT—Cadet CA 50026
32. **REVELATION**
DOUG CARN—Black Jazz BJQD 16
33. **LIVE IN JAPAN**
SARAH VAUGHAN—Mainstream MRL 2401
34. **WILDFLOWER**
HANK CRAWFORD—Kudu KU-15
35. **CLOSER TO IT**
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1-0140
36. **BRIGHT MOMENTS**
RAHSAAN ROLAND KIRK—
37. **GOLDEN HITS**
RAMSEY LEWIS—Columbia KC 32490
38. **JAMAL '73**
AHMAD JAMAL—20th Century T417
39. **BIG BAD JUG**
GENE AMMONS—Prestige 10070
40. **LIGHT AS A FEATHER**
CHICK COREA—Polydor PD 5525 Atlantic SD 2-907

Chess/Janus Signs Stitt, Bryant; Vows 'Major Commitment' to Jazz

■ NEW YORK — Esmond Edwards, vice president, a&r of Chess/Janus Records, has announced the signing of saxophonist Sonny Stitt and pianist Ray Bryant as part of a "major commitment . . . to devote more of our energies" to jazz. The company's move includes active negotiations with other top artists, the development of new talent, the regular release of jazz product and the implementation of a major, multi-media advertising program.

"During the '50s and '60s, the Cadet and Argo labels were among the top jazz album producers in the world," commented Marvin Schlachter, President of Chess/Janus, on the company's renewed jazz interest. "The jazz resurgence is continually growing strong as evidenced by the increasing number of concerts, the new clubs devoted to jazz and, most significantly, the upsurge of jazz product that has 'crossed over' into the pop and r&b charts. We feel the time is ripe for mak-



Sonny Stitt, Esmond Edwards

ing Chess/Janus a vigorous part of the contemporary jazz market and we are certainly well positioned to do so."

Organist Jack McDuff and Shirley Scott, who have been on the Cadet label for the past two years, will both have new albums in 1974. Guitarist Jimmy Ponder was also recently signed to the label, and the specially priced two-record sets of vintage material will be continued.

Management III Pacts Phillips

■ NEW YORK — Jerry Weintraub and Sid Bernstein of Management III in New York have announced an affiliation with Jonathan Weston, manager of singer Shawn Phillips, to co-manage the A&M recording artist.

Holmes to Casablanca

(Continued from page 4)

His 1973 concept album, "Black Motion Picture Experience," with the Cecil Holmes Soulful Sounds sold over 100,000 copies and Holmes himself appeared on the TV commercial promoting the lp. Holmes also did the "Music for Soulful Lovers" album.

Bogart and Holmes will continue the band concept plans for new albums, and Holmes will direct all r&b activities for Casablanca. In this respect, he will work closely with David Banks, national r&b director at Warner Brothers.

In announcing Holmes' joining the Casablanca family, Bogart said: "I'm happy that Cecil Holmes has moved over here with us. Over the years he has proved himself in the many promotions with many artists and records, with his integrity and intelligence. He is one of the most well-known of professional promotion men in the industry. His numerous awards from radio and music people reflect the attitude of all those who come in contact with him."

NEC Features Coryell

■ NEW YORK—Vanguard recording artist Larry Coryell and his new band The Eleventh House are slated to appear at the National Educational Conference in Houston, February 2. The nationwide convention of college booking representatives provides the first major showcase for the recently-formed all-star group, whose Vanguard debut album ships next month.

A nationwide tour is projected for early spring.

Bluff City Label

(Continued from page 6)

current publishing activities to direct the Bluff City Records. Arnold is currently forming a "studio unit" for the label.

Lorber stated that, "The concept in setting up Bluff City Records is to fully utilize and successfully bring together diverse talents, facilities and services of individuals and companies—all of whom have enjoyed significant success in their own fields—for the purpose of offering a total entertainment service. We are absolutely confident in the success of our association with Buddah Records and are extremely excited about working hand in hand with Art Kass, Lewis Merenstein, Ron Weisner and The Buddah Group."

The new label has opened offices at 81 Madison Building, Suite 1215, Memphis, Tennessee.

CLUB REVIEW

Hugh Masekela: Third World Sounds

■ NEW YORK — The recent appearance (13) of Hugh Masekela at the Bitter End was an exercise in transition, as the African musician has found a new musical niche, somewhat removed from the simple horn music with slight ethnic overtones that first brought him popularity on the music front.

Together with his new back-up group, Hedzoleh Soundz, Masekela delves deeply into more traditional aspects of African music. With his Ghanian cohorts handling a preponderance of rhythm instruments, Masekela's horn work has been noticeably minimized, though not totally absent. He now concentrates heavily on vocals, with the other members of his entourage often chiming in with lyric response, much akin to responsive reading at a religious service. The subject matter of his music ranges hither and yon, often dealing with the labors of miners, fisherman and other work-oriented concepts, so much a part of the traditional music the world over. Masekela seems to find introductory explanations of his music's lyrics an integral part of his show, and the sometimes lengthy discourses provide an interesting viewpoint of traditional African music.

Masekela's "new" music, well represented on his latest Blue Thumb album, "Introducing Hedzoleh Soundz," is well worth several listens, as it provides an interesting and extremely intellectual approach to traditional third world sounds. **Howard Levitt**

O'Jays 'Ship' Goes Gold

■ NEW YORK — Philadelphia International recording artists the O'Jays have received their fourth gold record for their album, "Ship Ahoy." The lp was certified gold by the RIAA, signifying sales in excess of one million dollars.

More Green Gold

■ NEW YORK — "Livin' For You," Al Green's new Hi/London album, has been certified gold by the RIAA. This is Green's fourth gold album in less than two years. The others are "Let's Stay Together," "I'm Still In Love With You" and "Call Me."

Thruppence Moves

■ NEW YORK — Bob Schwaid and Stan Poses of the personal management firm Thruppence, Ltd. have announced that company has relocated to larger quarters at 57 West 56 Street here. Their new phone number is (212) 541-5580.

American Music Awards Nominees (Continued from page 3)

passing 15 categories (five each in pop/rock, soul and country music classifications) was revealed last week by Edwin T. Vane, vice president and national program director, ABC-TV. The nominations resulted from the compilation of 43,000 ballots distributed to a national sampling of American homes by the New York-based Marketing Evaluations, Inc. **Record World** participated in the make-up of the original ballot, at the request of the special's executive producer, Dick Clark.

Multiple Honors

Stevie Wonder was cited for pop male vocalist as well as soul male vocalist and soul single. Gladys Knight & the Pips received nominations in the pop group, soul group and soul single categories. Roberta Flack was listed as a nominee in the pop female vocalist, pop single and soul female vocalist categories.

Doubly honored in the nominations list were Jim Croce (pop single, pop male vocalist), Diana Ross (pop female vocalist, album), Charley Pride (country male vocalist, album), Conway Twitty (country male vocalist, single), Tammy Wynette (country female vocalist, album), Al Green (soul male vocalist, album) and War (pop album, soul album).

Also announced were the live performances by Tony Orlando & Dawn, Helen Reddy, Conway Twitty, Stevie Wonder and Gladys Knight & the Pips as part of the awards telecast. All of the nomi-

14 From Famous

■ NEW YORK — Famous Music, Inc. has announced the release of 14 albums for the first month of 1974.

Included in the release are Joe Stampley's "I'm Still Loving You" (Dot), Mecedades' "Eres Tu" (Tara), Ivory Joe Hunter's "I've Always Been Country" (Paramount) and Commander Cody's "Live From Deep In the Heart of Texas" (Paramount).

Also scheduled for January are Rudie Whaling's "Vaudeville Rock Revue" (Paramount), Dorothy Lerner's "First Impressions" (Crunch), Martha Velez' "Matinee Weepers" (Sire) and Mama Lion's (Lynn Carey) "Give It Everything I've Got" (Family).

Other albums are to come from Lincoln Chase, "Lincoln Chase'n You" (Paramount); Paul Hampton, "Rest Home For Children" (Crested Butte); Dave Kirby, "Singer, Picker, Writer" (Dot); and Mike Vernon, "Moments of Madness" (Sire).

Finally, there will be "Joel Kaye & His New York Neophonic Orchestra" and "Original Top Forty Hits," both on Paramount.

nees will perform via pre-taped spots.

A complete list of the American Music Awards follows:

POP/ROCK AWARDS:

Favorite Male Vocalist:

Jim Croce (ABC)
Elton John (MCA)
Stevie Wonder (Tamla)

Favorite Female Vocalist:

Roberta Flack (Atlantic)
Helen Reddy (Capitol)
Diana Ross (Motown)

Favorite Group:

Carpenters (A&M)
Gladys Knight & the Pips (Buddah)
Tony Orlando & Dawn (Bell)

Favorite Single:

"Bad Bad Leroy Brown," Jim Croce (ABC)
"Killing Me Softly," Roberta Flack (Atlantic)
"Tie A Yellow Ribbon," Tony Orlando & Dawn (Bell)

Favorite Album:

"Lady Sings The Blues," Diana Ross (Motown)
"Summer Breeze," Seals & Crofts (Warner Bros.)
"The World Is A Ghetto," War (United Artists)

COUNTRY AWARDS:

Favorite Male Vocalist:

Merle Haggard (Capitol)
Charley Pride (RCA)
Conway Twitty (MCA)

Favorite Female Vocalist:

Lynn Anderson (Columbia)
Loretta Lynn (MCA)
Tammy Wynette (Epic)

Favorite Group:

Carter Family (Columbia)
Osborne Brothers (MCA)
Statler Brothers (Mercury)

Favorite Single:

"Behind Closed Doors," Charlie Rich (Epic)
"Why Me," Kris Kristofferson (Monument)
"You've Never Been This Far Before," Conway Twitty (MCA)

BOOK REVIEW

A Divine Susan Hayward Critography

■ Since I am acknowledged in the foreword to Doug McClelland's "critography," "Susan Hayward: the Divine Bitch" (Pinnacle paperback original, \$1.25), it's not likely that I would write an unfavorable review. Had I not liked the book, however, I could have just kept my mouth and my typewriter shut, and Doug would never have known the difference. (Neither he nor I have ever subscribed to the theory that friendships thrive on absolute honesty. If he has put on a pound or two since he left the post of editor of **Record World** to freelance, far be it from me to mention it to him).

The necessity to keep mum has not arisen, however. I liked his

Favorite Album:

"A Sunshiny Day," Charley Pride (RCA)
"Behind Closed Doors," Charlie Rich (Epic)
"My Man," Tammy Wynette (Epic)

SOUL AWARDS:

Favorite Male Vocalist:

James Brown (Polydor)
Al Green (Hi)
Stevie Wonder (Tamla)

Favorite Female Vocalist:

Roberta Flack (Atlantic)
Aretha Franklin (Atlantic)
Betty Wright (Alston)

Favorite Group:

Gladys Knight & the Pips (Buddah)
O'Jays (Phila. Intl.)
Temptations (Gordy)

Favorite Single:

"Me and Mrs. Jones," Billy Paul (Phila. Intl.)
"Midnight Train to Georgia," Gladys Knight & the Pips (Buddah)
"Superstition," Stevie Wonder (Tamla)

Favorite Album:

"I'm Still In Love With You," Al Green (Hi)
"Let's Get It On," Marvin Gaye (Tamla)
"The World Is a Ghetto," War (United Artists)

J.R. at BLS



J. R. Bailey (right), newly signed MAM/London singer/writer, visited WBL5-FM, New York, to promote his debut single "I'll Always Be Your Lover." Bailey, whose singing career began in the '60s as one of the original Cadillacs, received acclaim most recently for his writing talents on "Everybody Plays The Fool" and "Love Love Love." Pictured with Bailey is Frankie Crocker, WBL5 program director and deejay.

Colby-Bitter End

(Continued from page 3)

wich Village coffee house. According to informed sources, the club has been sold by Fred Weintraub. Marilyn Lipsius will be booking it in the future, with Doris Buberl managing the room itself.

A formal release concerning the new ownership is expected later this week, but speculation in the Bleecker Street area, where the club is located, is that Weintraub will continue to participate in some way with the room's functioning.

Ms. Lipsius was associated with Weintraub nine years ago as part of Campus Directions, a college concert booking agency. The agency was subsequently sold to Michael Brovsky's Directions Unlimited, with Ms. Lipsius remaining in her position until recently. Ms. Buberl has been employed at the Bitter End for several years.

Colby has announced he will be concentrating primarily on his management activities, key project on this front being Kama Sutra recording group Gunhill Road. In addition to artist management, Colby's plans include a television project. He is also considering another club enterprise, located on New York's upper east side, but is not expected to announce specifics until later this week.

Hurry Acquires Lissauer, Ellison Music Catalogues

■ NEW YORK — Alfred Harber, president of Big Hurry Music, Inc. (ASCAP) and Little Hurry Music, Inc. (BMI) has announced the acquisition of the 800 compositions comprising the Robert Lissauer Publishing Co. (ASCAP) and Ellison Music Corp. (BMI) catalogues.

Among the compositions acquired were the Kalin Twins' hit "When," the bluegrass "Ole Slew-Foot" and the jazz classic "Uh! Oh!" Also included in the acquisition were the musical scores to the shows "Hark," "Man with a Load of Mischief" and Ray Bradbury's "Dandelion Wine."

Col Ups Andon

(Continued from page 24)

the conception of merchandising programs for album releases, as well as the booking of individual artists. He will also work closely with the advertising, sales promotion and art departments in developing album cover art and advertising/image approaches for Columbia artists.

Before coming to Columbia in 1972 as associate product manager, Andon worked as a personal assistant to Nathan Weiss at Nempor Artists, Inc.

Record World en Mexico

By VILO ARIAS SILVA



Manoella Torres

■ MEXICO — Un nuevo apoyo, tendrán los jóvenes compositores en México. Ya que a partir del mes de Marzo próximo, se efectuarán Festivales Musicales en las provincias, con la finalidad de buscar nuevas obras que vengán a reemplazar los catálogos existentes. Estos festivales, que serán 6 por lo menos cada año, estarán apoyados en cada provincia por las emisoras de mayor "rating," y además, por el Gobierno del Estado, lo que será de un valor incalculable para su éxito. Por otro lado, también contarán con la estrecha colaboración de los sellos grabadores, quienes aportarán un representante que fungirá como jurado, completándose éste, con calificados periodistas especializados. Esta brillante idea, en pro de la renovación musical en México, es llevada a cabo por la batalladora Editora EMMI, que en la persona de su Director General **Augusto Monsalve**, se ha convertido en la más importante del medio musical.

De paso por México, el capacitado y caballeroso hombre de

discos de Los Angeles, **Pepe García**. Nos presentó, una tropicalísima y alegre producción, que causó tremendo impacto, y en la cual, **Las Hnas. Hernandez**, se lucen como las grandes estrellas que son. Entre los temas que más gustaron están, "Perla Antillana" de la inspiración de **Pepe**, recordando a su Cuba querida, "Imaginación" de **Juan Gabriel**, "Nadie como Tú," y "Caprichito." Y a propósito de **Pepe García**, siento una enorme alegría, al enterarme que la distribución y representación del catálogo Capitol de México en la unión americana está bajo su control; mejor elección, no pudo hacer el amigo **John Bush**, por lo que le vaticino altos resultados positivos . . . ¡Congratulaciones Pepe!

Después de un extenso recorrido por gran parte de Europa, retornó **Guillermo Infante**, ejecutivo mayor de la RCA, mexicana, que cerró el año 73 rompiendo todos los records de ventas que habían tenido durante su trayectoria; cifra que como dice **Louis Coutolenc**, "dificilmente podrá ser superada."

Sandro de América, como lo llaman en México, colocando durísimo su creación "Mi Amigo el Puma," que apunta para los primeros lugares . . . "No son palabritas" de **Heleno**, comenzó a gustar.

Ya es éxito, **Garfunkel** con su "Cantaré," demoró un poco en darse a conocer, pero se mantendrá por mucho tiempo . . . Y va que vuela **Manoella** para el primer lugar con su "Libre como Gaviota," hermoso tema, inter-

(Continued on page 43)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ En acuerdo firmado por 9 agrupaciones y sindicatos de México, acaba de ser creada la Academia Mexicana de la Música. los propósitos de este nuevo organismo figuran: estimular la creación musical y elevar su calidad, luchar por el acercamiento entre autores y músicos, proporcionar becas a los elementos jóvenes, para efectuar estudios en el extranjero y establecer un premio oficial de esa academia que será otorgado anualmente a lo más sobresaliente en este medio. El consejo supremo de la academia quedó establecido por la compositora **Consuelo Velázquez**, dirigente de la SACM, como presidente, **Emilio Nassar**, presidente de la Cámara Nacional de la Industria de Radio y Televisión, **Eduardo Baptista**, de la Asociación Mexicana de Productores de Fonogramas y **Venus Rey**, secretario del Sindicato Unico de Trabajadores de la Música, como vicepresidentes. **Ramón Paz**, Presidente de Editores Mexicanos de Música fungirá como Secretario, **Enrique Lizalde** y **José Luís Caballero** a cargo de la Tesorería, que son a su vez presidente y vicepresidente respectivamente de la Asociación Nacional de Intérpretes. ¡Felicitamos a México por esta iniciativa! . . . **Santiago Malnatí** ha entrado a formar parte de Copacabana del Brazil en carácter de productor exclusivo del área latina. ¡Éxitos Santiago! . . . Tico lanzará esta semana en Estados Unidos sus larga duración con "Lo Mejor de **Ray Barretto**," "Lo Mejor de **Celia Cruz**," "Lo Mejor de **Eddie Palmieri**," "Lo Mejor de **La Lupe**" y en Alegre, el long playing "La Verdad (The Truth) por **Javier Vazquez** y su Salsa con **Chito** . . . RCA lanzó en México un simple por su nueva voz **Genaro**, interpretando "Solo Quise Ser de Tí" dirección de **Gustavo Pimentel** . . . Parnaso lanzó el simple de **Raphael** con "Mi Amante Niña, Mi Compañera" (L. Favio-J. Candia) y "Franceska." (Guijarro-Algueró.) Recibieron el "Guaicaipuro de Oro" en Caracas, Venezuela: Suramericana como el Sello



Genaro

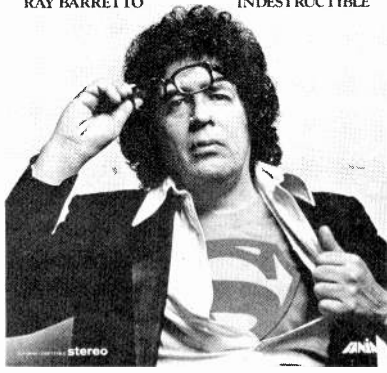
Disquero, como Duetto, el **Criollísimo**, la Orquesta del Año resultó ser el Billo's, el Autor Musical correspondió a **Edgar Alexander**, la cantante venezolana recayó en **Mayra Martí**, el cantante Venezolano ha sido **José Luís Rodríguez**, Venezolano de Mayores Méritos en el Exterior, **las Cuatro Monedas**, seguidas muy de cerca por **Aldemaro Romero** y el Extranjero de Mayor Exito en Venezuela pasó a **Elio Roca** . . . ¡Felicidades a todos! . . . Sigue aumentando el poder de ventas en la onda chicana de **Johnny (Juan) Hernández** a través de su último long playing en Buena Suerte, "Johnny y la Familia" . . . Muy buena presentación la del long playing Nova Vox titulado "Matamoros Querido" por el Conjunto tropical **Costa Azul** con su cantante **Rico Tovar**. Entre los números se destacan "Lamento de Amor," (R. Tovar) "No Son Palabritas," (Heleno) "Matamoros Querido" (R. Tovar) y "Vereda Tropical." (Dominguez) . . . Impresionante la recogida de cartuchos pirateados en los comercios de Los Angeles por parte de las autoridades. Ha sido un esfuerzo de la Asociación Latinoamericana de Discos y Tapes de California, bajo la presidencia de **Oswaldo Venzor**. El City Attorney, **Burt Pines** se ha expresado en un documento oficial de la siguiente manera: "En un esfuerzo por desalentar a los detallistas en la venta de cartuchos de 8 canales pirateados, la "Los Angeles City Attorney's Office" y el Departamento de Policía de la Ciudad de Los Angeles, han participado conjuntamente en "raids" contra detallistas que se encontraban



Costa Azul

(Continued on page 43)

RAY BARRETTO
INDESTRUCTIBLE



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LATIN AMERICAN HIT PARADE

New York Salsoul

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JOHNNY PACHECO—Fania
2. EL DIA DE SUERTE
WILLIE COLON—Fania
3. INDESTRUCTIBLE
RAY BARRETTO—Fania
4. LA VECINA
CHARLIE PALMIERI—Alegre
5. PA HUELE
EDDIE PALMIERI—Coco
6. 110th ST. AND 5th AVE.
TITO PUENTE—Tico
7. NACIO CANSAO
SONORA PONCENA—Inca
8. CAFE COLAO
RAPHY LEAVITT—Borinquen
9. EL RICO MANGO
HECTOR RIVERA—Tico
10. ELIMINACION DE FEOS
ELGRAN COMBO—EGC

Puerto Rico

By WKAQ

1. EL CAMINANTE
ROBERTO TORRES
2. LA DISTANCIA
DANNY RIVERA
3. POEMA
PRIMITIVO SANTOS
4. QUE PASA ENTRE LOS DOS
CAMBOY ESTEVES
5. CUENTALE
NYDIA CARO
6. LAS CUARENTAS
ROLANDO LASERIE
7. PRENDA PERDIDA
LEBRON BROS.
8. NO SON PALABRITAS
HELENO
9. EL DIA DE MI SUERTE
WILLIE COLON
10. ERES TU
MOCEDADES

Argentina

By ROBERTO VICTOR CICUTA

1. EVA MARIA
FORMULA V—Phillips
2. AHI VAN CAMINO HACIA EL ALTAR
LOS LINCES—RCA
3. TE QUISE TE QUIERO Y TE QUERRE
MANOLO GALVAN—RCA
4. QUERIDA TRISTEZA
ALDO MONGES—Microfon
5. ESA ES LA FELICIDAD
PALITO ORTEGA—RCA
6. ESTE PECADO DE QUERERTE
RICARDO DUPONT—RCA
7. NUNCA SUPE MAS DE TI
SERGIO DENIS—CBS
8. EL RELAMPAGO
THE SWEET—RCA
9. EVA MARIA
CUARTETO IMPERIAL—CBS
10. ALGUN DIA QUIZAS, QUIERAS
ENCONTRARME
ANGEL—CBS

Santo Domingo, R.D.

By PEDRO MARIA SANTANA

1. QUE SERA DE TI
SONIA SILVESTRE
2. LOCURAS TENGO DE TI
SOPHY
3. MENDIGO DE AMOR
CAMILO SESTO
4. SI NO ES POR AMOR
FAUSTO REY
5. TE QUIERO PERO ME ARREPIENTO
TROCHA ANGOSTA
6. VIVIRAS
LOS TERRICOLAS
7. DOS QUE ME PARECEN UNO
JERONIMO
8. CARTA DE UN LEON A OTRO
LISSETTE
9. KILLING ME SOFTLY
ROBERTA FLACK
10. GUITARRA SUENA MAS BAJO
NICOLA DI BARI

Nuestro Rincon *(Continued from page 42)*

veniendo estos cartuchos. Yo creo que tal cooperación es necesaria no tan solo para proteger a los fabricantes de discos y "tapes" sino también para proteger al público . . . **Manoella Torres** y **Gualberto Castro** acaban de grabar a duo "Tiempo de Amar" de **Armando Manzanero**, que saldrá próximamente al mercado internacional. Otros intérpretes que acaban de grabar en México a duo lo son **Estela Nuñez** y **Roberto Jordán** . . . Y ahora . . . ¡Hasta la próxima! . . . Ah! . . . **Pedro de Pool** ha sido substituído en su cargo como Director de Programas de la WCMQ de Miami, Fla. La estación, responsable en gran parte del auge de la música de salsa en el área seguirá ascendiendo en su "rating," ahora como un "gran globo" liberado de ataduras. Bien **Herb Dolgoff!**

In an agreement signed by nine Mexican syndicates and associations, the Mexican Academy of Music has been formed. Among the purposes of this new project are: the stimulation of musical creation and quality; increased communication between composers and musicians; the awarding of scholarships to young people and an annual special prize to the most outstanding talents in this field. The Supreme Council has been established with composer **Consuelo Valezquez**, SACM director, as president. Also serving are: **Emilio Nassar**, president of Camara Nacional de la Industria de Radio y Television, **Eduardo Baptista**, from Asociacion Mexicana de Productores de Fonogramas and **Venus Rey**, secretary from Sindicato Unico de Trabajadores de la Musica, all as vice presidents; **Ramon Paz**, president of Editores Mexicanos de Musica, as secretary; **Enrique Lizalde** and **Joe Luis Caballero**, president and vice president of Asociacion Nacional de Interpretes in charge of the treasury. We really congratulate Mexico for this new organization.

Santiago Malnati has been appointed by Copacabana of Brazil as exclusive producer in the Latin area. Congratulations, Santiago! . . . Tico will release in the states the album: "Lo Mejor de **Ray Barreto**," "Lo Mejor de **Celia Cruz**," "Lo Mejor de **Eddie Palmieri**," "Lo Mejor de **la Lupe**" and Alegre will release the lp, "La Verdad," (The Truth) by **Javier Vazquez** y su Salsa with **Chito** . . . RCA released in Mexico a single by their new vocalist **Genro**: "Solo Quise Ser De Ti" (Adame-G. Pimentel) b/w "Cariño" (Adame-G. Pimentel); arrangements and direction are by **Gustavo Pimentel**.

Parnaso released a single by **Raphael**: "Mi Amante Niña, Mi Compañera" (L. Favio-J. Candia) b/w "Franceska" (Guijarro-Alguero) . . . "Guaicaiuros de Oro Awards" were extended in Venezuela to the following: Suramericana as label of the year; el **Criollísimo** as duo; **Billos** as orchestra of the year; **Edgar Alexander** as musical composer; **Mayra Marti** as female singer of the year; **Jose Luis Rodriguez** as male singer of the year; Venezuelan talents of more impact in foreign countries; **Las Cuatro Monedas**, closely followed by **Aldemaro Romero**, and **Elio Roca**. Congratulations!

Sales of the chicano sound of **Johnny (Juan) Hernandez** are picking up through his latest lp, "Johnny y la Familia" on Buena Suerte . . . Nova Vox label released on lp "Matamoros Querido" by Conjunto Tropical **Costa Azul** with singer **Rico Tovar**. Among the songs are "Lamento de Amor" (R. Tovar), "No Son Palabritas" (Heleno), "Matamoros Querido" (R. Tovar) and "Vereda Tropical" (Dominguez) . . . Several stores in the Los Angeles downtown area were raided last week

as a result of selling bootleg tapes. City Attorney **Burt Pines** declared: "In an effort to discourage retailers from engaging in the sales of pirated 8-track stereo tapes, the Los Angeles City Attorney's Office and the Los Angeles Police Dept. jointly participated in raids upon retailers who were selling these tapes. I believe that such cooperation is necessary in order to protect not only record and tape manufacturers, but also the public" . . . **Manoella Torres** and **Gualberto Castro** recorded as a duo "Tiempo de Amar" by **Armando Manzanero** which will be shortly released. Others that have been recording lately as duos include **Estela Nuñez** and **Roberto Jordán** . . . **Pedro de Pool** is no longer with WCMQ of Miami, Fla. The station, responsible for the success of "salsoul" music in the area, had been steadily improving its rating. Good for WCMQ and **Herb Dolgoff!** . . . that's it!

Record World en Mexico

(Continued from page 42)

pretado por la baladista del momento . . . **Antonio Zamora**, acaparó definitivamente los dos primeros lugares en su sello Capitol, "Zacazonapan" y "El Agente Viajero" son éxitos nacionales.

Mucho optimismo de los **Hnos. Ficachi** de Cisne RAFF, para este 74, y claro está, los resultados del 73 fueron grandiosos, y esperan seguir ese camino este año. **Pina Nevarez**, deseosa de proyectarse hacia el extranjero, después de unas merecidas vacaciones

en su bella Durango . . . Entre ovaciones, debutó **Marco Antonio Vázquez** en la enorme Plaza Santa Cecilia, con renovado repertorio y más profesional que nunca, el artista Peerless vuelve a ser la figura estelar . . . ¡Y será hasta la próxima desde México!

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Artista de la Semana

(Artist of the Week)

■ "Cerca de Tí" de la inspiración e interpretación de **Luis García** va traspasando fronteras y situándose como éxito internacional. Es ahora Miami, Florida, el área donde esta interpretación está causando furor. El éxito de **Luis García** actual no es obra de accidente. La composición fué grabada en Perú en producción de Industrias Electricas y Musicales Peruanas, con arreglos y dirección musical del propio **Luis García**, en un momento en que el cantante y compositor estaba sintiendo el vacío propio de los afamados que de momento quedan al abandono de su suerte.

Luis García nació en Cuba y logró escalar paso a paso el difícil camino del triunfo. Comenzó a cantar profesionalmente en el 1956 en el popular programa televisivo "Tertulia" del popular cronista farandulero **Diego González**. De ahí, fué llamado por **Oswaldo Farrés** para tomar parte en el popular "Bar Melódico de **Oswaldo Farrés**, programa televisivo que disfrutaba de gran audiencia en Cuba. Pasó después a formar parte del elenco fijo de "Escuela de Televisión" de **Gaspar Pumarejo**. Grabó entonces con RCA en La Habana el número "Alma, Corazón y Vida, vals peruano de **Adrián Flores**, que le colocó en el primer lugar de popularidad en Cuba y varios países latinoamericanos. Después vinieron otros éxitos como "La Vida Mía," "Lo Léí en tus Ojos" y "Me Añorarás" de **Charles Abreu**. Inauguró el Cabaret Nacional de La Habana. Fué figura estelar en el Salón Panorámico del Cabaret Tropicana de La Habana, en donde estrenó bajo la dirección de **Rodney**, la producción "El Circo." En 1957 fué proclamado por la Unión de la Crónica Tele-Radial Diaria" como "El Cancionero del Año." Aún permaneciendo bajo el contrato con **Pumarejo**, comenzó una serie de presentaciones en el



Luis García

"Casino de la Algría," muy popular show de la televisión habanera. Después se presentó exitosamente también en "Jueves de Partagás," "El Album Phillips" con **Manolo Fernández** y firma con Radio Progreso para "El Gran Show de las 7 y Media" y "Autografo Musical." En este año hace su primera salida al extranjero para presentaciones en radio, televisión y Night Club en Republica Dominicana. En 1958 sitúa también como éxito bajo la etiqueta RCA los números "Los Rosales" y "No Eres Cariñosa."

En 1959 va a México contratado por el "Astoria," "Rio Roses," "El Colmenar" y otras salas aztecas. Su grabación para RCA, en esta oportunidad en México, logró gran atención con "Imágenes" de **Frank Dominguez** y "Bésame" de **Fernando Mulens**. En el 1960 inicia una gira que le lleva por Colombia, Venezuela y México. Es en ese año cuando recibe un Disco de Oro en La Habana, de manos de **Armando Manzanero**, con quien había estrechado lazos fraternales durante su estancia en México.

Como compositor, **Luis García** cuenta con más de 20 composiciones exitosas grabadas por otros intérpretes. Tras largos años de espera para abandonar su patria, **Luis García** sale de Cuba el 26 de Mayo de 1968, con destino a España, donde permanece por un año, ocupándose preferentemente en labores de arreglista, cantante y copista. Grabó un long playing para la RCA española que fué retirado del mercado por el contenido de su composición "Volveré," que revelaba su profunda conmoción al tener que abandonar su patria por causas ajenas a su voluntad. De España viene a Estados Unidos, donde Audio Latino lanza al mercado este número, pero bajo el título de "Qué Dolor en Mi Tierra he Dejado" que logra cierto impacto dentro del mercado latino de Estados Unidos, sobre todo en aquellos en que existe alta población cubana. En Nueva York logró mantenerse en el mercado durante tres años, actuando en sitios de cierta preponderancia, tales como "El Liborio," "Sans Souci," "Ponce de León Restaurant," "Catalino's,"



LATIN AMERICAN ALBUM PICKS

YO TENGO FE

PALITO ORTEGA—RCA AVS 4176

Nueva grabación de Palito lanzada por RCA en Argentina, en la cual se luce el popular compositor e intérprete en "Esta es mi Vida Señores," "Yo Tengo," "Adiós, Ya No Volveré" y "Para Llegar a Tí." Todos los demás de su autoría. Oscar López Ruíz y Orquesta le acompañan.



■ New album by the very popular Palito, released by RCA in Argentina. Good package: "Perdón," "Por ser como yo Soy," "Regala una Sonrisa," "Hoy se me Dió por Recordar" and "De que te sirve el Dinero."

ERES TU

LUPITA D'ALESSIO—Orfeon LPE 12-815

Va situando Lupita el tema "Eres Tú en varias localidades en su interpretación. También con posibilidades "Dama Dama," (E. Sobrero) "Volverá el Amor," (G. Mejias Palazzi) "Parole, Parole" (D.R.) y "Cerca de las Estrellas." (B. Silveti)



■ Lupita is starting to move "Eres Tú" in several areas. Bebu Silveti and Marcos Lizama and their orchestras give the proper backing. "Killing Me Softy," (Gimbel-Fox-Delmar) "No te Pido que te Quedes," (Y. Monti) and "Buenas Noches Cenicienta." (Buschor-Mayer)

MAZACOTE EN SALSA

MAZACOTE—Latin International DLIS 2021

El muy talentoso bongosero Mazacote en un excitante repertorio de salsa. Resaltan "Oriente," (A. García) "Ese Chino no Soy yo," (E. Padrón) "Alma Pervertida" (J. Arrondo) y "Oyelo te Hará Gozar." (R. Calzado)



■ Talented bongo player Mazacote in a saleable "salsa" package. Outstanding is "El Loan," (Enildo Padrón) "El Patatú" (F. Rubio) and "Comparsa Mazacote." (D.A.R.)

EL AGENTE VIAJERO

TONO ZAMORA—Capitol POP 257

Después de su gran éxito con "Zacanopan," Toño está dando fuertemente en México y California con su "Agente Viajero." También buenos "Cenicienta," (Jaime Guzmán Mayer) "Mil Mares de Vino," (Ch. Rincón) y "Son Cicatrices." (Zamora)



■ Toño Zamora smashed several months ago with "Zacanopan" in Mexico and the west coast. Now he is making it again with "El Agente Viajero." (R. Méndez del Castillo). Also in this package: "La Huella de mis Besos," (S. Mirón) "Las Noches las Hago Días" (F. Rosales) and "La Situación." (R. Buendía)

"Crystal Grill," "La Viña" y "El Mesón Español." En 1970 es proclamado por **Alberto Alonso**, columnista destacado del Diario La Prensa como "El Compositor del Año" por su tema "A mi Hermano Boricua," y toma parte en el "Primer Festival de la Canción de Nueva York, representando a Cuba en el Exilio.

En 1971 es contratado para actuaciones en Santa Domingo, donde logra éxito interesante, pasando de nuevo a Nueva York, donde participa de nuevo en el "Segundo Festival de la Canción de Nueva York" con el tema "Como yo no Hallarás otro igual" de **Oswaldo Farrés**. En 1972 debutó en el "Manolo Fernández Steak House," donde permaneció por cuatro meses. Actuó en el popular programa de **Luis Vigoreaux**

salió contratado para actuaciones en Lima, Perú, donde a más de sonreírle el éxito, grabó el tema que lanzado internacionalmente, le ha abierto de nuevo las puertas del suceso. **Luis García** se encuentra actualmente actuando diariamente en el exclusivo "El Greco" de Miami, de donde espera partir a cumplir contratos ya firmados ante su actualidad absoluta. Entre los temas de su inspiración que han logrado impacto figuran "Voy a Gritar," "Mi Manera de Ser," "Hoy Logré Tenerte," "La Noche te Llama," "Audiencia Muerta," "Todo Lleno de Verdad," "Ya" y "La Palabra de Dios." **Luis García**, por talento y gran esfuerzo profesional ante los designios del destino, merece ampliamente le destaquemos como Artista de la Semana. ¡Nuestro reconocimiento!

LOS AUTÉNTICOS
HITS DEL 73

20 AÑOS

Peerless

AMOR

BABY'S

Columbia Tightens Returns Policy

(Continued from page 3)

In addition, Columbia is requesting that overstocked chart albums not be returned until after they have had their chart run. The feeling at the label is that too many rack jobbers return "hot product" and then reorder the same merchandise they sent back a few weeks later. Accordingly, Columbia is asking their accounts to hold on to the merchandise and achieve a better sell-off percentage, and therefore have fewer returns. (Columbia executives emphasize that the cost of returning an album for a rack jobber runs close to 40 cents, and is therefore a drain on the rack jobber's profits, too).

And to prevent an account from removing the shrink wrap and returning an album as "defective," Columbia has instituted a one-for-one defective exchange procedure. (Defectives had formerly been returned for credit, rather than exchanged for merchandise.) In addition, retailers will have to list the selection number for albums and tapes they return; previously they simply had to give the prefix and the quantity in that series.

Retailer Reaction

As could be expected, initial reaction from dealers, one-stops and rack jobbers is one of concern. One of the major complaints from dealers is that they were given no advance warning, as the program is effective immediately. But apparently, one of the reasons why Columbia went ahead with the program as they did was to prevent a rack jobber's trying to pay off his bill with returns on merchandise he loaded in at Christmas.

Presumably hardest hit by the changes will be new artists; this was confirmed by the buyer for a major chain. "On every new major label release, we buy two or three of each album and put it in each of our 30 stores. We put them out in the 'new release' or 'rock whatever' bin and it's the first and only exposure a lot of these artists get. That adds up to 100 copies of every album they

release. Well, last year we returned two thirds of those new releases that stiffed. If they're going to hold us to a 20 percent return, those releases will be the first to go." Similar sentiments were also expressed by other full line and catalogue specialist retailers, along with some of the rack jobbers who are willing to take a chance on new artists. One of the nation's top 10 accounts told **Record World** that "we are not going to buy any new releases until we're sure they're hits. We'll sell what's selling but we are not going to help with a new artist and take a chance on getting stuck in the process."

Other retailers speculated that Columbia, if they are the only ones to adopt this program, would have a tough time of it, especially in placing back-up stock for radio and newspaper ads, unless they were willing to make exceptions on the return policy for special albums in special cases. And that, all agree, is highly unlikely because of problems that would arise in billing, accounting, etc.

In a related development, **Record World** learned that of Columbia's major accounts, few, if any, already qualified under the new 18 percent return rate. Many, however, are close.

Some Acceptance

While many retailers complained, a number saw Columbia's move as a positive step, and said that the institution of an industry-wide limited returns policy was long overdue. "It may help to bring the record business into the 1970s," chided one retailer. "It may also cut down on the manufacturers' flooding the market with new releases and unwanted product. Unlimited returns are what's killing the business. With a reasonable limit on returns, it should help curb the album dumps and cutouts that are ruining the industry." And even the retailers who objected to the new program believed that extension of Columbia's program to the entire industry was inevitable.

Labels Examine Dealer Relationships

(Continued from page 3)

would drastically change the standard 100 percent guaranteed return policy.

One of the reasons why the limited return policy may be instituted now is the desire on the part of record manufacturers to increase their profits. "We've cut everywhere we can," stated a president for a major independent manufacturer. "We've cut down on some promotion men, office help, overhead and on promotional copies. But that's just a drop in the bucket compared to what we could save if we could cut down on our returns." He added that returns at his label were over 30 percent, and edging toward 40 percent. "Every other industry disposes of its overstock at the retail level. Only the record industry takes back its product. It's a tremendous expense and a tremendous drain on profits."

Another source, a sales vice president for a major label, says that returns are primarily a problem for the rack jobber and other major users. "The small stores are forced to keep their returns low, because we won't take that much back from them. We'll simply refuse and tell them to sell it off themselves." The racks, he notes, are the major problem. "Some racks have return rates approaching 70 percent on albums, and 90 percent on tapes. This has got to stop."

Other Plans

As outlined to **Record World**, following is a synopsis of some of the plans under consideration, and an analysis of the drawbacks of each:

- A unilateral limit on returns accepted from each account. Most often mentioned figures are 15 to 25 percent. Account returns would be carefully watched to make sure the limits are not exceeded. Branch officials readily admit that by instituting this policy, they would have much greater difficulty in convincing rack jobbers, one-stops and other major accounts to take new releases. They fear the racks would stop buying new product altogether, adding another obstacle to the already difficult task of breaking new artists. Another branch manager stated that "... as long as we are in business, we'll never stop — (company name) from returning merchandise to us. They'd just stop ordering from us."

- A system of credits for accounts that keep their returns under a certain percentage. If an account was required to keep his returns under 20 percent, and he kept them at 10 percent, he would receive a bonus in the form of a cash discount or free goods. (Such

a program would be modeled after Columbia's recently-abandoned Customer Incentive Program). In addition, there is some talk of imposing negative credits; if an account goes over a certain return percentage, he would have to pay more for each album he buys. (It would then be up to the manufacturer to try to collect). The chief objection to this program is that it really will not achieve the objective of limiting the returns from the chief offenders, while it would provide extra bonuses for those already in line. And the small retailer, who already keeps his returns down to a minimum, would be rewarded for doing something "extra" that he has been doing already. In addition, it was pointed out that one of the drawbacks of this program is that retailers will order extra heavily, or withhold their returns, at the end of the three month period in order to achieve the extra bonus percentage.

- A drastic reduction in wholesale prices, coupled with a no-return policy. In essence, the manufacturers would be telling the retailers to get rid of the overstock themselves, and would give them an extra margin to do it with. For example, if returns are causing a 25 percent drop in profits, by instituting a no-return policy, keeping records at the same list price, and lowering the wholesale price by one-fourth, the "get rid of your overstock yourselves" theory would be theoretically profitable. Then, instead of a \$5.98 list album selling for \$2.85 to the rack and \$3.05 for the retailer, the rack would pay approximately \$2.15 and the retailer about \$2.40. While the surface objections to this policy are few, long-range difficulties may arise. First, it is feared that the price structure mentioned above would lead to a new round of price wars in the industry. Secondly, the rack jobbers would be under intense pressure from their accounts to pass on the entire saving in wholesale prices, thereby leaving the distinct possibility that the racks could get stuck with the product from their accounts at the lower prices, and not have the extra margin to work with in disposing of the merchandise. The wholesale price decrease, if passed along to the accounts, would also lower the rack jobber's margin. It could also potentially disrupt rack jobber-account relationships, and force the racks to pay exclusively for mistakes that they, and their accounts, made together. Finally, in-store markdowns on price might cause billing and accounting nightmares.

U.K.'s April Inks Wayne



An exclusive world-wide co-publishing deal between April Music (U.K.) and Jeff Wayne Music has been finalized. The three-year deal gives April the rights to all David Essex songs, as well as songs written by Jeff Wayne, Vigrasse and Osborne. Pictured after concluding the deal are (from left): Ivan Chandler, April Music general manager; Brian Oliver, April's promotion manager; Paul Russell, CBS business affairs manager; Bob Ringe of the William Morris Agency; Jeff Wayne; and CBS managing director, Dick Asher.

ENGLAND

By RON McCREIGHT

■ LONDON — **Stevie Wonder**, whose "Talking Book" was one of the albums of 1973, will make his first appearance in the U.K. after four years, at The Rainbow Theatre, a few days after making his debut in Cannes at one of the MIDEM galas. Wonder was forced to cancel a show at The Crystal Palace Summer Gardens Theatre, due to his illness following a car accident, but was scheduled to appear in London January 24, with the possibility of another show if his doctors give permission.

As anticipated **Golden Earring's** "Radar Love" single on Track is the first big seller of the year, but Chrysalis soloist **Leo Sayer** is proving to be a real sensation and both his single "The Show Must Go On" and album "Silverbird" are figuring in the charts. Very good single product comes from **10cc** ("The Worst Band in the World"—U.K.), the **Average White Band** ("How Can You Go Home"—MCA) and **ELO** whose "Ma-Ma-Belle" (Warner Bros.) has been taken from their "Third Day" album, and is a certain hit.

Bell's celebrating **Gary Glitter's** million seller "I Love You Love Me Love" with a massive party, while Island plays host the same evening to the **Pointer Sisters**, who have arrived to commence a European Tour which of course included an appearance in another of the MIDEM galas. However, the energy crisis continues to cause problems, forcing **Dawn**, **Allman Brothers Band**, **Steely Dan**, **Joe Walsh** and **Chi Coltrane**, to cancel their proposed European Tours.

Top B.B.C. progressive deejay **Bob Harris**, together with producer **Jeff Griffin**, will visit L.A. early in February to take interviews as part of a new Radio 1 series—"The Beach Boys Story." **Fairport Convention** will also visit the city as part of their massive world tour. **Fairport** plays the Troubadour January 29 after completing shows in Tokyo, Australia and New Zealand during January.

A&M U.K. managing director, **Derek Green**, has launched the company's own sales force, following termination of their ten year deal with Pye Records. The team will be headed by **John Mair**, but it is possible that a restrictive deal will continue to link the two companies. In addition A&M will move out of the West-End into new offices in Chelsea during March.

GERMANY

By PAUL SIEGEL



■ BERLIN—NEWS REPORT OF THE WEEK: The name **Uri** will probably mean nothing to you, but this Israelite is creating a sensation here in Germany. His 'power of mind concentration' can make records bend, watches run backwards and keys break in the middle. You might think that I'm pulling your leg, but he has proven his powers here, both live and on TV. Maybe he could solve some of our world problems?

RECORDS OF THE WEEK: **Roy Boston's** "La Parranda" on BASF has jumped into the number 23 spot on the charts here . . . The Foreign Minister of Germany, **Walter Scheel**, has got himself a hit record with his vocalizing on "Hoch Auf Dem Gelben Wagen" (High On The Yellow Car) . . . "Do You Wanna Dance" by **Barry Blue** has hit the number 19 spot on the charts and is still heading upward.

TRADESTERS CORNER: A tip to all of you good trade people who are flying into Europe and don't want to see your tapes erased. Make sure that the tapes are wrapped securely in tin foil and this will protect your tapes from the X-ray beam that is used at police control and security checks. Looking forward to seeing all my old buddies and terrific boss **Bob Austin** with wife **Mindy** at MIDEM . . . And so 'til next week 'Auf Wiedersehn and au revoir!

JAPAN

コンフィデンス

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

■ Victor Musical Industries has launched an intensive promotional campaign for the Sounds of the South label to coincide with the release of "Lynyrd Skynyrd." The company also plans a promo campaign for Motown artists in the early spring.

Heading a list of artists for this year's extensive campaign by Toshiba EMI is, of course, ex-Beatles plus **Yoko Ono**, to be followed by English artists **Silverhead**, **Geordy** and **Suzi Quatro** . . . Capitol will push **Grand Funk Railroad**, **Steve Miller Band**, **Raspberries** and **Badfinger** . . . Probe artists include **Steely Dan** and the **Four Tops** . . . Liberty will focus on **War** and **DJM** on **Elton John**.

One of this year's hopes from CBS/Sony is **Loggins & Messina**, whose intensive promotion is now being planned. The company plans to launch an overall campaign for **Simon & Garfunkel** to coincide with **Paul Simon's** April visit. Epic has already begun the Philadelphia Soul campaign.

Wes Farrell's Chelsea label will be the focus of Nippon Polydor's promo program of the year. The company also pushes **Rory Gallagher**, **Slade**, the **Osmonds** and **Focus**.

Warner Bros.' Pioneer campaign is designed on a basis of four categories: American rock, female artists, soul and British and European rock. Each category is represented by (respectively): the **Allman Brothers Band**, **Bob Dylan** and **Alice Cooper**; **Carly Simon**, **Roberta Flack** and **Aretha Franklin**; **Spinners**, **Roberta Flack** and **Aretha Franklin**; **Yes**, **Faces**, **EL&P** and **P.F.M.**

King (which had great success with the **Carpenters** last year) will push popularity for **Stealers Wheel** whose "Ferguslie Park" will be released here on February 25. The company is also aiming to establish the stardom of **Al Green** in Japan.



BORDER LINES

By LARRY LeBLANC

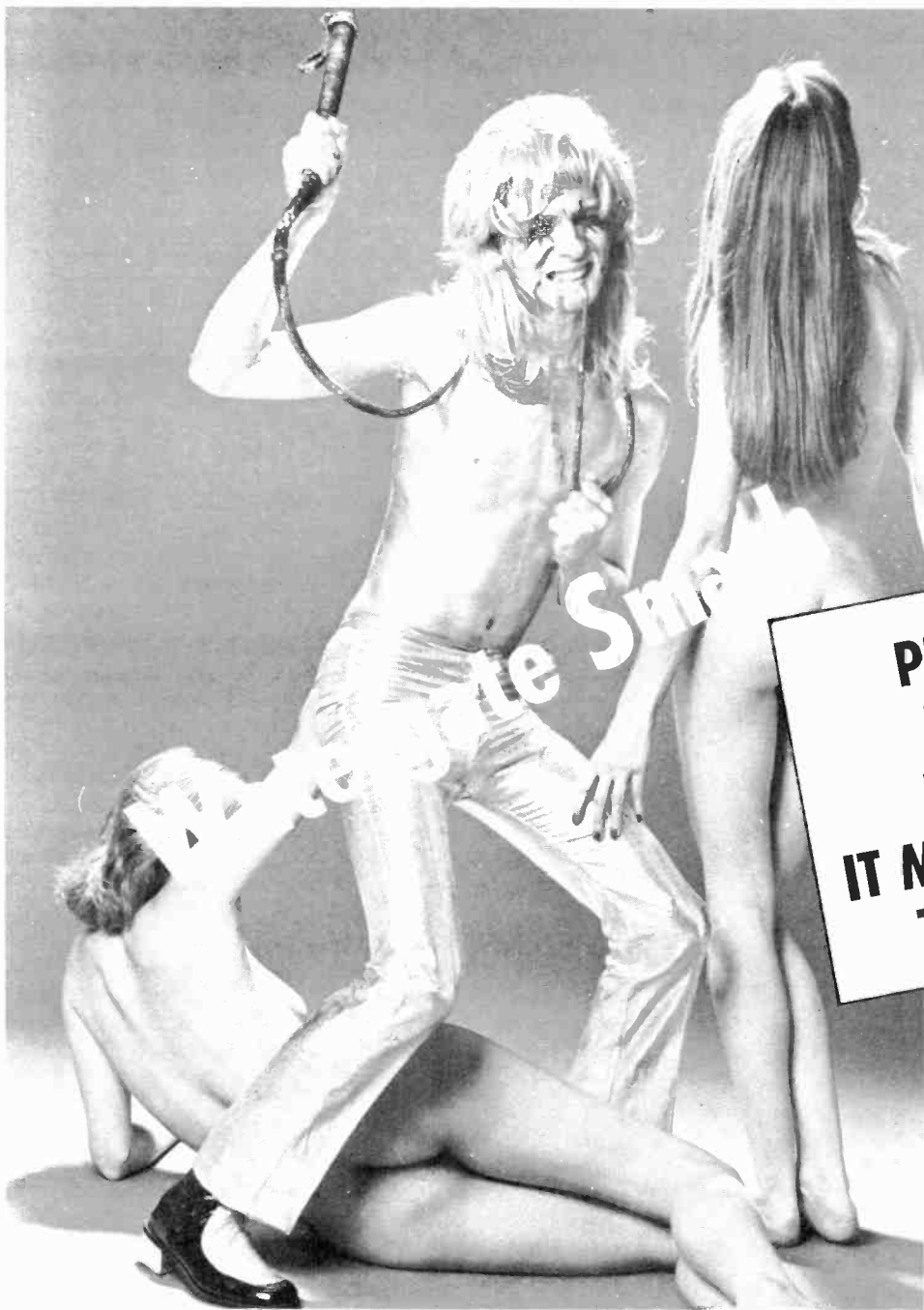


■ TORONTO—New single for UA's **Karl Erikson** is "It's Gonna Be Alright" produced by **Michael Stewart** and arranged by **Jimmy Haskell**. Scheduled for February release is Karl's second album titled "I Am Next" . . . **Les Emmerson** is now signed with Polydor Records . . . **James Leroy** has disbanded his group **Denim** except for recording purposes . . . **Bob McBride** debuts a new band at Queen's University on Feb. 2 . . . Concept 376 has signed country artist **Mike Graham** to an exclusive booking contract . . . **Ray Materick** and **Susan Jacks** touring in western Ontario Feb. 20-26 . . . **Harry Belafonte** will do a three-month Canadian tour starting Apr. 1 . . . **Mike Quatro Jam Band** to Maritimes Feb. 5-10 for a short tour . . . "Send A Little Love My Way" by **Anne Murray** is one of the 10 finalists for an Academy award while Anne's "Danny's Song" is one of the five finalists for a Grammy . . . **Bob Krol** has resigned from his Ontario promo position at WEA to join Martin Onrot Inc. as a promo rep . . . **The Miracles** headline at Vancouver's Oil Can Harry's from Feb. 28-March 2 . . . **Commander Cody** at Commodore Ballroom in Vancouver on Jan. 25-26 . . . **The Stampede** tour the U.S. from Jan. 21-Feb. 6 performing at colleges in West Virginia, Kentucky and Ohio. The tour coincides with the groups first album and single release on Capitol . . . New album by **Maple Street** has been released while the group tours in the Maritimes . . . New Boot release is "James Bay Hydro-Electric Power Play" by country artist **Ted Wesley**. Also released is

(Continued on page 48)

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(SPECIAL EFFECTS)**

Warners' Banner Year *(Continued from page 6)*

On The Water." Alice Cooper and the Doobie Brothers also accounted for two gold albums each during the year, while other Warner/Reprise acts going gold were Seals & Crofts and Neil Young. In a very good year for Warner soundtracks, the "Deliverance" soundtrack containing the gold single "Dueling Banjos" went over the million dollar mark boosted by a national television advertising

A&M Euro Pacts

(Continued from page 6)

terms which you have already agreed upon at a meeting with its representatives. This happened to us in a recent negotiation, and A&M Records will never allow itself to be in a similar position again.

"I have always preferred to deal with legitimate and proven licensees who understand the business that we are in and are able to follow through properly with our product.

"I believe that we now have the best distribution system in the world. We have important companies in England and Canada exporting excellent product to the continent and we have dynamic companies throughout Europe to market our product enthusiastically.

"I look forward to a fantastic future for A&M in Europe as well as throughout the rest of the world for the years to come."

David Hubert, international director for A&M Records has announced that he will hold a European Affiliates Meeting in London in September.

MIDEM Highlights

(Continued from page 3)

solicited an ever-increasing international response.

As in previous years, the highlight of the conference was the gala—this year, held as two separate stage presentations. The first (19) featured the Pointer Sisters and Chi Coltrane from the U. S., as well as Stevie Wonder who closed the show. During the program, Yves Montand was honored as the best international artist of the year.

The state of the art of pop music was further displayed in international fashion at the second MIDEM gala (23), with headliners from many lands featured on the bill. Appearing on the MIDEM stage were the Staple Singers (from the U.S.), Charles Aznavour (France), Donna Hightower (Spain), Les Humphries Singers (W. Germany), Alvin Stardust (U.K.) and Manu Dibango (Cameroon).

campaign. Capricorn and Chrysalis Records, both distributed by Warner Bros., earned the company additional gold with The Allman Brothers Band's "Brothers and Sisters" and Jethro Tull's "A Passion Play." Other artists achieving platinum performance last year included Neil Young, James Taylor, Black Sabbath, America and Seals & Crofts.

Warners also generated a great number of hit singles during the year. The Allman Brothers Band's "Ramblin' Man," the Doobie Brothers' "China Grove" and "Long Train Running" and Todd Rundgren's "Hello, It's Me" were notable sales giants.

Newer artists which the company established as substantial sources of sales included Maria Muldaur, Capricorn's Marshall Tucker Band, Foghat on Bearsville, Bonnie Raitt and Jesse Colin Young. Continuing as strong sellers were the Beach Boys, Arlo Guthrie, Fleetwood Mac, Gordon Lightfoot and Van Morrison. Newcomers to the Warner family also contributed to the sales surge; they include Procol Harum and Robin Trower on Chrysalis, Paul Butterfield's Better Days on Bearsville, plus two noteworthy British additions, Uriah Heep and Slade. In a category by himself, Reprise founder Frank Sinatra came out of retirement with the album "Ol' Blue Eyes Is Back."

In reviewing the year's success story, Ostin credited the managerial depth of the company: "We have the best group of executives in the industry at every level, from financial to creative, including sales, promotion, publicity, artist relations and a&r." He stressed the continuing impact of the company's a&r department, headed by vice president Lenny Waronker, with hit product created in-house by such artists as the Doobie Brothers and Van Morrison (produced by Ted Templeman), Gordon Lightfoot and Arlo Guthrie (produced by Waronker and John Pilia), Randy Newman (produced by Russ Titelman and Lenny Waronker) and others.

The a&r staff expanded this year with the opening of a Nashville office headed by Chips Moman, an arrangement with Brian Ahern in Canada with Larry Yaskiel representing Warners in the U.K. and Europe. The creative services department took a very active role in increasing television exposure for Warner artists in performance appearances and on local TV news spots. The TV medium was also used as a sales aid to a much greater extent in 1973 than in any previous year in the company's

(Continued on page 51)

Listening Post *(Continued from page 18)*

no small feat in itself.

WOKY-AM-Milwaukee . . . Music director **Johnny Dark** is leaving with no final word as to whether or not he will relocate in Miami. Lee Douglas is taking over the music duties, in addition to his air shift.

KYA-AM-San Francisco . . . New PD **Bob Whitney** reports that all is well in the Bay area, with the station trying to "introduce fun into the format, keep the fantastic staff, be fast, energetic and real, and have the most number one sound in town." There will be constant contests and they will try to be as unpredictable as possible. "We even promote other radio stations, even if it does violate all the rules of competition." Right now they're playing the top five at :45 in varying order with the listener guessing the correct sequence winning \$1,000. At the bottom of the hour is the "Cablecar Cluster," which is three goldies. "People Power" is the station theme Whitney wants to promote for KYA.

KVI-AM-Seattle . . . **Peter B.** is now the 10am-1pm personality, having moved from 7pm-midnight, where he had created a series of listener participation stunts. One was the Peter B. Loveline (which resulted in 9 marriages), a Friday night talent show in which listeners performed, and his Peter Awards for memorable performances by almost anyone.

KADI-FM-St. Louis . . . PD **Peter Parisi** is looking for "a deejay with some experience ready to move up to a bigger market." If that description fits you, contact him at (314) 968-1900 or at KADI, 2735 Bompert, St. Louis, Missouri 63144.

WSAI-AM-Cincinnati . . . The October/November ARB shows the station up to 14.7 from 12.3 in the April/May book, in quarter-hour shares, 12+. **WLW** still led with 16.7, but that was done from the April/May figures of 21.0. **WWEZ** went from 11.1 to 12.4, and **WKRC** went from 13.4 to 12.2.

KJBR-AM-Spokane . . . Station PD **Steve West** reports that the October/November ARB figures put the station number one in quarter hour shares Monday to Sunday, 6am-midnight, in the total for 12+ men, women, and teens.

FCC—Broadcast totals as of December 31, 1973: AM radio—4,395, FM radio—2,502, FM educational—633.

A total of 9,961 complaints from the public were received by the Commission during November 1973, which was an increase of 5,101 over October 1973. Of those received in November, 7,842 were in the "obscenity, profanity and indecency category." Some 7,488 of them were composed of identical printed form letters from all sections of the country.

Border Lines *(Continued from page 46)*

Wesley's new album "Blackflies and Mosquitoes" . . . Quality Records has reserived "Champagne Lady" by **Sugar Cane** . . . **Abraham's Children** has started working on a new album and single with producer **Paul Gross** . . . Polydor picking up strong action on new **Joey Gregorash** single "You've Been Wrong" . . . Please remember that January 23 is the voting deadline for this year's Juno Awards nominations . . . New single for the Sundance label is by **Don Langley**, titled "All Together," produced by **Doug Hutton** and **Russell Thornberry** . . . **Gordie Tapp** has been approached by CTV to headline a pilot country-talk show planned in Vancouver . . . Singer **Bob Francis** has been named program co-ordinator for Ontario Place . . . Freelancer **Harvey Chusid** has become the Canadian Opera Company's publicity director . . . **Vic Garber** heads the cast of "Jack," a musical variety special conceived for CBC-TV by **Peter Mann** . . . Crowbar's **Kelly Jay** is writing a film script on music . . . New releases by west coast Sweetwater label include "So In Love With You Baby" by **Sugarbabe**, "The One You Got" by **Michael Palmer** and "The Long Left Hand of Life" by **Alan Moberg**. For the moment, Sweetwater is handling their own distribution, but label President **Ralph Harding** was in town last week to negotiate with a number of companies for national distribution . . . Columbia artist **Dave Nichol** in Toronto Sound this month working on a new album with co-producer **Jim Eaves** . . . New **Tobias** single is "On The Other Side" on Polydor . . . **The Mercey Brothers** to Alberta from Feb. 20-March 2 . . . **Peter Taylor** and **Saul Podemski** are no longer at RPM Weekly . . . **Humphrey and the Dumptrucks** retain ties with UA despite previous reports to the contrary . . . Former Lighthouse member **Larry Smith** has a solo single on Capitol titled "I'm Gonna Love You," produced by **Paul Hoffert** . . . Singer **Pam Marsh** to leave **Everday People** for a solo spot with **Crowbar**.

Dialogue *(Continued from page 22)*

point has thought, when they wanted to take somebody out and it was freezing.

I first did "Mammy" because I heard somebody do it in a discotheque—real rock; and I thought it sounded terrific, but I thought, what if I did it real pretty, like a ballad?

I went to Peter Matz and I said, "Let's sing 'Mammy'." And he said, "Didn't your mom sing that?" 'Cause he knows I never sing anything she did. And I said, "No." She sang "Swanee" and a lot of other stuff, but never hit on "Mammy." So we started it, and I thought, "Well, Jesus, I might as well get down on my knees, why not." But when I did, it was so sincere because I thought that it sparks something of the tradition which I'm hung up on, you know. I love the whole idea, from Ma Rainey to Bessie Smith. Right back to early Josephine Baker, to Lee Wylie. I'm a buff for old songs. And also for new ones. I just love music. I don't know what I'd do without that.

RW: You haven't appeared, and you may have in fact made a movie that hasn't been released yet, in anything since "Cabaret" was released. Have you made a movie since "Cabaret"?

Minnelli: No. But I'm going to do a film with my father directing: "Carmella." I think that longevity is created from being careful and only doing what you really believe in. Just to make a film for the sake of making a movie? No.

RW: You've received an awful lot of coverage of late on your love life.

Minnelli: Isn't that a crock? And most of what you read is either invented or out of context, which is a real hang-up. Because, if you say something like, "I love him, he's a really good friend," they'll take the "I love him" and forget about the other stuff. The thing to do, I think, is to just keep your mouth shut. I mean, you want to be on the front of a movie magazine? Come, let's walk down the street.

If I took all the work contracts that I've had, and lined them up with the items that have appeared, it's physically impossible for most of them to be true: I'm there when it says I was here. A couple of times, it will be true. I am going out with Bob Fosse. But Marvin Hamlisch, someone I've known since I was 14! They're making me into a femme fatale. I'm flattered, but if it all were true—God, I'd be having the best time. And Ben Vereen, the poor guy . . . Now they're saying it's him. It's just so silly.

RW: Getting back to music, are there any particular albums or singles that have struck you lately?

Minnelli: I'm crazy for the Pointer Sisters, I mean just crazy! And Ringo's new album, I think that's great. I've always liked him. My favorite was Laura Nyro. I thought she was musically so bright—just inventive. Then of course there are the people that everyone else likes like James Taylor, whom I love.

RW: You are involved in all the media. How does the recording industry stack up in terms of excitement. Is the recording industry more or less exciting than doing a film or doing a Broadway show?

Minnelli: I tend to toss myself vigorously into whatever I'm doing at the time. Yeah, I think it's very exciting.

RW: Is there inherently as much glamor in making a record? Once the record is out, is that just as personally rewarding to you as having a film out?

Minnelli: Of course. Yeah, sure, it's just a stranger thing for me to make. I'm playing a part in a movie. And you're talking to somebody else, you know. You have to have a definite image when you're recording, or you're dead. You have to be singing to somebody or for somebody. You have to keep your brain going other than just singing.

RW: Somebody you know or just a face?

Minnelli: Depends on who you are on the record. Like in "Trains," I said I was walking down a street in New York—it was likely Madison Avenue—on my way to get a coke or something. I'm this girl who was not me—because I always make it somebody else when I sing or do anything—who just suddenly thinks "I got to get out of here. Anything's better than going back to that apartment with that fool." Just heading straight to Penn Station, she kept on going. She forgot about the Coca Cola and just went right to Penn Station, buying a ticket on that terrible line and thinking that to herself. That was my image of it.

Therefore, it becomes real to the person who's listening. If it's a love song, that's a different thing. You can think of a whole bunch of things and be anybody you want to be. Sometimes when I'm singing, I think to myself I was somebody like Myrna Loy or something that's that romantic to get it together.

RW: Do you think romance is still with us?

Minnelli: I think it's fighting to come back, clawing it's way to the surface again.

(Continued on page 52)

CLUB REVIEW

Mangione and Potter: Low-Key, But Interesting

■ NEW YORK — It was an interesting contrast between low-key approaches recently (16) as Don Potter and Chuck Mangione (Mercury) shared a bill at the Bitter End.

Potter opened the evening with a mild but progressively interesting set, singing to the accompaniment of his acoustic guitar, and eventually playing a semi-classical guitar solo written by a friend.

His informal unself-conscious approach to his audience added a friendly flavor. A gentle rhythm section, and a little more attention to dynamics and Potter (who sometimes serves as a guitarist with Mangione) should be well on his solo way.

While volume increases as the Mangione quartet takes to the stage — Mangione on flugelhorn and organ, Gerry Niewood playing tenor and soprano saxophones as well as flute, with rhythmic support from bassist Al Johnson and drummer Joe La Barbera—there is never a sense of his trying to overpower the audience. He comes to play his music, sharing the spotlight equally with his fellow musicians while still maintaining a sense of ensemble.

The musical highpoints on this particular evening came from Niewood, whose soprano sax solos sparkled, providing the real melodic and physical energy behind the band. Duets between Niewood and Mangione, on "Legend of the One-Eyed Sailor" and "In the Land of Make Believe" took inspiration from Niewood and sailed as on clear, high waters.

Ira Mayer

CLUB REVIEW

Rankin, Cercone Brighten the Metro

■ NEW YORK—A mellow evening of music melted the chill in the air when a promising newcomer, Janice Cercone debuted at the Metro Club last week (17). She is rich-voiced and vibrant, and a most-welcome addition to the New York club scene.

Her folk-oriented set kicked off with "All I Want Is You," went on to an up-tempo ditty "A Lovely Looking Lady Like Me," (all with self-accompaniment on acoustic guitar) and then Ms. Cercone moved on to keyboards and finished up with a tune that the crowd immediately related to, "Did You Ever Have A Man That Wasn't Yours Alone?". Keep an eye on her; she's a newcomer on the move.

Kenny Rankin (Little David) continued the soothing and relaxing pace with that special jazz and folk blend that is so uniquely his own, ably abetted by his tight and professional band. His richly flavored music was highlighted by an interesting version of "Penny Lane" that segued into his latest single "Why Do Fools Fall In Love," a soft and tranquilizing rendition of Curtis Mayfield's "People Get Ready," "Time And Love" and one of his better known pieces, the self-penned "Peaceful." Unfortunately, the dulcet tone of the evening that Rankin had so effectively achieved was broken when he chose to berate members of the recording industry and press. The action was entirely uncalled for and highly offensive. Musically Rankin is in gear, however, his stage presence is somewhat out of synch.

Roberta Skopp

Money Music *(Continued from page 35)*

Obviously the industry has been watching the company with intense interest. Promotion director, Ron Mosely has been laboring mightily with the pop record "Last Kiss" by Wednesday for many months. We are happy to inform those of you who enjoyed the film "Sting" (because it enables you to root for the underdog as he defeats the power establishment) that this record has exploded. Listen to this startling information: It detonated 24-16 KFRC (who report "top 5 phones"); it debuted at #29 WHBQ (who report "instant top ten phones"). We are delighted to give you the intelligence that it has sprung to #32 at WCFL and that within one week of airplay, it is one of the hottest selling and most heavily phone requested records in the Windy City. It is #6 WOKY, #3 WCOL, a smash #16 WIBG with "huge phone requests," exploded 15-7 WBBQ and 30-24 WKGN. It is on KILT. Powerhouse new believer: WTAE.

Moments This record was formerly top 10 at CKLW. It exploded 16-9 WIXY and 19-13 WPIX.

Dells This record is now top 10 r&b in Detroit. It jumped 21-20 at CKLW and hit #30 at WCFL.

Schwann's Summary of '73

By SPEIGHT JENKINS

■ NEW YORK — Anyone writing about records simply could not function without the monthly Schwann Record and Tape Guide; and as one who has recently gone through the volume of recordings of last year, its indispensability has never seemed so real. This week, the magazine, still edited and owned by 60-year-old William Schwann (who began his guides in the late forties), issues its annual report on works newly recorded and a census of composers favored and disfavored over the past year.

In 1973, there were 916 fewer listings of tapes and only 22 fewer albums, a fact that Schwann attributes to greater care on the part of the industry. Cartridges and cassettes were issued only where the records indicated enough saleability. The number of classical listings in 1973 is down from 2,139 to 1,987, a fact mirrored in an even greater decline in the number of top listings.

Diversity

Schwann opines however, that the classical field is moving toward a greater diversity, a fact borne out by RW's survey of classical records in 1973. The number of composers represented in 1973 is 396, compared with 395 in 1972, but fewer duplications of works have taken place.

In 1972, one composition had 10 new recordings, seven had six recordings, and four had five in 1973, because of the Rachmaninoff centennial celebration, his popular Piano Concerto No. 2 had six recordings. (Oddly enough, none of them became a best seller except as part of the RCA Rachmaninoff series.) Ten had five recordings: the "Moonlight" Sonata, Grieg's Piano Concerto in A, Handel's "Royal Fireworks Music," Mussorgsky's "Pictures at an Exhibition," Rachmaninoff's "Rhapsody on a Theme of Paganini," Ravel's "Pavane," Rimsky-Korsakov's "Scherherazade," Schubert's "Unfinished" Symphony and Tchaikovsky's Piano Concerto No. 1.

Most Recorded

Schwann calls it interesting—depressing might be a better word—that no twentieth century composer can be found on the list of ten most recorded composers. The list is headed by Mozart, a fact that will get no argument from this quarter as we celebrate his 218th birthday this

week (27). It continues with Bach, Beethoven, Tchaikovsky, Handel, Brahms, Schubert, Wagner, Schumann, Vivaldi, Liszt and Chopin. Handel, Wagner, Schumann and Vivaldi had not made the 1972 list.

Even more arresting are the performers at the top of the heap, in terms of the number of recordings made throughout the year. Maintaining his position in first place is Eugene Ormandy, with 75 recordings (down 12 in volume since 1972). Leonard Bernstein had 61. Then there is a tremendous (and somewhat unexpected) jump down to Karajan with only 28, the Collegium Aureum with 21 and Neville Marriner with 18. Colin Davis had 18 recordings as well; then comes Antal Dorati with 16 and Andre Previn with 13.

The brightest news about contemporary music comes from the fact that in 1973, Schwann lists 280 living composers compared to only 147 living composers in 1972. That number is so great a differential, one would suspect a typing error; but Schwann sticks to its facts.

The Schwann guide, available in record and tape stores most anywhere for \$.85, includes records, tapes and cassettes. It does not include imports, except for those sold with a broad American market such as DG or Philips. Although the regular guide lists new mono albums, the Supplementary Guide is necessary for one to keep up with the declining state of the monaural record.

A record set for deletion is marked with a bullet in the margin the month it is dropped, and there is now a special section devoted to quadrophonic. Complaints as to artists omitted and an occasional wrong number are made, but the important thing about the guide is its overall accuracy and its appearance every month. If you want to keep track of what is going on in American records, there may be a better way; but for 99 percent of the public, the Schwann Catalogue gives the answers.

AFE Taps SMG

■ NEW YORK—Audiofidelity Enterprises, Inc. has announced the appointment of SMG Distributors of Maspeth, New York as distributor for all their labels in the metropolitan New York and New Jersey area.

CLASSICAL RETAIL REPORT

FEBRUARY 2, 1974

CLASSIC OF THE WEEK



RACHMANINOFF: VESPERS
SVESHNIKOV,
USSR RUSSIAN CHORUS
Melodiya/Angel

BEST SELLERS OF THE WEEK

- RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel
- JOPLIN: ORGAN**—Biggs—Columbia
- PFITZNER: PALESTRINA**—Donath, Gedda, Fischer-Dieskau, Kubelik—DG
- PUCCINI: TURANDOT**—Sutherland, Caballe, Pavarotti, Mehta—London

HARVARD COOP/CAMBRIDGE

- BACH: SIX CELLO SUITES**—Casals—Angel
- BACH: COMPLETE FLUTE SONATAS**—Rampal—Odyssey
- BEETHOVEN: COMPLETE SYMPHONIES**—Szell—Columbia
- TRIBUTE TO CASALS**—Columbia
- JOPLIN: ORGAN**—Biggs—Columbia
- JOPLIN: PIANO RAGS VOLS. I & II**—Rifkin—Nonesuch
- JOPLIN: RED BACK BOOK**—Schuller—Angel
- PFITZNER: PALESTRINA**—Donath, Gedda, Fischer-Dieskau, Kubelik—DG
- RACHMANINOFF: 13 PRELUDES**—Richter—Angel
- RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel

KING KAROL/N.Y.

- BACH: BRANDENBURG CONCERTOS**—Marriner—Philips
- BERLIOZ: LA DAMNATION DE FAUST**—Veasey, Gedda, Soyer, Davis—Philips
- JOPLIN: ORGAN**—Biggs—Columbia
- KORNGOLD: ELIZABETH AND ESSEX**—Gerhardt—RCA
- MAHLER: SYMPHONY NO. 10**—Morris—Philips
- PUCCINI: TURANDOT**—Sutherland, Caballe, Pavarotti, Mehta—London
- THE COMPLETE RACHMANINOFF, VOLUMES I-V**—RCA
- RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel
- ROSSINI: L'ITALIANA IN ALEGRI**—Berganza, Alva, Corena, Varviso—London
- JOAN SUTHERLAND: VOICE OF THE CENTURY**—London

SAM GOODY/N.Y.

- BACH: SIX CELLO SUITES**—Casals—Angel
- BEETHOVEN: COMPLETE SYMPHONIES**—Karajan—DG
- BEETHOVEN: SYMPHONY NO. 9**—Solti—London
- JOPLIN: ORGAN**—Biggs—Columbia
- PRIMO TENORE**—Pavarotti—London
- PUCCINI: TURANDOT**—Sutherland, Caballe, Pavarotti, Mehta—London
- THE COMPLETE RACHMANINOFF VOLUMES I-V**—RCA
- RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel

RECORD & TAPE COLLECTORS/BALTIMORE

- BERLIOZ: SYMPHONIE FANTASTIQUE**—Ozawa—DG
- BRITTEN: CEREMONY OF CAROLS**—King's College Choir—Seraphim
- HAYDN: ORGANS AT EISENSTADT**—Chorzempa—Philips
- HAYDN: SALOMON SYMPHONIES**—Jochum—DG
- MAHLER: SYMPHONY NO. 4**—Horenstein—Monitor
- MAHLER: SYMPHONY NO. 10**—Morris—Philips
- PFITZNER: PALESTRINA**—Donath, Gedda, Fischer-Dieskau, Kubelik—DG
- RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel
- SCHICKELE: THE INTIMATE P.D.Q. BACH**—Vanguard

HARMONY HUTS/WASH., D.C.

- BELLINI: I PURITANI**—Sills, Rudel—ABC
- BOYCE: EIGHT SYMPHONIES**—Menuhin—Angel
- HANDEL: MESSIAH**—Davis—Philips
- ORGAN, BRASS & PERCUSSION**—Biggs—Columbia
- PFITZNER: PALESTRINA**—Donath, Gedda, Fischer-Dieskau, Kubelik—DG
- PROKOFIEV: ROMEO AND JULIET**—Previn—Angel
- PUCCINI: TOSCA**—Price, Domingo, Milnes, Mehta—RCA
- PUCCINI: TURANDOT**—Sutherland, Caballe, Pavarotti, Mehta—London
- RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel
- ROSSINI: WILLIAM TELL**—Caballe, Gedda, Bacquier, Gardelli—Angel

VOGUE RECORD & BOOKS/L.A.

- BELLINI: I PURITANI**—Sills, Rudel—ABC
- BERLIOZ: LA DAMNATION DE FAUST**—Veasey, Gedda, Soyer, Davis—Philips
- GERSHWIN PLAYS GERSHWIN**—Mark 56
- JOPLIN: PIANO RAGS VOLS. I & II**—Rifkin—Nonesuch
- JOPLIN: RED BACK BOOK**—Schuller—Angel
- PUCCINI: LA BOHEME**—Freni, Pavarotti, Karajan—London
- PUCCINI: TOSCA**—Price, Domingo, Milnes, Mehta—RCA
- JOAN SUTHERLAND: VOICE OF THE CENTURY**—London
- SWITCHED-ON BACH**—Carlos—Columbia
- TCHAIKOVSKY: SWAN LAKE**—Abravanel—Westminster

McClelland Book

(Continued from page 41)

which McClelland feels particulars of the actress's life parallel and color her roles.

The book consists of movie-by-movie analysis of Hayward's career and is a dissection of what he calls succinctly at one point her "carbolic charm." McClelland eschews the lengthy scenario synopsis and/or too gushy summation of performance to concentrate on the creativity of technique—the look, the gesture, the delivery that makes Hayward distinctive. Along with this is a mind-boggling accumulation of facts and opinions (his and others') about Hayward and aspects of each of her movies, a couple of them among the best biographies ever filmed.

What makes this tribute outstanding is, in fact, the way McClelland has blended thorough research — and by "thorough" I mean (and so does he) the minutest reference to Hayward on a Merv Griffin show (or is Doug watching the Griffin show so closely in order to do a book on Merv?) — with a passionate regard for his subject. One frequently finds one of these elements in a critical study. One rarely finds both.

The book also includes a roundup of Hayward's disc activity, executed at the time of "I'll Cry Tomorrow," when she recorded the Lillian Roth signature tunes and a few others for MGM. (Label recently re-released many of their soundtracks, but the Roth biodisc wasn't one of them.)

(I do have qualifications about the book, but they're purely technical. There are an embarrassing number of typos, which I know McClelland would have never allowed if he had had final say so. He was certainly a ruthless and instructive proofreader in his **RW** days.)

Hayward, the Brooklyn redhead (McClelland finds a head-spinning number of synonyms for her famous scarlet mane), is not my favorite movie star. Mine's Ingrid Bergman. But much as I like Bergman, I'll never do a book on her, unless I can assure myself it would measure up to the love and care and intelligence McClelland has lavished on his cynosure. "The Divine Bitch" (good title, no?) is a model to any writer thinking of tackling a similar study or any buff thinking of reading one.

David Finkle

Twin Peppers

■ NEW YORK — Twin daughters were born to Mr. and Mrs. Allan Pepper on January 22 at Maimonides Hospital. Mr. Pepper is co-owner of the Bottom Line, a theater-cabaret scheduled to open here shortly.

Medress & Appell: New Definitions Needed For The Producer's Role

By ROBERT ADELS

■ NEW YORK—Hank Medress and Dave Appell, known as "record producers" both individually and as a team in the business for more than 13 years, are now calling for a "more meticulous inquiry into the definition" of their very job classification. Their purpose is two-fold: (1) to put and end to the total confusion regarding the exact role of the producer in the recording industry and (2) to avoid the type-casting situation that so often ruins the chances for a producer to work with a wide variety of recorded talent, regardless of his true capabilities. Their crusade is not without its personal side, but that in no way should interfere with the validity of the points they are making.

Meaning of 'Producer'

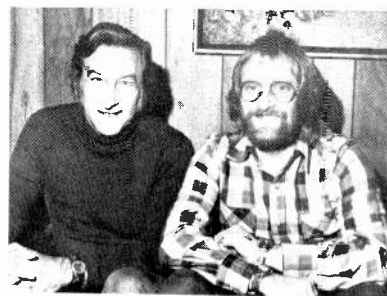
Medress and Appell's personal experiences have led them to the conclusion that there is absolutely no intra-industry agreement as to what the job of a "producer" actually is in fact, or what it should be ideally. Medress cites the additional confusion created when adjectives such as "executive" crop up to designate some sort of hierarchy within the job classification. How much of the job is business acumen, and how much is musically creative conceptualization has never been defined further than the demands of any particular session, according to the production team.

Equally undefined are the qualifications necessary to perform this mix of effort. Medress questions the validity of a performer automatically equating his closeness to his own or his group's music with the ability to communicate that closeness through the studio and control board to the listener. "And those who move into studio for six months to record an album just aren't prepared to do the job," he observes.

Just who in the industry would be best equipped to define the producer's role more clearly is not their point, which is simply that it should be done by someone or some group and soon, for the benefit of everyone from the artist to the a&r departments whose functions of late have become more administratively oriented.

Type-Casting

Because it seems that the industry knows you best by your last hit, Medress and Appell feel a wide variety of production talent, including their own, often goes to waste. (Such a statement from the producers of one of the biggest-selling singles in recent years, Dawn's "Tie A Yellow Ribbon," becomes all the more meaningful



Dave Appell, Hank Medress

because of the rather minimal importance a "sour grapes" attitude plays in their case.)

Although they feel they have proved themselves capable of handling a self-contained act through their efforts on behalf of Melissa Manchester (Bell), Medress and Appell find few offers coming their way to produce "name acts," while they find opportunities to produce new artists or masters "everywhere we turn."

Medress admits to a special desire to work with Jose Feliciano, and also Barbra Streisand. The production team acknowledges that many of their colleagues also feel "frustrated" in this regard, never having the opportunity to work with a wide range of acts because they are type-cast as top-40 producers. Appell and Medress cite producers such as Sandy Linzer, Jeff Barry and Bob Crewe as talents who have never been given their due credit. Speaking of black producers specifically, Medress commented, "I know that there are frustrations here too, but I don't know if they feel stereotyped in the same sense. I know for a fact that Thom Bell would like to have the opportunity to produce a country act, and it doesn't seem he's getting it."

New Plans

All of the above is certainly not meant to imply that Medress and Appell are sitting around waiting for the phone to ring. The team is now finishing up Melissa Manchester's second Bell album, the first time she has recorded with her own band. ("When you're dealing with a self-contained act, as professional as studio musicians are, it's not logical to expect the kind of total commitment your artist requires," Medress has observed.) The team has a Johnny Maestro single due out on Atlantic early next month. And they describe their next project with Dawn as something of "a shocker." It seems a change from the rag-rock style might be in order for the Tony Orlando-fronted group, although the production duo adds that they're "not sure if that sound is really played out yet."

Warners' Year

(Continued from page 48)

history.

On the international front, the company pursued a policy of encouraging subsidiary companies to cultivate local talent while continuing to act as outlets for Burbank-originated product. In a move to strengthen the company's position in the U.K. market, Ron Kass was appointed director of the British operation, having held similar positions with Apple and MGM.

The year saw the start of a concerted effort to involve the company in country music with Mike Shepherd joining Chips Moman in the Nashville office in a sales and promotion capacity.

The company made great strides in r&b with the smashing success of Tower of Power, the signing of Nick Ashford and Valerie Simpson, while continuing associations with such talents as Paul Kelly, Allen Toussaint and Dionne Warwick.

Toward the end of the year, Warner Bros. welcomed Neil Bogart's Casablanca Records to its line-up of strong affiliate labels. Other noteworthy label deals involved Frank Zappa's new Disc-Reet label, which scored immediately with the Mothers' "Overnite Sensation."

Bell's New Talent

(Continued from page 16)

Wilson, Choice

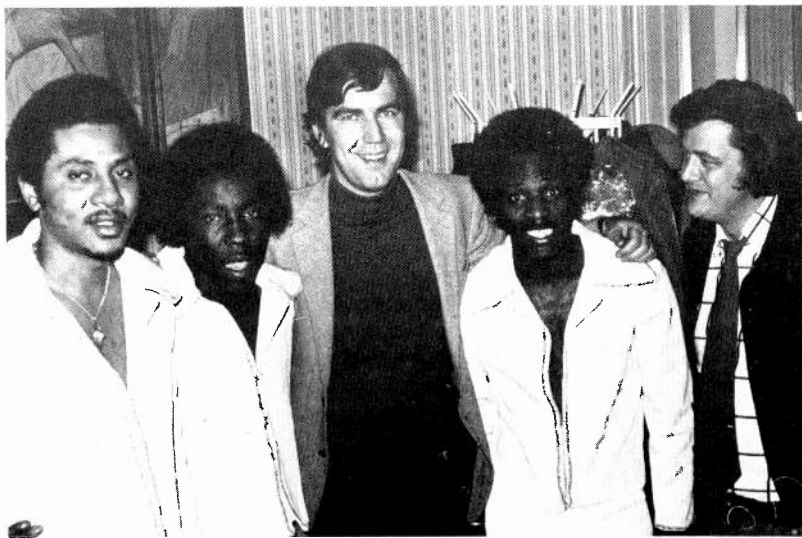
The effort has most recently come to fruition with "Show And Tell," a million-selling number one single for Al Wilson on the Bell-distributed Rocky Road label. Al Wilson's career is now firmly underway with major personal and television appearances across the country, as well as a current chart album.

The First Choice on the Bell-distributed Philly Groove label hit in '73 with two singles, "Armed & Extremely Dangerous" and "Smarty Pants," as well as a chart album. Right from the beginning, The First Choice was a total crossover act: strong showings on both the pop and soul charts had their live equivalents in the group's personal appearances at the Copacabana as well as at the Apollo Theatre.

Manchester, Manilow

With both Melissa Manchester and Barry Manilow, Bell created a strong awareness with a debut album. A carefully planned program of time buys on progressive radio stations and intensive print support of their personal appearances across the country, along with Bell's promotion and publicity muscle, have helped both artists garner excellent air play and press.

Philly's O'Jays' Dutch Treat



The O'Jays (Phila. Intl.) just completed a very successful first "Philly Sound" tour of Europe with Billy Paul and the Intruders. The group is here pictured backstage at Concertgebouw, Amsterdam, where they performed the tour-ending sell-out concert. Pictured left to right are: William Powell and Eddie Levert of the O'Jays; Paul Tesselaar, marketing manager, CBS Holland; Walter Williams of the O'Jays and Willy Jay, international promotion manager, CBS Holland.

Dialogue (Continued from page 49)

RW: How do you perceive the general feeling out there in America at this time?

Minnelli: I think people now want to be entertained. I think the day of wandering on stage, plugging yourself into your amp and scratching your rear end, then singing a few songs and wobbling off stage is kind of over. It's a myth. Jagger thought that. He really knew that and that's when he put that incredible show together. Alice Cooper, Bowie, you know, people want to see something.

The theater of the absurd which was brought about by "Cabaret," if you'll talk to Alice who did it, is all from influence from that film. People now aren't willing to pay that much money and it is expensive nowadays to go anywhere and not be royally entertained. The day of the American show business royalty is coming back.

RW: Are the stars now going to be just recording stars or will they be people like yourself who are all-around entertainers?

Minnelli: I think they will start with recording and then the record companies, the managers and whoever will get it together so that they will have a wonderful show. James Brown always did it. The first real breakthrough, I think, into elegance was the Supremes. They got on stage and they really entertained—they did a show! And they broke through. You always knew you were going to get something good. You knew they'd look swell and that everybody would be in black tie in the orchestra and everything—a fantasy. The dream-makers strike again.

RW: So fantasy is a reality in the sense that people want it.

Minnelli: You need it. Oh Jesus, with everything else that's going on around here, you've got to have something.

RW: In terms of Liza Minnelli the recording star, do you find it harder to establish a fantasy in the studio as opposed to establishing it through another media?

Minnelli: I think personally it's all tied in together. I always think of it in round terms. Say this record is a hit, right. I would not just get up and sing it. I'd get up and do something with it: light it properly, establish the mood properly, so that when it's watched, it evokes the same emotion that it did when you first heard it.

RW: Do you feel hung up about the fact that you have to sing certain songs now?

Minnelli: No. It's always a different audience. You always get a different reaction. You're really not doing the same song. I have to sing "Cabaret." That's my job. My job is to please and if that's demanded, you don't thumb your nose at it. You just say, "Jesus, I'm so grateful that they want to hear something." Don't stomp your little feet, kick your legs!

RW: So you look forward to the day when they'll be screaming "More Than I Like You."

Minnelli: Oh, I'd love it. I can hear it: "More Than I Like You!" Fantastic! 🎤

Timing and Frequency of TV Commercials

(Continued from page 20)

its normal print and radio advertising, plus the irrepressible word-of-mouth, newspaper and magazine reviews, etc., is enough to make album sales soar without any TV ads. It is only after sales have leveled off, roughly a month or so after the album is out, that the TV ads start. This is the time, these firms believe, to lift sales again through the impact of a powerful TV ad campaign. The first buyers have their albums; now is the time to sell the followers.

This is not the same method that would be used for an artist of lesser rank. In the case of a new artist advertised on TV, say these same firms, the ads should start right away. The reasons are that there is no momentum for a new artist, much less word-of-mouth, probably less print and radio, and slower magazine reviews. So if you really believe in a new artist you let it all go right away. Few firms have tried to break a new artist on TV but it's bound to happen eventually. (And when it does watch out. Everyone will follow.)

Frequency of TV Ads

TV advertising, like print and radio, is most effective if there is continuity. One TV spot, like one radio commercial or one print ad, is almost like throwing money away. Ads should be continual, on a regular schedule. It's the repetition that makes ads remembered. In other words, you must have a campaign.

We mentioned previously (1/26) that weekends are the best time to place TV ads, since the most likely consumer of records, young adults aged 15 to 25, watch TV on weekends. A good campaign to reach these consumers will need anywhere from five to 15 commercials over the Friday, Saturday, Sunday period. However, one weekend will not be enough. Record companies have found that it takes two weekends in a row for a truly effective campaign. That means a total of 10 to 30 commercials over a two week period.

This type of campaign will cost anywhere from \$5000 to \$20,000, depending on the length of the commercials, the time slots chosen, etc. Its cost can be cut down if it is purchased through a TV time buying firm, which usually has spots open that can be purchased less expensively. But even at a slightly lower cost a campaign such as this one has to move a lot of albums to be worthwhile. The heavy cost is why so many record companies only put their strongest albums on TV.

TV spots can be placed on many shows in addition to the various rock concert type shows. They can be used before, during and after late night movies, before and after re-runs of old TV series, and before and after late night talk shows.

There are many other types of campaigns that can be used for albums besides the weekend intensive. In fact you can create any type of campaign you want; it is limited only by your imagination and budget. Some companies use two or three spots a night for one or two weeks. Others concentrate all of their ads in one day, like Saturday or Sunday. But most important to remember is that the one day alone is not enough. It must be followed by another Saturday or Sunday within a week or two at the most.

Summary

It is apparent that TV advertising has become a major way to go for record companies. Over the past several months MCA Records and Little David Records have moved into the field.

However, TV advertising is the most expensive way to go, so the only way it is viable, unless you have an unlimited budget, is to go with your major artists.

There are many firms available to make TV commercials for you. They will work with slides, will film your artist live, or they will create a TV commercial for you working from a concept of yours or theirs.

Time can be purchased through your advertising agency directly with the station or through a TV time buying firm, who can buy spots for less than most agencies.

A good campaign is concentrated into a short period of time like a weekend, followed by a second weekend one or two weeks later.

TV commercials are expensive, but there is a plus when you get all done. You have enough material left on film or videotape to make 1. a promotional film, 2. part of a TV show.

When you have filmed your act live, at a recording session, or in rehearsal you have filmed twenty or thirty minutes of the artist. Probably you have material featuring your artist singing three or four songs. You can make the key song up into a promotional film for Europe, to be used on TV shows, like the old American Bandstand show.

You also have enough material for part of a TV show, perhaps 20 to 30 minutes. After you have completed filming five or six of your artists you can put together the film to make an hour or 90 minute TV show that can be sold to TV stations.

Keep these things in mind when you make your TV commercials. 🎤

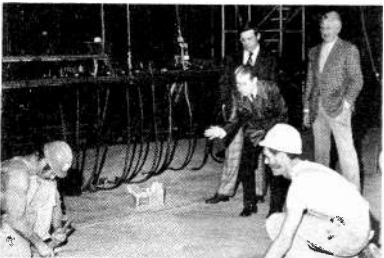
NARAS Nominees Banquet Set

■ NASHVILLE — The Nashville Chapter of the National Academy of Recording Arts and Sciences has announced plans for their 16th Annual Nominees Banquet, to be held on Tuesday, February 26. The event, under the chairmanship of Bill Hall and Bob Beckham, will be held at the National Guard Armory. The evening will begin with cocktails at 6:30 followed by dinner at 8 and show at 9 p.m.

Members may purchase two tickets at \$25 each, with additional tickets at \$35 each including cocktails. A stunning array of talent is being lined up and will be announced next week. Music exec/writer/RCA recording artist Norro Wilson will be master of ceremonies for this year's fete.

A limited seating arrangement will provide for under 800 reservations. Reservations may be made now, even before formal invitations have been received.

Ryman Flooring In New Opry



Roy Acuff, Bud Wendell, general manager of the Grand Ole Opry and Opryland, USA, and Irving Waugh, President of WSM, Inc., watch as workmen fit a six foot circle of flooring from the old Opry House into the new floor at the new Opry House. The section was removed last week, and will be in front, center stage at the new house. It is of oak and the new floor is of maple.

Joe Allison Resigns As Capitol Exec. Dir.

■ NASHVILLE — Veteran music executive and producer Joe Allison, executive director of Nashville operations for Capitol Records, has announced his resignation effective February 1. He had been at Capitol since 1972, where along with administrative duties, he produced several artists, including Red Steagall, Dick Curless, Virgil Warner, Tex Ritter and Connie Cato. Allison plans to work as an independent producer and will continue to produce Curless and Steagall.

Allison stated, "I feel most effective when I am with an artist in the studio, and as an independent producer I will be able to be more involved in that area."

Capitol Records has not yet announced a replacement for Allison.

Hal Durham Named Manager of Opry

■ NASHVILLE — Hal Durham, program director of WSM Radio, has been named manager of the Grand Ole Opry, according to an announcement by WSM vice president E. W. "Bud" Wendell.

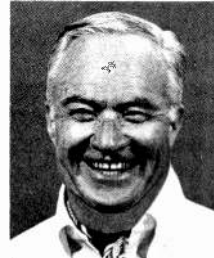
Wendell, who succeeded Michael Downs on Jan. 16, will head the entire Grand Ole Opry-Opryland USA complex. Julio Pierpaoli will serve as manager of Opryland, with Durham guiding the 48 year old Grand Ole Opry radio show.

The Grand Ole Opry will move to a new Opry House at Opryland USA on March 16, 1974. The \$28 million entertainment complex is an affiliate of the National Life and Accident Insurance Company.



NASHVILLE REPORT

BY RED O'DONNELL



■ Loretta Lynn gained seven pounds in a three week vacation at her winter home in Mexico—which she wanted to do—and decided to stay south of the border for 10 more days, hopeful of gaining at least three more . . . maybe four.

Meanwhile, Loretta and husband Mooney are developing a campgrounds (for owners of campers, mobile homes, etc) at Hurricane Mills, a town they own about 75 miles west of Nashville . . . "Spend the summer with Loretta?"

Don Butler, president of Sumar Talent Agency, which concentrates on gospel acts, underwent open heart surgery at a local hospital. . . . Ronnie Dove returns to Harrah's in Lake Tahoe Monday (28) for a three-week engagement. Ronnie and his Revue are working 10 weeks a year at the Reno & Tahoe resorts . . .

Mercury recording artist Tom T. Hall is to be the keynote speaker at the fifth annual Country Radio Seminar, scheduled March 15-16 in Nashville . . . "The Man I Used to Be" by Jerry Van Tassell is the debut release on Americountry Records, owned by Doyle Wilburn and Jimmie Helms . . . Birthdaying: Bill Phillips, Norma Jean.

Pop singers Barbra Streisand and Andy Williams skedded to cut albums of country songs at Columbia Studio here under direction of Billy Sherrill. Williams is slated to be in this week, Barbra "within two months," Sherrill says.

Dee (Mrs. Vernon) Presley of Memphis, stepmother of Elvis, has signed with the local RCA-owned Sunbury Music Co. (ASCAP). Her first song is to be recorded here next Friday by pop singer Joyce Cobb for the Stax label.

Faron Young has accepted an invitation to participate in the annual Jackie Gleason Invitational Golf Tournament Feb. 18-19-20 at Fort Lauderdale, Fla. . . .

Georgia Gov. Jimmy Carter makes an impromptu appearance on an upcoming program of NBC-TV's weekly "Music Country, U.S.A." series. He stopped by to watch his daughter's clog dance group tape a segment in Atlanta and could not resist acting like a proud papa when the cameras were turned his way.

Speaking of television appearances, Playboy magazine mogul Hugh Hefner's guest shot on "Hee Haw" is skedded for the weekend of March 23-24 . . . Other performers include Barbi Benton, who is Hefner's Barbi doll and a regular on "Hee Haw."

Danny Davis, who formed the Nashville Brass in 1968, has never worked a city where he hasn't been asked to return for a concert. When the promoters of Cheyenne, Wyoming's Frontier Day booked him & his Brass for the 1974 (July 24-25) celebration, it qualified him and Roy Clark as the only acts ever to appear there two years in a row.

Merle Haggard & his show (the Osborne Brothers, Bonnie Owens, Don Bowman and the Strangers band) open a seven-day tour Feb. 7 in

(Continued on page 55)

COUNTRY PICKS OF THE WEEK

SINGLE



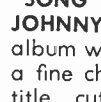
FREDDIE HART, "HAND IN THERE GIRL" (Blue Book, BMI). Smooth and appealing, Freddie delivers one of his most mellow and melodic discs yet. The self-penned number still contains that contemporary phrasing that Freddie has developed so completely. The feeling makes jukebox sales inevitable. Ya gotta have heart! Capitol P-3827.

SLEEPER



LINDA HARGROVE, "WHAT IF WE WERE RUNNING OUT OF LOVE" (Window, BMI). A timely tune that cleverly translates the energy crisis into a love song. Linda's got the material this time out and the result is a hit. Bright feeling and lots of beat for heavy spins. Crisp vocal outing and tight rhythm section. Won't run out! Elektra 45877.

ALBUM



"SONG AND DANCE MAN" JOHNNY PAYCHECK. The latest album work from Johnny features a fine choice of potent cuts. The title cut gets assistance with familiar songs such as "Love Don't Let Me Down" and "Loving Arms." A very strong cut on "That Old Blind Fiddler" while "My Part of Forever," "I Love Loving You Baby" and "She's There When I Get Home" round out an extremely positive studio effort. Epic KE 32570.



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COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week:

KENR, Houston
WBAP, Ft. Worth
KWJJ, Portland
KBUY, Ft. Worth
KFOX, Long Beach
WEET, Richmond
KTTS, Springfield
WUBE, Cincinnati
WITL, Lansing

KFDI, Wichita
WHN, New York
KCKC, San Bernardino
WAME, Charlotte
WKDA, Nashville
WMC, Memphis
WENO, Nashville
WPNX, Columbus
KBUC, San Antonio

WIRE, Indianapolis
WUNI, Mobile
KKYX, San Antonio
WXCL, Peoria
WGMA, Hollywood
KWMT, Ft. Dodge
WDON, Washington
WCMS, Norfolk
WGBG, Greensboro

"Houston" is winning the entire country for Glen Campbell! Besides being hot at KENR (naturally!), it's booming in nearly every other market from Long Beach to Norfolk! A top chart item!

Barbara Fairchild's "Baby Doll" threatens to equal "Teddy Bear Song" in playability. Most reporters showing heavy play!

Early reports on Jack Greene's "It's Time to Cross That Bridge" show picks at KFDI and WCMS; strong moves at WBAP, KCKC, WMC, WGBG, WIRE, WENO and WKDA! Looks like a winner!

Remember "Red Mountain Wine"? Well, Gib Gilbeau is back, still on Alshire Int'l., and has another hit breaking in Texas! The vintage Jimmy Newman standard "Cry, Cry Darling" is re-done well by Gilbeau and is picked in Houston, playing in Ft. Worth.

Look for heavy phones and sales on Billy Mize's "Thank You For The Feeling." It's taking off in Nashville, Cincinnati, Mobile and Ft. Worth.

Though it's not the same song that Slim Whitman made into a hit some time back, Jerry Wallace's "Guess Who" promises to follow the same route to the top!

WINN in Louisville has a new music director in the person of Al Risen!

Kudos to WMC in Memphis! Still in their very first year as a full-time country outlet, current Pulse figures show them leading the pack with listeners in all age groups 6 a.m. to midnight, Monday through Friday! A great accomplishment!

Tommy Overstreet is off to a good start with "(Jeanne Marie) You Were A Lady" with a pick in Greensboro; spins at WMC, KWMT, KENR, WCMS.

Potent Possibles: Peters & Lee's "Welcome Home" on Philips happening in Norfolk and Mobile; Jerry Metcalf's "I Love Babies" (note the hauntingly familiar melody) on Cinnamon just out and active at WKDA; Jimmy Newman's "Potato Song" added at KKYX; Bob Sanders' "Talk To The Man" picked in Peoria and playing at WHN; Dan Penn's "Tearjoint" on Bell is a hot chart mover at KENR; Jimmy Case's "Think of Me" added in Washington.

Welcome to the new "all country" sounds of WJJZ! Located in Mt. Holly, New Jersey, they're covering the Trenton, Camden and Ft. Dix markets with country music since making the switch January 1.

Striking with a strong re-make of "I'm Left, You're Right, She's Gone," Jerry Lee Lewis is moving rapidly toward another hit!

Continued strong action on Sammi Smith, Jerry Reed, Tex Ritter.

Another switch to country coming February 1! WZOW makes the change from easy listening to country 24 hours a day! Music director is Marc Fuller,

(Continued on page 57)

Kitty Wells Recording

■ MACON, GEORGIA — Kitty Wells, newly signed to Capricorn Records, will begin work next week on her first album for the company. The album will be recorded at Capricorn Sound Studios here, and will be produced by Johnny Sandlin. Musicians for the sessions will include: Chuck Leavell of the Allman Brothers Band on piano; Toy Caldwell of the Marshall Tucker Band on guitars; and Cowboy members Scott Boyer, guitars; Tommy Talton, guitars; David Brown, bass; and Bill Stewart, drums.

RCA Promo Push For Reed, Davis

■ NEW YORK—RCA Records has announced it will give heavy support when two of its major country stars appear in "Country at the Coliseum," a country music show slated for Nassau Coliseum Feb. 17.

The stars, Jerry Reed and Danny Davis and the Nashville Brass, are on the show which is being presented by Rosscap Associates and which also features Donna Fargo (Dot) and Freddie Hart (Capitol).

RCA's campaign includes trade and retail advertising keying in to the concert and current hit product of Reed and Davis: radio and TV spot campaigns, in-store autographing events, window displays for retail outlets in Long Island, Westchester County, New York, and New Jersey, posters and other display materials and radio interviews.

Reed currently has a hit album, "The Uptown Poker Club," and a nationally breaking single, "Crude Oil Blues," while Davis is riding high with a hit album, "The Best of Danny Davis and the Nashville Brass," gaining momentum since its release Jan. 1. All this product will be tied in with the campaign for the Nassau appearance.

WHO Goes Country

■ DES MOINES — As of Friday (25), WHO-AM (Des Moines) became the second 50,000 watt clear channel station to adopt a full-time country format. WBAP-AM (Ft. Worth) made the switch a few years ago.

The announcement was made by program director Robert Gifford, who stated the music is being handled by Billy Cole, who also has the all night show slot. Jerry Reno, Max Bennington, Don Warren and Dan Reed round out the on-the-air staff.

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New Orleans CMA Meet Maps Projects for 1974

■ NASHVILLE—The Country Music Association (CMA) meeting in New Orleans, January 15-16, brought to light a number of projects for the coming year, including an international promotion of country music, an increased anti-piracy drive and a tribute to the memory of Tex Ritter.

Country music, already making its mark on the international scene, will receive a big boost when the CMA meets in Japan later this year. Another major step will come at the annual Grand Ole Opry Birthday Celebration during October in Nashville. According to CMA President Wesley Rose, "In view of the tremendous reception accorded the International Show during last year's Grand Ole Opry Birthday Celebration, the international committee, headed by Harold Moon, will send talent scouts all over the world to select talent for next year's celebration."

The CMA has had an anti-piracy committee and campaign established for over a year. At the New Orleans meeting, chairman of the board Joe Talbot announced that the Association will continue its concentrated efforts towards anti-piracy including a 'summit' meeting with NARM and RIAA in New York, an educational campaign directed to the consumer, and efforts to get state legislatures involved.

Tex Ritter

A board member at the time of his death, Tex Ritter was succeeded on the CMA board Hank Williams Jr. At the New Orleans meeting, it was agreed that the CMA would plan a memorial to the late singing cowboy. The plans are currently being formulated.

Don Light, of Don Light Talent in Nashville, was also added to the CMA board at the meeting.

Awards Show

J. Walter Thompson Agency has voiced Kraft Foods' intention to renew the Country Music Association's Awards Show held annually in October. The show will continue to be produced by Joe Cates Productions, the same agency and production firm that handles "The Country Music Hit Parade Show," Feb. 4, CBS-TV, according to TV chairman Irving Waugh. Waugh also announced Feb. 23 as the air date for a 90-minute country music special on NBC-TV hosted by Johnny Cash.

MOA Convention

The Music of America Convention (MOA) was held in November of last year in Chicago. A CMA staff member attended the meeting that hosted juke box operators from all over the nation for three days. According to the association's executive director Jo Walker, "For the first time in three or
(Continued on page 56)

Martin to Endorse McCulloch Saws

■ LOS ANGELES — Ray Lawrence and Robert K. Orser, marketing services manager of the McCulloch Corporation, have announced an agreement whereby Buzz Martin, "The Singing Logger," will be the worldwide spokesman for McCulloch chain saws.

The agreement includes various forms of activities, including promotional tours, a special promotional album and television and radio advertising.

Nashville Report (Continued from page 53)

Salt Lake City, to be followed by concerts in Denver, Amarillo, San Diego, Fresno, Sacramento and Oakland, as booked by Bob Eubanks' Concert Express in Hollywood.

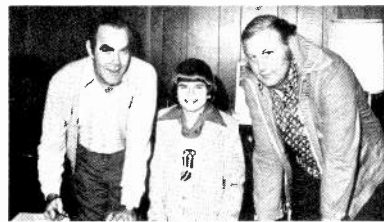
Buck Owens begins his first extensive tour of the Far East April 10 . . . Charlie Rich, Tom T. Hall, Bill Monroe headline show at Felt Forum of Madison Square Garden, Saturday night, Feb. 9 . . . Roy Clark, now recovering from exhaustion, is the guest host of the March 25 "Tonight Show" on NBC-TV . . . Johnny Paycheck added the Bakersfield Brass to his act, but not before changing its name to "The Tennessee Trumpets" . . . Look out, Gabriel!

Obviously David Houston hasn't heard of the energy crisis. He's playing 12 one nighters in 11 different states as booked by Shorty Lavender . . . Dot artist Ray Griff moved into his new home—but hadn't been there long before he slipped and fell on the front steps and suffered a broken rib.

Zany Nick Shrode, promo chief for the Shelby Singleton organization, is the writer of singer Neil Harris' "Please Come to Nashville" single.

It has been officially announced—or announced officially—that the new Grand Ole Opry House at Opryland USA will open Saturday night, March 16. The audience for the premiere performance will be made up of invited guests (civic, political, etc.) from throughout USA, and Opry fans. Tickets are on sale on a first-requested, first-to-get basis.

RCA Inks Hartsook



Jimmy Hartsook is pictured signing his RCA recording contract with Bob Ferguson, his producer, and Jerry Bradley, director of Nashville operations—RCA Records. Jimmy's current release is "Anything To Prove My Love To You."

Royal American Forms Rack Logo for Masters

■ NASHVILLE — Royal American Records has announced the formation of a new label, Rack, which will serve as the logo for leased product coming out of independently-produced sessions. Walter Smith of the label reports that masters from Nashville and other music centers would be so handled by the company. The label's first release under the Rack logo is Al Harvey's "Cutting Right-Of-Way."

4-Star Golf Set

■ NASHVILLE — The 6th Annual 4-Star Music Golf Invitational will be held again this year at Henry Horton State Park in Chapel Hill, Tennessee on Monday and Tuesday, May 20 and 21.


GMA Meets on Coast

■ ANAHEIM, CAL. — "Good attendance and most productive," was the way officials of the Gospel Music Association described the first quarterly meeting of 1974, held January 7-8 here. A highlight of the two-day event was a reception at Melodyland attended by more than 200 people, hosted by Gospel Music Association-West with Sharon Peck as chairman.

The west coast meeting marked the first time the GMA Board held its session outside of Tennessee. Previous meetings were held in Nashville or Memphis.

GMA president Brock Speer said membership in the Gospel Music Association increased in 1973. A special campaign for '74 membership is being mapped by a committee headed by Ed Benson. Executive secretary Norma Boyd reported membership in the GMA as of January 1 was 2,013.


Participating in a gospel music concert during the reception were the Californians, Crownsmen, Direction Unlimited, Sunshine Sisters, Latinos, Dove Sounds, Gloria Roe, James Blackwood, LaVerne Tripp and the Speer Family. Board member Hal Spencer of Manna Music was the emcee. Closing remarks were made by Bob Benson of the John T. Benson Company.



Debbie Davis
"STARS"
RA-90

Dick Wolford
"A PIECE OF THE ROCK"
RA-89

The Brooks Brothers
"MIXED EMOTIONS"
RA-91



811 18th Ave. South
Nashville, Tenn. 37203
615-327-4427

COUNTRY SONG OF THE WEEK

MARIE OWENS—MCA 40184

J. JOHN JONES (Claremont House, BMI)

TAKE IT FROM ME (4-Star, BMI)

This disc will take Marie Owens to stardom. A dynamic cut and a tremendous song. Expect a heavy crossover to pop listeners. Marie delivers with impact and class!

BOBBY LEWIS—Ace of Hearts 0480

I NEVER GET THROUGH MISSING YOU (Golden Horn, ASCAP)

Bobby's hot now with "Too Many Memories" and this follow-up will go bigger. Two in a row. This one is top 10.

TOMMY OVERSTREET—Dot DOA 17493

SMILE AT ME SWEET NANCY (Tommy Overstreet, SESAC)

(JEANNIE MARIE) YOU WERE A LADY (Ricci Mareno, SESAC)

Tommy's distinctive sound is still here, and a strong story line keeps T.O. in top contention. Light, lilting and commercial.

GUY SHANNON—Cinnamon C778

LOVER, FIGHTER, WILD HORSE RIDER (Toast/Konawa, BMI)

Guy knocks out another lively number that will keep programming sparkling. Heavy beat and soulful. A wild horse on the charts.

JERRY WALLACE—MCA 40183

GUESS WHO (4-Star, BMI)

ALL I EVER WANT FROM YOU (4-Star, BMI)

There is no guessing where this tender ballad will go. Jerry finds one of his best sounds and songs. A distance record that will play a long time.

(Continued on page 57)

CONCERT REVIEW

Country in New York — A Sold-Out Success

■ NEW YORK—There were Long Island Railroad cars full of country fans, and representatives of country music associations and radio stations from all over the New York-New Jersey-Connecticut area. About 5,500 of them in all, filling the Felt Forum at Madison Square Garden with country yells and hollers. The occasion: Buck Owens (Capitol) first New York appearance since a date in Carnegie Hall in 1966.

The concert, Saturday (19), was the first in this year's "Country In New York" series under the

aegis of pop columnist Al Aronowitz and Madison Square Garden Productions. And while ticket sales took their time in building up steam, the house went clean, with potential patrons turned away at the box office.

Owens wisely trimmed his show to suit eastern tastes, even going so far as to tell the audience at one point that he wasn't going to tell the usual "bad jokes" which are sprinkled through the act. The few samples he did offer, especially a duet with Susan Raye

(Continued on page 57)

CMA Meet (Continued from page 55)

four years, the dates of the MOA Convention did not coincide with CMA's annual October events. For that reason, we were able to have a booth at the Chicago affair manned by a staff member of the Association."

Fair Seminar

The Fair Seminar, held each October for manager of fairs, amusement parks and rodeos, will again be co-sponsored by the CMA. It was revealed at the New Orleans meeting that \$10 million in country music talent was booked into these engagements

last year.

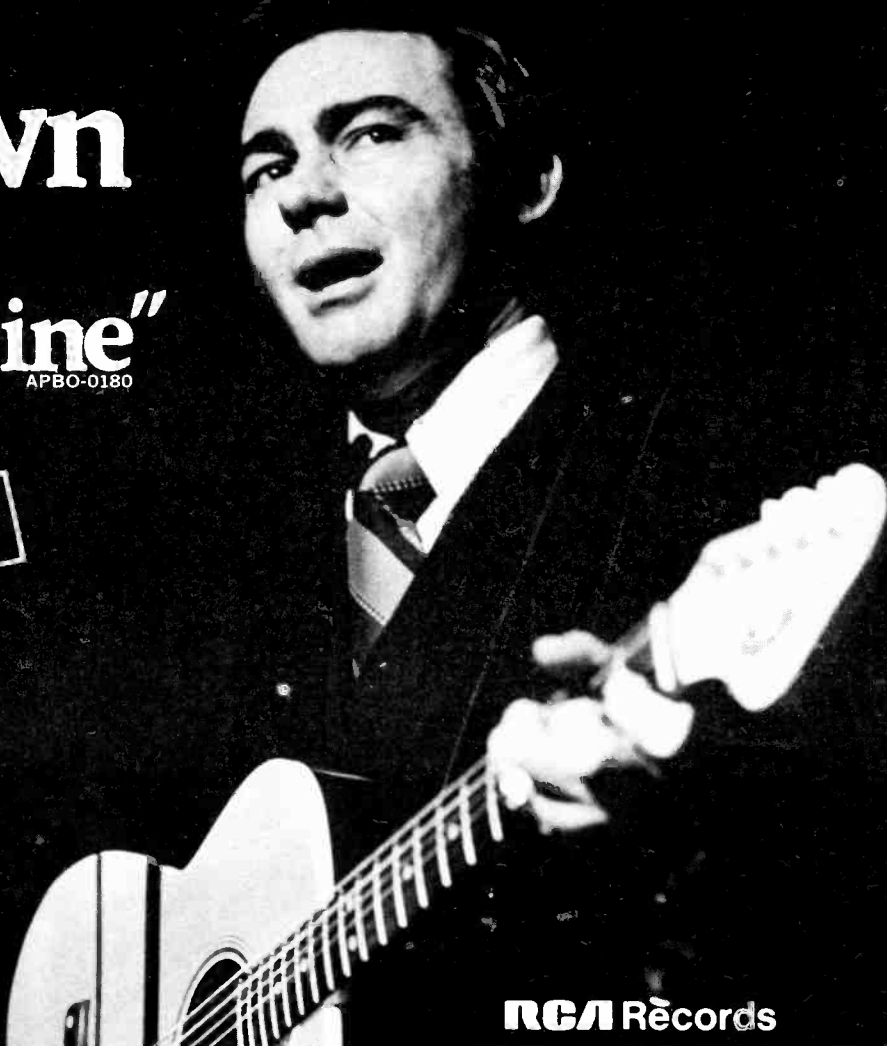
Frank Jones, president of the Country Music Foundation, gave the Country Music Association a detailed report on the Foundation, citing that the Hall of Fame had reported a marked increase in visitors during 1973. The record, film, and video tape collections for the Library and Media Center have been significantly enlarged and improved. It was also noted that the Foundation assisted in the pioneer recording of the Bob Wills Anthology for distribution to the public.

Jim Ed Brown

has another hit single,
"Sometime Sunshine"

APBO-0180

Record World **16**
Cashbox **12**
Billboard **13**



RCA Records

Country Single Picks

(Continued from page 56)

ROGER MILLER—Columbia 4-46000

WHISTLE STOP (Roger Miller, BMI)

Miller is up to his old unique tricks with this loose and delightful whistler. From Disney's "Robin Hood." Entertaining.

JACKY WARD—Cinnamon C-783

SMOKY PLACES (Annie Earl/Sunflower, ASCAP)

Ward gets a feeling of the '50s in this softly-flowing melody. This disc will initiate bigger success for the showman.

ROY ROBBINS—Title 1002

LONG BLACK VEIL (Cedarwood, BMI)

The Danny Dill-Marijohn Wilkins song get an r&b feel that's very unique. Texas label starts off well.

WEBB PIERCE—MCA 40181

YOU BETTER TREAT HER RIGHT (Brandywine, ASCAP)

I'D BE NUMBER ONE (Brandywine, ASCAP)

This bluesy shuffle is Webb's finest in a long while. Chart action will be big as the vet hooks one perfectly!

THE BROOKS BROTHERS—Royal American 91

MIXED EMOTIONS (Atlantic, ASCAP)

FOOTSTEPS OF A FOOL (Acclaim, BMI)

A fine solid country song that will pull dimes well. Smooth cut features good harmony and nice story line.

FLOYD CRAMER—RCA APBO-0214

MAIN THEME FROM 'THE YOUNG AND THE RESTLESS'

(Screen Gems-Columbia, BMI)

BOOGIE, BOOGIE, BOOGIE (Ahab, BMI)

Romantic theme has the visual impact from the new television soap opera to start a hit. Emotionally powerful. Country, pop and easy listening will all say yes.

Country in New York

(Continued from page 56)

(Capitol) during which the two hammed up the corn to peak levels, left one grateful that the patter was kept to a minimum and the music at the fore.

Raye and the Buckaroos started out the second half. With such tunes as "Our House" and "When You Get Back From Nashville Town," they proved their ability to hold their own. Ms. Raye in yellow chiffon, casting a radiant glow physically as well as musically.

Owens himself emerged to great cheers, and proceeded to give the audience a well-balanced country set drawn from the Nashville/Bakersfield catalogs. "A Tall Dark Stranger," "Together Again," "Rolling In My Sweet Baby's Arms" and

"Open Up Your Heart" were among the offerings, with a strong "Johnny B. Goode" his last pre-encore number.

Opening the show earlier in the evening was the Nitty Gritty Dirt Band (UA), a quartet since their bass player, Les Thompson, left a few months ago. At their best with the help of fiddler Vassar Clements (shouts of "Wail, Vassar, Wail" came from the audience repeatedly from the moment he stepped on stage) and mandolin player Jerry Mills, they put forward a fine "Jambalaya" and led a "community sing" on "Will the Circle Be Unbroken?"

Lee Arnold, of WHN, and Scott Muni, of WNEW-FM, shared duties as emcees.

Ira Mayer

Country Hot Line (Continued from page 54)

mailing address is Horatio Mall, Utica, New York 13502.

Jack Reno's "Let The Four Winds Blow" moves closer to national charts with picks at WIRE and KWJJ; action at WGBG.

With two new releases on the standard "Silver Threads and Golden Needles," you can choose your style — there's a good instrumental by Charlie McCoy on Monument and a fine vocal by Linda Ronstadt on Asylum! Les Acree at WMC can't decide, they're airing both!

"That Girl Who Waits On Tables"

APBO-0097

Record World **5**

Cashbox **6**

Billboard **11**

The second
hit from
**Ronnie
Milsap's**
mash album



RCA Records and Tapes

FLASH! ★★

MUSIC CITY, U.S.A.

3 MEGA Artists Involved In "Break-in"

NASHVILLE, TENN.

Breaking into the charts this week are:

SAMMI SMITH

"The Rainbow in Daddy's Eyes" MR204

PATSY SLEDD

"Chip, Chip" MR203

RAY PILLOW

"Countryfied" MR202

MEGA RECORDS & TAPES

YOU, THE JURY CAN SEE THAT THEY 'HANG' IN THERE!



THE COUNTRY ALBUM CHART

FEBRUARY 2, 1974

FEB. 2	JAN. 26		WKS. ON CHART
1	2	ROY CLARK'S FAMILY ALBUM—Dot DOS 26018	11
2	1	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	41
3	4	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	13
4	3	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	29
5	8	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	12
6	10	ALL ABOUT A FEELING DONNA FARGO—Dot DOS 26019	8
7	7	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	23
8	12	THE FASTEST HARP IN THE SOUTH CHARLIE McCOY—Monument KZ 32749	6
9	18	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol ST 11252	7
10	5	SAWMILL MEL TILLIS—MGM SE 4917	19
11	17	THE MIDNIGHT OIL BARBARA MANDRELL—Columbia KC 32743	5
12	14	COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344	10
13	27	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	3
14	25	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757	8
15	20	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM1-687	6
16	16	CLING TO A SAVING HAND/STEAL AWAY CONWAY TWITTY—MCA 376	9
17	22	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	9
18	6	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS—Mercury SRM 1-677	14
19	19	NEW SUNRISE BRENDA LEE—MCA 373	10
20	21	CAN I SLEEP IN YOUR ARMS JEANNIE SEELY—MCA 385	8
21	15	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	12
22	9	ALL I EVER MEANT TO DO WAS SING JOHNNY RODRIGUEZ—Mercury SRM 1-686	20
23	40	SOUTHERN ROOTS JERRY LEE LEWIS—Mercury SRM 1-690	4
24	11	DON'T CRY NOW LINDA RONSTADT—Asylum SE 5064	12
25	13	PRIMROSE LANE JERRY WALLACE—MCA 366	18
26	33	I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253	5
27	28	GOD IS ABUNDANT CONNIE SMITH—Columbia KC 32492	7
28	30	UPTOWN POKER CLUB JERRY REED—RCA APL1-0356	8
29	32	BUBBLING OVER DOLLY PARTON—RCA APL1-0286	17
30	24	SATIN SHEETS JEANNE PRUETT—MCA 338	27
31	34	IT'S A MAN'S WORLD DIANA TRASK—Dot DOS 26016	5
32	35	THIS IS HENSON CARGILL—Atlantic SD 7279	9
33	36	SONGS FOR EVERYONE RAY GRIFF—Dot DOS 26013	14
34	37	FAREWELL TO THE RYMAN DAVID ROGERS—Atlantic SD 7283	10
35	31	LOVE IS THE FOUNDATION LORETTA LYNN—MCA 355	23
36	29	MY FRIENDS CALL ME T. O. TOMMY OVERSTREET—Dot DOS 26012	15
37	43	JUST ANOTHER COWBOY SONG DOYLE HOLLY—Barnaby BR 15011	4
38	41	SHADES OF STEEL LLOYD GREEN—Monument KZ 32532	4
39	39	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	42
40	54	AN AMERICAN LEGEND TEX RITTER—Capitol 11241	2
41	46	WARM LOVE DON & SUE—Hickory HR 4503	4
42	38	BEAN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002	9
43	47	CARRY ME BACK STATLER BROTHERS—Mercury SRM 1-676	18
44	26	PAPER ROSES MARIE OSMOND—MGM SE 4910	18
45	23	REDNECKS, WHITE SOCKS AND BLUE RIBBON BEER JOHNNY RUSSELL—RCA APL1-345	15
46	48	KINDLY KEEP IT COUNTRY HANK THOMPSON—Dot DOS 26015	6
47	—	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	1
48	53	TEXAS DANCE HALL GIRL JOHNNY BUSH—RCA APL1-0369	4
49	50	ON HIS WAY DON ADAMS—Atlantic SD 7280	7
50	44	THIS IS BRIAN COLLINS—Dot DOS 26017	11
51	42	SUMMER, THE FIRST TIME BOBBY GOLDSBORO—United Artists UA LA 124F	14
52	55	NOW PRESENTING TROY SEALS—Atlantic SD 7281	6
53	45	EARL SCRUGGS REVUE—Columbia KC 32426	19
54	—	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic KE 32570	1
55	58	HYMNS BY SUSAN RAYE—Capitol ST 11255	5
56	49	BEST OF JIM ED BROWN—RCA APL1-0324	14
57	61	TOP OF THE WORLD LYNN ANDERSON—Columbia KC 32439	27
58	51	HANK WILSON'S BACK, VOL. 1—Shelter SW 8923, (Capitol)	18
59	52	FULL MOON KRIS & RITA—A&M SP 4403	17
60	—	ENTERTAINER OF THE YEAR ROY CLARK—Capitol SABB-11264	1
61	62	TRIP TO HEAVEN FREDDIE HART—Capitol ST 11197	26
62	56	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE TERRY STAFFORD—Atlantic SD 7282	10
63	67	THE FARMER PORTER WAGONER—RCA APL1-0346	10
64	—	BOB LUMAN'S GREATEST HITS—Epic KE 32759	1
65	—	THE PILGRIM LARRY GATLIN—Monument KZ 32571	1
66	63	SWEET COUNTRY CHARLEY PRIDE—RCA APL1-0217	33
67	68	SUPERPICKER ROY CLARK—Dot DOS 26140	41
68	57	I LOVE DIXIE BLUES MERLE HAGGARD—Capitol ST 1200	26
69	59	THE LEGENDARY LEFTY FRIZZELL—ABC ABCX-799	6
70	60	BEST OF GEORGE JONES, VOL. II—RCA APL1-0316	14
71	64	LOVE AND HONOR KENNY SERRATT—MGM SE 4941	7
72	65	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON—Monument KZ 31909	25
73	66	NASHVILLE RAY STEVENS—Barnaby BR 15007	13
74	72	LOVE AND MUSIC PORTER & DOLLY—RCA APL1-0248	28
75	73	WHAT'S YOUR MAMA'S NAME TANYA TUCKER—Columbia KC 32272	35



THE COUNTRY SINGLES CHART

FEBRUARY 2, 1974

FEB. 2	JAN. 26		WKS. ON CHART
3		HEY LORETTA LORETTA LYNN—MCA 40150	12
2	1	I LOVE TOM T. HALL—Mercury 73436	13
3	2	JOLENE DOLLY PARTON—RCA APBO-0145	14
4	5	ONCE YOU'VE HAD THE BEST GEORGE JONES—Epic 5-11053	11
5	8	GIRL WHO WAITS ON TABLES RONNIE MILSAP—RCA APBO-0097	12
6	14	WORLD OF MAKE BELIEVE BILL ANDERSON—MCA 40164	8
7	13	I'M STILL LOVIN' YOU JOE STAMPLEY—Dot DOS 17485	8
8	4	THE LAST LOVE SONG HANK WILLIAMS, JR.—MGM K14656	14
9	11	BIG GAME HUNTER BUCK OWENS—Capitol 3769	10
10	16	LOVE SONG ANNE MURRAY—Capitol 3776	7

11	20	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APBO-0195	6	22	10	LOVIN' ON BORROWED TIME MEL STREET—Metromedia Country BMBO-0143	13
12	18	THE RIVER'S TOO WIDE JIM MUNDY—ABC 11400	8	23	29	WHEN I GET MY HANDS ON YOU DIANA TRASK—Dot DOA 17486	7
13	24	THAT'S THE WAY LOVE GOES JOHNNY RODRIGUEZ—Mercury 73446	6	24	37	TONIGHT SOMEONE'S FALLING IN LOVE JOHNNY CARVER—ABC 11403	8
14	19	I'VE JUST GOT TO KNOW FREDDY WELLER—Columbia 4-45968	7	25	36	I LOVE YOU, I LOVE YOU DAVID HOUSTON & BARBARA MANDRELL—Epic 5-11068	6
15	28	DADDY WHAT IF BOBBY BARE—RCA APBO-0197	6	26	23	SHE MET A STRANGER, I MET A TRAIN TOMMY CASH—Epic 5-11057	10
16	21	SOMETIMES SUNSHINE JIM ED BROWN—RCA APBO-0180	10	27	17	BIFF, THE FRIENDLY PURPLE BEAR DICK FELLER—United Artists XW316-W	11
17	25	ANOTHER LONELY SONG TAMMY WYNETTE—Epic 5-11079	5	28	34	TOO MUCH PRIDE MACK WHITE—Commercial C 1314	10
18	9	SOMEWHERE BETWEEN LOVE AND TOMORROW ROY CLARK—Dot DOA 17480	14	29	15	THE BAPTISM OF JESSE TAYLOR JOHNNY RUSSELL—RCA APBO-0165	13
19	7	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol 3746	14	30	30	UPTOWN POKER CLUB JERRY REED—RCA APBO-0194	7
20	22	LUCKY LADIES JEANNIE SEELY—MCA 40162	8	31	41	LOVING YOU HAS DAVID ROGERS—Atlantic CY-4012	7
21	6	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic 5-11046	14				

32	42	SWEET MAGNOLIA CHANGED MY LIFE BLOSSOM BILLY "CRASH" CRADDOCK—ABC 11412	4	52	50	AMARILLO BY MORNING TERRY STAFFORD—Atlantic CY 4006	8
33	12	AIN'T LOVE A GOOD THING CONNIE SMITH—Columbia 4-45954	12	53	64	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon C779	2
34	46	THERE'S A HONKY TONK ANGEL CONWAY TWITTY—MCA 40173	3	54	65	TWENTIETH CENTURY DRIFTER MARTY ROBBINS—MCA 40172	2
35	39	SNAP YOUR FINGERS DCN GIBSON—Hickory (MGM) K312	5	55	61	LOOKING BACK JERRY FOSTER—Cinnamon C774	5
36	45	WHATEVER HAPPENED TO RANDOLPH SCOTT STATLER BROTHERS—Mercury 73448	4	56	60	I JUST HAD YOU ON MY MIND SUE RICHARDS—Dot DOA 17431	5
37	40	JUST ONE MORE SONG JACK LANCHARD & MISTY MORGAN—Epic 5-1158	9	57	56	DON'T FORGET TO REMEMBER SKEETER DAVIS—RCA APBO-0188	6
38	26	STILL LOVING YOU BOB LUMAN—Epic 5-11039	15	58	63	YOU'RE GONNA HURT ME PATTI PAGE—Epic 5-11072	3
39	31	I'VE ALREADY STAYED TOO LONG DON ADAMS—Atlantic CY 4009	9	59	69	THE RAINBOW IN DADDY'S EYES SAMMI SMITH—Mega MR-204	2
40	47	RED ROSE FROM THE BLUE SIDE OF TOWN GEORGE MORGAN—MCA 40159	5	60	66	DADDY NUMBER TWO GLENN BARBER—Hickory 311	5
41	53	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia 4-45991	3	61	70	CHIP, CHIP PATSY SLEDD—Mega MR 203	2
42	52	MIDNIGHT, ME AND THE BLUES MEL TILLIS—MGM K14689	4	62	72	SIX PACK TO GO HANK WILSON—Shelter 7338	2
43	38	WE'RE BACK IN LOVE AGAIN JOHNNY BUSH—RCA APBO-0164	8	63	68	COUNTRYFIED RAY PILLOW—Mega MR 202	3
44	44	SHE'S GOT EVERYTHING I NEED EDDY ARNOLD—MGM K14672	7	64	67	HAPPY HOUR TONY BOOTH—Capitol 3795	4
45	43	PLEASE DADDY JOHN DENVER—RCA APBO-0182	7	65	—	BABY DOLL BARBARA FAIRCHILD—Columbia 4-45988	1
46	49	GEORGE LEROY CHICKASHEA PORTER WAGONER—RCA APBO-0187	6	66	—	I CHANGED MY MIND BILLY WALKER—MGM K14693	1
47	57	AMERICANS TEX RITTER—Capitol 3814	3	67	—	YOU'RE MY WIFE, SHE'S MY WOMAN CHARLIE LOUVIN—UA XW 368-W	1
48	55	I DON'T PLAN ON LOSING YOU BRIAN COLLINS—Dot DOA 17483	6	68	73	JULY, YOU'RE A WOMAN ED BRUCE—United Artists XW353-W	2
49	54	TURN ON YOUR LIGHT KENNY PRICE—RCA APBO-0198	4	69	74	GOOD ENOUGH TO BE YOUR MAN BRIAN SHAW—RCA APBO-0186	2
50	58	WRONG IDEAS BRENDA LEE—MCA 40171	3	70	75	TRACES OF LIFE LONZO & OSCAR—GRC 1006	2
51	59	WAKE ME INTO LOVE BUD LOGAN & WILMA BURGESS—Shannon SB16A	4	71	—	THE GREAT MAIL ROBBERY REX ALLEN, JR.—Warner Bros. 7753	1
				72	—	CLAIM ON ME GEORGE HAMILTON IV—RCA APBO-0203	1
				73	—	MARLENA BOBBY GOLDSBORO—UA XW 371-W	1
				74	—	IT HAPPENS EVERY TIME DOESEY BURNETTE—Capitol 3796	1
				75	—	WHAT'S YOUR NAME AGAIN KENNY VERNON—Capitol 3785	1

THIS IS THE LIVING END



JESS DeMAINE
"I WILL WAIT FOR YOU"
TITLE #1001A

b/w

"ANOTHER PIECE OF CLAY"
TITLE #1001B



ROY ROBBINS
"LONG BLACK VEIL"
TITLE #1002A

b/w

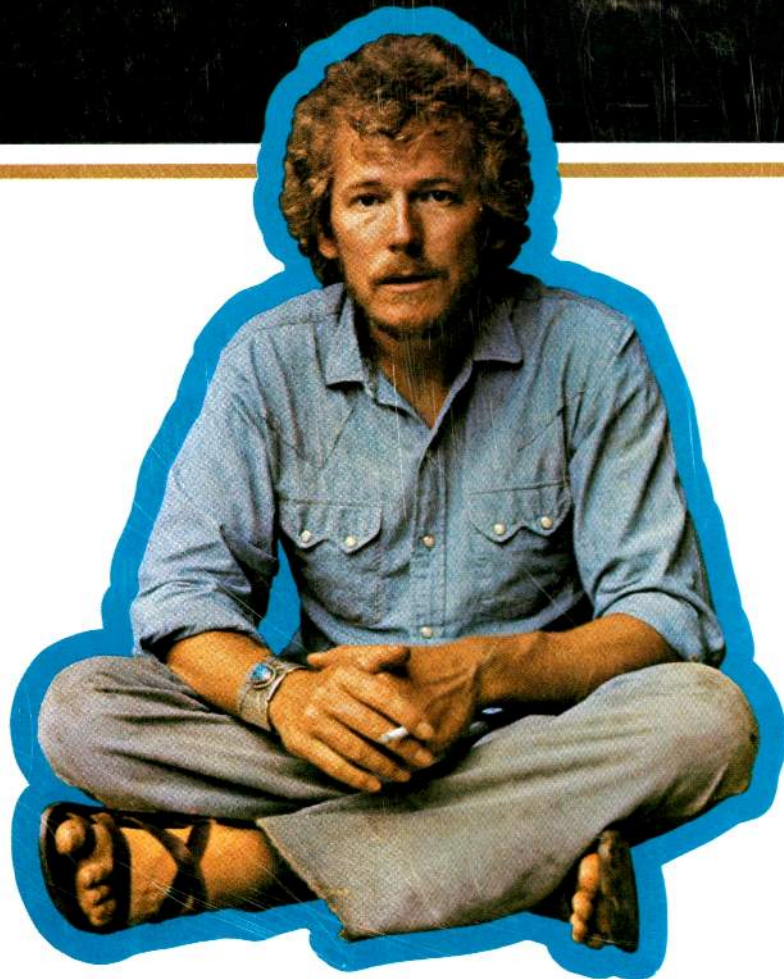
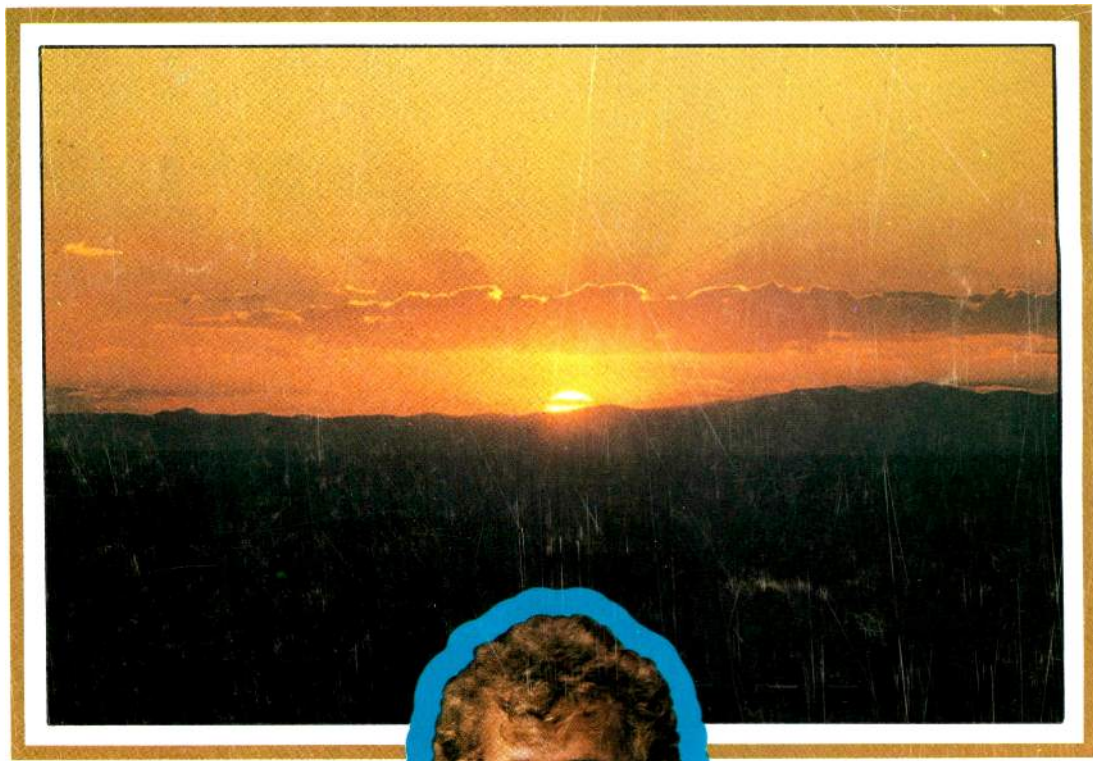
"THERE'S A SONG SOMEWHERE"
TITLE #1002B

RECORDS INC. PRESENTS

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For Jim Buchanan Productions, Inc.

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Austin (512) 452-3310

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1007 17th Ave. So.
Nashville, Tenn. 37212
(615) 242-1609



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GORDON LIGHTFOOT'S "SUNDOWN"

Ten tough, beautiful songs that touch you like nothing has in a long time, then keep ringing back to you long after the stereo's off.

SUNDOWN.

Straight talk and warm chills on Reprise records and tapes.