

# RECORD WORLD

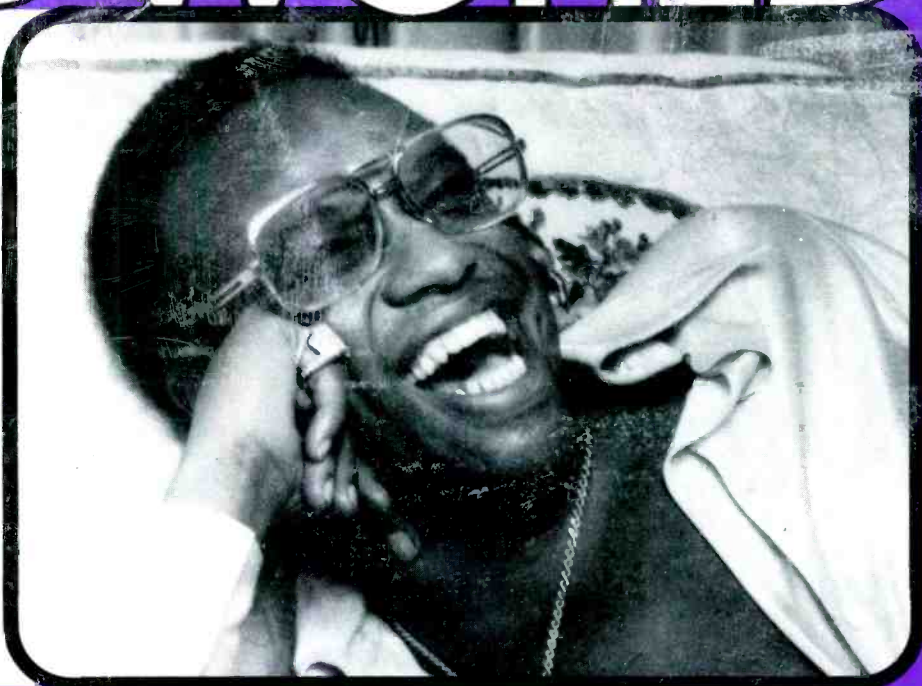
APRIL 13, 1974

## WHO IN THE WORLD:

*Mike  
171*

### BOBBY WOMACK

UA Artist Bobby Womack Is Currently Enjoying The Biggest Crossover Hit Of His Soulful Career: 'Lookin' For A Love.' So Happens, This Is His Second Time Around With The Song, Having Debuted With It On The Charts 12 Years Ago As Part Of A Family Group. See Story On Page 18.



## HITS OF THE WEEK

### SINGLES

**LOVE UNLIMITED ORCHESTRA, "RHAPSODY IN WHITE"** (prod. by Barry White) (Savette/January, BMI). The great White hope does it again! "Love's Theme" contingent orchestrates another pop/soul smash. It's tough to hit twice with an instrumental group, but this shows how mightily an exception can be made. 20th Century 2090.

**KOOL & THE GANG, "HOLLYWOOD SWINGING"** (prod. by Kool & the Gang Ent.) (Gang/ Delightful, BMI). Out of the forest and into some glitter-city jive, the "Jungle Boogie" crew etches the current black password into gold-destined wax. These guys have to be funk personified. Make way for their next million seller. Hollywoo-oo-ood! Delite 561 (PIP).

**BOB DYLAN, "SOMETHING THERE IS ABOUT YOU"** (prod. not listed) (Ram's Horn, ASCAP). His third chart-bound single from his number one album "Planet Waves." A somewhat cute (for Dylan) observation on such diverse topics as Duluth, Ruth and truth. Here comes rhymin' Bobby with his biggest since "Knockin' ..." Asylum 11035.

**ANNE MURRAY, "YOU WON'T SEE ME"** (prod. by Brian Ahern/Happy Sack Prod.) (Maclen, BMI). Sharp edit and bass-accentuated re-mix from her "Love Song" album should give the Canadian star her first uptempo hit. "Rubber Soul" Beatles tune is a long-overdue smash whose time has Murray-ly come. See it now! Capitol 3867.

### SLEEPERS

**ANN PEEBLES, "(YOU KEEP ME) HANGING ON"** (prod. by Willie Mitchell) (Alanbo, BMI). Joe Simon's '68 breakthrough song is Ann's well-chosen sequel to her "I Can't Stand the Rain" success. She's wringin' wet with potential here, and well on her way to becoming the female answer to Al Green. Will hang high on the charts. Hi 2265 (London).

**MOTT THE HOOPLE, "THE GOLDEN AGE OF ROCK 'N' ROLL"** (prod. by Ian Hunter, Dale Griffin & Overend Watts) (April/H&H, ASCAP). Horn lines from Larry Williams' "Boney Maroney" wedded to Mott's brand of glitter rock means a hit marriage of the past and the future of rock. These "Young Dudes" strut it out stunningly. Columbia 4-46035.

**SYLVIA & THE MOMENTS, "SHO NUFF BOOGIE (PART 1)"** (prod. by Harry, Al & Sylvia) (Gambi, BMI). Unisex soul combo: Miss "Pillow Talk" beds down with the "Sexy Mama" men. Fingersnaps punctuate low-keyed but high-tension session that should boogie up the pop and soul charts as the two talented acts put it all together. All Platinum 2350.

**WEDNESDAY, "TEEN ANGEL"** (prod. by John Lee Driscoll) (Acuff Rose, BMI). These Canadians are making another bid for the title "Kings of Death-Rock." This follow-up to "Last Kiss" sets the crash victim as their male pal, changing the story line a bit from the Mark Dinning '60 original. Another sob story which should cry its way to the top. Sussex 515.

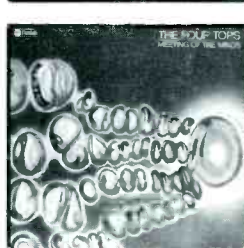
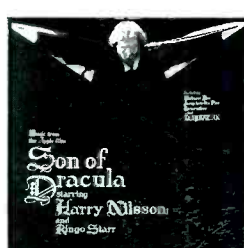
### ALBUMS

**PROCOL HARUM, "EXOTIC BIRDS AND FRUIT."** Brilliant British band presents their unique brand of music, again defying the confines of categorical classification. Strong song structure and the vocal prowess of Gary Brooker excel, as do all selections, with "Beyond The Pale" and "Fresh Fruit" highlighting. Euphoniously exotic! Chrysalis CHT 1058 (WB) (6.98).

**HARRY NILSSON, "SON OF DRACULA."** An all-star cast emerged for the soundtrack recording of the forthcoming film: Ringo Starr, George Harrison, Jim Webb, Klaus Voorman, Paul Buckmaster conducting strings and Richard Perry producing. Between dialogue are favorites such as "Without You," "Down," and the new single "Daybreak." Rapplé ABL1-0220 (RCA) (6.98).

**THE FOUR TOPS, "MEETING OF THE MINDS."** Funky, mellow and rhythmic, this super-successful assemblage hits with another sure-shot. From the sexy style of "Tell Me You Love Me" to the rhapsodic "The Well Is Dry" to the commercial druggin' of the recently released single, "One Chain Don't Make No Prison," they consistently prove to be tops! ABC DSD-50166 (6.98).

**MARVIN GAYE, "ANTHOLOGY."** Marvellous Marvin has been pumpin' out hits for well over a decade now, and this three-record set features the finest. "Hitch Hike," "Ain't No Mountain High Enough" (with Tammi Terrell), "Too Busy Thinking About My Baby" and "What's Going On" are just a few of melodies on this grade-A set. Motown M9 791A3 (9.98).




**Gil Beltran Heads Polydor Inc.; Polydor, MGM Labels to Operate as Divisions**

**NARM**  
**Coverage Continues**

**Marvin Hamlisch Makes Oscar History**

**ABC Pacts Kinks' Konk Label**  

**Promotions: RCA's Heneberry, 20th's Rodden, Motown's London**

**Dialogue: Rick Sklar**

# DAVID WERNER WHIZZ KID



## You can count on their word because...

DAN CARLISLE, PROGRAM, WABX, DETROIT, MICH.

"...I received Whizz Kid, and that's the cut... We listened and David Werner is OK by us."

ERNIE GILBERT, MUSIC DIRECTOR, KFML AM & FM, DENVER, COLORADO

"...It's the most exciting album I've heard in a long time."

KID LEO, WMMS-FM, CLEVELAND, OHIO

"...If we accept the division of 'Glam Rock' then David Werner is the Paul McCartney of 'Glam Rock.'"

JIM HILTY, MUSIC DIRECTOR, KLOL, HOUSTON, TEXAS

"...It's really nice to find an album by a new artist that really stands above the rest."

RICHARD KIMBALL, MUSIC DIRECTOR, KMET, LOS ANGELES, CALIF.

"...Finally, an artist that appeals to everybody and everything."

BILL TULLIS, WVS-FM, VALDOSTA, GA.

"...Whizz Kid...it's missing most of the things that people are getting tired of."

DAVID SPERO, WMMS-FM, CLEVELAND, OHIO

"...Possibly the biggest step in American rock since Sweet Baby James."

## its the people who play him that count.

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Sunbury Music, Inc. Sassy Bro! Music

## Marvin Hamlisch Makes Musical Oscar Sweep

By ROBERT ADELS

■ NEW YORK — Marvin Hamlisch, who has observed first hand how the film scorer has come a long way since "the kid in the blue suit in the background," made an unprecedented sweep of the Academy of Motion Picture Arts & Sciences Awards—the Oscars—last week. He became the first musician ever to win all three musically-oriented accolades, two for scoring and one for Song of the Year.



Marvin Hamlisch

The music industry has already applauded his efforts: **Record World** charts his award-winning scores for "The Sting" (MCA) at 11 and "The Way We Were" (Continued on page 45)

## 'Way We Were' Sheets Pass Half Million Mark

■ NEW YORK — Total sales for all printed versions of the Oscar Award-winning song from Columbia Pictures' "The Way We Were," have already exceeded one-half million copies, announced Irwin Z. Robinson, vice president and general manager of Colgems Music Corporation.

In addition to the version by Barbra Streisand, "The Way We Were" has also been recorded by Ronnie Aldridge, Richard Hayman, Percy Faith, Roger Williams, John and Mark Flaherty, Andre Kostelanetz, Showcase Chorus and Orchestra, Ferrante and Teicher, Pickwick Orchestra and Singers and Ray Coniff.

The printed versions available are piano/vocal, easy piano, easy organ, choral, piano solo and band.

## Cooperative Spirit Emerges from NARM

By GARY COHEN

■ NEW YORK — In the wake of the 16th NARM Convention, a new-found spirit of partnership and cooperation between record manufacturer and merchandiser appears to be making inroads. This feeling, while not yet industry-wide, promises to usher in an era of heightened understanding between the various components of the business. Pronouncement of that viewpoint is based on discussions with key industry executives, on both the manufacturing and merchandising levels, conducted by **Record World**.

Nowhere was this more evident than in the returns seminar, where some surprising developments caused murmurs in the assembled crowd. In response to a question from Ira Heilicher of J.L. Marsh, Dave Glew, vice-president of Atlantic, told the merchandisers that the manufacturers really and truly want to (Continued on page 46)

Additional NARM Coverage  
on pp. 46-47.

## Beltran Named President of Polydor Inc.; Company to Include Polydor, MGM Labels

■ NEW YORK—Robert E. Brockway, president, Polygram Corporation, has announced that henceforth Polydor Incorporated will encompass all administrative functions of MGM Records and Polydor Records, which will continue as corporations and be operated as divisions.

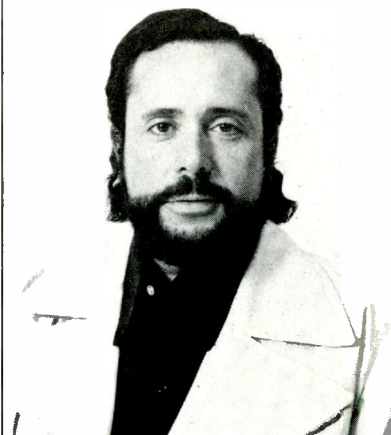
### Appointed President

Gil Beltran has been appointed president with responsibility for all functions of the existing Polydor and MGM organizations.

MGM Records continues operations in Hollywood. Its new president will be named shortly. Polydor Records will headquarter in New York with Jerry Schoenbaum continuing as president. Both Schoenbaum and the new president of MGM Records report to Beltran who, in turn, reports to Brockway as chairman of the board.

### "Step Forward"

Brockway commented on the reorganization: "The new functional structure is a step forward



Gil Beltran

for Polygram. It will provide the environment for more aggressive, more ambitious penetration of the market, as well as greater creativity in merchandising and promoting present and future artists in both companies."

He added, "Gil Beltran brings to his new post executive experience in all phases of record operations. His ability to organize and direct record companies will ensure his success in a challenging position."

### Initial Plans

Beltran's initial plans cover re-alignment and consolidation of all operational, financial, administrative and merchandising activities; however, MGM and Polydor remain separate creative companies, each with its own location, character and identity, and each with differing artist rosters and repertoire approaches. The MGM and Polydor labels will continue being distributed by Phonodisc, the Polygram-owned distribution and sales organization.

Because of the high importance of country in today's music scene, Beltran plans intensive activity in the Nashville area. All country product will be concentrated in MGM Records, complementing its existing roster of country artists.

This year's Newport Jazz Festival will include performances by Diana Ross and Johnny Mathis. See story on page 6.

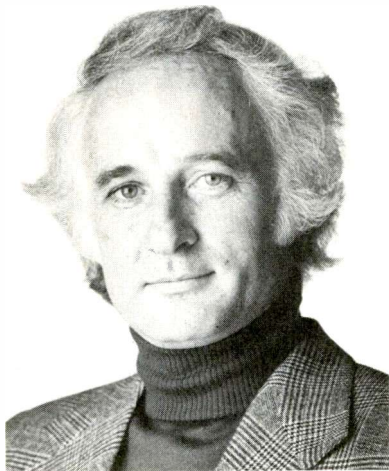
## ABC Pacts with Kinks' Konkwest



Jay Lasker, president of ABC Records, Ray Davies and Dave Davies of the Kinks and Tony Dimitriades, have announced the formation of a new record production company, Konkwest Limited, and the Konk Records label. Ray and Dave Davies and the Kinks will be producing artists for the company which will be based at Konk Recording Studios in north London. Lasker and Howard Stark, vice president of ABC Records, flew into London from Los Angeles to finalize a licensing agreement for Konk Records for the United States and Canada on an exclusive basis. An agreement for the rest of the world is currently being negotiated. Pictured from left are (back row) Mickey Shapiro, attorney for Ray and Dave Davies; Howard Stark, vice president of ABC Records; Ray Davies; Jay Lasker, president of ABC Records; (front row) Tony Dimitriades, business manager; and Dave Davies.

## RCA Ups Heneberry

■ NEW YORK — Kenneth Glancy, president, RCA Records, has announced a wider role for David Heneberry in the division's operations with Heneberry's appointment as division vice president, music and operations services.



David Heneberry

As division vice president, music services, Heneberry had been responsible for RCA Records' clubs, custom and premium operations, special products sales and the division's development of business plans and audio visual program concepts. Under his new title, he retains all these responsibilities, adding to them responsibility for all of RCA Records' manufacturing, warehousing recording studios research and development, and new product planning.

Glancy noted that under Heneberry, RCA's record, Stereo 8 tape and cassette clubs have experienced consistent and substantial growth, and that since Heneberry had involved RCA Records in special product sales, particularly in TV packages, RCA's business in this field has more than quintupled.

Heneberry joined RCA Records in 1967 as manager, marketing, RCA Record Club. A year later, he became the club's manager. During his tenure, he instituted a tape club and a cassette club. In 1971, he added to his club responsibilities all of RCA Records' premium and custom sales activities, at that time becoming division vice president, music

(Continued on page 41)

## Correction

■ Due to a composing error, it was incorrectly indicated in the list of NARM Award winners that Bette Midler had received the award for best selling female artist. The award was given to Helen Reddy (Capitol). In addition, a NARM Presidential Award was presented to Russ Regan of 20th Century Records.

## MCA Sales Soar

■ HOLLYWOOD — MCA Inc. has reported record sales and earnings for 1973, highlighted by strong gains in the record and publishing divisions. Revenues in the records and music division increased 24 percent, from \$69,-876,000 in 1972, to \$86,777,000 in 1973. Operating income rose 49 percent, from \$12,246,000 to \$18,-234,000. MCA noted that they received five gold singles and six gold albums in 1973, and attributed their profit increase to various marketing developments, including the elimination of the various Decca, Uni and Kapp labels, with all records now released under the MCA name worldwide.

In addition, their annual report noted that "the company has been able to maintain adequate supplies" of polyvinyl chloride, and that "MCA looks forward to an excellent 1974."

## 'TSOP' Goes G.O.L.D.

■ NEW YORK — Philadelphia International recording artists MFSB (Mother Father Sister Brother) have struck gold for the first time with their most recent single, "TSOP (The Sound of Philadelphia)." The single, written and produced by Kenny Gamble and Leon Huff, is the theme from the television show, Soul Train. The single was certified gold by the RIAA, signifying sales in excess of one million copies.

## Motown Ups London

■ LOS ANGELES — Miller London has been promoted to the position of national singles sales manager for Motown Records and its affiliate labels, it was announced by Mike Lushka, Motown's national sales manager.



Miller London

London, a native of Detroit who attended Wayne State University, has worked in various positions in his five years with Motown, most recently as assistant national singles sales manager.

In his new position, London will be responsible for the sales of all single records to Motown distributors.

## 20th VP Tom Rodden Named Gen. Manager

■ LOS ANGELES — Russ Regan, president, Twentieth Century Records, has promoted the label's operations vice president Tom Rodden to the newly created post of vice president, general manager, effective immediately.

Rodden entered the record industry with Decca Records in 1958 as branch operations manager in his home town. In 1960 he moved to Minnesota, spending the next two years with record distributor, Lieberman & Co., as operations manager. He returned to Oklahoma in 1962, where he remained until 1964, acting as sales manager of Sonart Distributors, firm which repped Warner Bros. and a number of jazz lines.



Tom Rodden

Rodden moved to Dallas and worked with Big State as a salesman for two years, prior to being tapped by MCA in 1966 to function as their Dallas branch manager. Shortly thereafter, MCA promoted him to midwest-southwest regional manager, covering territories from Minnesota to Houston. He then was transferred to San Francisco as west coast regional manager. He joined 20th Century Records during the company's inception in late 1972.

## NARM Names Board

■ The 1974 NARM Board of Directors, as announced at the convention, includes: president—David Lieberman, president, Lieberman Enterprises; vice president—Jay Jacobs, president, Knox Record Rack; secretary — Dan Heilicher, J. L. Marsh Co.; treasurer—Jack Silverman, ABC Record & Tape Sales. In addition, the following were named to director posts: Peter Stocke, president, Taylor Electric Co.; George Souvall, Alta Distributing; David Press, D&H Distributing Co.; Norman Hausfater, Musical Isle of America; and John Cohen, Disc Records.

## Golden Price Hike

■ NEW YORK — Record World has learned that Golden Records will raise the price of their children's records from \$1.98 to \$2.49 in the foreseeable future. The increase will come because of increased costs in material.



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## Newport in N.Y. in '74

# Top Names and a Tight Schedule Spotlight Plans for Jazz Festival

By ROBERT ADELS

■ NEW YORK — "I'm not doing as much," Newport Jazz Festival producer George Wein told **Record World** after publicly announcing his plans for the New York-based event this coming summer, "but I wouldn't use the word 'selective'."

The 1974 edition of the Festival (June 28-July 7) will feature such big pop names as Diana Ross and Johnny Mathis, halve its concert schedule (from last year's 60-some odd events down to about 30) but will also employ almost the same number of musicians (about 900) and will continue to be very much a "jazz" conclave in every sense of the term.

At a press conference held last week (2), Wein stressed the favorable climate the Festival has enjoyed since moving here two years ago. Former Mayor Robert F. Wagner, who will continue to serve as Festival chairman, announced that Mayor Abraham Beame has accepted the post of Honorary Chairman for this year's ten-day event.

Diana Ross

While comparing the Newport participation of Diana Ross (Mo-

## UA Sets April As 'Blue Note' Month

■ LOS ANGELES — United Artists Records has announced that April has been designated Blue Note Month, and that the company is mounting an intensive marketing and promotional campaign centering around the UA-distributed pioneering jazz label.

Blue Note is currently represented by a new Donald Byrd album, "Street Lady," and flautist Bobbi Humphrey's "Blacks And Blues." Plans call for the release of three albums from Blue Note during April—Alphonse Mouzon's "Funky Snakefoot," McCoy Tyner's "Asante" and an album by the late trumpeter Lee Morgan, the "Lee Morgan Memorial Album."

The Blue Note Month campaign will kick off with a large scale program of trade ads, and will make use of such merchandising devices as an in-store poster highlighting the names of all Blue Note artists, a mobile for in-store use, and a continuation of the Blue Note image poster program. A Blue Note catalogue will be included in all Blue Note albums sold and an over-the-counter bag stuffer highlighting Blue Note current and best-selling product will be provided for in-store use.

town) to that of Frank Sinatra (Reprise) back in '66, Wein also stressed the point that the planned "Jam Session for Diana" bill which will mark the closing of the Festival, will not be "the typical Diana Ross show." Defined more as a tribute than a concert appearance, the evening will be based around Miss Ross' portrayal of Billie Holiday in "Lady Sings the Blues" and the bulk of the music will be provided on stage by as yet unnamed jazz musicians who wish to participate in this musical "salute."

Reached for comment in Hollywood, Miss Ross' manager Shelly Berger told **Record World** that

(Continued on page 37)

## NAIRD Convention Set

■ CHICAGO — The fifth National Association of Independent Record Distributors (NAIRD) Convention will be held May 10-13 in Charlotte, North Carolina at the Downtown Motor Inn-Coliseum, 3024 E. Independence Blvd., Charlotte, N. C.

Elections of officers, workshops, discussions of problems and trends mutually important to manufacturers and distributors, and a trade show will take place at the convention. NAIRD embraces both independent record distributors and manufacturers.

Registration fees (per person) will be \$35 until May 1, and \$40 thereafter. Checks should be made payable to NAIRD, and sent to Ellen Thomas, Tant Enterprises, 40301 Fairway Dr., Northfield, Mich. Phone: (313) 349-0425.

## Van Peebles' People



When Atlantic records celebrated the signing and release of Melvin Van Peebles' first album, "What The +\*%# . . . You Mean I Can't Sing," on hand at a luncheon in his honor were Henry Allen (left), newly promoted to vice president of the firm's r&b division, and Barbara Harris, director of artist relations.

## Columbia to Release 'Over Here'



Columbia Records will rush the original cast recording of the new Broadway show, "Over Here." The show is a piece of 1940s wartime nostalgia starring the Andrews Sister. The rights to the score from "Over Here" were acquired by Murray Deutch, president and chief executive officer of The New York Times Music Corp., and the arrangement for the recording of the score by Columbia was made between Deutch and Charles Koppelman, vice president, national a&r, Columbia Records, on behalf of Kenneth Weissman and Maxine Fox, producers of the show. Shown above in the studio during the recording of the album are (from left): Patty Andrews; Teo Macero, producer of the album for Columbia Masterworks; Koppelman; and Maxine Andrews.

## Schekeryk Taps Symes To Head London Office

■ NEW YORK — Peter Schekeryk has appointed Phil Symes to head the newly-established London office of Schekeryk Enterprises.

In this capacity, Symes will be involved in all areas of the company's European interests, including records, publishing and management. He will be particularly concerned with the implementing of publicity campaigns on behalf of Melanie and other Neighborhood artists, as well as the maintaining of effective public relations for Schekeryk Enterprises throughout Europe. He will report to Ed Kelleher, director of publicity for Schekeryk Enterprises.

Prior to his appointment, Symes was label manager for Tamla-Motown Records in London, as well as press officer for the label.

Assisting Symes at the London office will be Penny Gibbons, formerly of the promotion and press departments of EMI, London.

The London office of Schekeryk Enterprises — to be known there as The Neighborhood Record Company — has been established at 280 Fulham Road, London SW 10. Telephone numbers are: 01-352-6581 and 01-352-6582.

## Grand Funk Gold

■ NEW YORK — Grand Funk's "Shinin' On," released by Capitol Records, was certified a million-dollar seller by the RIAA, announced Don Zimmerman, CRI vice president, sales and merchandising.

## K-Tel to Build New Headquarters

■ MINNETONKA, MINN. — K-Tel International, Inc., will build a new \$1.3 million headquarters building in the Napco Industrial Park in Minnetonka, Minn., announced Philip Kieves, president of K-Tel, and John C. Bailey, mayor of Minnetonka. Site of the new headquarters is just east of Shady Oak Road near the southeastern corner of the city.

Kieves said construction will start about June 1, with completion of the 118,000-square-foot building scheduled for Oct. 1. The building will house corporate offices of the international merchandising firm and will also serve as its central distribution warehouse for the United States.

The city of Minnetonka plans to issue industrial revenue bonds for the first time to provide K-Tel with the low interest costs normally associated with municipal financing. The bonds are expected to be offered about June 1, Bailey said.

## CBS in Mott Campaign

■ NEW YORK — Al Teller, vice president, merchandising, Columbia Records, has announced that Columbia has launched a major merchandising campaign on behalf of Mott the Hoople. The campaign has been set to coincide with the release of the British group's third Columbia album, "The Hoople," and a U.S. tour which begins on April 11.

*Everyone knows  
there's really  
only one record on*

**BILLY, DON'T  
BE A HERO**

*and it's by*

**BO DONALDSON &  
THE HEYWOODS**

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## The Who Sell Out...at MSG

■ NEW YORK—British rock group the Who (MCA) announced their only United States appearance this year, at Madison Square Garden for one week, June 10, 11, 13 and 14, and within 60 hours of the first public notice, all four shows sold out, according to a group spokesperson.

Tickets for the show went on sale Sunday (31) at 12:30 a.m. after more than 1000 young people began queuing up on the 8th Avenue side of Madison Square Garden. Sixty hours later, 80,000 tickets or four shows were sold out. The shows sold out through seven 60-second radio advertisements which were broadcast on different stations in the northeast at the end of a special 90-minute

### Music Operators Set Convention Dates

■ NEW YORK — The Music Operators of New York will hold their annual convention and anniversary at the Stevensville Country Club in Swan Lake, N.Y. here May 17-19. A large number of record company, distributor and one-stop personnel will again be in attendance, along with music operators of New York City, Westchester and upstate New York. There are still a few accommodations left, and to ensure against difficulties with the gas shortage, arrangements have been made for the purchase of 10 gallons of gasoline for each delegate.



Tony Martell, president of Famous Music Corp., has announced the advent of a new Paramount Records logo and label. The design, shown above, is similar to that used by Paramount Pictures and its television production division.

### ASF Board Meets

■ NEW YORK — The American Song Festival held its first advisory board luncheon Thursday (4) at the St. Moritz here. Attending the luncheon were members of the trade press, including **Record World** publisher Bob Austin; members of the performance rights societies; AGAC; record and publishing companies; and a representative of the Saratoga Springs (Continued on page 48)

edition of The King Biscuit Flower Hour featuring the Who.

This method of selling tickets was devised by Peter Rudge, American manager of the Who, and Joe Cohen, Madison Square Garden executive, in order to get to the hardcore Who fans first—the ones who would be tuned in to the Who radio concert. According to Rudge, "Every Who fan would be listening to the show and we wanted to make sure we reached them first."

### 'QBVII': ABC/Screen Gems Joint Venture

■ LOS ANGELES—Jay Lasker, president of ABC Records, and Lester Sill, president of Screen Gems/Columbia Music Inc. have announced the April 15 release of the musical soundtrack of the forthcoming 6¼ hour TV film, "QBVII." This marks the first TV soundtrack album in ABC Records history.

The motion picture, based on Leon Uris' best-selling novel, was produced by Screen Gems in association with Douglas S. Cramer and will be seen on the ABC Television Network in two parts, Monday, April 29 and Tuesday April 30.

Jerry Goldsmith conducted, arranged, scored and produced the music for the presentation. Utilizing a 70-piece orchestra and sections of the Vatican Choir, Goldsmith recorded the entire project in Rome with the assistance of Richard Berres, who served as music coordinator.

### RCA R&B in Upsurge

■ NEW YORK — RCA's r&b sector is enjoying one of the best and most productive periods in its history, according to Tom Draper, manager, rhythm and blues.

Draper points to the heavy airplay in New York City of five r&b singles: The New Birth's "It's Been A Long Time;" William DeVaughn's "Be Thankful For What You've Got" on Roxbury; "Rock The Boat" by The Hues Corporation; Brown Sugar's "Dance To The Music" on Chelsea; and "Leave The Children Alone" by the new young group, Crown Heights Affair.

### Conley Caper



Soul veteran Arthur Conley (left) is pictured giving the glad hand to Capricorn Records' executive vice president Frank Fenter on the occasion of his re-signing with the Macon-based Warner Bros.-distributed label. The "Sweet Soul Music" man has spent the last two years performing in Europe and Africa at club and concert dates. Capricorn has just released the first item in its renewed relationship with Conley, a single titled "It's So Nice (When It's Somebody Else's Wife)."

## new york central

By IRA MAYER

■ It was definitely not a typical Wednesday even for New York, but we must admit there's probably no place else in the world where one could have attended as many pop music openings—with all the attendant promotional posters and parties—in one night. Even the most avid fan would have been at a loss to make it to everything.

Kicking things off was **Tanya Tucker**, at a special press/industry show at the Bottom Line. The audience was half Columbia staff, half press and promotion people from just about every publication and label, with Tucker family members of all ages roaming around singing, smiling and playing host.

Next came a toss-up among **Ann Peebles** at the Bitter End, **Steely Dan** and **Electric Light Orchestra** at Avery Fisher Hall and **Al Stewart** and **Alan Price** at the Bottom Line (the stage and sound crew at the latter club deserve high praise for setting up and breaking down equipment in such short and ever-rotating order). One could virtually dine with Ms. Tucker on chicken and spare ribs, sip champagne with Ms. Peebles, and catch a late-night snack with an Italian flavor at Fiorello's following Dan/ELO or pizza, a hamburger or brownie with whipped cream along with the exceptionally impressive Price.

For the less extravagant at heart, **Vassar Clements** opened the same night at the Metro, **B.W. Stevenson** at Max's and **Buzzy Linhart** uptown at Kenny's Castaways. The wonderful part was that there were appreciative audiences—press and patron alike—for all. And when all was said and heard, there had to have been something for everyone's taste.

**SOLD TO THE HIGHEST (ANY) BIDDER:** The Fillmore East has finally been sold. And as **Jan Hodenfield** so succinctly put it in the New York Post, "The temple of rock is about to become a yeshiva." The building was sold to a Brooklyn temple and religious school.

(Cont. on page 45)

### DJM Names Two, Moves

■ NEW YORK — Dick James has announced the following appointments in his Dick James Music organization. Joan Schulman has been appointed office and administration manager. Her duties include the licensing and the copyright administration for the entire Dick James family of publishing and sub-publishing catalogues. Jim McPeak has joined the professional department of Dick James Music. He will be working the firm's publishing catalogues and will be closely involved with new writers. He reports directly to Robert Spitz, professional manager of Dick James Music.

Further, Dick James Music has moved to larger quarters at 119 W. 57 Street in N.Y.C. The new offices include a large conference room and ample work area for visiting songwriters which will double as space for live talent auditions.

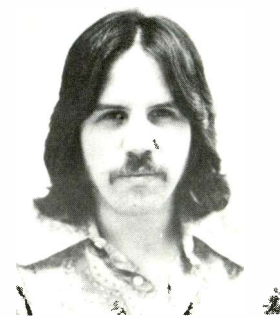
### Strauss Signs Who, Golden Earring

■ NEW YORK — Carol Strauss of C.J. Strauss & Co. will be supervising and coordinating all press and publicity activity for The Who, scheduled to play June 10-14 at Madison Square Garden, according to Peter Rudge of Sound Image, Inc. Rudge is the group's American manager.

Rudge also stated that C.J. Strauss & Co. will be handling public relations for his first new management signing, Dutch group Golden Earring.

### McKaie Joins Atlantic

■ NEW YORK—Ann Ivil, Atlantic Records' director of publicity, has announced that Andy McKaie has joined Atlantic's publicity department in New York. He will work with Marion Somerstein and Barbara Carr, handling the publicity for all Atlantic/Atco artists and those of the company's custom labels.



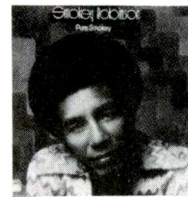
Andy McKaie

Previous to this appointment, McKaie had been the music editor of Good Times, a metropolitan New York weekly, had worked as writer and publicist for London Records and had contributed numerous articles and reviews to national musical periodicals.



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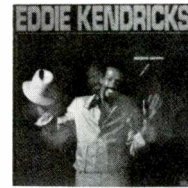
# Pure



That's Smokey Robinson's second solo album. Also provocative, unique, and dynamite. T6-331S1.

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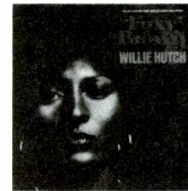
# Boogie



The only way to *Keep on Truckin'* is to *Boogie Down*. Just ask Eddie Kendricks. T 330V1.

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# Foxy



Willie Hutch scores again. On the right track with *Foxy Brown*. (Remember *The Mack!*) M6-811S1.

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# COUNTRY FRESH



Diahann Carroll debuts on Motown. Listen to that country feeling. Produced by Joe Porter. M6-805S1.

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# CELEBRATION



The most magnificent assemblage of black artists ever brought together. That's *Save The Children*. The album that's a celebration of life. M-800R2

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# Mmm Mmm Good!



That's what Michael Edward Campbell's debut Motown album is. Open it up and see for yourself. M6-810S1

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# Marvin's Music



The Marvin Gaye Anthology Album. Three records of the man and the music that's Marvin Gaye. A collector's must. M-791A3

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# It's a hot April at Motown.

# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Rick Sklar: On Top and On Target

By BEVERLY MAGID

■ Rick Sklar's interest in radio began as early as the fifth grade. He pursued this interest by forming a radio workshop in high school, and becoming a communications major in college. In the '50s he joined WPAL in Patchogue, N.Y., then went on to WINS, where he was eventually elevated to programming and first developed his inherent caution towards promotion men. After a brief stint at WMGM, he was hired by ABC to handle production and community services, then became head of programming of WABC, and is now director of station operations at WABC, and consultant to ABC-owned stations WLS and KSFJ.



Rick Sklar

**Record World:** Your consistent success has been emulated, imitated, sometimes criticized. On what do you base your formula for operating radio stations?

**Rick Sklar:** On target audiences. In radio it's usually a good idea to begin by describing the key characteristics of the target groups and then trying to attract them. When we tried to pin down the WABC audience for example, the job of attracting them appeared very complicated. The age level ranged from five up to 50. Included in the economic scale were welfare families and millionaires. The audience lived in the city and the suburbs. How do you find a common way of describing them? I suppose one common denominator would be to say that most of them read the New York Daily News. That's a pretty good catch-all when you think about it because we were really going after a broad-based life style. It's a very large group of people with mass appeal values. I don't want to describe them strictly in terms of the age-sex categories that you associate with rating books because ideally advertisers should buy stations in terms of the audiences' consumption of products and services; those statistics relate more to life style than simple age and sex data. A brewery, for example, would like to use radio stations that reach the small group of people who consume most of the beer brewed. Soap manufacturers try to place schedules on stations that reach the people who buy most of the detergents. Product and service usage and life style are the better ways to describe radio audiences.

After I have defined an audience I try to select those program elements including music, disc jockeys, jingles, and methods of presentation that will attract that audience. This gets more intriguing when a station is part of a network because you've got to blend the network and its programming with the local programming.

**RW:** How much network is there involved with the station?

**Sklar:** It's changed over the years. When Hal Neal first hired me at ABC we already had the ABC News service that gave our listeners a concise five minute picture each hour of the key events taking place at that moment in world and national news. (We framed that with local news and weather.) But in those days we also had inherited Breakfast Club from 10 to 11 every morning and a talk block from 5:55 to 7:20 each evening. Throughout the day there were also those little features called Flair Reports that periodically chased away what audience we had accumulated.

**RW:** Was it through your intervention that all this was changed?

**Sklar:** I think ABC realized that the network wasn't helping the stations, and it wasn't helping itself with that kind of programming. It's no secret that network radio had begun losing money as television proliferated. Sometime after I joined ABC, Hal hired Wally Schwartz as general manager of the station. Wally became very aware of the relationship between the network's own problems and the impediments its programming caused to local station ratings.

Later on when Schwartz became president of the network, those audience-killer programs were replaced with four five minute newscasts per hour written and tailored to fit the formats of up to four different affiliates per market. That way four stations in each major city would each carry five minutes of network per hour. It wouldn't hurt their ratings. In fact, by bringing the stations the services of a worldwide news gathering organization the network would help the stations collectively giving them a service they could not individually afford. The idea worked. Network radio again became economically viable.

Locally, affiliates like WABC gained control of more of their daily airtime. For the first time I had the necessary airtime to fully implement my ideas.

**RW:** Is the research done on a national as well as a local level?

**Sklar:** Yes, one would have to since there's not enough data to get a reading on new records from just the local situation, particularly right now. There aren't that many good new records going into the market. So we look for other cities to test-market them for us.

**RW:** Okay, what about new product?

**Sklar:** Occasionally we'll go with one that's brand new, but it's usually by a pop artist who has a track record, and if it sounds like another winner, we'll just go with it.

**RW:** At what point do you consider a record enough of a hit to go on it?

**Sklar:** This varies from record to record. Again you've got to go back to our target audience. If enough of our target audience is aware of the record, accepts it and likes it, or people similar like it elsewhere, we may play it. It all gets back to our research techniques, the way we look at a record, and the job that the record can do for us at check-points in its own life.

**RW:** Does the fact that there are more crossover records now affect you?

**Sklar:** There seems to be more crossing over of country records and black material. That's fine with us. It doesn't matter to us where the music comes from.

**RW:** Well, in major markets like New York, which certainly doesn't break records, don't you think that there has to be some responsibility toward new music?

**Sklar:** There is. A good new record is going to get on eventually. The problem is finding good sounding new records. Some major broadcasters today tend to listen a little more carefully to the product before they begin to air it.

**"Smart operators know that the real business objective is not the ratings. It's the bottom line. Keep your eye on the bottom line."**

**RW:** Do you see any major changes occurring in radio?

**Sklar:** Well, there have been some changes. There have been formats springing up based mostly on contests and promotions literally going in and buying a market. Anybody can go into a medium or small-sized market and, with enough money, buy that market for a period of time. But nothing is really accomplished, for anybody, including the person who did the hyping. The real business goal is not to get the ratings. The business goal is to make money. The ratings are a device to be used in making the money.

When you go in and have to spend the kind of money that drives the station into the red to get ratings, then nobody makes any money. You drive your bottom line into the red, you drive your competitors into the red—it's bad for the business.

And I think that some people have learned their lesson. I hope so. I don't think any responsible stockholder of any major corporation will stand for that kind of approach. Fortunately nobody can afford to spend enough to buy the ratings in a market the size of New York, Chicago or Los Angeles. The markets are simply too big, and will

(Continued on page 20)

# THE RAMSEY LEWIS TOUCH



Ramsey Lewis is one of the rare musicians who has created an original and immediately recognizable style for himself. His Grammy Awards, past performances and constant chart success bear this out.

On his new album, "Solar Wind," Ramsey is at the top of his form, com-

binning his spectacular keyboards with great songs like "Loves Me Like a Rock," "Hummingbird" and "Summer Breeze" to create a tasty new album.

With the impeccable production of Memphis ace Steve Cropper, "Solar Wind" is Ramsey at his best.

**"Solar Wind." On Columbia Records and Tapes**

**SOLAR WIND  
RAMSEY LEWIS**



KC 32897



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# RECORD WORLD ALBUM PICKS

## STARS

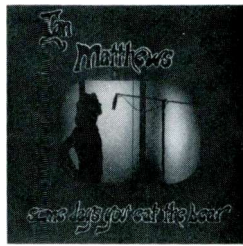
**JANIS IAN**—Columbia KC 32857 (5.98)

The Janis Ian of "Society's Child"-days has grown-up . . . her voice has matured to a mellow timbre, her lyrics have an added dimension, and her music possesses an air of richness. The title tune is an intimate excursion, commanding special honesty; "Sweet Sympathy" is a honky-tonk honey, and "Without You" is a most tender lovesong. Totally enchanting.



**AND SOME DAYS THE BEAR EATS YOU**  
**IAN MATTHEWS**—Elektra EKS-75078 (5.98)

Relaxin' rock and sweet country flavoring combine to form a most pleasing platter. "I Don't Wanna Talk About It" exudes emotion as do the Gene Clark-penned "I Tried So Hard" and the melodic "Do I Still Figure In Your Life." Sensitively self-produced.



## SECRET TREATIES

**BLUE OYSTER CULT**—Columbia KC 32858 (5.98)

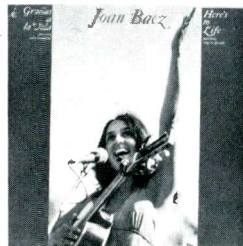
Selections on the latest from the Cult are lyrically and musically laden with intricacies, and are presented in a tight and professional manner, making this their best effort to date. Most pleasing cuts include the compellingly rhythmic "Career Of Evil" and the musically diverse "Astronomy."



## GRACIAS A LA VIDA

**JOAN BAEZ**—A&M SP-3614 (6.98)

Sweetly sung Spanish songs comprise this latest Baez album. The language barrier, however, is minimal as a result of the emotive quality within Ms. Baez' dulcet voice. Joni Mitchell vocals on "Dida" enhance, as do Tom Scott's string arrangements and flute and woodwind contributions. Gracias Señora Baez.



## ROAD FOOD

**GUESS WHO**—RCA APL1-0405 (5.98)

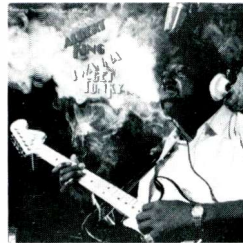
Canadian conclave comes forth with a new disc displaying commercial viability. From the rockin' rhythms of "Attila's Blues" to a special guest appearance by Wolfman Jack on "Clap For The Wolfman" to the boogie tempo of the up and coming single, "Star Baby" this album proves to be ummm ummm good!



## I WANNA GET FUNKY

**ALBERT KING**—Stax STS-5505 (6.98)

Bluesy Memphis melodies spiked with a heavy dose of funk . . . Just enough to getcha goin' and wantin' more! Splendid guitar picking from Albert along with plaintive vocals excelling on the previous hit of "That's What The Blues Is All About" and the spicy, sexy title track.



## THE THREE MUSKETEERS

**ORIGINAL SOUNDTRACK**—Bell 1301 (6.98)

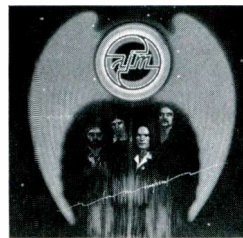
Marvelously melodic Michel Legrand music makes this soundtrack as thoroughly enjoyable as the Richard Lester film. Gently flavored with strings and horns prevalent in that particular era, the album possesses the spirit of those grand old days. So delightful that even Dumas would be proud.



## AIM FOR THE HIGHEST

**AIM**—Blue Thumb BTS 64 (5.98)

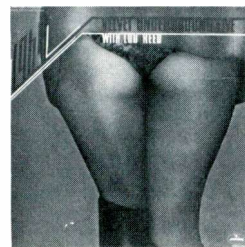
Terrifically talented foursome emerges with a startling synthesis of sound. Soul, rock, classical, jazz—this congregation transcends it all for a place of their own. Professionalism prevails throughout, with "You Need Me," "Morning Magic" and the title track shining.



## 1969 VELVET UNDERGROUND LIVE

**Mercury SRM-2-7504 (7.98)**

In view of Lou Reed's present popularity, it was inevitable that releases of his work while lead singer with the Velvet Underground would result. This one is a dynamic 'live' two-record set, recorded when the group was peaking, and includes some of their finest compositions: "Heroin," "Rock And Roll" and "Sweet Jane."



## VINTAGE 74

**SERGIO MENDES AND BRASIL 77**—Bell 1305 (6.98)

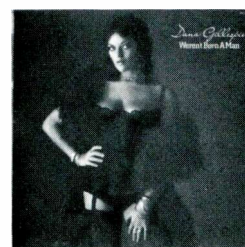
Master of the pop-oriented Latin sound, Mendes and his entourage are lushly entertaining on this latest lp. Stevie Wonder tunes predominate and excel, including "Don't You Worry 'Bout A Thing," "If You Really Love Me" and "Superstition." Sweet voices and rich orchestration combine to make this Vintage most flavorful.



## WEREN'T BORN A MAN

**DANA GILLESPIE**—RCA APL1-0354 (5.98)

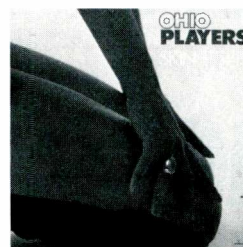
Silver-throated songstress debuts with theatrical and dramatic flair. Perhaps the feminine answer to David Bowie et al., her songwriting talents are honestly compelling, and her vocal interpretations likewise. Cuts to catch are the cookin' "All Cut Up On You," the rollicking "Dizzy Heights" and the provocative title tune.



## SKIN TIGHT

**THE OHIO PLAYERS**—Mercury SRM-1-705 (5.98)

A beautiful blend of jumpin' jazz and richly flavored r&b subtleties join forces on this delightful disc, the Players' first for the label. Up-tempo rhythms prevail, with the sultry medley of "It's Your Night/ Words Of Love" and the pulsating title track being tunefully titillating.



## UNCONDITIONALLY GUARANTEED

**CAPTAIN BEEFHEART AND THE MAGIC BAND**—Mercury SRM-1-709 (5.98)

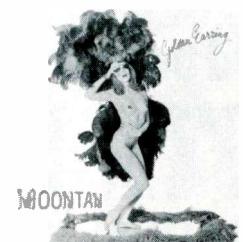
Rock 'n rolling Captain Beefheart (alias Don Van Vliet) debuts on his latest label fraught with up-tempo dazzlers. Highlighting the rollicking set is the subdued "This Is The Day," the super-funky "Upon The My-O-My" and the mirth-giving "Sugar Bowl."



## MOONTAN

**GOLDEN EARRING**—MCA MCA-396 (5.98)

High energy band explodes heavy metal sounds here. Electric guitar especially dynamic from George Kooymans, adding depth to the super-heavy arrangements. Best of the batch include "Radar Love" and "Big Tree Blue Sea." A jewel of a group.



**You said we were wrong!**

You said  
**Jimmy Buffett**  
was a monster but we had picked  
the wrong single

You said the single was  
**“Come Monday”**

D 4385

We said “What do you know”?

**WE SAY YOU  
WERE RIGHT.**

Give a break to an  
errant kid and play  
**“Come Monday”**

D 4385



# AM ACTION

(Compiled by the Record World research department)

■ **Carpenters** (A&M) continue to have the hottest new record in the country. Their version of Paul Williams' "I Won't Last A Day Without You" was added this week at: KFRC, WRKO, 13Q, WIBG, WTIX, KSLQ, WQXI, WFUN, WAKY and WCOL to go with last week's additions which included: KHJ, WHBQ, KJR, WIXY, KIMN, WQAM and KILT.

**Paul McCartney** (Apple) has released his third single, the title cut from his #1 "Band On The Run" album. It was immediately picked by WABC in New York and supported by WFUN, KILT, KIMN, WPIX, WIXY. It was first played at KJR in Seattle two weeks ago.



Paul McCartney

**Maria Muldaur** (Reprise) continues her move to the top this week with additions at: WOKY, WCFL, WTIX, KYA and WFUN. It jumped 26-21 KIMN, 29-19 KILT, 15-12 WDG and is top ten at WSAI and KJR. Also on this record are: WFIL, WPGC, WPOP, WDRC, WBBQ, WFOM, WMAK and many many others.

**Jim Stafford** (MGM) was started last week at KJR and WSAI and this week made a major move by adding WOKY, WIXY, KSLQ and WCOL among others. It is the third hit single from his debut album for the label.

**Chicago** (Columbia) has one of the hottest albums in the country. Their single from this album is battling the album head-on to see which will end up selling more copies. It was picked this week at KHJ, WHBQ, WIXY, KYA, KSLQ and moved 14-7 WFIL, 13-7 WQXI, 21-17 KIMM, 21-17 WCOL, 26-19 WCFL, 32-26 WQAM, 27-18 WRKO.

**Jackson Five** (Motown) This record gets bigger and bigger every week, still shows no negatives and may only stop when it is looking down at everyone else from the top of the chart. It was added this week at: KHJ, WFIL, WQAM and WQXI and moved 3-2 CKLW, 25-14 WHBQ, 13-8 WIXY, 21-11 WTIX, 28-17 WPIX, 18-13 KSLQ, 15-12 WABC, 30-18 WCOL.



Jim Stafford

**Main Ingredient** (RCA) picked up the major additions it needed this week to guarantee a top-ten record for the group. Going with the record were: WFIL, KSLQ, KILT, WABC and WAKY. It moved 12-7 KFRC, 9-8 WCFL, 17-9 WPIX, 6-4 KYA.

**Stylistics** (Avco) is proving to be a pop monster. It moved 17-10 WQXI, 17-13 WFIL, 10-9 WPGC, 28-11 WIBG, 39-32 KLIF, 35-22 WCOL and was added at KJR, CKLW, WTIX and KYA.

## CROSSOVERS

**O'Jays** (Phila. Intl.) have released the second single from their "Ship Ahoy" album "For The Love Of Money." It is getting immediate pop action. It debuted this week at #39 WCOL and was added at CKLW in Detroit.

## NEW ACTION

**Ray Stevens** (Barnaby) seems to have found the hit song for the streaking fad. The first Chess/Janus-distributed record for the label was picked last week at KLIF and added at: WHBQ, WQXI, WAKY, WCOL and KIMN (part-time) this week.

**Mac Davis** (Columbia) has a hit record at WQXI in Atlanta which is now beginning to spread and make a move as a national item. It jumped 40-30 at WCOL and picked up additions at WTIX and WAKY. It needs a northern test.

## Paramount Signs Stephanie Mills



Seven-time Apollo Theater talent contest winner Stephanie Mills has been signed to a long-term, exclusive recording contract by Paramount Records. The 15 year old's first single, "I Knew It Was Love," was recently released by the label. Pictured from left: Mimi Trepel of Burlington Music; Tony Martell, president of Famous Music Corp.; Ms. Mills; Jim Brooks, Famous' midwest promotional director, r&b; Eddie Dean of Burlington; Fred Ruppert, national promotion director, Famous; Mike Barbiero, Famous a&r staffer; and Mort Press of Unlimited Professional Management.

## Elektra Issues 3

■ NEW YORK — The second volume of Bread's best Elektra songs, a second album from England's Queen and the album debut of Nashville's Randy Lee will form Elektra Record's April album release, due shortly.

"Best of Bread, Volume II" offers a collection of Bread tunes from throughout their career. "Queen II" was produced in London by the band, along with Robin Cable and Roy Baker. Its release coincides with Queen's first U.S. tour, slated to begin shortly. "Randy Lee" was produced for Elektra in Nashville by veteran producer/musician Pete Drake.

## Buddah Releases Five

■ NEW YORK—Highlighting The Buddah Group's latest album release are new sets from Curtis Mayfield and Sha Na Na. "Sweet Exorcist" is Curtis Mayfield's sixth solo album. Sha Na Na is also coming forth with their sixth, entitled "Hot Sox."

Also just released is comedian Robert Klein's second disc, "Mind Over Matter," on the Brut label. Looking toward the future, a debut release from Isis, a band comprised of eight women, is expected. Up-coming on the Charisma label is "Genesis Live," featuring lead singer Peter Gabriel.

## Ginsburgs Have a Boy

■ NEW YORK — RCA Records' Stu Ginsburg and his wife Vicki have announced the birth of their first baby, a boy. Matthew Steven Ginsburg was born on Saturday, March 30, and weighed in at a healthy 8 pounds 2 ounces.

## Mercury Hooks Hot British Single

■ NEW YORK — By dint of quick leg work and a trans-Atlantic flight, Mercury Records has gotten the original version of England's number one single, "Billy, Don't Be a Hero" by Paper Lace.

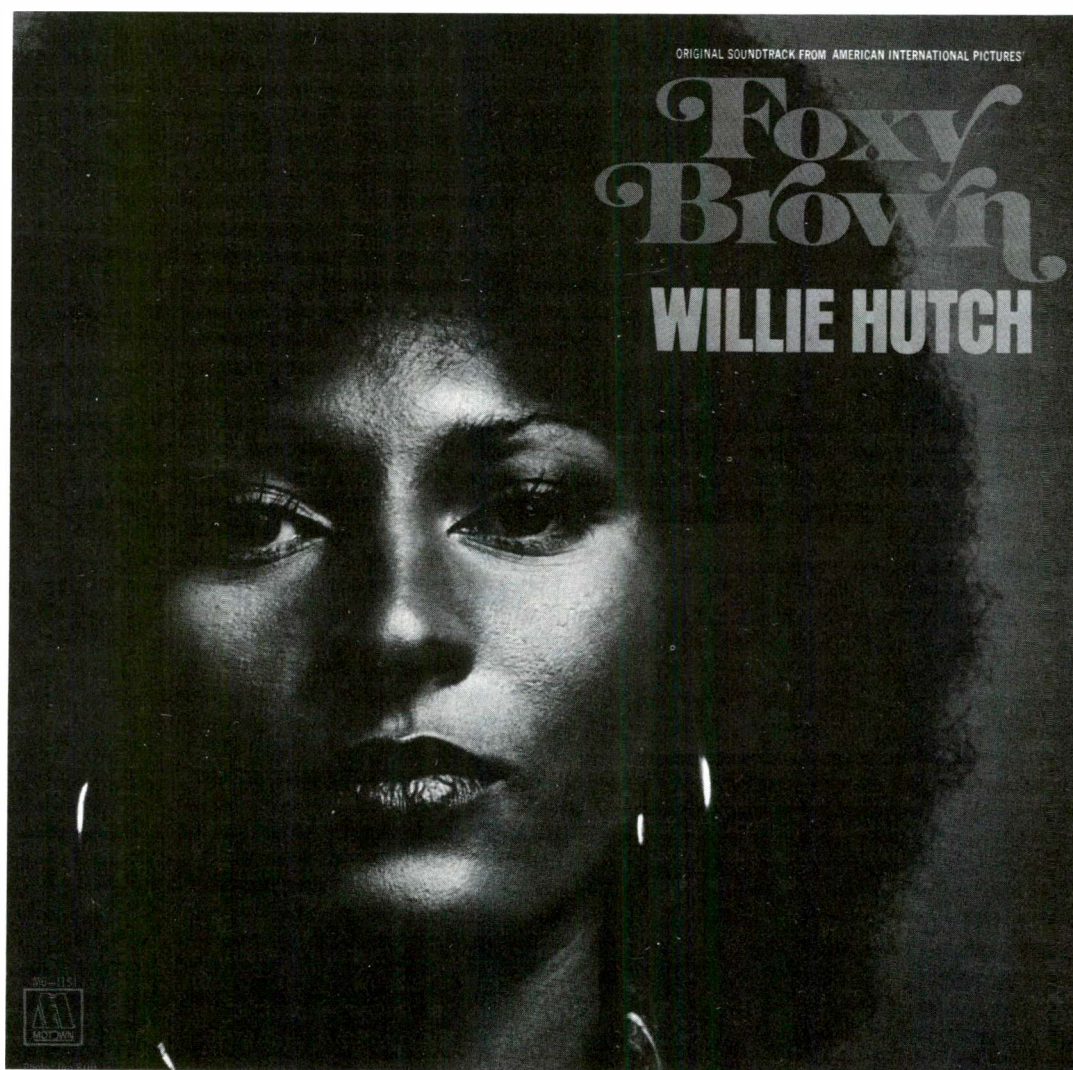
Charles Fach, vice president of a&r for Phonogram/Mercury, saw the single listed in the English music trade papers and, after receiving a copy of the record from London Phonogram representative Peter Knight, flew to London. Arriving in the afternoon, Fach had a dinner meeting with the principles of Bus Stop, the label on which "Billy, Don't Be a Hero" is released. A deal was struck with the principles — co-owners Mitch Murray, Peter Callander and label general manager Ron Cole to supply Fach with 100 English copies and the tapes. Each caught the morning flight back to the United States and immediately distributed the English copies to key radio stations. Commercial copies shipped shortly thereafter.

## Werner Whizzes By



RCA Records' David Werner (center) dropped in on Record World to discuss his new album, "Whizz Kid," with Roberta Skorn (right). Gazing on fondly is Karen Williams, RCA's trade paper liaison.

# REMEMBER THE MACK! WILLIE HUTCH



# FOXY BROWN

Willie Hutch has scored again. This time it's the soundtrack from the film *Foxy Brown*, starring the luscious Pam Greer. And it proves once again that Willie is on the right track.



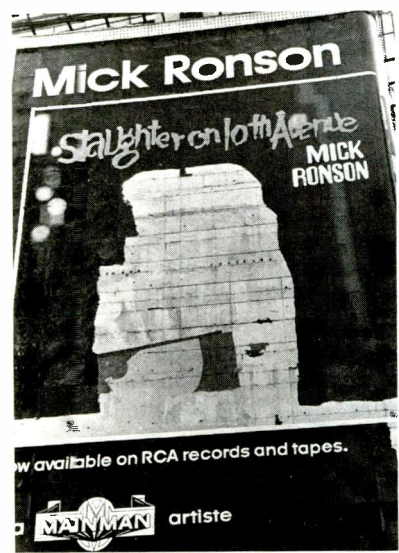
©1974 Motown Record Corporation

## WHO IN THE WORLD:

# Bobby Womack Finds What He's Been Seekin'

■ Bobby Womack's hot United Artists disc "Lookin' For a Love" (bulleted this week at 11 on the singles chart) and his equally fiery lp "Lookin' For a Love Again" (on The Album Chart at 66) prove that all the years he's put in as back up musician, songwriter and general all-around musician have deservedly resulted in an identifiable, highly commercial sound all his own.

## Ronson Lights Up B'way



Still in its embryo stage, this huge billboard in Times Square will shortly show the full visage of RCA Recording artist Mick Ronson.

## DJM Inks Posta

■ NEW YORK—Adrienne Posta has signed an exclusive recording contract with Dick James Music. Her first single, titled "Dog Song," will be released at the end of April on the Crested Butte label, distributed by Paramount Records. The single was written by Graham Bonnet, also a Dick James artist. An album is currently being completed.

Ms. Posta, a singer/comedienne, has just returned from Los Angeles where she taped the first segments of a new TV show, "Lampoon," brainchild of George Schlatter, best known as the creator of TV's long-running smash "Laugh-In." She will be starring as a regular on the show. The first program will air April 16 on the NBC network.

## Capitol Names West

■ LOS ANGELES—R. Joseph West has been appointed manager of employee relations, Capitol Records, Inc., announced Robert L. Franz, director, personnel-industrial relations, CRI.

Born in Cleveland, he and his brothers were first a gospel act. Later as a soul group, the Valentines, they recorded the original "Lookin' For a Love" (late '62). They followed it up with "It's All Over Now," later made famous by the Rolling Stones.

Womack was Sam Cooke's guitarist, and quite a prolific songwriter as well. He wrote "I'm in Love" (now a hit for Aretha Franklin) and "I'm a Midnight Mover" originally for Wilson Pickett, and was a sideman on countless sessions.

In 1968, Womack signed with Minit Records, then a subsidiary of Liberty. He recorded two albums, had his first crossover hit single "Fly Me To The Moon" and then moved to the parent label, United Artists.

There followed a string of hit soul and pop singles, one of which, prior to his current hit, was the socially conscious "Harry Hippie." Womack's music also reached the silver screen, as he did the soundtrack for "Across 110th Street."

Now Womack is a crossover phenomenon on every street.

## Feder Rejoins BT

■ LOS ANGELES—Larry Feder has rejoined Blue Thumb Records as head of college promotion. Last year Feder took a leave of absence after major surgery. All correspondence regarding college radio should be addressed to his attention at Blue Thumb.

## Gatsby Go-Round



Famous Music Corp. launched its national promotion campaign for "The Great Gatsby" soundtrack with a Rolls Royce tour of New York for special invited guests. Squirring Record World's Howie Levitt (far left); Mike Sigman (third from left); and Lenny Beer (second from right) were Niles Siegel, assistant national promotion director, Famous Music; and two Gatsby girls, seen standing by the 1958 car that once belonged to Queen Elizabeth.

## Atlantic Releases 16

■ NEW YORK — Atlantic Records has announced the release of 16 albums for April on its Atlantic, Atco, RSO and Virgin labels, featuring a variety of rock, jazz and gospel sounds.

On Atlantic are Johnny Rivers' first effort for the label, "Road;" King Crimson's "Starless and Bible Black;" Roxy Music's "Stranded;" Billy Cobham's "Crosswinds;" Buzzy Linhart's "Pussycats Can Go Far;" Ace Spectrum's debut, "Inner Spectrum;" Charles Mingus' "Mingus Moves;" Modern Jazz Quartet's "Blues On Bach;" Yusef Lateef's "Part of the Search;" Art Ensemble of Chicago's "Fanfare For the Warriors;" and Marion Williams' "Blessed Assurance."

From Atco come Dr. John's latest, "Desitively Bonnaroo;" and German group Passport's "Looking Thru."

The Virgin release features two new acts, Henry Cow with an album by the same name, and Kevin Coyne's "Marjory Razor Blade."

Coming from RSO is a group and album, both called "Ross."

## MGM Plans Gala for 'That's Entertainment'

■ LOS ANGELES — A world premiere in Hollywood will mark the opening of MGM's "That's Entertainment!" on Friday, May 17, at the Cinema Beverly Theatre. The gala fete was announced at a press conference in Hollywood by Daniel Melnick, senior vice president of Metro-Goldwyn-Mayer.

This opening-night performance of the film, a salute to MGM's 50th Anniversary, will be for the benefit of three major charities: the Motion Picture and Television Fund, the Thaliens and Variety Clubs.

## Tanya Takes New York With Charm and Appeal

■ BOTTOM LINE, N.Y.C. — In answer to the obvious question, "Can you believe that girl is only 15?," one industry pundit replied, awestruck and totally taken with the ten song set of one Tanya Tucker (Columbia): "I can't believe she's any age!"



Columbia Records publicist Ed Naha (left) and RW's research editor Lenny Beer flank Tanya Tucker.

A wall-to-wall turnout of press and label personnel greeted the wet-suited, silver studded and very much grown-up talent's New York debut. Opening with "Burnin' Love" and later doing an even more obvious salute to Elvis on "Steamroller Blues," Tanya Tucker proved she's a whole lot more than just the Brenda Lee story a decade and a half later. She has superstar qualities above and beyond her own cuteness and strongly adult country material. Her hits went down well, especially her current "Would You Lay With Me" and her initial success, "Delta Dawn."

Later, paying a visit to the Record World office, the strikingly attractive teenager who is a legal resident of Nevada but who "really lives at my sister's house and on the road" mentioned that she just hasn't had time for studies since finishing freshman year in high school. "There probably is some kind of law there about that," she pondered, "but I guess they made some kind of exception in my case."

Exceptional she is!

Robert Adels

## Remer Forms Firm

■ LOS ANGELES — Doc Remer has announced the formation of a new multi-media firm, the Diamond Development Corporation. The company will house its own management, public relations, production/publishing and TV/film divisions.

Prior to forming Diamond Development, Remer had been vice president and general manager of Intranational Artists Inc., a total entertainment complex, based in Nashville.

Any inquiries concerning artist representation, and media properties should be directed to Remer's exclusive agent, Joan Grant, phone: (213) 463-5368.



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# THE JACKSON FIVE'S DANCING MACHINE

M1286



From their hit album  
"Get It Together" M783V1

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April 10-23



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# RADIO WORLD

EDITOR: BEVERLY MAGID

## WLIR Sets 'WB Month'

■ NEW YORK — April has been designated "Warner Bros. Month" at Long Island's WLIR-FM in recognition of a series of on-the-air concerts and promotion tie-ins involving Warner Bros. artists and albums. This is the second annual transformation of the fourth month of the year into Warner Bros. Month.

The month-long concert series begins April 9 with a performance by Capricorn artists the James Montgomery Band. Chrysalis Records' Robin Trower follows on April 16 with Warner Brothers' own Graham Central Station on

April 23 and Tower of Power on the last day of the month.

The series was coordinated for Warner Bros. by New York promotion man Mike Shavelson, east coast artist relations supervisor Alan Rosenberg, WLIR music director Irwin Sirotta and assistant music director Ken Weintraub.

Also participating in WLIR's Warner Bros. Month are all the Sam Goody stores in the New York area. They will be featuring all the albums by the groups participating in the series while clerks will be sporting WLIR-WB t-shirts.

## Rick Sklar Dialogue

(Continued from page 10)

swallow up contests of any size. But in smaller markets, you may get the numbers. You can temporarily buy the market. But you could drive the owner out of business in the process and the stockholders won't make any money.

Another enemy of profit is the programmer who says "let's throw all the commercials off the air, and get listeners." Sure you'll get some ratings for a time but you won't make any money. Smart operators know that the real business objective is not the ratings. It's the bottom line. Keep your eye on the bottom line. Oh, I know it looks great in your publication to print in the column that so-and-so got this or that rating. But the goal in this part of the business is the bottom line.

An even more vital concern is to serve the public. But in the business area it's the bottom line, to make the profit, not to get the ratings. If you make the profit and don't get the ratings, you're still ahead of the game. If you get the ratings without the profit, you're out of business. Taking too many commercials off the air or going broke buying the market with contests and over promotion just defeats the owner and the stockholders. It may make a name for a program director, but the name should be that of "thief," because in the long run, all that he's done is stolen the company's money.

**RW:** It seems that the one area that stations have become more involved with is public service.

**Sklar:** As newspapers have decreased in number, the responsibility for informing and educating people and keeping them aware of the world has fallen increasingly on the electronic media. The responsibility is enormous; it's awesome. We're constantly out meeting with community leaders, we editorialize. I'm on an editorial board that meets three times a week. We discuss what we're going to talk about over the station, what positions we're going to take. We have bigger battles over editorial posturing than over what records to play.

**RW:** You're involved with the other contemporary stations in the ABC Radio Division. Are there any overall programming approaches?

**Sklar:** Currently there's no overall plan. The ABC stations are called "ABC owned," because they're not owned and operated. Each one operates itself in programming as well as other areas. The only one area where there's an overall policy is legal, and broadcast standards. But programming each market is different, and is approached differently. Of course there are some problems in common and we've devised a number of procedures for the sharing of experiences. One of them involves my floating around consulting certain of the stations from time to time.

**RW:** What is your primary concern in this station-floating?

**Sklar:** Essentially, sharing with them ideas that have worked in achieving audience goals—procedures that have been successful might be applicable in other situations. And we kick around ideas. I'm likely to pick something up from another market and bring it back to N. Y. as well as export it, although we're a little more likely to do some exporting. But we have some very creative people in our stations, and if a good idea springs up, we'll use it all over. I may draw upon the former FM experience of WLS PD John Gehron to help us solve a

(Continued on page 25)



## LISTENING POST

By BEVERLY MAGID



■ 13Q-Pittsburgh . . . **Dave Daniels** is out at the station, but has not announced his future plans. **Earl Lewis**, has taken up his duties as well as those duties left by vacating music librarian **Terry Hazlett**. Sounds like the changes aren't through yet.

**WOKY** (Milwaukee) . . . Latest line-up shapes up with **Bob Barry** 6-9 a.m. . . . PD **Lee Douglas** 9 a.m.-noon . . . MD **Art Roberts** (most recently at WCFL) noon- 3 p.m. . . . **Chris Bailey** (KBEQ) 3-6 p.m. . . . **Craig Roberts** 6-10 p.m. . . . **Dick Sloan** 10 p.m.-

2 a.m. . . . **Gene Johnson** 2-6 a.m. . . . **Mark Winston** morning news. **WLS** (Chicago) . . . **Jeff Davis** in from WGH-Norfolk/Newport News to do swing shift and special projects. **Paul Harvey** has left to go to the country station WJJD.

**WHK** (Cleveland) . . . The station has changed from a contemporary MOR to country format, so 9 a.m.-noon jock **Michael J. Steele** is looking. Either MOR or top 40 will do nicely, and you can contact him at (216) 871-2392.

**KHJ** (Los Angeles) . . . **Capt. John** has been replaced by **Machine Gun Kelly** from KSTP. **Dave Sebastian** from KEZY replaces **Bobby Rich**, but no one will be replacing the departing **Bill Wade** for awhile, says PD **Gerry Peterson**.

**KZEL-FM** (Eugene) . . . **Stan Garrett** reports that they are expanding on an idea which **KSAN-FM's Thom O'Hare** did on the **Beatles**. **KZEL** will be running, starting April 15, specials on the **Beatles**, **Bob Dylan**, the **Grateful Dead**, and the **Rolling Stones** featuring all the songs ever written by these artists in alphabetical order. The programs will run nightly from 8 to 10 p.m.

**KRIZ** (Phoenix) . . . The station has swapped general managers with **KDWB**, with **Gary Stevens** going to St. Paul, and **Bill Smith** coming to Phoenix, just in time for the **March Hooper**, which showed in the Monday to Friday, 7 a.m.- 10 p.m. totals **KRIZ** 12.6, **KUPD** 7.1, **KRUX** 4.6.

**WFIL** (Philadelphia) . . . Hoping to get a million listeners pasting on their car stickers, which wouldn't be too hard to take, PD **Jay Cook** reported on the current "McBumper Sticker Sweepstakes." Listeners pick up numbered stickers at McDonalds, and if they hear the numbers called out on the air, and telephone in, they can win prizes such as autos, television sets, motorcycles, appliances, etc. Meanwhile, if **Capt. Cash** spots a sticker on the car bumper while around in his mobile van, the license number will also go out over the air, and if the listener indicates to the lurking Captain that he or she heard it, they can win \$56 to \$1,000.

**KLIV** (San Jose) . . . **Ralph Cole** (from **KJRB**) has joined the line-up to do 7 p.m.-midnight.

**KJRB** (Spokane) . . . The recent Pulse totals M-F, 6 a.m.-midnight shows the two rock stations on top with **KJRB** 25, **KREM** 15, and **KSPO** (country) 11.

	Teens	Men	Women
<b>KJRB</b>	51	20	19
<b>KREM</b>	34	10	11
<b>KSPO</b>	—	14	12

In the recent Auto-Boat Speed Show all the jocks took turns pedalling the specially set up bikes at the exposition. The listener who came closest in calling the total at the end of the four days (three hours, Thurs. and Fri., six hours Sat. and Sun.) won a ten-speed racer. The total came in at a low 133.6 miles, and a very sore group of disc jockeys.

**WAVZ** (New Haven) . . . **Dominique Anne Avery** has been appointed news director of the Kops-Monahan station. In addition to doing graduate work in Germany and spending a year in Moscow as a member of an exchange program, Ms. Avery was a disc jockey at **WYBC-FM**-New Haven and **WHCN-FM**-Hartford, before coming to **WAVZ** as a news reporter.

(Continued on page 37)

**Thanks for remembering...**



**"The Way We Were"**

**Best Song: music by Marvin Hamlisch,  
lyric by Marilyn and Alan Bergman.  
Best Original Score: Marvin Hamlisch.**

**Congratulations to all of you--  
and a very special thanks to Barbra.**



**Colgems Music Corp.**

The Music Division of Columbia Pictures Industries, Inc.

## Macey Lipman:

# A Master of the Art of Marketing

By CRAIG FISHER

■ LOS ANGELES—Despite considerable recent publicity about the vinyl shortage—stories of pressing plants being closed or anxiously awaiting their monthly supplies of PVC, of albums being delayed or being pressed in sharply reduced quantities—the number of new releases each month seems to have continued unabated. And if a new release is not a guaranteed best-seller, according to Macey Lipman—if it is a first album by an unknown artist, say, or maybe a soundtrack recording—then it probably needs more than even its record company's best efforts to reach its full sales potential. According to Macey Lipman, in fact, what it probably needs is Macey Lipman.

### One-Man Business

For slightly over two years, Macey Lipman has operated his own one-man business here. Macey Lipman Marketing, as it is called, offers record companies independent marketing and merchandising efforts on behalf of a particular album or single for a minimum of two months. These may involve special promotions coordinated with record stores and radio stations in selected markets, advice on radio and television time buys, the supervision of independent promotion men and the arranging of promotional tours. Always they include Lipman's assurance that the record will be in the stores, "so that there will be no excuse for lost sales." His concept, Lipman believes, is so far unique. But he also thinks that the coming years will see more and more firms springing up to do essentially what he does.

What he does, Lipman explained to **Record World** recently, came about initially almost by accident. Having spent six years with Kapp Records in New York—first as a regional promotion man and then as head of sales—he moved to Los Angeles in 1966 to run World Pacific Records for Liberty and to start the Soul City label for the company. He left Liberty, in turn, in 1971 (by which time he was director of marketing) to go into partnership with producer Bones Howe in Sundance Productions. But by a year later that partnership had dissolved, and Lipman went to NARM in Florida as an "independent."

"Being independent, to me, always meant that the guy was out of a job," Lipman said. "It was an interim thing. And I never conceived of myself as being independent. I always thought of

myself as corporate." By the end of the convention, however, he had acquired the accounts of the Dillards and Mac Davis, and Macey Lipman Marketing was on its way. Since then Lipman has numbered among his clients such acts as Barry White, Love Unlimited, Rick Springfield, Johnny Rivers and Maureen McGovern.

His experience with Mac Davis and "Baby, Don't Get Hooked on Me," helped formulate what has since become one of the basic tenets of his approach: the immense importance to a successful marketing campaign of independent promotion. Naturally, Columbia's own promotion staff was pushing the record. But Lipman also saw to it that Screen Gems hired seven independent promotion men, and he made a deal with them: for each time the single went top 40 on a tracking station, the promotion man would get the cash equivalent of a car payment. That deal worked so well that Lipman has since used it frequently, he said. "I've turned it into a house payment or something."

### Contests, Giveaways

Lipman's other ideas have ranged considerably farther than simply the hiring of independent promotion men. For example, when he worked on the "Enter the Dragon" soundtrack album for Warners, he helped arrange contests through local radio stations and record stores with karate lessons as prizes. Recently, to pro-

(Continued on page 37)

## WEA Adds Five

■ LOS ANGELES—The Warner-Elektra-Atlantic Corporation's home office staff will be expanded with the addition of five new staff members.

Irwin Goldstein, a 24-year veteran of the record distribution business, has joined the executive financial staff of WEA as assistant controller. Formerly national branch credit manager for London Records, Goldstein will be working closely with the WEA branches in the field.

Ed Majeski, formerly with International Time Sharing, and Ed DeCort, formerly with Kay Corp., have been appointed to assist in the development of a new mini-computer system which is scheduled to be operational in 1975.

The accounting department has added Rick Diaz and Carl Currin. Diaz, a CPA, previously worked for the Franciscan Communications Center. Currin has serviced many recording firms' printing needs over the past six years as a sales representative for Apperson Business Forms.

Goldstein, Majeski, DeCort, Diaz and Currin will be headquartered at the firm's home office in Hollywood and report to Richard Spingola, WEA's corporate controller.

## Mike Lawrence Joins Coryell's 11th House

■ NEW YORK—Trumpeter Mike Lawrence has joined Vanguard recording group The Eleventh House. A featured hornman with Horace Silver and Joe Henderson, among others, Lawrence replaces Randy Brecker in the jazz-rock band.

## CONCERT REVIEW

## ELO, Steely Dan Flash at Fisher

■ AVERY FISHER HALL, NYC—Electric Light Orchestra (UA) is usually referred to by their friends, a growing legion, as simply ELO. You could also call them "Symphony Speed." They are the musical equivalent of the New York Philharmonic streaking in concert. The band led by Jeff Lynne is boldly capricious, brazenly ambitious and brilliantly delicious.

By combining both electrified violin and cellos with Richard Tandy's moog, the septet create a variety of moods within the usually limited realm of classically-influenced rock. Their "18th Century Drawing Room" riffs grafted onto "Daytripper" are lightning bolts of inspiration translated into cleverness. It was just this sort of magic that set this ordinarily jaded town on its feet. Lynne, in addition to being more melodic than Zappa, is even more gifted with humility and they are certainly on a par in the audacious genius category. ELO, in short, is a new breed of commercial eclecticism that doesn't just work—it excels on any and every level.

Less successful live were Steely Dan (ABC). Although plagued with terrible sound problems and a bill starting an hour behind schedule through no fault of their own, part of their failure to really knock an audience out has to trace itself back to the smidgen of smugness in spokesman/keyboardist Donald Fagen. The band looks bland, does not make the effort to display showmanship and yet continues to pound out a variegated program of genuine, one-of-a-kind originals from their three albums. Lesser successes on disc—such as "Show Biz Kids" (their resounding encore) and "My Old School"—come off stronger than their hits "Reelin' in the Years" and "Do It Again."

Now eight-members strong, the act still seems unsure as to what kind of feeling they wish to evoke on stage. Their music, especially after three strong albums, speaks for itself. Their act hasn't reached that point yet.

Robert Adels

## Elephants Memory Signed to RCA

■ NEW YORK—RCA Records has announced the signing of the group Elephants Memory. The group, whose last album was produced by John Lennon and Yoko Ono, released a new single "Streaker" and will have a new album, "Angels Forever," due out shortly.

## ASCAP Honors 'Music, Music'



Standing (from left) at the ASCAP tribute honoring the opening of the Alan Jay Lerner-scripted song cavalcade "Music, Music" at New York's City Center: ASCAP writers Gerald Marks, Charles Strouse, Harold Arlen, Jay Gorney, Edward Eliscu, Stanley Adams, the Society's president, E. Y. "Yip" Harburg, Jule Styne and Joe Garland. The folk down front are some of the tuneful show's principals who serenaded the ASCAP creators under the leadership of ASCAP writer Martin Charnin, director of "Music, Music." Songs of 37 ASCAP writers are featured in the production.

CLUB REVIEW

## B.J. Brightens The Bitter End

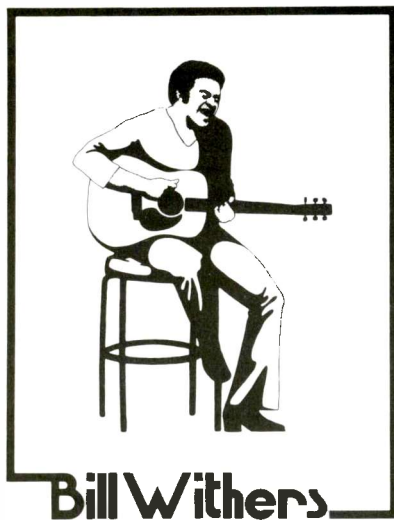
■ NEW YORK—The mellow mood that hung over the Bitter End last week (29) was a consequence of B.J. Thomas' (Paramount) first New York appearance in a long, long time. He got the show on the road with "Talkin' Confidentially," a sweet-rolling tune from his latest album, which served to demonstrate the ease with which B.J. makes the transition from high to low ranges and the tight, 6-piece band accenting the sweet melodic quality of his vocals.

B.J.'s set moved from Bill Withers' bluesy "Ain't No Sunshine" to the Jimmy Webb-penned "Wooden Planes (with only piano accompaniment on this touching ballad), to his single success of approximately two years ago, "Rock And Roll Lullabye" and to the super funky, "Play Something Sweet." Throughout his set it became obvious that B.J. had developed a stronger and more at-ease stage presence, and his new back-up band, Beaverteeth, supplied professional arrangements and background harmonies (especially from rhythm-guitarist Rodney Justo).

Further on in the evening B.J. performed the song that first brought him into the limelight, Hank Williams' "I'm So Lonesome I Could Cry." Very soft accompaniment was provided and it was at this point that it was evident that this is the kind of thing that B.J. excels at . . . where his vast vocal capabilities are right up front and the instrumental ever so softly backing it up.

B.J. Thomas is a 'pure' singer in an age of the singer/songwriter. His vocal capacity is powerful, his interpretations are packed with emotion, and he is a 'singer' in the true sense of the word. The fact that he doesn't write should be of no consequence at all. B.J. Thomas sings his ever-lovin' heart out!  
**Roberta Skopp**

## New Withers Logo



Bill Withers has announced an official logo design to be used in all advertising, publicity, promotion and personal appearances. Under the direction of the Tomorrow Today public relations agency, the art work was designed by Richard Lucik.

CLUB REVIEW

## Butts Band, Big Star Bring Boogie to Max's

■ NEW YORK — Blasting boogie music filled the small confines of Max's Kansas City recently (18) when the Butts Band (Blue Thumb) and Big Star (Ardent/Stax) were featured. The few light moments of the evening came via the opening act, Ed Begley, Jr., a young comedian on the rise.

Big Star, led by former Box Topper Alex Chilton, is a Memphis-based group with English overtones. The first portion of their set was comprised of tight, rhythmic selections, highlighted by the rockin' soulful "Baby Strange" and the plaintively bluesy "Daisy Glaze." Chilton was then left on stage solo, with acoustic guitar, and started this segment with the best tune of the evening "The Ballad of El Goodo," from his first album, "#1 Record." He also performed Loudon

(Continued on page 45)

# THE COAST

By CRAIG FISHER



■ DURING OSCAR WEEK, AND ALSO OF INTEREST: Well, all four ex-Beatles are said to be in town; rumors are rife, and the Beverly Wilshire Hotel has purportedly been the scene of some serious negotiating. Perhaps there've been negotiations at the Beverly Hills Hotel, too, however: **Bill Graham** has been staying in the bungalow next to **John Eastman's** . . . And though there've probably been other meetings, the Messrs. **Lennon** and **McCartney** have gotten together at least once, at the Record Plant the night before the Awards, when **Paul** and **Linda** dropped in to visit **John** at a **Harry Nilsson** recording session. John's producing, and supposedly he's eager to have **Rick Derringer** come out to participate . . . Meantime, at the Troubadour on Oscar night, there was also a streaker. She ran through during **Johnny Rivers'** set . . . Elsewhere in the news: "The Rocky Horror Show" began recording at A&M, under **Lou Adler's** supervision. The musical's ingenue, **Abigail Hanes**, may be familiar to you from her days with **Jo Mama**. Her fella, **Danny Kortchmar**, came along to the sessions to help out . . . In New York, word was that **Rod Stewart** was due this week to begin mixing and mastering his album with **Gilbert Kong**. It was the **Memphis Horns**, by the way, and not the **Nashville Brass**, who came to London to help him out week before last. According to a Phonogram biggie, a Trinidad steel band and a traditional jazz ensemble are also featured on the disc . . . And in Sao Paulo, Brazil, Monday last, **Alice Cooper** and band entertained before a crowd that **Shep Gordon** estimated at between 120,000 and 150,000. Two days previously, the band had had to preview its show for Brazilian censors, who (praise be) declared it O.K. for the hinterlands. Alice and crew return here from Brazil this week.

A SIGNING: Orange County favorites **Honk** are now on Epic, and they'll start recording at the beginning of May, also at the Record Plant, with **Robert Margouleff** and **Malcolm Cecil** producing . . . Epic's got other waxing going right now, including **Blue Heaven** sessions at RCA here (**Jack Richardson's** producing) and **Lee Dorsey** sessions in New Orleans, with **Allen Toussaint** at the controls . . . In other recording news: The **Average White Band**, no longer on MCA, left here for England last week. But they went by way of Miami and Criteria Studios, and the scuttlebutt is that **Jerry Wexler** was to help them finish their next album there for release on Atlantic . . . **Billy Preston** will produce the **Blackberries'** first for A&M. The girls are rehearsing right now . . . **Gloria Lynn** is also rehearsing here. It seems she's been signed by Little David . . . **Bobby "Blue" Band** is here recording again. **Steve Barri's** again producing him . . . **Franklin Ajaye** did his next album week before last live at Pasadena's Ice House . . . And **Tom Jans'** first solo venture is now in the mixing stage in Nashville. **Lonnie Mack**, says an A&M biggie, came down from the hills to play on it, and said biggie adds that producer **Mentor Williams** did all the female background vocals himself . . . Already recorded and on the blocks at Capitol are a whole slew of things for next month, prominent among them **Lori Lieberman's** next, "A Piece of Time," **Gene Redding's** "Blood Brother" and from **If** (they're back on the label), "Not Just Another Bunch of Pretty Faces" . . . Coming even sooner from Blue Note is **Alphonse Mouzon's** second album. Mouzon, drummer with **Larry Coryell's Eleventh House**, "out-

(Continued on page 48)

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TURNER  
OVERDRIVE  
II**

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# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

APRIL 13, 1974

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I'LL HAVE TO SAY I LOVE YOU Cashman & West (Blendingwell/ABC, ASCAP).....	12
I'M A TRAIN Hammond & Halee (Leeds, ASCAP).....	43
I'M IN LOVE Wexler, Mardin & Franklin (Pronto/Tracebob, BMI).....	65
IT ONLY HURTS WHEN I TRY TO SMILE Medress & Appel (Levine & Brown, BMI).....	90
(I'VE BEEN) SEARCHIN' SO LONG James William Guericco (Big Elk, ASCAP).....	21
I'VE GOT A THING ABOUT YOU BABY (Swamp Fox/Haven, ASCAP).....	38
I WON'T LAST A DAY WITHOUT YOU Carpenters & Jack Daughterty (Almo, ASCAP).....	71
JET Paul McCartney (ATV, BMI).....	25
JUST DON'T WANT TO BE LONELY Silvester, Simmons & Gooding (Bellboy, BMI).....	16
KEEP IT IN THE FAMILY Leon Haywood (Jim Edd, BMI).....	61
KEEP ON SINGING Tom Catalano (Pocket Full of Tunes, BMI).....	13
LA GRANGE Bill Ham (Hamstein/Glad, BMI).....	100
LET IT RIDE Randy Bachman (Ranbach/Top Soil, BMI/Eventide, CAPAC).....	20
LET'S GET MARRIED Mitchell & Green (Jec/Al Green, BMI).....	52
LOOKIN' FOR A LOVE Bobby Womack (UA, ASCAP).....	11
LOVE THAT REALLY COUNTS R. Tufo (Silent Giant/Aopa, ASCAP).....	87
LOVING ARMS David Anderle (Almo, ASCAP).....	97
LOVING YOU M. Stevenson (Mikim, BMI/Cayman, ASCAP).....	69
MADELAINE Al Gorgoni (Lobek/Eventide, ASCAP).....	88
MIDNIGHT AT THE OASIS (Space Potato, ASCAP).....	49

MIGHTY LOVE Thom Bell (Mighty Three, BMI).....	59
MIGHTY, MIGHTY Wissert & White (Sagifire, BMI).....	60
MOCKINGBIRD Richard Perry (Unart, BMI).....	15
MUST BE LOVE James Gang (Thermostat, ASCAP).....	58
MY GIRL Phil Gernhard & Lobo (Kaiser/Famous/Boo, ASCAP).....	92
MY MISTAKE Hal Davis (Jobete, ASCAP).....	23
MY SWEET LADY Robin & Musso (Cherry Lane, ASCAP).....	72
OH, MY MY Ricard Perry (Braintree, BMI).....	7
OH VERY YOUNG Samwell-Smith & Cat Stevens (Ackee, ASCAP).....	48
ON A NIGHT LIKE THIS (Ram's Horn, ASCAP).....	84
ONCE YOU UNDERSTAND Stallman & Sussler (Songs For Everybody, BMI).....	42
ONE HELL OF A WOMAN Rick Hall (Screen Gems/Song Painter/Sweet Glory, BMI).....	81
OUTSIDE WOMAN Mike Vernon (Crystal Jukebox, BMI).....	34
PAYBACK Brown, Wesley & Starks (Dynatone/Belinda, Unichappell, BMI).....	44
PEPPER BOX (N. Y. Times, BMI).....	75
PIANO MAN Michael Stewart (Home Grown/Tinker Street, BMI).....	22
POWER OF LOVE Richard Perry (Blackwood/Gaucho/Belinda, BMI).....	95
PUT A LITTLE LOVE AWAY Bell & Brown (ABC/Dunhill, BMI).....	89
PUT YOUR HANDS TOGETHER Gamble-Huff (Mighty Three, BMI).....	63
ROCK 'N ROLL HOOCHEE KOO Derringer & Szymczyk (Derringer, BMI).....	68
ROCK ON Jeff Wayne (Jeff Wayne, PRS).....	29
ROCK AROUND THE CLOCK (Myers, ASCAP).....	83
SEASONS IN THE SUN Terry Jacks (E. B. Marks, BMI).....	14
SIMONE Cashman & West (Sweet City, ASCAP).....	96
SKYBIRD Tom Catalano (Stonebridge, ASCAP).....	74
STAR BABY Jack Richardson (Dunbar/Circus, BMI).....	41
SUMMER BREEZE Isley Bros. (Dawnbreaker, BMI).....	79
SUNDOWN Lenny Waronker (Moose, CAPAC).....	78
SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP).....	6
TELL ME A LIE Sonny Limbo (Fame, BMI/Rick Hall, ASCAP).....	24
THANKS FOR SAVING MY LIFE (Gamble-Huff (Mighty Three, BMI).....	31
THE ENTERTAINER Marvin Hamlisch (Multimood, BMI).....	51
THE LOCOMOTION Todd Rundgren (Screen Gems-Columbia/BMI).....	9
THE LORD'S PRAYER Martin Erdman (Almo, ASCAP).....	5
THERE WON'T BE ANYMORE Chet Atkins (Charles Rich, BMI).....	32
THE SAME LOVE Bill Withers (Interior, BMI).....	82
THE SHOW MUST GO ON Jimmy Ienner (Chrysalis, ASCAP).....	17
THE WAY WE WERE Marty Paich (Colgems, ASCAP).....	36
TOUCH A HAND (East/Memphis, BMI).....	18
TOUCH AND GO Jerry Fuller (Fullness, BMI).....	56
TRYING TO HOLD ON TO MY WOMAN (Jackson J. Reddick (Built Proof, BMI).....	40
TSOP Gamble-Huff (Mighty Three, BMI).....	2
TUBULAR BELLS Mike Oldfield (Virgin, ASCAP).....	19
VIRGINIA Amesbury & Gilliland (Bay, BMI).....	53
WEREWOLF Les Emmerson (Galeneve/Unichappell, BMI).....	64
WHO IS HE Mike Stokes (Interior, BMI).....	99
WORLD PAUL Leka (Story Songs, ASCAP).....	37
WOULD YOU LAY WITH ME Billy Sherrill (Window/Capt., BMI).....	45
YOU MAKE ME FEEL BRAND NEW Thom Bell (Mighty Three, BMI).....	35
YOU WON'T SEE ME Brian Ahern (Maclen, BMI).....	86
YOUR CASH AIN'T NOTHIN' BUT TRASH Steve Miller (Hill & Range, BMI).....	47



# 101 THE SINGLES CHART 150

APRIL 13, 1974

APR. 13	APR. 6	101	102	UNDER THE INFLUENCE OF LOVE LOVE UNLIMITED—20th Century TC 2082 (Fox Fanfare/Very Own, BMI)
		102	105	I WOULDN'T GIVE YOU UP ECSTASY, PASSION & PAIN—Roulette 7151 (Big Seven, BMI)
		103	109	SO GOOD 11TH HOUR—20th Century TC 2076 (Stone Diamond/Tanny Boy, BMI; Nolan, ASCAP)
		104	110	THE STREAK RAY STEVENS—Barnaby 600 (Chess/Janus) (Ahab, BMI)
		105	113	CAN YOU HANDLE IT GRAHAM CENTRAL STATION—Warner Bros. 7782
		106	114	THIS HEART GENE REDDING—Haven 7000 (Capitol) (ABC/Dunhill, BMI)
		107	108	HICKORY FRANKIE VALLI & THE FOUR SEASONS—Motown M1288F (Stone Diamond/Tanny Boy, BMI; Nolan, ASCAP)
		108	111	DON'T MESS UP A GOOD THING GREGG ALLMAN—Capricorn 0042 (WB) (Chevis, BMI)
		109	116	48 CRASH SUZI QUATRO—Bell 45401 (Chinnichap/Rak, BMI)
		110	118	NO CHARGE MELBA MONTGOMERY—Elektra 45883 (Wilderness, BMI)
		111	121	WHAT DO YOU KNOW ABOUT LOVE APPLE & APPLEBERRY—ABC 11415 (Joel Sill/Irving/Old World, BMI)
		112	125	BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHAN—Roxbury BRBO-0236 (Chelsea) (Coral Rock/Melomega, ASCAP)
		113	106	SOUND YOUR FUNKY HORN K.C. & THE SUNSHINE BAND—T.K. 1003 (Sherlyn, BMI)
		114	117	SCRATCH CRUSADERS—Blue Thumb 249 (Four Knights, BMI)
		115	—	BILLY, DON'T BE A HERO BO DONALDSON & THE HEYWOODS—ABC 11435 (Intune, PRS)
		116	127	IF YOU WANNA GET TO HEAVEN OZARK MOUNTAIN DAREDEVILS—A&M 1515 (Lost Cabin Music, no affiliation)
		117	135	SATISFACTION GUARANTEED HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS7 3543 (Columbia) (Mighty Three, BMI)
		118	122	MA-MA-ME BELLE ELECTRIC LIGHT ORCHESTRA—United Artists XW405-W (Anne-Rachel/Yellow Dog, ASCAP)
		119	131	BAD, BAD LEROY BROWN FRANK SINATRA—Reprise 1196 (Blendingwell, ASCAP)
		120	—	TRAVELING BOY GARFUNKEL—Columbia 4-46030 (Almo, ASCAP)
		121	123	SUPER STREAKER FLESH GORDON & THE NUDE HOLLYWOOD ARGYLES—Paramount 0289 (Acoustic, BMI)
		122	124	LOOK FOR THE LIGHT B. W. STEVENSON—RCA APBO-0242 (ABC-Dunhill/Speed, BMI)
		123	132	STEAM HEAT POINTER SISTERS—Blue Thumb 248 (Frank, ASCAP)
		124	128	STREAKIN' THE STREAKERS—ABC 11431 (Folio, BMI)
		125	130	CHICAGO DAMN BOBBI HUMPHREY—Blue Note BN XW395-W (UA) (Alruby, ASCAP)
		126	126	SWEET STUFF SYLVIA—Vibration 529 (All Platinum) (Gambi, BMI)
		127	—	THE AIR THAT I BREATHE HOLLIES—Epic 5-11100 (Landers-Roberts/April, ASCAP)
		128	119	STREAKIN' & FREAKIN' STREAKS—20th Century TC 2087 (Hit Brigade, BMI)
		129	129	APACHE HOT BUTTER—Musicor 1491 (Regent, BMI)
		130	—	NICE TO BE AROUND MAUREEN McGOVERN—20th Century TC 2072
		131	—	HELP YOURSELF UNDISPUTED TRUTH—Gordy G7134F (Stone Diamond, BMI)
		132	120	IF I WERE A CARPENTER LEON RUSSELL—Shelter 40210 (MCA) (Hudson Bay, BMI)
		133	112	SHE'S MY LADY DON REED—MGM 14710 (Leslie Ann Gary, ASCAP)
		134	140	LET'S GO, LET'S GO, LET'S GO CHAMBERS BROTHERS—Avco 4632 (Lois, BMI)
		135	—	BILLY DON'T BE A HERO PAPER LACE—Mercury 73497 (Intune, PRS)
		136	133	NIXORCIST PERFECTLY CLEAR—Ode 66044 (A&M) (India, ASCAP)
		137	137	SILVER THREADS AND GOLDEN NEEDLES LINDA RONSTADT—Asylum 11032 (Central Songs, BMI)
		138	134	I BEEN HAD BY THE DEVIL ZELL BLACK—Motown M1290F (Saturday, BMI)
		139	136	SWEET JANE LOU REED—RCA APBO-0238 (Dunbar/Oakfield Ave., BMI)
		140	—	SWEET RHODE ISLAND RED IKE & TINA TURNER—United Artists XW409-W (Huh/Unart, BMI)
		141	138	LIAR QUEEN—Elektra 45884 (Feldman/Trident, ASCAP)
		142	139	CHANGES DAVID BOWIE—RCA 74-0605 (Tantric, ASCAP)
		143	115	SAXOPHONES JIMMY BUFFETT—Dunhill D 4378 (ABC-Dunhill, ASCAP)
		144	141	ROCK ME ON THE WATER EUGENE WALLACE—ABC 11419 (Benchmark, ASCAP)
		145	—	HEADLINE HUSTLER 10 C.C.—U.K. 49019 (London) (St. Annes, PRS)
		146	142	ROCK THE BOAT HUES CORP.—RCA APBO-0232 (High Ground, BMI)
		147	143	SATISFACTION BUBBLEROCK—U.K. 49000 (London) (Immediate, BMI)
		148	144	STONE COUNTRY JOHNNY WINTER—Columbia 4-46006 (Goshen Road, BMI)
		149	145	CELESTIAL NAVIGATOR KING HARVEST—Perception 556 (Pop Draw, ASCAP)
		150	146	US AND THEM PINK FLOYD—Harvest 3822 (Capitol) (TRO-Hampshire House, ASCAP)

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# Dialogue (Continued from page 20)

stereo problem at KSFX San Francisco.

**RW:** The New York station, of course, has had the most consistent success. To what do you attribute this?

**Sklar:** For one thing, you must have people who are intensely determined to win, people with a driving desire to succeed. We try to succeed. We try to surround ourselves with those who feel this way. When you're determined to be successful you never lose sight of your goals, and solutions to problems seem to come more clearly. Another factor is that we try not to leave anything to chance. Successful airplanes are designed to have back-up systems which work if other systems go out. Successful stations are put together in the same way, so there is no dependence on a single human being, because people are fallible. There is a series of inter-dependent systems in operation, so that if a person makes a mistake, the system will self-correct so that the mistake will not matter that much or last very long. So that if a group collectively makes a mistake in picking a record, the system will correct it in a week, and within that week not that much damage will be done, because a first-week record won't be exposed that often. If a piece of equipment fails, the system is designed so that there is another piece of equipment to take its place automatically. There is a redundancy, a back-up, more of everything than is really needed, because it really is needed.

**RW:** With the advanced sound techniques on FM, do you foresee greater audience switchover from AM?

**Sklar:** Well, we can only project based on what we've seen so far. There has been a large growth of FM. It goes through leveling off periods and then seems to start up again. In all probability, there will be some more growth. It's a slow process, it's not a sudden thing. More and more people buy radios that are both AM and FM, and go back and forth on the dial. It's been a particular help to beautiful music stations, certainly in rating techniques that use diary methodology, you might surmise (although I don't know if you could prove it) that the type of person who would keep a diary would more likely be the type to listen to a beautiful music station.

**RW:** With all the fragmentation do you foresee the target audiences being narrowed with more specialization?

**Sklar:** In some cases that's the way some radio stations will survive—by ultra specialization—and I think we already see a lot of this. In New York there's a country station, soul stations, progressive rock stations, talk and conversation stations, all-news, contemporary music, foreign language, classical and other specialties.

**RW:** The pressures of being operations director of the number one station in the number one market must tend to make you an ogre with promotion men.

**Sklar:** I hope not. I try to see each of them personally about once a month. To survive physically, you couldn't see them every week. There are too many. But if there is ever a problem, they know that they can pick up the phone and call in between times, knowing that they don't misuse the phone. If a man called every few days about a record, he would very quickly destroy his credibility with me, and I wouldn't take his calls anymore. But if he calls once in six weeks with a problem, then I know it must be a real problem, and that perhaps we've missed or overlooked something temporarily. But we work slowly and don't rush on anything and he'll get his fair shake; if the record deserves it, he'll get it.

**RW:** Do you think that you can rely on the rating services for an accurate gauge?

**Sklar:** Each rating service is limited by its methodology. The life-style of a person who would keep a diary is a good example. Why does a John Gambling always come up with a higher rating in diaries than, say, a Harry Harrison, while Harry might come up ahead in ratings based on in-person interviews? A typical WABC listener is very elusive, hard to pin down. Try to get him to keep a diary, and he may not keep it, he may tear it up, send it back, or not even agree in the first place. The 18 to 24's are a particular problem, and rating services will take what 18-24's they can get and project on that basis. But that may only distort the figures further, because the small group that you do get are probably atypical in the first place, and by projecting them you get an even more distorted view than before.

There's a new service which is trying to do interviewing by telephone, but that's the easiest thing in the world for a busy pop music listener to refuse to participate in—easier than tearing up a diary—just hang up the phone! And you lose your contemporaries that way. And that survey method is very vulnerable to a radio station promotion where

*(Continued on page 48)*

## Clair Krepps Retires

■ NEW YORK — Clair D. Krepps, Atlantic chief engineer and studio manager, retired last week. For the past four years, he has been in charge of the firm's studios, passing on his years of experience in all phases of the sound recording business to his staff.

A charter member and past governor of the Audio Engineering Society, he helped establish the present day standards for the record industry and was elected to two terms of public office in the state of New Jersey.

Krepps ends his tour of duty with Atlantic Records with fond memories of producer Joel Dorn getting him out of bed on a Friday night to cut the masters of the 1973 Grammy Award winning record Roberta Flack's "Killing Me Softly With His Song."



Mavis Barton; Clair Krepps, chief engineer studio manager; and Leah Krepps.

## CLUB REVIEW

### Nelson Nifty At Bottom Line

■ NEW YORK—The SRO crowd that filled New York's newest divine boite, the Bottom Line, last week (30) had a most memorable and enjoyable evening as the musical expertise of Rick Nelson and his Stone Canyon Band (MCA) tickled the fancies of all within listening range.

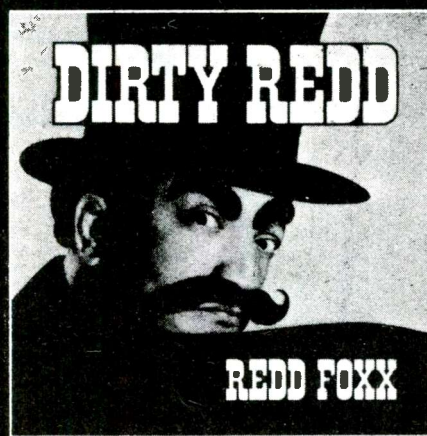
#### Tender Vocalizing

First of all, Rick Nelson's vocalizing is tender, mellow, laid-back and oh-so-good. Add to that the professionalism displayed by his Stone Canyon Band entourage, with former Every Mother's Son Dennis Larden wailing on lead guitar and Tom Brumley on steel guitar (probably the best steel guitar player around today), and the result is a little bit o' heaven in the Big City.

Up-tempo rock & roll with a gentle country feel initiated the evening with "I Don't Want To Be Lonely Tonight" (from the most recent "Windfall" album). Then it was on to an up-dated rendition of his 1961 hit "Hello Mary Lou"

*(Continued on page 53)*

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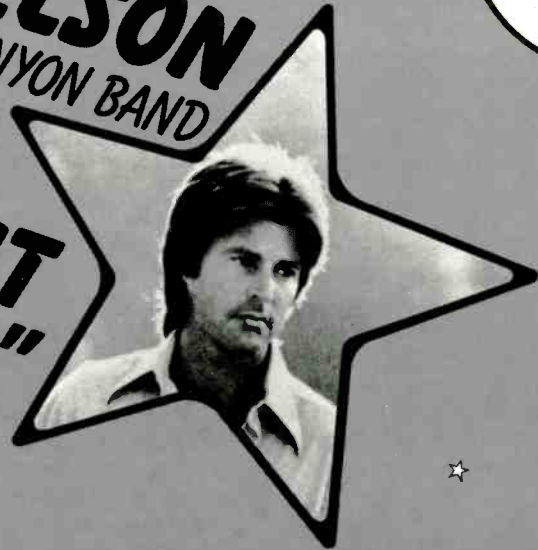
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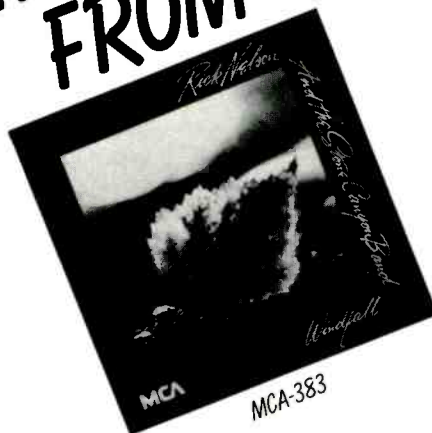
**RICK NELSON**  
AND THE STONE CANYON BAND

**"ONE  
NIGHT  
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MCA-40214



**A  
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FROM**



MCA-383





# THE SINGLES CHART

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

APR. 13	APR. 6		WKS. ON CHART
1	1	<b>HOOKED ON A FEELING</b> BLUE SWEDE EMI 3627 (Capitol)	9
2	3	<b>TSOP</b> MFSB/Phila. Intl. ZS7 3540 (Columbia)	8
3	2	<b>BENNIE AND THE JETS</b> ELTON JOHN/MCA 40198	9
4	9	<b>BEST THING THAT EVER HAPPENED TO ME</b> GLADYS KNIGHT & THE PIPS/Buddah 403	10
5	8	<b>THE LORD'S PRAYER</b> SISTER JANET MEAD/A&M 1491	10
6	6	<b>SUNSHINE ON MY SHOULDERS</b> JOHN DENVER/RCA APBO-0213	12
7	13	<b>OH, MY MY</b> RINGO STARR/Apple 1872	6
8	10	<b>COME AND GET YOUR LOVE</b> REDBONE/Epic 5-11035	15
9	17	<b>THE LOCO-MOTION</b> GRAND FUNK/Capitol 3840	6
10	12	<b>A VERY SPECIAL LOVE SONG</b> CHARLIE RICH/Epic 5-11091	9
11	14	<b>LOOKIN' FOR A LOVE</b> BOBBY WOMACK/UA XW375-W	11
12	15	<b>I'LL HAVE TO SAY I LOVE YOU IN A SONG</b> JIM CROCE/ABC 11424	8
13	18	<b>KEEP ON SINGING</b> HELEN REDDY/Capitol 3845	6
14	7	<b>SEASONS IN THE SUN</b> TERRY JACKS/Bell 45432	15
15	4	<b>MOCKINGBIRD</b> CARLY SIMON & JAMES TAYLOR/ Elektra 45880	11
16	19	<b>JUST DON'T WANT TO BE LONELY</b> MAIN INGREDIENT/ RCA APBO-0025	9
17	27	<b>THE SHOW MUST GO ON</b> THREE DOG NIGHT/Dunhill 4382	5
18	21	<b>TOUCH A HAND, MAKE A FRIEND</b> STAPLE SINGERS/ Stax STA 0196	8
19	24	<b>TUBULAR BELLS (Theme From The Exorcist)</b> MIKE OLDFIELD/ Virgin 55100 (Atlantic)	7
20	23	<b>LET IT RIDE</b> BACHMAN-TURNER OVERDRIVE/Mercury 73457	8
21	29	<b>(I'VE BEEN) SEARCHIN' SO LONG</b> CHICAGO/Columbia 4-46020	5
22	26	<b>PIANO MAN</b> BILLY JOEL/Columbia 4-45964	9
23	28	<b>MY MISTAKE</b> DIANA ROSS & MARVIN GAYE/Motown M1269F	7
24	25	<b>TELL ME A LIE</b> SAMI JO/MGM South S7029	10
25	5	<b>JET PAUL</b> McCARTNEY & WINGS/Apple 1871	10
26	33	<b>DANCIN' MACHINE</b> JACKSON 5/Motown M1286F	5
27	11	<b>DARK LADY</b> CHER/MCA 40151	14
28	16	<b>BOOGIE DOWN</b> EDDIE KENDRICKS/Tamla T54243F (Motown)	16
29	22	<b>ROCK ON</b> DAVID ESSEX/Columbia 4-45940	22
30	20	<b>ERES TU</b> MOCEDADES/Tara 100 (Famous)	16
31	38	<b>THANKS FOR SAVING MY LIFE</b> BILLY PAUL/ Phila. Intl. ZS7 3538 (Columbia)	11
32	31	<b>THERE WON'T BE ANYMORE</b> CHARLIE RICH/RCA APBO-0195	12
33	30	<b>HONEY, PLEASE CAN'T YA SEE</b> BARRY WHITE/ 20th Century TC 2077	7
34	36	<b>OUTSIDE WOMAN</b> BLOODSTONE/London 1052	7
35	53	<b>YOU MAKE ME FEEL BRAND NEW</b> STYLISTICS/Avco 4634	4
36	32	<b>THE WAY WE WERE</b> BARBRA STREISAND/Columbia 4-45944	20
37	35	<b>WOLD HARRY</b> CHAPIN/Elektra 45874	14
38	37	<b>I'VE GOT A THING ABOUT YOU BABY</b> ELVIS PRESLEY/ RCA APBO-0116	10
39	46	<b>HELP ME</b> JONI MITCHELL/Asylum 11034	6
40	34	<b>TRYING TO HOLD ON TO MY WOMAN</b> LAMONT DOZIER/ ABC 11407	18
41	47	<b>STAR BABY</b> GUESS WHO/RCA APBO-0217	8
42	44	<b>ONCE YOU UNDERSTAND</b> THINK/Big Tree 15000 (Atlantic)	7
43	49	<b>I'M A TRAIN</b> ALBERT HAMMOND/Mums ZS7 6026 (Col)	8
44	51	<b>THE PAYBACK</b> JAMES BROWN/Polydor 14223	5
45	48	<b>WOULD YOU LAY WITH ME</b> TANYA TUCKER/ Columbia 4-46991	8
46	52	<b>HAPPINESS IS ME AND YOU</b> GILBERT O'SULLIVAN/ MAM 3536 (London)	5
47	50	<b>YOUR CASH AIN'T NOTHIN' BUT TRASH</b> STEVE MILLER BAND/Capitol 3837	8
48	54	<b>OH VERY YOUNG</b> CAT STEVENS/A&M 1503	5
49	60	<b>MIDNIGHT AT THE OASIS</b> MARIA MULDAUR/Reprise 1173	10



50	61	<b>DON'T YOU WORRY 'BOUT A THING</b> STEVIE WONDER/ Tamla T54245F (Motown)	3
51	63	<b>THE ENTERTAINER</b> MARVIN HAMLISCH/MCA 40174	4
52	59	<b>LET'S GET MARRIED</b> AL GREEN/Hi 2262 (London)	4
53	56	<b>VIRGINIA</b> BILL AMESBURY/Casablanca NEB-0001 (WB)	11
54	70	<b>HEAVENLY TEMPTATIONS</b> /Gordy G7135F (Motown)	5
55	41	<b>SPIDERS AND SNAKES</b> JIM STAFFORD/MGM 14648	24
56	62	<b>TOUCH AND GO</b> AL WILSON/Rocky Road 30076 (Bell)	5
57	64	<b>DANCE WITH THE DEVIL</b> COZY POWELL/Chrysalis CHS 2029 (WB)	4
58	58	<b>MUST BE LOVE</b> JAMES GANG/Atco 6953	13
59	43	<b>MIGHTY LOVE, PT. 1</b> SPINNERS/Atlantic 3006	13
60	66	<b>MIGHTY, MIGHTY EARTH, WIND &amp; FIRE</b> /Col 4-46007	5
61	68	<b>KEEP IT IN THE FAMILY</b> LEON HAYWOOD/ 20th Century TC 2065	3
62	65	<b>ALL IN LOVE IS FAIR</b> BARBRA STREISAND/Columbia 4-46024	3
63	40	<b>PUT YOUR HANDS TOGETHER</b> O'JAYS/Phila. Intl. ZS7 3535 (Columbia)	17
64	74	<b>WEREWOLF</b> FIVE MAN ELECTRICAL BAND/Polydor 14221	3
65	81	<b>I'M IN LOVE</b> ARETHA FRANKLIN/Atlantic 2999	2
66	76	<b>I AM WHAT I AM</b> LOIS FLETCHER/Playboy 50049	4
67	39	<b>I'LL BE THE OTHER WOMAN</b> SOUL CHILDREN/ Stax STA 0182	8
68	42	<b>ROCK 'N ROLL HOOCHIE KOO</b> RICK DERRINGER/ Blue Sky ZS7 2751 (Columbia)	12
69	75	<b>LOVING YOU</b> JOHNNY NASH/Epic 5-11070	8
70	78	<b>STANDING AT THE END OF THE LINE</b> LOBO/Big Tree 15001 (Atlantic)	3

CHARTMAKER OF THE WEEK

71	—	<b>I WON'T LAST A DAY WITHOUT YOU</b> CARPENTERS A&M 1521	1
72	55	<b>MY SWEET LADY</b> CLIFF DE YOUNG/MCA 40156	17
73	87	<b>CHAMELEON</b> HERBIE HANCOCK/Columbia 4-46002	2
74	57	<b>SKYBIRD</b> NEIL DIAMOND/Columbia 4-46998	7
75	77	<b>PEPPER BOX</b> PEPPERS/Event 213 (Polydor)	7
76	80	<b>A DREAM GOES ON FOREVER</b> TODD RUNDGREN/ Bearsville BSV 0020 (WB)	3
77	84	<b>DAYBREAK</b> NILSSON/RCA APBO-0246	8
78	85	<b>SUNDOWN</b> GORDON LIGHTFOOT/Reprise 1194	2
79	82	<b>SUMMER BREEZE</b> ISLEY BROTHERS/T-Neck ZS7 2253 (Col)	4
80	—	<b>BAND ON THE RUN</b> PAUL McCARTNEY & WINGS/ Apple 1873	1
81	93	<b>ONE HELL OF A WOMAN</b> MAC DAVIS/Columbia 4-46004	2
82	—	<b>THE SAME LOVE THAT MADE ME LAUGH</b> BILL WITHERS/ Sussex 513	1
83	89	<b>ROCK AROUND THE CLOCK</b> BILL HALEY & THE COMETS/ MCA 60025	1
84	45	<b>ON A NIGHT LIKE THIS</b> BOB DYLAN/Asylum 11033	9
85	86	<b>GOIN' DOWN SLOW</b> BOBBY BLUE BLAND/Dunhill D 4379	4
86	—	<b>YOU WON'T SEE ME</b> ANNE MURRAY/Capitol 3867	18
87	91	<b>LOVE THAT REALLY COUNTS</b> NATURAL FOUR/ Curtom 1995 (Buddah)	2
88	90	<b>MADELAINE</b> STU NUNNERY/Evolution 1088	3
89	94	<b>PUT A LITTLE LOVE AWAY</b> EMOTIONS/Volt 4196 (Stax)	2
90	92	<b>IT ONLY HURTS WHEN I SMILE</b> TONY ORLANDO & DAWN/ Bell 45450	2
91	95	<b>CARRY ME</b> JOE SIMON/Spring 145 (Polydor)	2
92	—	<b>MY GIRL</b> BILL JIM STAFFORD/MGM 14718	1
93	—	<b>IF YOU LOVE ME (LET ME KNOW)</b> OLIVIA NEWTON-JOHN/ MCA 40209	1
94	98	<b>IF IT FEELS GOOD, DO IT</b> IAN LLOYD & STORIES/ Kama Sutra 588 (Buddah)	2
95	97	<b>POWER OF LOVE</b> MARTHA REEVES/MCA 40194	2
96	96	<b>SIMONE</b> HENRY GROSS/A&M 1404	3
97	—	<b>LOVING ARMS</b> KRIS KRISTOFFERSON & RITA COOLIDGE/ A&M 1498	1
98	—	<b>ANOTHER PARK, ANOTHER SUNDAY</b> DOOBIE BROS./ Warner Bros. 7795	1
99	—	<b>WHO IS HE AND WHAT IS HE TO YOU</b> CREATIVE SOURCE/ Sussex 509	1
100	100	<b>LA GRANGE</b> Z.Z. TOP/London 293	2



## FLASHMAKER OF THE WEEK



**ON THE BORDER**  
EAGLES  
Asylum

## TOP FM AIRPLAY THIS WEEK

- ON THE BORDER—Eagles—Asylum
- EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
- BUDDHA & THE CHOCOLATE BOX—Cat Stevens—A&M
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- LIGHT SHINE—Jesse Colin Young—WB

## WNEW-FM/NEW YORK

- BETWEEN TODAY & YESTERDAY—Alan Price—WB
- BOOGIE BROTHERS—Savoy Brown—London
- BOYER & TALTON—Cowboy—Capricorn
- DANSE MACABRE—Esperanto—A&M
- DREAM KID—Sutherland Brothers & Quiver—Island (Import)
- HISTORY OF BRITISH ROCK—Sire
- KANSAS—Kirshner
- MIND OVER MATTER—Robert Klein—Brut
- ON THE BORDER—Eagles—Asylum
- ZEPHYR NATIONAL—Tom Fogerty—Fantasy

## WBCN-FM/BOSTON

- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- BRIGHT EYES—Melissa Manchester—Bell
- BUDDHA & THE CHOCOLATE BOX—Cat Stevens—A&M
- EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
- HISTORY OF BRITISH ROCK—Sire
- LIGHT SHINE—Jesse Colin Young—WB
- NORMAL—Martin Mull—Capricorn
- NOW WE ARE SIX—Steeleye Span—Chrysalis
- ON THE BORDER—Eagles—Asylum
- PAST, PRESENT & FUTURE—Al Stewart—Janus

## WMME-FM/PHILADELPHIA

- APOSTROPHE—Frank Zappa—DiscReet
- BETWEEN TODAY & YESTERDAY—Alan Price—WB
- DAY TO DAY DIRT—Murray McLaughlan—True North (Import)
- EVERYBODY WANTS TO GET RICH (single)—Dr. John—Atco
- EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
- LIGHT SHINE—Jesse Colin Young—WB
- ON THE BORDER—Eagles—Asylum
- POOR BOY BLUES (single)—Doc & Merle Watson—Poppy
- STARS—Janis Ian—Col
- UNCONDITIONALLY GUARANTEED—Captain Beefheart & His Magic Band—Mercury

## WLIR-FM/LONG ISLAND

- APOSTROPHE—Frank Zappa—DiscReet
- BETWEEN TODAY & YESTERDAY—Alan Price—WB
- BOYER & TALTON—Cowboy—Capricorn
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
- GOLDEN SCARAB—Ray Manzarek—Mercury
- LIGHT SHINE—Jesse Colin Young—WB
- ON THE BORDER—Eagles—Asylum
- SECRET TREATIES—Blue Oyster Cult—Col
- ZEPHYR NATIONAL—Tom Fogerty—Fantasy

## WCMF-FM/ROCHESTER

- BOYER & TALTON—Cowboy—Capricorn
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- BUTTERFLY DREAMS—Flora Purim—Milestone
- EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
- GOLDEN SCARAB—Ray Manzarek—Mercury
- NORMAL—Martin Mull—Capricorn
- NOW WE ARE SIX—Steeleye Span—Chrysalis
- PEACEABLE KINGDOM—Bob Carlson & Jon Gailmor—Polydor
- SECRET TREATIES—Blue Oyster Cult—Col

## WMAL-FM/WASHINGTON, D.C.

- A NEW LIFE—Marshall Tucker Band—Capricorn
- + 'JUSTMENTS—Bill Withers—Sussex
- BUDDHA & THE CHOCOLATE BOX—Cat Stevens—A&M
- FEELINGS—Mentor Williams—MCA
- FUSION—Michal Urbaniak—Col
- LET ME IN YOUR LIFE—Aretha Franklin—Atlantic
- LIGHT SHINE—Jesse Colin Young—WB
- ON THE BORDER—Eagles—Asylum
- PAST, PRESENT & FUTURE—Al Stewart—Janus

## WOWI-FM/NORFOLK, VA.

- APOSTROPHE—Frank Zappa—DiscReet
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- FOR GIRLS WHO GROW PLUMP IN THE NIGHT—Caravan—London
- GOLDEN SCARAB—Ray Manzarek—Mercury
- LIGHT SHINE—Jesse Colin Young—WB
- MICHAEL MURPHEY—Epic
- MILKY WAY MOSES—Tasavallan Presidentti—Sonet (Import)
- MUSIC IMPROVISATION COMPANY—ECM
- NOW WE ARE SIX—Steeleye Span—Chrysalis
- SCRATCH—Crusaders—Blue Thumb

## WORJ-FM/ORLANDO

- BOOGIE BROTHERS—Savoy Brown—London
- BOYER & TALTON—Cowboy—Capricorn
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
- LIGHT SHINE—Jesse Colin Young—WB
- MICHAEL MURPHEY—Epic
- ON THE BORDER—Eagles—Asylum
- SEVEN—Bob Seger—Palladium
- UNCONDITIONALLY GUARANTEED—Captain Beefheart & His Magic Band—Mercury
- WASN'T BORN A MAN—Dana Gillespie—RCA

## WABX-FM/DETROIT

- ANYTIME, ANYPLACE—Dr. John—Mercury
- CROSSWIND (single)—Billy Cobham—Atlantic

- MIND OVER MATTER—Robert Klein—Brut
- 1969 VELVET UNDERGROUND LIVE—Mercury
- ON THE BORDER—Eagles—Asylum
- SECRET TREATIES—Blue Oyster Cult—Col

## WEBN-FM/CINCINNATI

- + 'JUSTMENTS—Bill Withers—Sussex
- BUDDHA & THE CHOCOLATE BOX—Cat Stevens—A&M
- EVERYBODY WANTS TO GET RICH (single)—Dr. John—Atco
- EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
- GET YOUR WINGS—Aerosmith—Col
- HIGHSTEPPIN' & FANCY DANCIN'—Larry Raspberry—Enterprise
- LANE CHANGER—Michael Fennelly—Epic
- ON THE BORDER—Eagles—Asylum
- OPEN OUR EYES—Earth, Wind & Fire—Col
- PRETZEL LOGIC—Steely Dan—ABC

## WXRT-FM/CHICAGO

- APOSTROPHE—Frank Zappa—DiscReet
- BOOGIE BROTHERS—Savoy Brown—London
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- BUDDHA & THE CHOCOLATE BOX—Cat Stevens—A&M
- GOLDEN SCARAB—Ray Manzarek—Mercury
- LIGHT SHINE—Jesse Colin Young—WB
- NOW WE ARE SIX—Steeleye Span—Chrysalis
- ON THE BORDER—Eagles—Asylum
- SEVEN—Bob Seger—Palladium

## KSHE-FM/ST. LOUIS

- BUDDHA & THE CHOCOLATE BOX—Cat Stevens—A&M
- EARLY FLIGHT—Jefferson Airplane—Grunt
- LIGHT SHINE—Jesse Colin Young—WB
- LUTHER'S BLUES—Luther Allison—Gordy
- MICHAEL MURPHEY—Epic
- SECOND HELPING—Lynyrd Skynyrd—MCA
- THE HOOPLE—Mott the Hoople—Col

## FM SLEEPER OF THE WEEK:



**BRIDGE OF SIGHS**  
ROBIN TROWER  
Chrysalis

## KPFT-FM/HOUSTON

- AEROSOL GRAY MACHINE—Van der Graff Generator—Fontana (Import)
- CHAPTER TWO: HASTA SIEMPRE—Gato Barbieri—Impulse
- FATHER MUSIC, MOTHER DANCE—Michael White—Impulse
- GOLDEN SCARAB—Ray Manzarek—Mercury
- GOOD THOUGH—U Utah Phillips—Philo
- IN THE LIGHT—Keith Jarrett—ECM (Import)
- MADRUGADA—Melanie—Neighborhood

- MICHAEL MURPHEY—Epic
- PRETZEL LOGIC—Steely Dan—ABC
- SHININ' ON—Grand Funk—Capitol

## KBPI-FM/DENVER

- BUDDHA & THE CHOCOLATE BOX—Cat Stevens—A&M
- APOSTROPHE—Frank Zappa—DiscReet
- CALABASAS—B.W. Stevenson—RCA
- EARTH—Vangelis O—Vertigo
- LOOKIN' FOR A LOVE AGAIN—Bobby Womack—UA
- ON THE BORDER—Eagles—Asylum
- PRETZEL LOGIC—Steely Dan—ABC
- SMASHER—Bulldog—Buddah
- ST 11261—Brewer & Shipley—Capitol
- WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

## KPRI-FM/SAN DIEGO

- EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
- LIVE—War—UA
- PRETZEL LOGIC—Steely Dan—ABC
- SLOW DANCER—Boyz Scaggs—Col

## KMET-FM/LOS ANGELES

- BOOGIE BROTHERS—Savoy Brown—London
- BRIGHT EYES—Melissa Manchester—Bell
- BUDDHA & THE CHOCOLATE BOX—Cat Stevens—A&M
- CALABASAS—B.W. Stevenson—RCA
- EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
- HIGHSTEPPIN' & FANCY DANCIN'—Larry Raspberry—Enterprise
- ON THE BORDER—Eagles—Asylum
- REBEL, REBEL (single)—David Bowie—RCA (Import)
- THE MASTER—Chico Hamilton—Enterprise
- ZEPHYR NATIONAL—Tom Fogerty—Fantasy

## KSAN-FM/SAN FRANCISCO

- APOSTROPHE—Frank Zappa—DiscReet
- BUDDHA & THE CHOCOLATE BOX—Cat Stevens—A&M
- EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
- HERE'S TO LIFE—Joan Baez—A&M
- NORMAL—Martin Mull—Capricorn
- ON THE BORDER—Eagles—Asylum
- RAGS TO RUFUS—Rufus—ABC
- RAMBLER—Gabor Szabo—CTI
- SEVEN—Bob Seger—Palladium

## KZEL-FM/EUGENE, ORE.

- AIM—Blue Thumb
- BOYER & TALTON—Cowboy—Capricorn
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- BUDDHA & THE CHOCOLATE BOX—Cat Stevens—A&M
- FATHER MUSIC, MOTHER DANCE—Michael White—Impulse
- HARD LABOR—Three Dog Night—Dunhill
- HOLLYWOOD TOWN—Harriet Schock—20th Century
- RAMBLER—Gabor Szabo—CTI
- ST 11261—Brewer & Shipley—Capitol

## CHUM-FM/TORONTO

- APOSTROPHE—Frank Zappa—DiscReet
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- EXOTIC BIRDS & FRUIT—Procol Harum—Chrysalis
- HIDEAWAY—Cockney Rebel—Capitol
- MADRUGADA—Melanie—Neighborhood
- NOW WE ARE SIX—Steeleye Span—Chrysalis
- PRETZEL LOGIC—Steely Dan—ABC
- ROAD FOOD—Guess Who—RCA
- SHININ' ON—Grand Funk—Capitol
- ST 11261—Brewer & Shipley—Capitol

## SALESMAKER OF THE WEEK



### CHICAGO VII

Columbia

### TOP RETAIL SALES THIS WEEK

- CHICAGO VII—Columbia
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- SHININ' ON—Grand Funk—Capitol
- OPEN OUR EYES—Earth, Wind & Fire—Columbia
- JOHN DENVER'S GREATEST HITS—RCA

### RECORD BAR/NATIONAL

- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CHICAGO VII—Col
- COURT AND SPARK—Joni Mitchell—Asylum
- HARD LABOR—Three Dog Night—Dunhill
- JOHN DENVER'S GREATEST HITS—RCA
- MARIA MULDAUR—Reprise
- ON THE BORDER—Eagles—Asylum
- OPEN OUR EYES—Earth, Wind & Fire—Col
- THE STING (Soundtrack)—MCA
- TUBULAR BELLS—Mike Oldfield—Virgin

### MUSICLAND/NATIONAL

- BEGINNINGS—John Denver—Mercury
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CHICAGO VII—Col
- HARD LABOR—Three Dog Night—Dunhill
- JOHN DENVER'S GREATEST HITS—RCA
- LIVE—War—UA
- LIVE RHYMIN'—Paul Simon—Col
- MISSING WHITE HOUSE TAPES—National Lampoon—Blue Thumb
- OPEN OUR EYES—Earth, Wind & Fire—Col
- SHININ' ON—Grand Funk—Capitol

### KORVETTES/NATIONAL

- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- BURN—Deep Purple—WB
- CHICAGO VII—Col
- INNERVISIONS—Stevie Wonder—Tamla
- JOHN DENVER'S GREATEST HITS—RCA
- SHININ' ON—Grand Funk—Capitol
- THAT'S A PLENTY—Pointer Sisters—Blue Thumb
- THE WAY WE WERE—Barbra Streisand—Col
- UNBORN CHILD—Seals & Crofts—WB
- WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

### SAM GOODY/EAST COAST

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- CHICAGO VII—Col
- HOTCAKES—Carly Simon—Elektra
- JOHN DENVER'S GREATEST HITS—RCA

- LET ME IN YOUR LIFE—Aretha Franklin—Atlantic
- LOVE IS THE MESSAGE—MFSB—Phila. Intl.
- OPEN OUR EYES—Earth, Wind & Fire—Col
- PIANO MAN—Billy Joel—Col
- SHININ' ON—Grand Funk—Capitol
- THE WAY WE WERE—Barbra Streisand—Col

### TWO GUYS/EAST COAST

- CHICAGO VII—Col
- DIFFERENT DRUM—Linda Ronstadt—Capitol
- GET YOUR WINGS—Aerosmith—Col
- LIVE RHYMIN'—Paul Simon—Col
- LOVE IS THE MESSAGE—MFSB—Phila. Intl.
- LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
- OPEN OUR EYES—Earth, Wind & Fire—Col
- PIANO MAN—Billy Joel—Col
- SHININ' ON—Grand Funk—Capitol
- THE STING (Soundtrack)—MCA

### DISCOUNT/BOSTON

- BACK TO OAKLAND—Tower of Power—WB
- COURT AND SPARK—Joni Mitchell—Asylum
- HEADHUNTERS—Herbie Hancock—Col
- I GOT A NAME—Jim Croce—ABC
- JOHN DENVER'S GREATEST HITS—RCA
- LET ME IN YOUR LIFE—Aretha Franklin—Atlantic
- LOVE IS THE MESSAGE—MFSB—Phila. Intl.
- OPEN OUR EYES—Earth, Wind & Fire—Col
- THE PAYBACK—James Brown—Polydor

### KING KAROL/N.Y.

- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- CHAPTER 2: HASTA SIEMPRE—Gato Barbieri—Impulse
- CHICAGO VII—Col
- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- GRAHAM CENTRAL STATION—WB
- MOONTAN—Golden Earring—Track
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- SCRATCH—Crusaders—Blue Thumb
- SLAUGHTER ON 10TH AVENUE—Mick Ronson—RCA
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA

### WAXIE-MAXIE/WASHINGTON

- ABANDONED LUNCHEONETTE—Daryl Hall & John Oates—Atlantic
- BOOGIE DOWN—Eddie Kendricks—Tamla
- ETHNIC STEW—Tribe—ABC
- GRAHAM CENTRAL STATION—WB
- JOHN DENVER'S GREATEST HITS—RCA
- LET ME IN YOUR LIFE—Aretha Franklin—Atlantic
- MARIA MULDAUR—Reprise
- MIGHTY LOVE—Spinners—Atlantic
- OPEN OUR EYES—Earth, Wind & Fire—Col
- POEMS, PRAYERS & PROMISES—John Denver—RCA

### RECORD RACK/RICHMOND

- A NEW LIFE—Marshall Tucker Band—Capricorn
- BUTTS BAND—Blue Thumb
- CHICAGO VII—Col
- KISS—Casablanca
- PRETZEL LOGIC—Steely Dan—ABC
- SECOND COMING—Jerry LaCroix—Mercury

- SHININ' ON—Grand Funk—Capitol
- SOMETHIN'S HAPPENING—Peter Frampton—A&M
- WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

### POPLAR TUNES/MEMPHIS

- BOOGIE DOWN—Eddie Kendricks—Tamla
- CHICAGO VII—Col
- HIGHSTEPPIN' AND FANCY DANCIN'—Larry Raspberry—Enterprise
- JOHN DENVER'S GREATEST HITS—RCA
- LIVE—War—UA
- LIVE RHYMIN'—Paul Simon—Col
- PIANO MAN—Billy Joel—Col
- ROCK N ROLL ANIMAL—Lou Reed—RCA
- THUNDERBOX—Humble Pie—A&M
- WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

### MUSHROOM/NEW ORLEANS

- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- FOR GIRLS WHO GROW PLUMP IN THE NIGHT—Caravan—London
- LIVE—War—UA
- MOONTAN—Golden Earring—Track
- QUEEN OF THE NIGHT—Maggie Bell—Atlantic
- SCRATCH—Crusaders—Blue Thumb
- SOMETHIN'S HAPPENING—Peter Frampton—A&M
- TRESPASS—Genesis—ABC

### NATL. RECORD MART/MIDWEST

- BOOGIE DOWN—Eddie Kendricks—Tamla
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CHICAGO VII—Col
- HARD LABOR—Three Dog Night—Dunhill
- LIVE—War—UA
- LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
- ON THE BORDER—Eagles—Asylum
- OPEN OUR EYES—Earth, Wind & Fire—Col
- ROCK N ROLL ANIMAL—Lou Reed—RCA
- THAT'S A PLENTY—Pointer Sisters—Blue Thumb

### RECORD REVOLUTION/CLEVE.

- APOSTROPHE—Frank Zappa—DiscReet
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- ON THE BORDER—Eagles—Asylum
- QUEEN II—EMI (Import)
- SEVEN—Bob Seger—Palladium
- SHININ' ON—Grand Funk—Capitol
- SLAUGHTER ON 10TH AVENUE—Mick Ronson—RCA
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
- WHIZZ KID—David Werner—RCA

### ROSE DISCOUNT/CHICAGO

- BRIGHT EYES—Melissa Manchester—Bell
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CHICAGO VII—Col
- CLEO LAINE LIVE AT CARNEGIE HALL—RCA
- GOOD TIMES—Elvis Presley—RCA
- HARD LABOR—Three Dog Night—Dunhill
- LIVE RHYMIN'—Paul Simon—Col
- LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
- THAT'S A PLENTY—Pointer Sisters—Blue Thumb
- THRESHOLD—Pat Williams—Capitol

### ONE OCTAVE HIGHER/CHICAGO

- BOOGIE BROTHERS—Savoy Brown—London
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CHICAGO VII—Col
- IN CONCERT—Deodato/Airto—CTI
- LIVE RHYMIN'—Paul Simon—Col
- LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
- OPEN OUR EYES—Earth, Wind & Fire—Col
- SHININ' ON—Grand Funk—Capitol
- SLAUGHTER ON 10TH AVENUE—Mick Ronson—RCA
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA

### CIRCLES/PHOENIX

- BOOGIE DOWN—Eddie Kendricks—Tamla
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CINCO—El Chicano—MCA
- HARD LABOR—Three Dog Night—Dunhill
- HIGH ON THE SEA—Master Fleet—Sussex
- LONDON UNDERGROUND—Herbie Mann—Atlantic
- LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
- OPEN OUR EYES—Earth, Wind & Fire—Col
- SCRATCH—Crusaders—Blue Thumb
- SOLAR FIRE—Manfred Mann—Polydor

### WHEREHOUSE/CALIFORNIA

- BOOGIE DOWN—Eddie Kendricks—Tamla
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- HOOKED ON A FEELING—Blue Swede—Capitol
- IN CONCERT—Deodato/Airto—CTI
- JOHN DENVER'S GREATEST HITS—RCA
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- PRETZEL LOGIC—Steely Dan—ABC
- ST 11261—Brewer & Shipley—Capitol
- SHININ' ON—Grand Funk—Capitol

### LICORICE PIZZA/LOS ANGELES

- APOSTROPHE—Frank Zappa—DiscReet
- BACHMAN-TURNER OVERDRIVE II—Mercury
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CHICAGO VII—Col
- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- ON THE BORDER—Eagles—Asylum
- PRETZEL LOGIC—Steely Dan—ABC
- SHININ' ON—Grand Funk—Capitol
- WHIZZ KID—David Werner—RCA

### TOWER/SAN FRANCISCO

- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- CHICAGO VII—Col
- CLEO LAINE LIVE AT CARNEGIE HALL—RCA
- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- GOLDEN AGE OF THE HOLLYWOOD MUSICAL—UA
- LIGHT SHINE—Jesse Colin Young—WB
- LOVE SONG—Anne Murray—Capitol
- STREET LADY—Donald Byrd—Blue Note
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
- THE WAY WE WERE—Barbra Streisand—Col



# THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number (Distributing Label)

APR. 13	APR. 5		WKS. ON CHART	
<b>1</b>	<b>4</b>	<b>BAND ON THE RUN</b> PAUL McCARTNEY & WINGS Apple SO 3415	<b>18</b>	<b>B</b>
2	1	JOHN DENVER'S GREATEST HITS/RCA CPL1-0374	18	B
3	3	TUBULAR BELLS MIKE OLDFIELD/Virgin VR 13-105 (Atlantic)	18	A
4	2	THE WAY WE WERE BARBRA STREISAND/Columbia PC 32801	8	B
5	5	COURT AND SPARK JONI MITCHELL/Asylum 7E-1001	11	B
6	6	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247	32	A
7	8	LOVE IS THE MESSAGE MFSB/Phila. Intl. KZ 32707 (Col)	9	A
8	7	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2-10003	26	E
9	9	AMERICAN GRAFFITI SOUNDTRACK/MCA 2-8001	27	D
10	10	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499	41	A
11	11	THE STING ORIGINAL SOUNDTRACK/MCA 390	16	A
<b>12</b>	<b>15</b>	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W 2750	6	B
13	14	UNBORN CHILD SEALS & CROFTS/Warner Bros. W 2761	7	B
<b>14</b>	<b>19</b>	CHICAGO VII/Columbia C2-32810	3	D
<b>15</b>	<b>18</b>	BURN DEEP PURPLE/Warner Bros. W 2766	7	B
<b>16</b>	<b>25</b>	SHININ' ON GRAND FUNK/Capitol SWAE 11278	3	B
17	16	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756	45	A
18	20	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)	35	A
19	13	RHAPSODY IN WHITE LOVE UNLIMITED ORCHESTRA/ 20th Century T433	10	A
20	12	HOTCAKES CARLY SIMON/Elektra 7E-1002	11	B
<b>21</b>	<b>26</b>	LET ME IN YOUR LIFE ARETHA FRANKLIN/Atlantic SD 7292	5	A
22	21	I GOT A NAME JIM CROCE/ABC ABCX 797	18	A
23	22	HEADHUNTERS HERBIE HANCOCK/Columbia KC 32731	10	A
<b>24</b>	<b>35</b>	OPEN OUR EYES EARTH, WIND & FIRE/Columbia KC 32712	4	A
<b>25</b>	<b>31</b>	LIVE RHYMIN' PAUL SIMON/Columbia PC 32885	4	B
<b>26</b>	<b>36</b>	BOOGIE DOWN EDDIE KENDRICKS/Tamla T330VI (Motown)	5	A
27	29	A NEW LIFE MARSHALL TUCKER BAND/Capricorn CP 0124 (WB)	6	A
28	17	TALES FROM TOPOGRAPHIC OCEANS YES/Atlantic SD 2-908	12	D
29	30	ROCK N ROLL ANIMAL LOU REED/RCA APL1-0472	6	A
30	32	MARIA MULDAUR/Reprise MS 2148	16	A
<b>31</b>	<b>37</b>	VERY SPECIAL LOVE SONGS CHARLIE RICH/Epic KE 32531	3	A
32	24	SABBATH BLOODY SABBATH BLACK SABBATH/ Warner Bros. BS 2695	11	A
33	23	PLANET WAVES BOB DYLAN/Asylum 7E-1003	11	B
34	34	THE PAYBACK JAMES BROWN/Polydor 2-3007	7	C
35	28	BACHMAN-TURNER OVERDRIVE II/Mercury SRM 1-697	10	A
<b>36</b>	<b>46</b>	MIGHTY LOVE SPINNERS/Atlantic SD 7296	4	A
37	27	THUNDERBOX HUMBLE PIE/A&M SP 3611	7	B
38	33	THERE WON'T BE ANYMORE CHARLIE RICH/RCA APL1-0433	7	A
<b>39</b>	<b>55</b>	WAR LIVE/United Artists LA193-J2	3	D
40	39	TODD TODD RUNDGREN/Bearsville 2BR 6952 (WB)	7	D
41	45	BACK TO OAKLAND TOWER OF POWER/Warner Bros. BS 2749	5	A
42	41	SHIP AHOY O'JAYS/Phila. Intl. KZ 32408 (Columbia)	20	A
43	44	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601	19	B
44	48	PIANO MAN BILLY JOEL/Columbia KC 32544	8	A
<b>45</b>	<b>51</b>	EUPHRATES RIVER MAIN INGREDIENT/RCA APL1-0335	5	A
46	42	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11247 (Capitol)	51	A
47	38	THE WAY WE WERE SOUNDTRACK/Columbia KS 32830	9	B
48	40	ALL AMERICAN BOY RICK DERRINGER/Blue Sky KZ 32481 (Columbia)	16	A



49	50	LOVE SONG ANNE MURRAY/Capitol ST 11266	6	A
50	54	IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah BDS 5141	26	A
51	43	BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/ Manticore MC 66669 (Atlantic)	18	A
<b>52</b>	<b>61</b>	SEASONS IN THE SUN TERRY JACKS/Bell 1307	4	B
53	47	1990 TEMPTATIONS/Gordy 966VI (Motown)	16	A
54	56	LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213	35	A
55	49	ENERGIZED FOGHAT/Bearsville BR 6950 (WB)	10	A
56	52	SAINTS AND SINNERS JOHNNY WINTER/Columbia KC 32715	8	A
57	53	ROCK ON DAVID ESSEX/Columbia KC 32540	9	A
<b>58</b>	<b>68</b>	PRETZEL LOGIC STEELY DAN/ABC ABCD 808	2	B
<b>59</b>	<b>67</b>	TALKING BOOK STEVIE WONDER/Tamla T319L (Motown)	50	A

CHARTMAKER OF THE WEEK

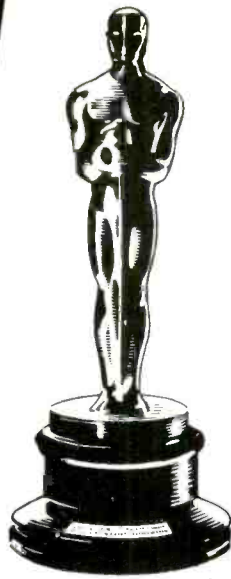
**60** — BUDDHA AND  
THE CHOCOLATE BOX  
CAT STEVENS  
A&M SP 3623



61	63	IT'S TOO LATE TO STOP NOW VAN MORRISON/ Warner Bros. 2BS 2760	5	E
62	65	ANTHOLOGY GLADYS KNIGHT & THE PIPS/Motown M792S2	7	B
63	58	UNDER THE INFLUENCE OF LOVE UNLIMITED/20th Century T414	23	A
64	69	THAT'S A PLENTY POINTER SISTERS/Blue Thumb BTS 6009	3	B
65	64	RINGO RINGO STARR/Apple SWAL 3413	23	B
66	66	LOOKIN' FOR A LOVE AGAIN BOBBY WOMACK/ UA LA199-G	5	B
67	57	IT'S BEEN A LONG TIME NEW BIRTH/RCA APL1-0285	7	A
68	60	STONE GON' BARRY WHITE/20th Century T423	21	A
69	62	SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177	9	A
<b>70</b>	<b>80</b>	GRAHAM CENTRAL STATION/Warner Bros. BS 2763	2	A
71	71	JONATHAN LIVINGSTON SEAGULL NEIL DIAMOND/ Columbia KS 32550	24	B
72	59	I'VE GOT SO MUCH TO GIVE BARRY WHITE/20th Century T407	29	A
73	75	LOS COCHINOS CHEECH Y CHONG/Ode SP 77019 (A&M)	33	A
74	74	SHORT STORIES HARRY CHAPIN/Elektra EKS 75065	8	A
75	70	WILD AND PEACEFUL KOOL & THE GANG/Delite DEP-2013	9	A
76	73	LIVIN' FOR YOU AL GREEN/Hi ASHL 32082 (London)	16	B
<b>77</b>	—	LOVE SONG FOR JEFFREY HELEN REDDY/Capitol SO 11284	1	B
78	78	BLUE MAGIC/Atco SD 7038	4	A
79	79	LIFE AND TIMES JIM CROCE/ABC ABCX 769	60	A
80	76	THE JOKER STEVE MILLER BAND/Capitol SMAS 11235	25	A
81	77	LAID BACK GREGG ALLMAN/Capricorn CP 0116 (WB)	20	A
82	72	WILD TALES GRAHAM NASH/Atlantic SD 7288	13	A
83	83	CHICAGO VI/Columbia KC 32400	40	A
84	90	FREE TO BE YOU AND ME MARLO THOMAS/Bell 1110	2	A
<b>85</b>	—	EXOTIC BIRDS AND FRUIT PROCOL HARUM/Chrysalis CHT 1058 (WB)	1	B
86	82	QUADROPHENIA THE WHO/MCA 2-10004	23	E
87	85	SUNSHINE ORIGINAL TV SOUNDTRACK/MCA 387	17	A
<b>88</b>	—	HARD LABOR THREE DOG NIGHT/Dunhill DSD 50168	1	B
89	89	FULL SAIL LOGGINS & MESSINA/Columbia KC 32540	23	A
90	84	DIFFERENT DRUM LINDA RONSTADT/Capitol ST 11269	8	A
91	91	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL/ Mercury SRM 1-687	7	A
<b>92</b>	<b>108</b>	SOMETHIN'S HAPPENING PETER FRAMPTON/A&M SP 3619	1	B
93	98	BEST OF BREAD/Elektra EKS 75056	39	A
94	86	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389	11	A
95	97	HERO AND HEROINE STRAWBS/A&M SP 3607	2	B
96	96	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	117	A
97	92	ON THE THIRD DAY ELECTRIC LIGHT ORCHESTRA/ UA LA188-F	14	A
98	93	LED ZEPPELIN 4/Atlantic SD 7208	63	A
99	95	FOR EVERYMAN JACKSON BROWNE/Asylum SD 5067	23	A
100	88	SPECTRUM BILLY COBHAM/Atlantic SD 7268	20	A

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# 101 THE ALBUM CHART 150

APRIL 13, 1974

APR. 13	APR. 6		
101	87	<b>A LEGENDARY PERFORMER</b>	ELVIS PRESLEY/RCA CPL1-0341
102	81	<b>ANTHOLOGY</b>	SMOKEY ROBINSON & THE MIRACLES/ Motown M793R3
<b>103</b>	120	<b>JIM STAFFORD</b>	/MGM SE 4947
104	94	<b>ICE WATER</b>	LEO KOTTKE/Capitol ST 11252
105	99	<b>UNREAL</b>	BLOODSTONE/London XPS 634
106	100	<b>DIAMOND GIRL</b>	SEALS & CROFTS/Warner Bros. BS 2699
107	104	<b>SOLAR FIRE</b>	MANFRED MANN/Polydor PD 6019
108	103	<b>THE CAPTAIN AND ME</b>	DOOBIE BROTHERS/Warner Bros. BS 2694
109	109	<b>DIANA &amp; MARVIN</b>	DIANA ROSS & MARVIN GAYE/ Motown M803VI
110	101	<b>GOATS HEAD SOUP</b>	ROLLING STONES/Rolling Stones COC 59101 (Atlantic)
<b>111</b>	123	<b>HOOKED ON A FEELING</b>	BLUE SWEDE/Capitol ST 11286
112	117	<b>SLOW DANCER</b>	BOZ SCAGGS/Columbia KC 32760
113	114	<b>BACHMAN-TURNER OVERDRIVE</b>	/Mercury SRM1-673
<b>114</b>	—	<b>ON THE BORDER</b>	EAGLES/Asylum 7E 1004
115	115	<b>SELLING ENGLAND BY THE POUND</b>	GENESIS/Charisma FC 6060 (Atlantic)
<b>116</b>	—	<b>GOOD TIMES</b>	ELVIS PRESLEY/RCA CPL1-0475
117	102	<b>DON'T CRY NOW</b>	LINDA RONSTADT/Asylum SD 5064
118	106	<b>BROTHERS AND SISTERS</b>	ALLMAN BROTHERS BAND/ Capricorn CP 0111 (WB)
<b>119</b>	140	<b>STRAIGHT AHEAD</b>	BRIAN AUGER'S OBLIVION EXPRESS/ RCA APL1-0454
<b>120</b>	131	<b>FULLY REALIZED</b>	CHARLIE RICH/Mercury SRM 2-7505
<b>121</b>	—	<b>BRIDGE OF SIGHS</b>	ROBIN TROWER/Chrysalis CHR 1057 (WB)
122	113	<b>BEACH BOYS IN CONCERT</b>	/Reprise 2RS 6484
123	116	<b>LAST TIME I SAW HIM</b>	DIANA ROSS/Motown M821VI
124	118	<b>SOMETHING/ANYTHING</b>	TODD RUNDGREN/Bearsville 2BX 2066 (WB)
<b>125</b>	134	<b>GET YOUR WINGS</b>	AEROSMITH/Columbia KC 32847
<b>126</b>	136	<b>PURE SMOKEY</b>	SMOKEY ROBINSON/Tamla T6 331S1 (Motown)
127	119	<b>BANG</b>	JAMES GANG/Atco SD 7037
128	105	<b>HIGH ON THE HOG</b>	BLACK OAK ARKANSAS/Atco SD 7035
129	133	<b>LONDON UNDERGROUND</b>	HERBIE MANN/Atlantic SD 1648
130	135	<b>STREET LADY</b>	DONALD BYRD/Blue Note BN LA040-F (UA)
<b>131</b>	—	<b>SLAUGHTER ON 10TH AVENUE</b>	MICK RONSON/RCA APL1-0355
132	107	<b>BETWEEN NOTHINGNESS AND ETERNITY</b>	MAHAVISHNU ORCHESTRA/Columbia KC 32766
133	137	<b>IN CONCERT</b>	DEODATO/AIRTO/CTI 6041
134	110	<b>PHOSPHORESCENT RAT</b>	HOT TUNA/Grunt BFL1-0348
135	122	<b>A NICE PAIR</b>	PINK FLOYD/Harvest SMAS 11257 (Capitol)
136	111	<b>LYNYRD SKYNYRD</b>	/Sounds of the South 363 (MCA)
137	124	<b>OCCUPATION: FOOLE</b>	GEORGE CARLIN/Little David LD 1005 (Atlantic)
138	143	<b>3+3</b>	ISLEY BROTHERS/T-Neck KZ 32453 (Columbia)
139	141	<b>QUEEN OF THE NIGHT</b>	MAGGIE BELL/Atlantic SD 7293
140	145	<b>MY THIRD ALBUM</b>	JOHNNY RODRIGUEZ/Mercury SRM 1-699 (Phonogram)
141	112	<b>MANHOLE</b>	GRACE SLICK/Grunt BFL1-0347 (RCA)
142	139	<b>HOUSES OF THE HOLY</b>	LED ZEPPELIN/Atlantic SD 7255
143	130	<b>ERES TU</b>	MOCEDADES/Tara TRS 53000 (Famous)
144	144	<b>MISSING WHITE HOUSE TAPES</b>	NATIONAL LAMPOON/ Banana BTS 6008 (Blue Thumb)
145	129	<b>LIVE FROM DEEP IN THE HEART OF TEXAS</b>	COMMANDER CODY & HIS LOST PLANET AIRMEN/Paramount 1017 (Famous)
146	149	<b>INSANE ASYLUM</b>	KATHI McDONALD/Capitol ST 11224
147	—	<b>SCRATCH</b>	CRUSADERS/Blue Thumb BTS 6010
148	150	<b>E.H. IN THE U.K.</b>	EDDIE HARRIS/Atlantic SD 1647
149	126	<b>JOY</b>	ISAAC HAYES/Enterprise ENS 5007 (Stax)
150	127	<b>ALOHA FROM HAWAII VIA SATELLITE</b>	ELVIS PRESLEY/ RCA VPSX 6089

## 'Scotty' Series Intros New Piano Method Instruction Approach

NEW YORK—A multi-discipline approach to music instruction is being introduced in a new piano method series entitled "Scotty And The Musical Kingdom," distributed by Chappell Music Company.

Employing contemporary educational techniques, "Scotty" is based upon a new multi-media primary music program by Harper and Row that is being adopted by school systems throughout the United States. Chappell Music is currently releasing the first two books in the six-part series.

"Scotty" will be backed by a national marketing campaign which will include national distribution of the series, print advertising, publicity and piano workshops conducted by "Scotty's" co-creator, composer/pianist Victor Ziskin. Dwight Ritter developed the program with Ziskin.

## Retailer Guilty Under Louisiana Piracy Law

SHREVEPORT, LA. — A retailer of appliances and stereo equipment here became the first person to be convicted under the Louisiana Law prohibiting the unauthorized duplication of phonograph records and tapes.

Jack Fowler, doing business as City Stereo Center, was found guilty by Judge James Alexander of the First Judicial District of Caddo Parish, of selling pirated copies of Johnny Cash's recording of "Man in Black."

### Sentence

Judge Alexander sentenced Fowler to pay a \$500 fine, which was then reduced to \$350 since it was the first prosecution under the new state anti-piracy statute. The case was tried by Assistant District Attorney Charles R. Lindsay. The Recording Industry Association of America Anti-Piracy Unit assisted in the investigation and prosecution.

## THE ALBUM CHART ARTISTS CROSS REFERENCE

AEROSMITH	125	LOVE UNLIMITED ORCHESTRA	20
ALLMAN BROTHERS BAND	118	LYNYRD SKYNYRD	136
GREGG ALLMAN	81	MAHAVISHNU ORCHESTRA	132
BRIAN AUGER'S OBLIVION EXPRESS	119	MAIN INGREDIENT	45
BACHMAN TURNER OVERDRIVE	28, 113	HERBIE MANN	129
BEACH BOYS	122	MANFRED MANN	107
MAGGIE BELL	139	MARIA MULDAUR	30
BLACK OAK ARKANSAS	128	PAUL McCARTNEY & WINGS	1
BLACK SABBATH	32	KATHI McDONALD	146
BLOODSTONE	105	MARSHALL TUCKER BAND	27
BLUE MAGIC	78	MFSB	7
BLUE SWEDE	111	STEVE MILLER BAND	80
BREAD	93	JONI MITCHELL	5
JAMES BROWN	34	MOCEDADES	143
JACKSON BROWNE	99	VAN MORRISON	61
DONALD BYRD	130	ANNE MURRAY	49
GEORGE CARLIN	137	GRAHAM NASH	82
CARPENTERS	43	NATIONAL LAMPOON	144
HARRY CHAPIN	74	NEW BIRTH	67
CHEECH Y CHONG	73	OLIVIA NEWTON-JOHN	94
CHICAGO	14, 85	O'JAYS	42
BILLY COBHAM	100	MIKE OLDFIELD	3
COMMANDER CODY	145	PINK FLOYD	46, 135
JIM CROCE	17, 35, 79	POINTER SISTERS	64
CRUSADERS	147	ELVIS PRESLEY	101, 116, 150
DEEP PURPLE	15	PROCOL HARUM	85
JOHN DENVER	2, 10	HELEN REDDY	54
DEODATO/AIRTO	133	LOU REED	77
RICK DERRINGER	48	CHARLIE RICH	6, 31, 38, 120
NEIL DIAMOND	71	SMOKEY ROBINSON	102, 106
DOOBIE BROTHERS	12, 108	JOHNNY RODRIGUEZ	140
BOB DYLAN	33	ROLLING STONES	110
EAGLES	114	MICK RONSON	131
EARTH, WIND & FIRE	24	LINJA RONSTADT	90, 117
ELECTRIC LIGHT ORCHESTRA	97	DIANA ROSS	123
EMERSON, LAKE & PALMER	57	DIANA ROSS & MARVIN GAYE	109
DAVID ESSEX	57	TODD RUNDGREN	124
PETER FRAMPTON	92	BOZ SCAGGS	112
ARETHA FRANKLIN	21	SEALS & CROFTS	13, 106
FOGHAT	55	CARLY SIMON	19
GENESIS	115	PAUL SIMON	25
GRAHAM CENTRAL STATION	70	GRACE SLICK	141
GRAND FUNK	16	SOUNDTRACKS:	
AL GREEN	76	AMERICAN GRAFFITI	9
HERBIE HANCOCK	23	SUNSHINE	87
TOM T. HALL	91	THE STING	11
EDDIE HARRIS	148	THE WAY WE WERE	47
ISAAC HAYES	149	SPINNERS	36
HOT TUNA	134	JIM STAFFORD	103
HUMBLE PIE	37	RINGO STARR	65
ISLEY BROTHERS	138	STEELY DAN	58
TERRY JACKS	52	CAT STEVENS	60
BILLY JOEL	44	STRAWBS	95
ELTON JOHN	8	BARBRA STREISAND	4
EDDIE KENDRICKS	26	TEMPTATIONS	53
CAROLE KING	96	MARLO THOMAS	84
GLADYS KNIGHT & THE PIPS	50, 62	THREE DOG NIGHT	88
KOOL & THE GANG	75	TOWER OF POWER	41
LEO KOTKE	104	ROBIN TROWER	121
LED ZEPPELIN	98, 142	WAR	39
GORDON LIGHTFOOT	69	BARRY WHITE	68, 172
LOGGINS & MESSINA	89	WHO	86
LOVE UNLIMITED	63	JOHNNY WINTER	56
		BOBBY WOMACK	66
		STEVIE WONDER	18, 59

## Portable Color Video Race Is On; Sony Systems Make It 'Official'

■ NEW YORK—Inexpensive video equipment has taken the technological leap into color with the introduction of battery operated, portable color video systems (hand-held camera and over-the-shoulder video recording packs) by a number of the big names in the half-inch tape and cassette field. But the most important move was Sony's, and they've made portable color video 'official' with their introduction of two portable systems, each featuring a one-gun color camera that is less complicated to use than a super 8mm movie camera.

### Portable Recorder

Sony made this move to color even more of an event by unveiling their portable cassette recorder along with their already expected half-inch color portapak. The cassettepak means that the U-Matic cassette system has been given the boost that no other cassette or cartridge system has: a portable configuration for on the spot originations, in full color and with stereo sound. Deliveries are expected to begin by the fall on

both the cassette pak and the color portapak.

Already making deliveries on their color portable system is JVC. They have developed a half-inch reel-to-reel battery-operated portapak and camera combination. Their color camera is somewhat more bulky than Sony's, since it uses a two vidicon tube color system, but it is still an early contender for sales with at least a six month jump on Sony.

### Competition

Competing with JVC and Sony's EIAJ-1 Standard color systems are AKAI's quarter inch tape color portapak which has been selling well for some time now; and Hitachi's portable color system using a Philips VCR cassette and costing considerably more than the \$6 thousand to \$7 thousand per unit price tag of the Sony, JVC, and AKAI systems. The only name missing among the big Japanese video manufacturers is Panasonic who have a color adaptable portapak on the market, but no lightweight color camera.

## Upsurge Seen In New Audio Products

■ NEW YORK — A number of new audio products have been announced recently, some of them setting new standards for the state of the art and others leaning heavily into the 'semi-pro' category which has been blossoming recently. From Sony, for instance, comes the first portable cassette recorder with built-in Dolbys, their Model TC-152SD. A highly sophisticated unit, the TC-152SD has many of the advantages so long associated with non-portable cassette decks: Dolby, ferrite heads, peak limiting, automatic shut-off, tape select switch, in and out line for audio system integration and two large VU meters. The price is \$299.95.

### Tape Decks

On the semi-professional scene, both Pioneer and AKAI have introduced new tape decks. Pioneer has a professional quality, three motor, three tape head stereo deck running at 7.5 and 15ips which accepts a quarter track head assembly, but is standard

with half-track heads. Unit sells for \$699.95. AKAI's machine is also a 10.5" reel capacity unit with mic/line mixing, and built-in Dolby. The AKAI GX-600D retails for \$625. Another semi-pro item comes from Sony, their MX-20 mixer, an active 8-channel in/4 channel out mixer/console listing for \$1,050.

Other new components from major electronics firms include: a new cassette deck with Dolby and AKAI's own automatic distortion reduction system in the AKAI GXC-75D at \$429.95; Superscope's QRT-440 combination AM/FM receiver with 8-track cartridge player built-in for reproducing stereo and 4-channel, \$369.95; a new 70-watt stereo receiver from H. H. Scott, the R77S, selling for \$99.90; Pioneer's new SX-838 stereo receiver with variable turnover tone controls, \$499.95; and from Sansui, two new items—their TU-7500 stereo tuner (\$259.95) and AU-6500 amplifier (\$259.95).

## IEEE Intercon Show Features Advanced Sony, Panasonic Gear

■ NEW YORK—The IEEE Intercon electronics show held here at The Coliseum recently featured displays by both Sony and Panasonic which showed that both have been very busy during the past year. Sony's exhibit concentrated on their advances in inexpensive

video systems, including their development of a color video system that runs on batteries (see separate story), and a video cassette editing system which provides digital electronic editing—until now only available in 1" and 2" video recording.

### Editing System

The Sony video editing system requires two of their new U-Matic Cassette Recorders (VO-2850) which are ultra sophisticated U-Matic machines described as "mastering" machines by the company. They go for \$6 thousand a unit. With two of them, plus a \$1 thousand digital editing device, it is possible to program edits during production with the actual editing being done automatically by the two machines. With increased signal to noise ratios on these new decks, plus this hands off editing system, Sony has firmly established the U-Matic system as the most advanced in achieving high-quality alternative program production.

### Panasonic

Panasonic showed no video products at the IEEE, but their technological advances were astounding. They featured their two color electrophoretic numerical display panel that produces a display which can be viewed at wide angles and under bright ambient illumination—very remarkable to see, if indescribable; a Portrait Engraving Processor which produces a credit-type card with a positive portrait identification of the cardholder—individual's facial image is directly engraved on a thin-coated layer on a portion of plastic, giving an unalterable facial image, using a video camera. Panasonic also introduced a new Quintrix picture tube which will be used with the company's Quatre-color television line.

On the TV end, Sony was also displaying two new Trinitrons, one a 19" 122-degree tube Trinitron, the other the first 25" Trinitron. Neither will be available in the United States for several months, possibly not till the end of this year.

## Audio/Video Notes

■ Panasonic's Technics line became the first Japanese electric appliance manufacturer to win an award in the London Daily Mail's 51st Annual Ideal Home Exhibition. The company's SL-1200 direct drive turntable won a "Blue Ribbon" . . . RCA marked the 20th anniversary of commercial color television last week with the announcement that it would become the first domestic manufacturer to offer a color television line consisting entirely of solid state models. William Hittinger, RCA executive vp, called the decision, "The most significant move made by RCA Consumer Electronics since the introduction of color television itself." . . . Charles A. Steinberg, vice president of Ampex, has announced the company will be marketing a new helical video tape production recorder which includes a digital time base corrector as standard equipment. Prices start at \$31,480. . . Edwin Lesson, national sales manager of Preferred Sounds, has named Sidney Dicker as regional sales manager. . . John Lollos and his Video Tape Network stepping out of the college market to produce some spots for "A Little Night Music" TV promotion . . . At recent National Association of Broadcasters convention in Houston, RCA demonstrated a discrete four channel FM stereo broadcast system which is compatible with existing two-channel and monophonic receivers. . . Bob Owen, AKAI's executive vice president, says the company is "aggressively launching a program to acquire more dealers nationally." Owen is presently functioning as acting video marketing director with the resignation of Frank Benson, who will be starting his own business. Owen said that the company is especially

(Continued on page 41)

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# RECORD WORLD THE R&B SINGLES CHART

APRIL 13, 1974

APR. 13	APR. 6
1	2 <b>BEST THING THAT EVER HAPPENED TO ME</b> GLADYS KNIGHT & THE PIPS—Buddah 403
2	1 TSOP MFSB—Phila. Intl. ZS7 3450 (Columbia)
3	4 JUST DON'T WANT TO BE LONELY MAIN INGREDIENT— RCA APBO-0205
4	3 LOOKIN' FOR A LOVE BOBBY WOMACK—United Artists XW375-W
5	5 MY MISTAKE DIANA ROSS & MARVIN GAYE—Motown M1269F
6	6 OUTSIDE WOMAN BLOODSTONE—London 1052
7	10 TOUCH A HAND, MAKE A FRIEND STAPLE SINGERS—Stax STA 0196
8	7 KEEP IT IN THE FAMILY LEON HAYWOOD—20th Century TC 2066
9	12 THE PAYBACK JAMES BROWN—Polydor 14223
10	8 MIGHTY LOVE, PT. 1 SPINNERS—Atlantic 3006

11	19 DANCIN' MACHINE JACKSON 5—Motown M1286F
12	13 HONEY, PLEASE CAN'T YA SEE BARRY WHITE— 20th Century TC 2077
13	17 MIGHTY, MIGHTY EARTH, WIND & FIRE— Columbia 4-45971
14	11 THANKS FOR SAVING MY LIFE BILLY PAUL—Phila. Intl. ZS7 3538 (Columbia)
15	20 YOU MAKE ME FEEL BRAND NEW STYLISTICS—Avco 4634
16	18 I WOULDN'T GIVE YOU UP ECSTASY, PASSION & PAIN— Roulette 7151
17	22 WHO IS HE AND WHAT IS HE TO YOU CREATIVE SOURCE—Sussex 509
18	27 HEAVENLY TEMPTATIONS—Gordy G7135F (Motown)
19	30 LET'S GET MARRIED AL GREEN—Hi 2262 (London)
20	25 CARRY ME JOE SIMON—Spring 145 (Polydor)
21	24 POWER OF LOVE MARTHA REEVES—MCA 40194
22	26 SWEET STUFF SYLVIA—Vibration 529 (All Platinum)
23	9 HOMELY GIRL CHI-LITES—Brunswick 55505
24	43 BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHAN— Roxbury BRBO-0236 (Chelsea)
25	15 BOOGIE DOWN EDDIE KENDRICKS— Tamla T54243F (Motown)
26	16 IT'S BEEN A LONG TIME NEW BIRTH—RCA APBO-0185
27	31 SWEET DAN BETTY EVERETT—Fantasy 714
28	21 I'LL BE THE OTHER WOMAN SOUL CHILDREN—Stax STA 0182
29	29 GOIN' DOWN SLOW BOBBY BLUE BLAND— Dunhill D 4379
30	35 BENNIE AND THE JETS ELTON JOHN—MCA 40798
31	40 THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS—Sussex 513
32	36 TOUCH AND GO AL WILSON—Rocky Road 30076 (Bell)
33	48 CAN YOU HANDLE IT GRAHAM CENTRAL STATION— Warner Bros. 7782
34	14 I WISH IT WAS ME TYRONE DAVIS—Dakar DK 3429 (Brunswick)
35	42 SATISFACTION GUARANTEED HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS7 3543 (Columbia)
36	23 WE'RE GETTING CARELESS WITH OUR LOVE JOHNNIE TAYLOR— Stax STA 0193
37	41 PEPPER BOX PEPPERS—Event 213 (Polydor)
38	45 CHAMELEON HERBIE HANCOCK— Columbia 4-46002
39	46 SUMMER BREEZE ISLEY BROTHERS— T-Neck ZS7 2253 (Columbia)
40	33 SHE CALLS ME BABY J. KELLY & THE PREMIERES— Roadshow 7005
41	55 I'M IN LOVE ARETHA FRANKLIN— Atlantic 2999
42	28 SOUND YOUR FUNKY HORN K. C. & THE SUNSHINE BAND— T. K. 1003

43	57 DON'T YOU WORRY 'BOUT A THING STEVIE WONDER— Tamla T54245F (Motown)
44	54 HELP YOURSELF UNDISPUTED TRUTH— Gordy G7134F (Motown)
45	50 I BELIEVE THE EBONY'S—Phila. Intl. ZS7 3541 (Columbia)
46	51 THE LONE RANGER, PT. 1 OSCAR BROWN, JR.— Atlantic 3001
47	32 I GOT TO TRY IT ONE TIME MILLIE JACKSON—Spring 144 (Polydor)
48	34 THAT'S THE SOUND LONELY MAKES TAVARES—Capitol 3794
49	52 PARTY BUMP GENTLEMEN & THEIR LADIES— Jean 731 (Alithia)
50	38 JUNGLE BOOGIE KOOL & THE GANG— Delite 559
51	44 AND I PANICKED DRAMATICS—Volt VOA 4105 (Stax)
52	49 LET'S GO, LET'S GO, LET'S GO CHAMBERS BROTHERS— Avco 4630
53	37 I JUST CAN'T GET YOU OUT OF MY MIND FOUR TOPS—Dunhill D 4377
54	— HOLLYWOOD SWINGING KOOL & THE GANG—Delite 561
55	59 TRIBE TRIBE—ABC 11409
56	67 EYEWITNESS NEWS LENNY WELCH—Mainstream 5554
57	65 LOVE THAT REALLY COUNTS NATURAL FOUR—Curtom 1995 (Buddah)
58	64 THIS HEART GENE REDDING—Haven 7000 (Capitol)
59	63 UNDER THE INFLUENCE OF LOVE UNLIMITED— 20th Century TC 2082
60	58 WEYA MANU DIBANGO—Atlantic 3000
61	69 SCRATCH CRUSADERS— Blue Thumb BTA 249
62	68 SALLY B. WHITE CHARLES BEVEL—A&M 1501
63	70 CHICAGO DAMN BOBBI HUMPHREY—Blue Note BN XW395-W (UA)
64	72 HEY BABE JONESES—Mercury 72458
65	— FOR THE LOVE OF MONEY O'JAYS—Phila. Intl. ZS7 3544 (Columbia)
66	71 HONEY BEE GLORIA GAYNOR—MGM 14706
67	39 NEWSY NEIGHBORS FIRST CHOICE— Philly Groove 183 (Bell)
68	47 TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER—ABC 11407
69	— MAKE UP FOR LOST TIME MONTCLAIRS—Paula 381 (Jewel)
70	73 LOVING YOU JOHNNY NASH—Epic 5-11003
71	74 (DON'T GET FOOLED BY) THE PANDER MAN BRINKLEY & PARKER— Darnel 1111
72	75 COME DOWN TO EARTH NEW CENSATIONS— Pride XW406-W (UA)
73	— FUNCTION AT THE JUNCTION ENERGY—Shout 302 (Web IV)
74	— TELL ME WHATCHA GONNA DO GENERAL CROOK—Wand 11270 (Scepter)
75	— CAN YOU TALK RON HOLDEN—Now 6 (Original Sound)

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Sideshow" — Blue Magic (Atco). Philly does it one more time with a group that has placed a "spell" on most everyone who has listened to their tender sensitive sound. Norman Harris' magic mystery hand has once again sprinkled success.

**DEDE'S DITTIES TO WATCH:** "You're My Life" — Bottom & Company (Motown); "Under The Influence Of Love" — Love Unlimited (20th Century); "There Will Never Be Any Peace" — The Chi-Lites (Brunswick); "(You Keep Me) Hanging On" — Ann Peebles (Hi); "The Same Folks" — Mel & Tim (Stax); "You Make The Sunshine" — The Temprees (We Produce); "Turn Around Hate" — Edwin Birdsong (Polydor); "Theme of Foxy Brown" — Willie Hutch (Motown); "Trouble" — Black Lighting (MCA); "Turn Me Loose" — Donnie Vann (Dakar).

**ALBUM:** "The Soul Searchers" (Sussex). Versatility personified!! Instrumentals and vocal combined into one package. This group has been exposed for a long time with their know-how as to what to do with talent. Look into this total groove.

New happenings from Atlanta — Al Parks has become the new music director for station WACK-AM. Burke Johnson will remain program director.

What is the story with the existing situation in Washington, D.C.?

Did you know that Deodato, formerly with CTI, has been signed with MCA Records? Deodato's creativity has been spread throughout the world and will be heard once again on an album to be released in the near future. Also from the driving west coast comes a tune done by Elton John — "Bennie & The Jets." This side has definitely crossed over and is making noise in the black market.

From retirement back to the record industry, Nate McCalla is coming back very strong with a tune entitled "Off The Critical List" by Marion Black on the ShaKat label, distributed by Chess/Janus. If you have not received your copy contact your nearest Chess representative.

Al Riley underwent exploratory surgery April 2 at Jewish Memorial Hospital in New York. His condition as of April 3 was listed as fair.

The recent Pulse ratings have finally been exposed — it looks as though from what we have understood that radio station WLIB in New York has faired very well with station WWRL-AM not showing up as well. WNJR-AM is still out there. Frankie Crocker's WBL5-FM again reigns supreme. Be watching for new developments in New York radio.

Celebrating their anniversaries are J. J. Woods, formerly known as Riley Wynn, from station WDIA-AM in Memphis, May 9, along with Raymond St. James of station WOL-AM in Washington, D.C. Both will be at their respective stations one year.

Once again the Jack Walker chapter of NATRA (New York) will be sponsoring a show and dance the 29th of this month at the Roseland Ballroom. Be watching for further details.

## NEW AIRPLAY

**RICHARD DEAN** — WVOL (Nashville): Personal Pick: "Learned to Do" — D. Taylor (Polydor); "You're My Life" — Bottom & Company (Motown). Additions: "Under the Influence" — Love Unlimited Orch.

(Continued on page 36)



New from Brunswick,  
Dakar, BRC

CHI-LITES

*“There will be no peace”*

BR 55512

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DONNY VANN

*“Turn me loose”*

DK 4531

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BILLY GIBSON

*“The Wiggler”*

BRC 111

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ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

APRIL 13, 1974

1. **LOVE IS THE MESSAGE**  
MFSB—Phila. Intl. KZ 32707 (Columbia)
2. **LET ME IN YOUR LIFE**  
ARETHA FRANKLIN—Atlantic SD 7292
3. **THE PAYBACK**  
JAMES BROWN—Polydor PD 2-3007
4. **EUPHRATES RIVER**  
MAIN INGREDIENT—RCA APL1-0335
5. **BOOGIE DOWN**  
EDDIE KENDRICKS—Tamla 330V1 (Motown)
6. **RHAPSODY IN WHITE**  
LOVE UNLIMITED ORCHESTRA—20th Century T433
7. **LOOKIN' FOR A LOVE AGAIN**  
BOBBY WOMACK—United Artists UA LA199-G
8. **HEADHUNTERS**  
HERBIE HANCOCK—Columbia KC 32731
9. **INNERVISIONS**  
STEVIE WONDER—Tamla T326L (Motown)
10. **OPEN OUR EYES**  
EARTH, WIND & FIRE—Columbia KC 32712
11. **MIGHTY LOVE**  
SPINNERS—Atlantic SD 7296
12. **SHIP AHOY**  
O'JAYS—Phila. Intl. KZ 32048 (Columbia)
13. **WILD AND PEACEFUL**  
KOOL & THE GANG—Delite DEP-2013
14. **GRAHAM CENTRAL STATION**  
Warner Bros.—BS2763
15. **BLUE MAGIC**  
Atco SD 7038
16. **BACK TO OAKLAND**  
TOWER OF POWER—Warner Bros. BS 2749
17. **1990**  
TEMPTATIONS—Gordy G966V1 (Motown)
18. **WAR LIVE**  
WAR—United Artists LA193-J2
19. **STONE GON'**  
BARRY WHITE—20th Century T423
20. **THAT'S A PLENTY**  
POINTER SISTERS—Blue Thumb BTS 6009
21. **CREATIVE SOURCE**  
Sussex FRA 8027
22. **IT'S BEEN A LONG TIME**  
NEW BIRTH—RCA APL1-0285
23. **LIVIN' FOR YOU**  
AL GREEN—Hi ASHL 32082 (London)
24. **UNREAL**  
BLOODSTONE—London XPS 634
25. **OUT HERE ON MY OWN**  
LAMONT DOZIER—ABC ABCX 804
26. **IMAGINATION**  
GLADYS KNIGHT & THE PIPS—Buddah BDS 5141
27. **THE DELLS VS. THE DRAMATICS**  
Cadet CA 60027 (Chess/Janus)
28. **ANTHOLOGY**  
GLADYS KNIGHT & THE PIPS—Motown M79252
29. **MAKOSSA MAN**  
MANU DIBANGO—Atlantic SD 7276
30. **I CAN'T STAND THE RAIN**  
ANN PEEBLES—Hi XSHL 32081 (London)
31. **SHOW AND TELL**  
AL WILSON—Rocky Road RR 3601 (Bell)
32. **TO KNOW YOU IS TO LOVE YOU**  
B. B. KING—ABC ABCX 794
33. **+ JUSTMENTS**  
BILL WITHERS—Sussex SRA 8032
34. **JAMALCA**  
AHMAD JAMAL—20th Century T 432
35. **UNDER THE INFLUENCE OF LOVE UNLIMITED**  
20th Century T 414
36. **NATURAL FOUR**  
Curtom—CRS 8600
37. **KNIGHT TIME**  
GLADYS KNIGHT & THE PIPS—Soul S741V1 (Motown)
38. **I'VE GOT SO MUCH TO GIVE**  
BARRY WHITE—20th Century T407
39. **CLAUDINE SOUNDTRACK**  
GLADYS KNIGHT & THE PIPS—Buddah BDS 5602
40. **KOOL JAZZ**  
KOOL & THE GANG—De-Lite 4001

## SAS Sets Foreign Tours

■ NEW YORK — After returning from a 34,000 mile swing through Australia, New Zealand, The Philippines, Bangkok, Singapore, Hong Kong and Tokyo, Sid Seidenberg, president of Sidney A. Seidenberg, Inc., has announced the setting up of extensive foreign tours for all S.A.S. Inc. clients.

B. B. King, finishing a tour of Australia and New Zealand, will be returning to that territory next year with stops in Hong Kong, Singapore and Manila. The tour will be coordinated with his next visit to Japan.

Gladys Knight and the Pips' Far Eastern tour, including Japan, is being planned as well as a tour for Kama Sutra recording artist Stories. The Sweet Inspirations, a Stax recording group has been set for a European tour as well as a tour of Africa for 1974 and 1975.

## Lucien Does Gate Gig

■ NEW YORK — RCA Records artist Jon Lucien, who is currently recording his third RCA album in the company's New York studios, is "doubling" on weekends with unique engagements at The Village Gate.

Lucien is the first performer to play the new "Champagne Breakfast Show" introduced by Gate owner Art D'Lugoff for his Top of The Gate room.

## Soul Truth *(Continued from page 34)*

(20th Century); "It's Still" — The Joneses (Mercury); "Same Love" — B. Withers (Sussex); "Love That Really" — Natural 4 (Curtom); "Let's Get Married" — Al Green (Hi); "Sideshow" — Blue Magic (Atco).

BURKE JOHNSON — WAOK (Atlanta): Personal Pick: "Hey Babe" — Joneses (Mercury). Station Pick: "That Ain't The Way" — R. Gardner (ABC). Additions: "Really Counts" — Natural 4 (Curtom); "What You Want" — Wm. Bell (Stax); "Sweet Rhode Island" — Ike & Tina (UA); "Justified" — E. Phillips (Kudu); "Falling In Love" — Little Anthony (Avco).

DONNY BROOKS — WLOK (Memphis): Personal Pick: "I Got You" — D. Porter (Enterprise). Station Pick: "Wish It Was Me" — Dells (Cadet). Additions: "Same Folks" — Mel & Tim (Stax); "Sideshow" — Blue Magic (Atco); "Wonderful" — Isaac Hayes; "Hanging On" — A. Peebles (Hi).

RENNE DUBOSE — WOOK (Washington): Personal Pick: "Carry Me" Joe Simon (Spring). Station Pick: "Falling In Love" — Little Anthony (Avco). Additions: "Learned To Do" — D. Taylor (Polydor); "Boogie Child" — F. Floyd (Chain); "That's The Way" — Tomorrow's Promise (Capitol).

TYRONE PEPPERS — KOWH (Omaha): Personal Pick: "Summer Breeze" — Isley Brothers (T-Neck); "Be Thankful" — W. DeVaughn (Roxbury). Additions: "I Wanna Get Funky" — Albert King (Stax); "Bennie & The Jets" — Elton John (MCA). Album Pick: "Euphrates River" — Main Ingredient (RCA).

## Kwanza/WB Inks Ivory



Black Ivory has been signed to an exclusive recording contract with Kwanza Records, distributed by Warner Bros. The group, from New York City, will have their first single on the label released this week entitled "What Goes Around (Comes Around)." Shown at the signing are (rear, from left) David Banks, director of special projects for Warner Bros.; manager Lenny Adams; and Kwanza's Zach Glickman. Seated are (from left) Black Ivory members Leroy Burgess, Russell Patterson and Stuart Bascombe.

## Stax Sets New Releases

■ NEW YORK—The Stax Organization has scheduled three new single releases for April including "Mothers Day," by Mike Douglas; "Guess Who," by Eddie Floyd; and "It's You," by Connie Eaton. Albums being released include "Tough Guys" by Isaac Hayes; "I Wanna Get Funky" by Albert King; "Early Times" by Black Oak Arkansas; "Friction" by The Soul Children; "Super Taylor" by Johnnie Taylor; "My Sweet Lady" by Glenn Yarbrough; and "I Believe America," by Sean Morton Downey Jr.

## CLUB REVIEW

### Humphrey Hailed At the Whisky

■ LOS ANGELES — Regarded as one of the top drummers around, Paul Humphrey (Blue Thumb) now has his own band, the Funky Thumbs, and late last month (20-24) they made their local debut with him at the Whisky. Consisting entirely of instrumental tunes, their music was always solid, never weak, danceable—yet it never transcended the realm of predictability. However, toward the end of the set Humphrey did do a solo that was performed with such expertise and masterful subtlety that it was almost worth sitting through the rest. The group performed "What's That Noise P.K.?" and "Uncle Willie's Dream"—both from their new album—and each seemed to meet with approval from the initiated.

Delaney Bramlett followed Humphrey at a Saturday performance and rapped his way through an excellent set. On the closing number he was joined by Bonnie. It was good to hear and see them together again.

S. L. Smoke

### Ray Charles Plays The Empire Room

■ NEW YORK—Ray Charles will open at The Empire Room of The Waldorf Astoria on April 29 for his first major New York appearance in six years.

Simultaneously, Crossover Records is rush releasing a single from his current album "Come Live With Me." The single, "Louise" b/w "Till There Was You," will be out by mid April.

Topping off these activities is the launching of the national TV advertising campaign for the Longines Symphonette Society package, "The Greatest Hits of The Great Ray Charles." The five album set of 50 original recordings will be sold via mail order under a special arrangement between the Longines Symphonette Society and Crossover Records.



Ray Charles

## Turner Round



Shown at the recent opening of United Artists group Ike & Tina Turner at Los Angeles' Beverly Hilton Hotel are (from left) UA's Bill Chappell, country pop star Roger Miller, Los Angeles Councilman Dave Cunningham, Ike Turner and UA national executive director of a&r, Spencer Proffer. The Turners were chosen to open the Beverly Hilton's new entertainment policy.

## Macey Lipman

(Continued from page 22)

mote Love Unlimited, he had 30,000 13" x 13" canvas tote bags manufactured for some 300 retailers to use as giveaways. And more recently, retained by both 20th Century Records and 20th Century-Fox to promote "Cinderella Liberty," its soundtrack and the "Nice to Be Around" single, he supervised contests which awarded weekends in Hollywood to participate through radio stations in Seattle, St. Louis, Detroit and Cleveland.

"I always ask myself," Lipman said, "What's going to make my aunt in Harrisburg, Pa., want to buy this album?" I think it's imperative that everybody out there have that chance.

"There's a danger in what I'm doing," he continued, "and that is that you start promoting the idea and you forget about doing the actual work. But I don't foresee any decline in that work; I think there's a need for it. Especially today, I think the only keys to successful merchandising are concentration and personal contact."

## Listening Post (Continued from page 20)

**WIST** (Charlotte) . . . The station is programming "telephone-talk" from 7 a.m.-4 p.m., Monday through Friday; 7 a.m.-1 p.m. Saturday; and 6-9 p.m. on Sundays, with progressive rock the rest of the time. The line-up is **Bob Raiford** 7-10 a.m. . . . **Barbara Gammon** 10 a.m.-1 p.m. . . . **PD Dan Cook** 1-4 p.m. . . . **MD Bill Denton** 4-8 p.m. . . . **Vin Brooks** 8 p.m.-1 a.m. . . . **Don Keaton** 1-7 a.m. . . . Weekends—**Dub Ham**, **Claude McClinton**, **Ray Hait**, **David Foster**, **Seth Kane**, **Chuck Gross** and **William Fox**.

**KLAC** (Los Angeles) . . . The station was named "Radio Station of the Year" by the Academy of Country and Western Music at its ninth Annual Awards presentation. This is the fourth consecutive year the station has won since the inception of the award in 1970.

**Sydney, Australia** . . . The hottest disc jockey over the airwaves in Aussie country, according to Earth News, is **Nat McGowan**, who broadcasts a morning show which is a running commentary of insults, jokes, dirty stories and music. Most of the material for Nat is written by his father, who is PD at Station 2KA, outside of Sydney, which isn't too surprising when you figure that Nat, at the age of five, can't read and write too well. According to dad's description, Nat is a PD's dream because "he follows the format we have developed—play records and talk dirty, and he's a sensation." Also if he disobeys, they probably cut out his supply of lollipops and give him a trip to the woodshed.

## Newport in '74 (Continued from page 6)

while the vocalist will perform on stage during the tribute midnight concert (July 7), "she herself will probably only be on stage for less than 15 minutes." Berger, who placed the stylist's last appearance in New York at the Waldorf in the Spring of '72 added "it would be unfair for her fans to believe this is a Diana Ross concert."

### Johnny Mathis

Wein stressed similar points about Johnny Mathis (Columbia) and his connection with this year's festival. He will appear as a jazz artist (his original avocation in the early '50s) billed with Bobby Short, Stan Getz, Gerry Mulligan and others in a "Jazz Salute to the American Song." (July 3).

Other concert events include "Friends of Eddie Condon and Ben Webster," the first-time-ever "Latin Night," "Cafe Society Revisited," and programs built around soul, the solo guitar, piano and Hammond organ.

### Top Names

Currently charted jazz and jazz-linked performers already set for the Festival include Bobby Blue Bland (ABC), Herbie Hancock (Columbia), Chick Corea (Polydor), Gladys Knight & the Pips (Buddah), the O'Jays (Phila. Intl.), Kool & the Gang (Delite), the Crusaders (Blue Thumb), Larry Coryell (Vanguard), and Donald

Byrd (Blue Note). ECM Records (distributed here via Polydor) is sponsoring the appearances of Keith Jarrett and Gary Burton in concert with Ralph Towner and the Chamber Orchestra.

Jazz perennials such as Charlie Byrd, Sy Oliver and Milt Buckner will join the nostalgic re-appearances of Josephine Baker, the Harry James Orchestra, Sleepy John Estes and Eubie Blake among others. Names as diverse as the Dixie Hummingbirds and Tito Puente round out the total jazz picture the Festival will present for 1974.

### Venues, Profits

Once again sponsored by the Jos. Schlitz Brewing Company, the Newport Jazz Festival-New York will concentrate its events at indoor venues this year: Carnegie, Radio City and Avery Fisher Halls, Roseland and the Nassau Coliseum. One concert on the Staten Island Ferry will be this year's only outdoor event. (Last year, according to Wein, the outdoor concerts in Central Park accounted for nearly all of the Festival's \$100,000 deficit.)

Wein told *Record World* that as a result of such "consolidation" measures, the \$1 million-budgeted Festival for this year might prove to be profitable as well as artistically successful.

## Hitbound Henry



Atlanta Brave slugger Hank Aaron displays copy of "Move Over Babe" to Detroit Tiger announcer Ernie Harwell. Harwell is the lyric writer of the song and Tiger pitcher Bill Slayback penned the melody. Slayback also does the vocal on the Karen label, while Richard (Popcorn) Wylies has a soul version on Carla label. Jacket for both releases features Aaron's color photo and autograph.

■ The correct list prices for "The Great Concert of Eric Dolphy" (Prestige P-34002) and McCoy Tyner's "Enlightenment" (Milestone M-55001) are \$11.98 and \$7.98, respectively. Reviews of both albums appeared in last week's *Record World* as Jazz LP Picks.

## RECORD THE JAZZ WORLD LP CHART

APRIL 13, 1974

1. **HEADHUNTERS**  
HERBIE HANCOCK—Columbia KC 32731
2. **LOVE IS THE MESSAGE**  
MSFB—Phila. Intl. KZ 32707 (Columbia)
3. **LAYERS**  
LES McCANN—Atlantic SD 1642
4. **KEEP YOUR SOUL TOGETHER**  
FREDDIE HUBBARD—CTI 6036
5. **SPECTRUM**  
BILLY COBHAM—Atlantic SD 7268
6. **E.H. IN THE U.K.**  
EDDIE HARRIS—Atlantic SD 1647
7. **WILDFLOWER**  
HANK CRAWFORD—Kudu 15 (CTI)
8. **DEODATO 2**  
EUMIR DEODATO—CTI 6029
9. **TWO GENERATIONS OF BRUBECK**  
DAVE BRUBECK—Atlantic SD 1645
10. **STREET LADY**  
DONALD BYRD—Blue Note BN LA040-F (UA)
11. **BRIGHT MOMENTS**  
RAHSAAN ROLAND KIRK—Atlantic SD 2-907
12. **LONDON UNDERGROUND**  
HERBIE MANN—Atlantic SD 1648
13. **BLACKS AND BLUES**  
BOBBI HUMPHREY—Blue Note BN LA126-G (UA)
14. **GIANT BOX**  
DON SEBESKY—CTI CTX 6031-32
15. **BLACK AND BUES**  
ESTHER PHILLIPS—Kudu 14 (CTI)
16. **ENLIGHTENMENT**  
McCOY TYNER—Milestone 55001 (Fantasy)
17. **JAMALCA**  
AHMAD JAMAL—20th Century T432
18. **IN CONCERT**  
DEODATO/AIRTO—CTI 6041
19. **I'VE KNOWN RIVERS AND OTHER BODIES**  
GARY BARTZ NTU TROOP—Prestige 66001 (Fantasy)
20. **TURTLE BAY**  
HERBIE MANN—Atlantic SD 1642
21. **LIVE CONCERT IN JAPAN**  
JOHN COLTRANE—Impulse AS 9246-2 (ABC)
22. **PIANO IMPROVISATIONS VOL. 1**  
CHICK COREA—ECM 1014 (Polydor)
23. **SCRATCH**  
CRUSADERS—Blue Thumb BTS 6010
24. **STRAIGHT AHEAD**  
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1-0454
25. **M. F. HORN LIVE AT JIMMY'S**  
MAYNARD FERGUSON—Columbia KG 32732
26. **ALL BLUES**  
RON CARTER—CTI 6047
27. **DREAMSPEAKER**  
TIM WEISBERG—A&M SP 3045
28. **PENNY ARCADE**  
JOE FARRELL—CTI 6034
29. **UNsung HEROES**  
CRUSADERS—Blue Thumb BTS 6007
30. **GOODBYE**  
MILT JACKSON—CTI 6038
31. **LAND OF MAKE BELIEVE**  
CHUCK MANGIONE—Mercury SRM 1-684
32. **BLACK BYRD**  
DONALD BYRD—Blue Note BN LA047-F (UA)
33. **THE LAST BOLERO**  
CAL TJADER—Fantasy 9446
34. **HYMN OF THE SEVENTH GALAXY**  
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
35. **ELEVATION**  
PHAROAH SANDERS—Impulse AS 9261 (ABC)
36. **SUPERFUNK**  
FUNK INC.—Prestige 10071 (Fantasy)
37. **SWEETNIGHTER**  
WEATHER REPORT—Columbia KC 32210
38. **LIVE AT CARNEGIE HALL**  
CLEO LAINE—RCA LPL1-5015
39. **LOVE FROM THE SJJM**  
NORMAN CONNORS—Buddah BDS 5242
40. **INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL**  
Vanguard V5D 79342

## Record World en Nueva York

By EMILIO GARCIA

■ La noticia musical del momento, pertenece al formidable grupo español **Moceadas**, los creadores del éxito internacional "Eres Tú" del compositor **Juan Carlos Calderón**, al lograr el milagro que la radio "americana" este programando esta canción triunfadora, interpretada en español, para el público de habla inglesa de los **Estados Unidos**. Magnífica campaña promocional de **Tara Records**. ¡Felicidades! . . . Rotundo éxito logró **Richard Nader**, como promotor del "Quinto Festival de Música Latina," celebrado en días pasados en el Madison Square Garden de esta ciudad. Participaron en este evento como figuras de atracción **Celia Cruz**, **Ray Barretto** y su Orquesta, **Johnny Pacheco** y su Orquesta, **Fausto Rey** de la República Dominicana, la Orquesta **Típica '73**, **Machito** y su Orquesta con **Graciela**, **Roberto Torres** con **Chocolate Armenteros** y su Orquesta y los **Apollo Sound** de Puerto Rico,

quienes con sus estupendas interpretaciones provocaron explosiones de entusiasmo entre la enorme concurrencia de casi 20,000 espectadores. Por su parte, los populares locutores **Dick "Ricardo" Sugar** (WHBI), **Paquito Navarro** (WHOM), **Rubiani de la Rosa** (WADO) y **Polito Vega** (WBNX), desarrollaron muy buena labor como maestros de ceremonias. Durante la celebración de este Festival de Música Latina, **Ralph Lew** ejecutivo de **Mericana Records**, le hizo entrega a **Roberto Torres** de un merecido "Disco de Oro," por las altas cifras de ventas que ha logrado su singular éxito "El Caminante;" así como también le entregó un trofeo a **Machito** y su Orquesta, por sus 35 años de labor y triunfos en el mundo de la música.

La radio hispana de **Nueva York**, dedicó extraordinarios programas a la memoria de **Tito Rodríguez**, con motivo del primer aniversario de su muerte. Para tan señalado homenaje, **Rubiani de la Rosa** (WADO) y **Paquito Navarro** (WHOM), organizaron en el horario de sus programas, emisiones especiales con importantes entrevistas, datos biográficos y además programaron desde las primeras hasta las últimas grabaciones realizadas por el inolvidable **Tito**, durante su larga y brillante carrera artística . . . Notable éxito obtuvo **Roberto Ledesma**, artista del sello **Musart**, con sus actuaciones personales en el night club "El Patio" de **Queens** . . . **Pellín Rodríguez** (Borinquen) y **Teddy Trinidad** (Internacional), se están adjudicando las mejores ventas de la canción "Rompe el contrato" de **Henry Nelson**, que es en su género

(Continued on page 40)



## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Desde el primer momento en que comenté las posibilidades de escasez de pasta para la fabricación de discos o PVC, supliqué cordura a los fabricantes latino-americanos al tratar de obtener el producto, ya que al producirse ésta, los precios podrían tomar características astronómicas. He visto el juego y el rejuogo. He sabido de operaciones cerradas a base de cifras impresionantes. He visto a buenos amigos dejar de serlo al obtener pasta para terceros, disfrutando de una utilidad cruel al efectuar el servicio. En esto de la adquisición de pasta he visto de todo. Pero, vuelvo a suplicar no ya cordura, sino la eliminación absoluta de una estupidez en compras ante la ya falsa dificultad en obtener el material. Ahora solo queda esperar muy poco. Ya el suministro va tomando su normalidad a pesar de que las grandes ofertas de precio que ofrecen algunas empresas latinoamericanas, están haciendo que en Estados Unidos algunas empresas faltas de los más elementales conceptos de profesionalismo sigan jugando a la escasez y se aprovechen del pánico creado y estén vendiendo aún a precios escalofriantes, lo cual está también comenzando a afectar a las empresas fabricantes en Estados Unidos, que comprando a mucho menor precio, ven mermaidas sus entregas porque el gran grueso de la producción está yendo a Latinoamérica.

¡No señor!!! . . . mil veces no, el que le ofrezca el material a los célebres 70, 80 y hasta 90 centavos de dólar por libra es un canalla. Echelo de su casa, no importa que hable Español, Inglés, Japonés o Alemán. Y si por casualidad compra a sobreprecio para almacenar, está haciendo el papel del tonto. Ya hay pasta . . . ahora es cuestión de esperar un poco y no volverse locos . . . Ah! en mi poder una fortuna por la pasta. Como se me ocurra mencionar su nombre no podrá hacer negocio más nunca con los latianamericanos. ¡Viciosos!

Bueno, y ahora a ver que me dicen los genios de siempre. "Eres Tú" por **Moceadas** y en castellano está en los primeros lugares del mercado norteamericano y vendiendo como pan caliente.

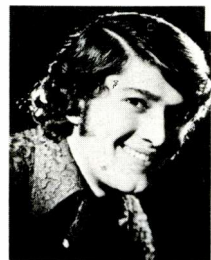
¿Donde están los que siempre me han hablado como loros ciegos de la "barrera idiomática?" ¿Donde están los que han aconsejado grabar en Inglés para poder entrar en el mercado de Estados Unidos? ¿Donde están las aves agoreras que como crueles papagayos han repetido durante tiempo la imposibilidad de entrar en este mercado con las producciones en Castellano? ¿Donde están los que en la propia España me dijeron que el producto no era bueno? ¿Donde están los que me llamaban loco? ¿Donde están? . . . Quiero verlos o hablarles para darles la gran mentada . . . Señores, lo que hace falta es tener lo que ha tenido Tara y que no tienen otros. Contactos y bolitas. Ahora, con el hecho ya probado, espero que la radio en toda Latinoamérica y en España siga apretando calzones y programen Inglés solo a medida que el Español vaya entrando en todos los mercados. Bueno, ¿y qué de Inglaterra ahora! Lo único que me falta por ver es que los inglesitos también hagan éxito de "Eres Tú" y comiencen a deparse de tonteras y acepten al producto español como tan bueno o mejor que el que ellos producen. Y al español que me venga ha hablar de ir a grabar a Inglaterra estoy dispuesto a recordarle su abuela. Basta ya de complejos y a trabajar con lo nuestro.

RCA lanzó en Argentina a **Ricardo Dupont** en "Primer Amor, Nunca te Olvido" de su propia cosecha con "Como una Noche Clara," también de su autoría y acompañado por **Angel "Pocho" Gatti** y su Orquesta. ¡Muy bueno! . . . El amigo **Aldemaro Romero** me

(Continued on page 39)



Moceadas



Oscar Golden



Luis Garcia

LOS AUTENTICOS  
HITS DEL '74

APATZINGAN  
LES SONORS

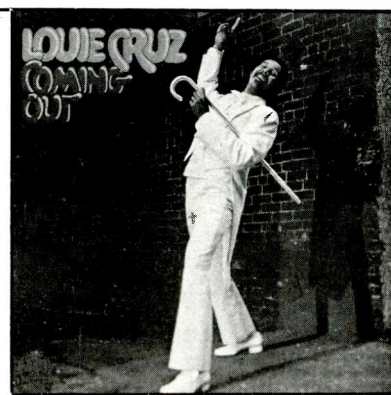
PARLASS

NO DUDES DE MI AMOR  
SOLITARIOS

INCA  
**Louie Cruz**  
COMING  
OUT

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# LATIN AMERICAN HIT PARADE

## New York Salsoul

By JOE GAINES—WEVD

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

## Puerto Rico

By WKVM

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

## Mexico

By VILO ARIAS SILVA

1. **ACAPULCO TROPICAL**  
ACAPULCO TROPICAL—RCA
2. **MI AMIGO EL PUMA**  
SANDRO—CBS
3. **LIBRE COMO GAVIOTA**  
MANOELLA—CBS
4. **CUMBIA GUERRERENSE**  
ACAPULCO TROPICAL—RCA
5. **TU INOLVIDABLE SONRISA**  
LOS FREDDY'S—Peerless
6. **NO HAY AMOR**  
TINY MORRIE—Cisne Raff
7. **ODIAME**  
ESTELA NUNEZ—RCA
8. **VETE EN SILENCIO**  
LOS ANGELES NEGROS—Capitol
9. **LLEGARA TU FINAL**  
LOS FREDDY'S—Peerless
10. **SOLEDAD**  
JOSELES—RCA

## Argentina

By ROBERTO VICTOR CICUTA

1. **Y TE HAS QUEDADO SOLA**  
LOS IRACUNDOS—RCA
2. **PARADO DEL LADO DE ADENTRO**  
NEIL SEDAKA—Polydor
3. **AHI VAN CAMINO HACIA EL ALTAR**  
LOS LINCES—RCA
4. **MI LIBRE CANCION**  
LUCIO BATTISTI—RCA
5. **NUESTRA HISTORIA DE AMOR**  
CLAUDIA DE COLOMBIA—CBS
6. **MI AMIGO EL PUMA**  
SANDRO—CBS
7. **BRINDO POR TI Y POR MI**  
TORMENTA—RCA
8. **MAS QUE NOCHE ESTA NOCHE**  
GIANNI NAZZARO—CBS
9. **AYUDAME**  
CAMILO SESTO—RCA
10. **TE QUISE, TE QUIERO Y TE QUERRE**

## Nuestro Rincon (Continued from page 38)

invita de nuevo a su "4to. Festival de Onda Nueva" que se celebrará en Caracas de Mayo 22 al 25. ¡Asistiré! . . . bueno, si Dios Quiere! . . . Rompen records de ventas de sus discos los integrantes del nuevo grupo de música tropical **Acapulco Tropical**. A la **Sonora Santanera** le ha salido un gran competidor. Bueno, de momento se le fueron muy adelante. **Louis Couttolenc** de RCA de México les hizo entrega del "Nipper de Oro" en México y sus ventas siguen subiendo. Ahora el exitazo del momento es "Acapulco Tropical" por **Acapulco Tropical** en México y sigue hacia la costa oeste de Estados Unidos. El conjunto está integrado por **Alberto Montalvo, Lauro Navarrete, Elder Torres, Miguel Ramírez, Margarito García** y **Walter Torres**, director y cantante.

**Raúl Marrero** acaba de grabar para Tico el long playing "La Nueva Era." Felicidades al gran amigo boricua . . . Discos Columbia de España acaba de firmar contrato con Phonogram de Alemania para la distribución de los discos de **Julio Iglesias** en Alemania, Austria, Escandinavia, África del Sur y Nueva Zelanda. Igualmente ha llegado a un acuerdo con Metronome para la distribución de las producciones de **Donna Hightower** en Austria y Alemania. **Garea** anduvo muy ocupado durante la celebración de la Convención de la NARM en Hollywood, Florida. Por allá también saludé a **Pancho Cristal, David Last** de Met Richmond y **Leon** de South Eastern Records, Fla. La asistencia a las convenciones de la NARM son tan importantes, que Europa debe despertar a esta realidad al igual que Latinoamérica. Hay que estar en el cocinado para poder tomar la sopa . . . **Oscar Golden** de Colombia, debuta esta semana en el Centro Español de Miami. Oscar está siendo promovido por Caytronics en Estados Unidos con "Amarte Amarte Una Vez Más."

Cada vez va tomando más fuerza "Cerca de Tí" en la interpretación de su autor **Luis García**. Ahora se oye fuertemente en Los Angeles, Nueva York y Puerto Rico. En Miami, Fla. ha roto records de ventas y sigue . . . ! . . . Bella la interpretación de "Amor Final" del talentoso colega **Alberto Alonso** del Diario La Prensa de Nueva York, que hace el cantante español **Miguel Jurado**. También grabó Jurado "Es la Juventud" del gran amigo Alonso. ¡Felicidades! . . . **Tomás De San Julián** abarrotó de nuevo el Dade County Auditorium de Miami con su acostumbrado Recital Anual. De allí ha pasado al Centro Español en momentos en que el sello Hispania lanza al mercado internacional "Se Fué un Amor, Vino Otro Amor" y "Canto a la Noche" . . . Y ahora . . . ¡Hasta la próxima!

Since the PVC shortage was noticeable I suggested all record manufacturers in Latin America take it easy and act with great calm regarding their purchases of the material. Orders had been filled charging astronomical figures to pressing companies in Latin America. Friends in the States abandoned such a position and became hungry businessmen or whatever you can call it. Everyone who was contacted in the States by any Latin American company took advantage of it in most cases. Prices went up, up and away! There are, up to this minute, some American manufacturers or wholesalers for PVC that are neglecting orders from manufacturers in the States because Latin America is paying a lot more for the product. Stop it! . . . If you in Latin America have been used and abused, stop it. You are going to have so much PVC in stock in a few months that you are not going to know what to do with it. Hold it! Order what you need and refuse all prices that go beyond the usual in the market. Sixty, seventy, eighty or ninety dollars for a pound of PVC is a deceit! I have on my desk several invoices from

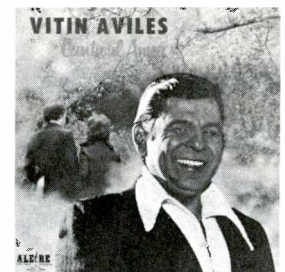
*(Continued on page 41)*

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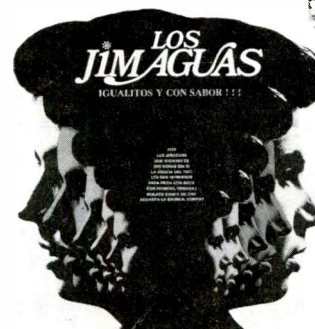
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# Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Divisionismo en **Amprofon** -Asociación Mexicana de Productores Fonográficos-. Como consecuencia de las recientes elecciones, en las cuales en forma caprichosa y rebelde, las grabadoras pequeñas tomaron el control, imponiendo una junta directiva, que no está de acuerdo con el prestigio que hasta el momento ha ostentado **Amprofon**; las grabadoras grandes, entiendase -CBS, RCA, Peerless, Musart, Capitol, GAMMA, Sono-Press, y Polydor-; proyectan el retiro masivo, para

formar una nueva agrupación. Esta rebelión de los pequeños, estuvo amparada, por unos estatutos anacrónicos vigentes, en los cuales nunca se había contemplado una situación como la que acaba de ocurrir. Ya que existen, 21 compañías afiliadas, teniendo ilógicamente igual derecho las insignificantes y las tremendamente poderosas, estas últimas, las auténticas representantes del medio musical mexicano; y las que en todo momento han estado al cuidado de **Amprofon**, tanto en el aspecto imagen, como en el económico.

Por lo que respecta a la nueva junta directiva, esta ha quedado incompleta, ya que el cargo de tesorero no fué cubierto, a pesar de que en plena asamblea general, se le invitó a **José Luengo** representante de Musart a ocuparlo, pero la invitación fué rechazada por el propio ejecutivo. Seguiré informando . . . Continúa el conjunto **Acapulco Tropical**, rompiendo records de ventas. Sus temas, gustan en una forma tan bárbara, que las ediciones se agotan a los pocos días de haber salido al mercado. Y ahora, además de sus grandes éxitos como son "Acapulco Tropical" -el tema lleva el mismo nombre que el conjunto-, "El Mujeriego" y "Mi Novia Fea;" se agregan "Cumbia Guerrerense" y "El Soltero" . . . Sensacional elepé de la "Chamaca de Oro" **Sonia López**.

Como en sus grandes épocas, interpreta a su estilo "Mi Maldito Corazón," "Confusión," "Tengo Sed" y otros que son del gusto popular . . . Exitosa reaparición de **Pina Nevarez**. Sus actuaciones en la "Carpa México," han ratificado que la creadora en México del tema "Tonto," va superandose profesionalmente, y obtiene una madurez muy provechosa para su carrera . . . Nuevo LP de **José José**, en el que se incluye su reciente hit "Dejame Conocer." (Continued on page 41)



# LATIN AMERICAN ALBUM PICKS

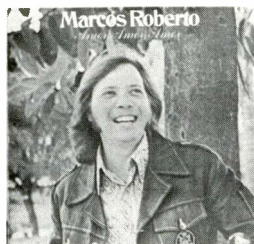


## CINCO

**EL CHICANO—MCA 401**

El Grupo Chicano vuelve con gran fuerza. Bella producción carga de ritmo, sabor, alegría y genio. El sonido latino que puede dar de gran manera. "El Cayuco" (Tito Punte), "The Latin One" (El Chicano), "Ahora Sí" (R. Barreto) y "You've Been Wrong so Long" (D. Nuñez). Gran producción!

■ El Chicano is here and in a big way! They have that particular great sound that could make it real big. "Children" (Arbes-Morales), "What You Don't Know Won't Hurt You" (Marcellino-Larsen) and "Gringo en Mexico" (W. Waldman). Wowwww!

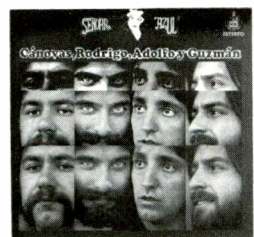


## AMOR, AMOR, AMOR

**MARCOS ROBERTO—Parnaso P-LPS 1127**

El talentoso brasilero Marcos Roberto en un repertorio de gran fuerza. Bellos arreglos y energía. "Amor, Amor, Amor" (A. Robeiro-J. Pierre-Falcon), "Vida" (Falcon-Edson-M. Roberto) y "El Solitario" (M. Roberto-Vadinho).

■ Very talented Brazilian singer Marcos Roberto in an excellent package. "Que Sea por Tí" (M. Roberto-Chil Deberto-Falcon) and "La Tarde en que te Amé" (J. Carlos-Iglesins-Abrazom).

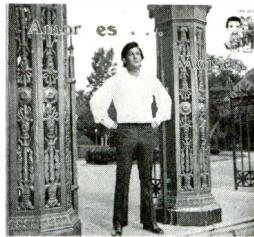


## SEÑORA AZUL

**CANOVAS, RODRIGO, ADOLFO Y GUZMAN (CRAG)—Hispavox HHS 11-262**

Excelente agrupación musical que pudiera dar fuerte. "Don Samuel Jazmín" luce un ganador. Otros son "Señora Azul" (Rodrigo García), "Si Pudieras Ver" (J. Ma. Guzman) y "Nuestro Problema" (R. García).

■ Excellent new group from Spain that could make it big. "Don Samuel Jazmín" (Rodrigo García-A. Rodríguez) looks like a winner. Also good "Señora Azul" (R. García), "Solo Pienso en Tí" (R. García) and "El Vividor" (R. García-Canovas).




## AMOR ES . . .

**MOISES—Holo Vox LPS 1012**

Moisés se destaca aquí en "Amor es . . ." de su propia inspiración. También bien en "Brindemos por la Felicidad" (Moisés), "Mi Amor se Va Contigo" (Salako-Tryechea) y "Será Será" (N. Ned).

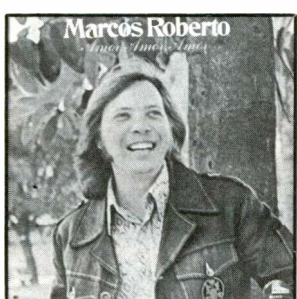
■ Moises is an excellent voice. Here he beautifully renders his own "Amor es . . ." Also good in "Hablame Suavemente" (N. Rota-Ruzik-Marques) and "No Volverá" (Moisés).



presenta  
a su artista exclusivo

## Marcus Roberto

### "Amor, Amor, Amor"



**Parnaso P-LPS 1127**

Amor, Amor, Amor  
La Tarde en que te Ame  
Si Yo te Pudiera Encontrar  
Muchacha que no Ama  
Que Sea Por Tí  
Vida  
La Recompensa  
El Solitario  
Quien Ama Nunca Olvida  
Tu que eres Tan Triste  
como Yo

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## CESTA ALL STARS

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(CLP 110)



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**CHEO FELICIANO**  
**JOE QUIJANO • KAKO**  
**WILLIE ROSARIO**  
**YAYO EL INDI**  
**LOUIE RAMIREZ**

**Single: "NO HACE FALTA PAPEL"**  
(CFF 5017)

**Canta: CHEO FELICIANO**

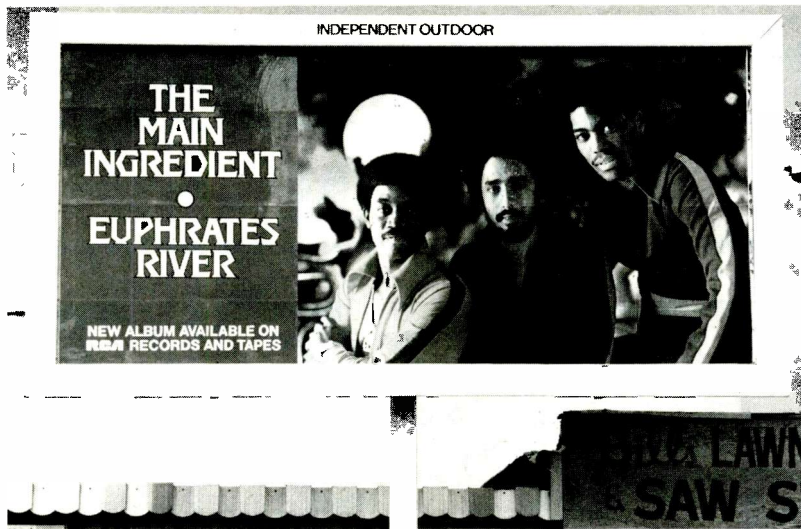
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## En Nueva York

(Continued from page 38)

el más grande éxito en la actualidad . . . Justa promoción radial está recibiendo la juvenil cantante puertorriqueña **Ednita Nazario**, que es señalada como una gran promesa en nuestro medio musical. Con su bello timbre de voz, se luce y populariza la canción de **Myrta Silva** titulada "Sin Ti, Mi Amor, Sin Ti," incluida en su álbum "Al Fin . . . Ednita!", lanzado por el sello Mardi Gras . . . **Amalia Mendoza** y **Miguel Aceves Mejia**, finalizaron exitosas presentaciones en el Chateau Madrid de esta ciudad . . . El sello U.A. Latino, editó el álbum "Nelson en Acción," por el sensacional cantante **Nelson Ned**. De este elepé tiene todas las trazas de convertirse en un éxito de superventas, la canción de **Claudio Fontana** "Happy Birthday, My Darling," que el popular cantor brasileño interpreta en español . . . **Vitin Aviles**, como solista empieza a popularizar en la radio el número "Temes" de **Curet Alonso**, tema de gran fuerza que logrará imponerse en el gusto popular . . . El popular **Ismael Miranda**, sigue triunfando con su álbum titulado "Así Se Compone Un Son," el cual está vendiendo exitosamente . . . Y ahora . . . ¡Hasta la próxima desde la Babel de Hierro!

## RCA 'Mini Billboard'



A unique part of RCA Records' current merchandising/advertising campaign is the extensive use of the mini billboard. These boards, such as the one pictured above, are located throughout the Los Angeles metropolitan area and give wide exposure to campaigns on individual artists. They are generally 12' x 6'.

## Nuestro Rincon (Continued from page 39)

an American manufacturer of PVC that, if mentioned in this column, could force him out of business. Thieves!!!

Well, where now are the ones that had been telling me for years that "language was a barrier" and that a song in Spanish couldn't become a smash hit in the States? Where are the ones that knew so much about everything? Where are the ones that affirmed that radio in the States would never program a number in Spanish? Well, they programmed "Eres Tú" by Mecedades in Spanish. Radio neglected the American version of the theme and programmed the one in Spanish. The only things that are needed in life are stamina, hard work, contacts and guts. Tara showed it to everybody. Congratulations! And now, let's keep working. There is so much real good material in Spain and all of Latin America that "Eres Tú" is only the beginning of a new era for Latin music in the States. I'm tired of the same old stories. Now, the only thing that I am waiting for is to see "Eres Tú" on England's charts. And it will happen, too. It is just a matter of time.

RCA released in Argentina "Primer Amor, Nunca te Olvido" b/w "Como una Noche Clara" by **Ricardo Dupont**. Good! . . . **Aldemaro Romero** is inviting me this year again to his Onda Nueva Festival, which will take place in Caracas on May 22, 24 and 25. I will attend! . . . **Acapulco Tropical**, a new tropical music orchestra, is smashing in Mexico with "Acapulco Tropical." **Sonora Santanera**, who had been the great sellers of this type of music in Mexico now have a superb competitor. **Louis Couttolenc** from RCA, Mexico, extended them the "Nipper de Oro" in Mexico for their terrific sales . . . **Raul Marrero** just recorded an album for Tico Records titled "La Nueva Era" . . . Discos Columbia from Spain has recently signed a distribution agreement with Phonogram from Germany granting them the distribution of **Julio Iglesias'** recordings in Germany, Austria, Scandinavia, New Zealand and South Africa. They have also come to an agreement with Metronome, granting them the rights to release **Donna Hightower's** recordings in Germany and Austria . . . **Enrique Garea** from Columbia, Spain, was quite busy during the NARM Convention in Hollywood, Florida. I also spent some time with **Pancho Cristal**, **David Last** from Met Richmond and **Leon** from Southeastern Records, Fla. Manufacturers from Europe and Latin America should pay more attention to the NARM Conventions in the future. It is great to see the whole American history under the same roof! . . . **Oscar Golden** from Columbia will debut this week at Centro Español, Miami. He is being promoted by Caytronics via "Amarte Amarte una Vez Más."

**Luís García**, who is smashing in Miami with "Cerca de Tí," is getting very strong air coverage in Los Angeles, New York and Puerto Rico. It seems he is also going to make it big in those areas. At the same time, all licensees in Latin America, of Tempa; Peru, are programming the release of this recording immediately. Well, that is what should be done. What about Mexico? . . . **Miguel Jurado** is being promoted in New York via "Amor Final" from talented composer and colleague **Alberto Alonso** of Diario La Prensa, New York. Congratulations and good luck Alberto . . . **Tomás de San Julian** packed the Dade County Auditorium again this year with his usual annual festival. Now, Hispania Records is releasing a single containing "Se Fué un Amor, Vino Otro Amor" b/w "Canto a la Noche" by the popular Spanish singer. Bye now!

## Warner Sister

■ NEW YORK — Currently riding the crest of her own twinkling exuberance despite being in the midst of a whirlwind promotional tour for her new Epic single "We're Over," Florence Warner smiles and says "Hi!" as glowingly and convincingly as she sings.

The song from her debut album — "Florence Warner" — was chosen by her producer Glen Spreen, but Florence feels it was fated. Her old man had told her those exact words over the phone just a few hours before Glen took her aside and exclaimed: "Have I got a song for you!" ("We made passionate records together," Florence later said of Mr. Spreen.)

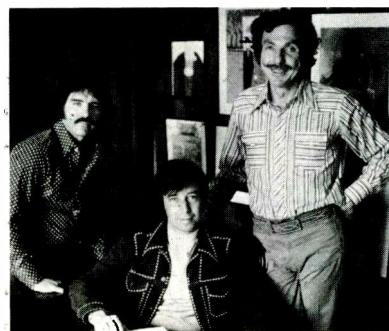
Florence has a Labrador retriever named Rachel whom she describes as "a little old lady in a zippered-dog suit." Rachel likes to sit by Florence's side when she plays her guitar and sings—at home or in public. And if she wasn't in her winsome twenties with her entire future lying ahead, you might be tempted to refer to her as Ms. Bojangles. (Rachel even made it to the back cover photo session for Florence's album.)

She's a Nashville resident who has hawked just about every product imaginable on radio and television at one time or another with her silky yet substantial jingle voice. She's seldom hoarse from her work but Ms. Warner is an avid horse-person, spending much of her off-the-musical-path time out on the trail.

The Barry Mann-Cynthia Weil song she is currently plugging in her own pleasingly personal way—with the help of the Epic promotional force—should have her riding high in no time.

Robert Adels

## Warners Music Inks Weatherly



Songwriter Jim Weatherly and his publishing company, Keca Music, have signed a long-term agreement with Warner Bros. Publications. Weatherly has written numerous hit songs, among them all the recent Gladys Knight and the Pips singles including "Midnight Train To Georgia" and "Best Thing That Ever Happened To Me." Shown from left are Jim Weatherly; personal manager and president of Keca Music, Larry Gordon; and Warner Bros. Music president Ed Silvers.

## David Heneberry

*(Continued from page 4)*

services, a title he has held until last week when he was given much broader responsibilities.

Prior to joining RCA Records, Heneberry had been vice president, marketing, LaSalle Extension University, the home study course of Crowell, Collier and MacMillan (now the MacMillan Co.). Before that, he had been vice president of Marshall John Associates, advertising agency in Chicago, and assistant advertising director of Bankers Life & Casualty Company, also in Chicago.

## Audio Video Notes

*(Continued from page 33)*

interested in adding dealers with service facilities and has undertaken a total restructuring of their sales operations into eastern and western zones.

. . . Edgar Winter, working on his new album, spent seven hours tuning a new digital synthesizer before he would resume recording. . . . Dr. William M. Webster, vice president of RCA Labs in Princeton, N. J., has announced the appointment of Gerald B. Herzog as staff vice president, RCA Technology Centers. . . . Douglas H. Dittrock, president of Viacom, has appointed David Hanson as vice president of that company's cable franchise arm. . . . Joseph S. Tushinsky, president of Superscope, Inc., has announced the appointment of Edward Duggan as vp in charge of operations.

## En Mexico

*(Continued from page 40)*

Y ha propósito de **José José**, las informaciones distorsionadas referente a su delicada salud, fueron desmentidas, al aparecer el cantante lleno de vitalidad y salud, y grabando a un ritmo acelerado . . . Surge con gran fuerza un buen prospecto del género ranchero; se llama **Beatriz Adriana**, graba en Capitol, y tiene todos los atributos como para triunfar en corto tiempo . . . En la inolvidable voz de **Javier Solís**, el sello CBS, revive las composiciones de **José Alfredo Jiménez**, en un elepe que se titula "Dos ídolos que se fueron," y que contiene "Pa' todo el año," "Amanecí en tus brazos," "Retirada," "Cuando vivas conmigo," "Que bonito Amor," "La mano de Dios," y "Serenata sin Luna." Una verdadera joya del folclor mexicano . . . Felicitaciones para el buen amigo "**Chava**" **Arreguin**, quien ocupa actualmente la silla de Prensa, Publicidad y Promoción de CBS. Hay capacidad y amplio conocimiento del medio, por lo que los resultados están descontados. Animo "Chava." ¡Y será hasta la próxima desde México!

## ENGLAND

By RON McCREIGHT

■ LONDON—**Dave Chapman**, managing director of ABC-Dunhill's British company Probe, has resigned his position "due to policy differences." Probe will now be controlled by **Ian Ralfini**, managing director of ABC's new outlet, Anchor, with effect from April 1. Chapman has completed a five year association with the company which originally operated as the Dunhill label through EMI.

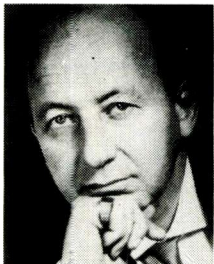
Immediately prior to the Eurovision Song Contest, British record companies were heavily promoting their respective interests—CBS has entries from Italy ("Go" by **Gigliola Cinquetti**), Sweden ("Waterloo" by **Abba**) and Switzerland ("My Ship Of Love" by **Piera Martell**), whilst Polydor is hopeful about Ireland's entry which they release this week, "Cross Your Heart" by **Tina**, and EMI has issued Israel's contender by **Poogy**, "She Looked Me In The Eye." Surprisingly, Britain's entry, "Long Live Love" by **Olivia Newton-John**, has been rather a slow seller so far and only moved up three places in this week's national chart to 18. The interval at the festival features the **Wombles** performing their new single on CBS "Remember You're A Womble."

Gull Records, the new label formed by the former MCA team **Derek Everett** and **David Howells**, have their first product on the market, this being a single by **Landscape**—"Touch the Wind," Spain's entry in last year's Eurovision Song Contest which has recently enjoyed chart success across the Atlantic. Gull celebrated their opening with a party backstage after another of their new signings, **Isotope**, played their first

(Continued on page 43)

## GERMANY

By PAUL SIEGEL



■ BERLIN — NEWS OF THE WEEK: The songs entered in the up-coming Grand Prix De La Eurovision were previewed on a television broadcast throughout Germany. It got us all excited to see who the winners will be!

SINGLES OF THE WEEK: Movin' is "Dan The Banjo Man," by **Dan The Banjo Man**, published by Aberbach's **Wolfie Kretchmar** . . . Although **Aretha Franklin** has not as yet hit here, it looks like she might score herself a biggie with "I'm In Love" with a great **Jerry Wexler** production . . . **Adrian Wolf's** "Die Liebe Zu Dir" on Polydor looks like it's got a good chance to hit . . . CBS might hit top 10-dom again with **Mott The Hoople's** "Roll Away The Stone" . . . BASF's got a steady money-maker with **Cindy & Bert** . . . Ariola/Musicor's got two biggies with **Apache's** "Hot Butter" and **Richard Hayman's** "Tubular Bells."

ALBUMS OF THE WEEK: **Robert Stolz** has been hailed in Paris for his BASF great Vienna album of Johann Strauss Music . . . Teldec's **Andrea Doria** doing great with "Udo Lindenberg" . . . Bellaphon's scoring with **Nektar's** "Remember The Future."

TRADESTERS CORNER: **Jo Bamberger** and team sending out tee-shirts for his **Alvin Stardust** single on Ariola, "Jealous Mind" . . . In the midst of moving his Stuttgart offices to Munich, **Peter Kirsten** sent this reviewer a copy of his new **Jerry Rix** single, "Lass Mich Bei Dir Sein" . . . **Gaby Richt** heads United Artists Music in Munich with charm, skill and logic . . . A great loss to many music trade friends here was the untimely death of talented Polydor music man **Wolfgang Pretzer**. He will be sadly missed.

LETTERS TO MY BERLIN DESK: **Art Talmadge** excited over Richard Hayman's version of the "Exorcist" Theme . . . Received a wonderful thank you note from **Oreste Corecha** of Caramba Edizioni from Milan, Italy . . . A hello from Hastings on the Hudson from talented lyricist **Ernie Sheldon** . . . A lovely note also from **Joe Miyasaki** in Tokyo . . . A hug and a kiss from **Severine** in Paris . . . And a great note from **Cyril Shane** in London . . . This reporter would now like to wish a very happy 50th birthday to **Ivan Mogull**. Auf Wiedersehn 'till next week!

## JAPAN

# コンフィデンス

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

■ At a brief ceremony in the Confidence office on March 25, editor Soko Koike presented the Top Disk Oricon Award to Warner Pioneer recording artist, **Akiko Kosaka** in recognition of her best selling single "I Wish You Were Here With Me." The song shared the grand prize in the fourth World Popular Song Festival with "All The Kings and Castles" by **Shawn Phillips**, "Parigi" by **Gilda Giuliani** and "Head Over Heels" by **Keeley Ford**. The Top Oricon Award is presented monthly by Original Confidence to the No. 1 artist on the month's best selling single chart.

**Shirley Bassie** will come to Japan to perform as a guest singer at the third Tokyo Music Festival International Contest to be held at the Imperial Theater on June 29-30. Other foreign acts visiting in April and in May include **MJQ**, **Stan Kenton**, **Paul Simon**, **Sergio Mendes & Brasil '77**, **Julien Clerc**, **Ann Burton**, **Milva**, **Percy Faith Orchestra**, **Glen Campbell**, **Don Cherry Group**, **Supremes**, **Brenda Lee**, **Maynard Ferguson** and his **Orchestra** and **Carpenters**.

Nippon Phonogram will release **Leon Russell's** album "Leon Live" which was recorded when the singer-songwriter performed at Tokyo Budokan Hall last November. To coincide with the release, the company will begin a massive promo campaign of the Shelter label at the end of April.

Shinko Music, one of the biggest music publishing companies here, has recently signed with Big Three for sub-publishing rights to Big Three's catalogue.

Nippon Victor adopted a part of **Stylistic's** Japanese concerts for the television commercial of its new model stereo. In the film the group is performing "Rockin' Roll Baby."

Japanese folk singer **Mike Maki** has released his first album for Toshiba EMI entitled, "Boro Boro." The album was recorded here at the beginning of this year with the aid of **John McEuen** of the **Nitty Gritty Dirt Band**.

Emphasizing the "Philadelphia Sound," CBS Sony is promoting soul music. In the initial stage of its soul campaign, the company aims at making a big hit single, such as "Dirty Ol' Man" by **Three Degrees** and then going on to other artists. "Big hit soul singles are the key to promoting the establishment of soul in Japan," the company says.



## BORDER LINES

By LARRY LeBLANC



■ TORONTO—MGM has not picked up the option on **Ken Tobias**, leaving the singer/composer free to negotiate with other labels . . . GRT artist **Ian Thomas** presently rehearsing with a backup band and will be touring within a month. Artwork for Thomas' second lp has been completed and it will be released within a month . . . **Bill King** has apparently cut all management ties with H.P. & Bell . . . Columbia's **Cliff Edwards** again being managed by **Kevin Hunter** of Montreal . . . A&M's

**Lorence Hud** preparing for a 2-week holiday in Nashville . . . Chappell Music has made an agreement with A-4-40 publishing firm for works of **Brussell Sprouts**. The group is due to be recorded at Eastern Sound by producer **Hilly Leopold** . . . **Terry Jacks** to go to Europe for a month to promote "Seasons In The Sun" . . . Epic-U.S. gearing itself for a spectacular promo campaign on debut **King Biscuit Boy** lp for the label . . . Axe Records has released the debut lp by well-known com-

(Continued on page 43)



# INTERNATIONAL HIT PARADE

## JAPAN'S TOP 10

### SINGLES

1. **NAMIDA NO MISAO**  
TONOSAMA KINGS—Victor
2. **GAKUEN TENGOKU**  
FINGER 5—Phonogram
3. **I WISH YOU WERE HERE WITH ME**  
AKIKO KOSAKA—Warner Pioneer
4. **HANA TO MITSUBACHI**  
HIROMI GO—CBS Sony
5. **BARA NO KUSARI**  
HIDEKI SAIJO—RCA Victor
6. **HOSHINI NEGAIO**  
AGNES CHAN—Warner Pioneer
7. **KUCHINASHI NO HANA**  
TETSUYA WATARI—Polydor
8. **ERIMOMISAKI**  
SHINICHI MORI—Victor
9. **SHIAWASE NO ICHIBANBOSHI**  
MIYOKO ASADA—CBS Sony
10. **SANSHOKU SUMIRE**  
JUNKO SAKURADA—Victor

### ALBUMS

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

## England

(Continued from page 42)

gig at London's Shaw Theatre. The band's first album will be released shortly, and if their live performance is a fair example sales should come very quickly. Isotope are also featured this week in our only TV show specializing in rock, "The Old Grey Whistle Test," introduced by **Bob Harris**.

Our commercial radio network is taking shape and is beginning to prove most effective in the breaking of new talent. The first music oriented commercial station, Capital Radio (London), has gone from strength to strength and is now firmly established as a major force; Radio Clyde (Scotland), after being in business for nearly two months is building steadily; B.R.B.M. (Birmingham) covers the middle of the country but have also had reports that they are being received much further afield; and Piccadilly Radio (Manchester) opens this week to a great feeling of optimism within the music industry.

**Mick Ronson** hits the road on April 10 for a three week tour which includes a date at London's Hammersmith Odeon on April 19. A great disappointment that **John Mayall** has been forced to cancel his planned two month European tour due to a swimming pool accident at his home in L.A. **Gary Glitter's** band (aptly named the **Glitter Band**) join their leader in the charts with their own single, "Angel Face," and set out on a tour on April 13. America's **Neil Sedaka** has decided to extend his stay here to undertake two more weeks of cabaret coinciding with the release of a new single on Polydor, "Going Nowhere," taken from his new album. **Cat Stevens** has now completed his short list of dates and his closing shows at the Theatre Royal proved something of a disappointment to begin with, until the superstar warmed up and closed to a great ovation. Country fans are looking forward to the sixth International Festival of Country Music being held again over the Easter weekend at the Empire Pool, Wembley. Promoter **Mervyn Conn** this year brings in **Wanda Jackson, Kitty Wells and Johnny Wright, Tammy Wynette, George Jones** and many others.

Record and music deals of the week: **Jim Flynn**, managing director of Mooncrest Records (part of the B&C group), has signed a five piece band, **Decameron**, to a long term recording deal. Phonogram International representative **Peter Knight** has secured our current chart topper by **Paper Lace** for Stateside release on Mercury. The deal was negotiated by Knight with Bus Stop Records' general manager **Ronald Cole**. **Henry Hadaway's** Satril label has secured three more international deals for the label—Picks Records (Switzerland and Austria), Rex Records (Germany) and Radio Triunfo (Portugal) will launch the label in their respective territories.

Several good singles released this week, although something of a lack of good album product. Obvious hits come from **Allan Clarke** ("Sideshow"—EMI); the **Bee Gees** ("Mr. Natural"—RSO); **Sparks** ("This Town Ain't Big Enough For Both Of Us"—Island), a **Muff Winwood** production; and **Wizzard** ("Rock and Roll Winter"—Warner Brothers), their first for the label.

## ENGLAND'S TOP 10

1. **SEASONS IN THE SUN**  
TERRY JACKS—Bell
2. **BILLY DON'T BE A HERO**  
PAPER LACE—Bus Stop
3. **EMMA**  
HOT CHOCOLATE—Rak
4. **REMEMBER ME THIS WAY**  
GARRY GLITTER—Bell
5. **ANGEL FACE**  
GLITTER BAND—Bell
6. **EVERYDAY**  
SLADE—Polydor
7. **I GET A LITTLE SENTIMENTAL**  
OVER YOU  
NEW SEEKERS—Polydor
8. **THE MOST BEAUTIFUL GIRL**  
CHARLIE RICH—Epic
9. **YOU ARE EVERYTHING**  
DIANA ROSS AND MARVIN GAYE—  
Tamla/Motown
10. **THE AIR THAT I BREATHE**  
HOLLIES—Polydor

## GERMANY'S TOP 10

1. **DAN THE BANJO MAN**  
DAN THE BANJO MAN—Rare Earth
2. **TEENAGE RAMPAGE**  
THE SWEET—RCA
3. **THIS FLIGHT TONIGHT**  
NAZARETH—Phillips
4. **DEVIL GATE DRIVE**  
SUZI QUATRO—RAK
5. **MY COO CA CHOO**  
ALVIN STARDUST—Ariola
6. **JUANITA**  
NICK MACKENZIE—EMI
7. **THE SHOW MUST GO ON**  
LEO SAYER—Chrysalis
8. **FAHRENDE MUSIKANTEN**  
NINA & MIKE—Ariola
9. **TIGER FEET**  
MUD—RAK
10. **KANSAS CITY**  
THE LES HUMPHRIES SINGERS—Decca

## Total Entertainment Pacts ECHO/Hawaii

■ LOS ANGELES — James Tolbert, Walter Scott and Arnie Frank, vice presidents of Total Entertainment, Incorporated, have jointly announced the company's association with Entertainment Corporation of Honolulu, Ltd., also known as ECHO/Hawaii, a production company specializing in concert and theatrical promotions throughout the state of Hawaii.

Current plans for ECHO/Hawaii

include expansion into television and film projects as well as continuing in the concert and stage production areas. Set for early next month is the production of "JFK," starring Jeremiah Collins, for a two week run in the 550 seat Honolulu Community Theater. Later this month the company will produce a concert featuring Redbone and Troy Walker in the Waikiki Shell.

## Border Lines

(Continued from page 42)

poser-artist **Jay Telfer** . . . Vancouver group **Handley Page** to Southern Ontario for 5 months . . . New UA release is from new group **Slash**. The single is titled "Jack The Riper Parts 1 & 2" and was produced at Manta Sound by Paul Gross . . . **Calvin Lew** to cover B.C. for UA distributor Johnston Appliances. He can be reached at (604) 687-4548 . . . **The Wackers** are now with Polydor with a new single "All I Want To Do Is Love You" . . . **John Mills Cockell** returned to Toronto for a March 26-30 gig at The Riverboat . . . Much Records and Summerlea/Winterlea Music has finally announced the appointment of **Willi Morrison** as Ontario promo rep . . . **Chester** picked up Canadian gold for "Make My Life A Little Bit Brighter" single . . . Gaiety artist **Kevin Waara** has a new single "Sweet Lorene" backed by "Cerina." The cuts were produced by **Don Grashey** and **Chuck Williams** . . . Round Records has made provisions for **Phil Ochs'** infamous lp "Gunfight at Carnegie Hall" to be sold to U.S. fans via mail order . . . GRT Records to handle distribution of the new "A Small Record Company" debuting with singer/writer **Tim Moore** . . . **Helen Reddy & Liza Minnelli** added to C.N.E. lineup . . . Comedy duo **Maclean and Maclean** have been added to **Lighthouse's** upcoming 75-day tour. **Burton Cummings** worked several nights with the two during his week stay here . . . H.P. Bell and Quadrant films have formed a company that is producing "Hey Justine" for Global Village Theatre's April 8 opener. Cast includes **Sarianna Featherstone, Patti Elasser, Elizabeth Swerdlow, Denise Devine, Mary Ann McDonald, Rudy Webb, Peter McConnell, Kevin MacRae** and **Joe Clarke** . . . Winnipeg group **Mood Jga Jga** back here again to tape CTV's "Roq" program . . . It's taken some time but **Ken Middleton**, president of WEA Music of Canada, Ltd., has finally announced the appointment of **Gary Muth** as manager, a&r . . . New single for Quebec artist **Karo** on Capitol is titled "Je Voudrais Te Connaitre," produced by **Ben Kaye** and arranged by **Art Phillips** . . . **Gordon Lightfoot** has three Canadian dates in April: Grand Theatre, Quebec City (18), Place des Arts, Montreal (L9-21) and Sherbrooke (22) . . . Casablanca's new group **Kiss** here on April 26 at the Victory Theatre . . . **Graham Nash** sole Canadian date on May 12 at Vancouver Gardens . . . **Gary and Dave** working at Toronto Sound with producer **Greg Hambleton** on a new single . . . New label Silver Bird Records has released "Time To Cry" by **Don Goodwin**. The tune was written by **Paul Anka**, who produced the disc along with **Johnny Harris** . . . New A&M release for **Phyllis Brown** will be single "Touch Me Babe."

## NARM's Seminar on Returns Points to Improvement Areas

By GARY COHEN

■ HOLLYWOOD, FLA. — The NARM Seminar on returns, which featured the Schoolman presentation in inventory management (see separate story), came as the second annual installment in NARM's continuing study of the entire returns question. Part one, as seminar chairman and Atlantic Records vice president Dave Glew recounted, occurred last year with the Frye Consultants study on returns. This year, Glew and a number of other label executives arranged for the special presentation on inventory management, although judging from the discussion and comments of panel members and audience participants, the problems are far from being totally resolved.

From last year's study, four distinct areas of improvement in returns were clearly identified. They were the cost of processing returns, improving the actual processing of returns, cutting the costs involved in processing returns and reducing the overall return percentage. This year, the primary concern was reducing the return percentage, thereby raising profits.

### Glew

Glew, introduced as one of the more knowledgeable and dynamic executives in the business, commented on the returns problem, noting that "... in some cases, a lack of professionalism on the part of manufacturers, distributors and wholesalers compounds the problem." He also pointed out that "manufacturers spend too much of their time looking over their shoulders at other manufacturers, worrying about the other guy. If we didn't, we could make a drastic reduction in returns." And he called for an end to the "fly by the seat of our pants" business, and for more realism, and less hype, in record selling.

### Heilicher

Glew's comments were greeted with skepticism by Ira Heilicher, who asked from the audience if "you would really like to know

what is selling and what is not selling?" Glew's unequivocal response was: "Absolutely. Anyone who isn't is killing themselves." David Press of D&H commented that not enough retailers and merchandisers have a good enough system at the retail level to capture the information that is needed, and accordingly, "we are going to have to develop systems that give us better information." Panelist John Cohen, head of Disc Records, chided the manufacturers about the "don't worry about it records" and asked what is being done about excessive returns now, while Press added that the manufacturers could, if they really wanted to, do something about the high return rate.

### Tyrrell

Panelist Jim Tyrrell, vice president of sales for Epic Records, remarked that "returns are not a problem, but a symptom. The problem is whatever is wrong with what we are doing that causes returns." One very noticeable lack, (Continued on page 47)

## Schoolman Gives Talk on Returns

■ The presentation by Schoolman Consultants, "An Approach to Reducing Returns & Raising Your Profits Through — Professionally Managed Inventory," was the key presentation at the NARM returns seminar. Bill Schoolman, who gave the analysis, noted in his booklet that returns caused a number of problems on the retail and wholesale levels — among them low return on assets and low profit per square foot. On returns specifically, Schoolman found the most significant causes to be overly optimistic initial allocation, poor reordering strategy from retailer to wholesaler and wholesaler to vendor, lax and ineffective systems and procedures at both retail and wholesale levels and inaccurate data and reports for measuring net sales.

### Key Areas

Armed with this information, Schoolman set out trying to improve inventory management, and found a number of key areas that could be improved: a minimum 10 turns a year in merchandise, or a 5.2 weeks' supply to wholesaler; a reduction of 35 percent in inventory; raise wholesaler and retail return on assets by 50 percent; in effect, reduce the return rate from retailer to warehouse to 15-18 percent, and from warehouse to vendor to 7-9 percent.

Schoolman attempted to debunk the feeling in the record

## Security Meet Stresses Gains, Losses

■ HOLLYWOOD, FLA.—In opening the NARM session on "Security Dollars and Sense," Lincoln Zonn, president of the firm bearing his name and specializing in security, told the assembled retailers that "there is good news and there is bad news. The good news is that last year, you did more business than ever before. The bad news is that last year, you lost more than ever before." And too often, Zonn added, he and his firm get called in "after the damage is done. We would much rather deal in preventive medicine."

### Paperwork

Losses from stores occur for three reasons, according to Zonn. "There are three ways to create a shortage—through faulty paperwork, shoplifting and internal theft," he stated. "The paperwork is up to you. You should spot check the inventory count and make sure you're getting everything you've signed for. If you have a receiver, let him check in the merchandise and sign the receipt, and then you should make spot checks on him. Make sure the truck driver who drops off

100 cases drops off 100 cases, and not 90, selling the other ten down the street. And make sure you clear your dock areas—if a driver drops off 100 cases, make sure he doesn't take ten more cases of something else." Zonn suggested, primarily for jobbers with warehouses, that they paint a line on the floor of their warehouses, beyond which a truck driver should not be allowed to cross. "Tell the drivers that if they go over that line, they're going to be blackballed and won't be allowed to make any further deliveries."

### Shoplifting

Shoplifting, the second area that leads to shortages, is a definite problem in the record industry, Zonn indicated, "because (Continued on page 47)

## Spirit of Cooperation Emerges from NARM

(Continued from page 3)

know what is selling and what isn't selling. Glew's feelings were echoed by Bob Fead and Jim Tyrrell, vice-presidents of A&M and Epic, respectively. The mass merchandisers, while somewhat skeptical of their statements, say they are going to try them out. "If they really want to know what's selling, we're going to tell them. As long as they realize that if something is not selling, we're not going to be forced into buying anymore." Similar sentiments were voiced by a number of rack jobbers and large retailers.

### Point of Sale

And as a corollary to that idea, a number of merchandisers have indicated that they are planning to institute, or plan to refine, their systems for collecting accurate sales information at point of sale. These systems, to be done manually until a viable computerized operation is available, will aid retailers in determining exactly what albums are selling, and should lead to heightened expertise in sales and ordering procedures. That, in turn, should lead to less friction on returns, an obviously highly volatile and emotional subject.

In addition, if the manufacturers concern themselves solely with their own product and their own situations, more divisiveness will be eliminated. And as Glew, Fead and Tyrrell indicated at the returns seminar, in remarks that can only be constituted as representing their respective labels' positions, it is time for the manufacturer to "stop looking over his shoulder," as Dave Glew put it.

### Tracking Sales

What is needed, Schoolman concluded, is an accurate method of tracking sales at the retail level. Initially, this should be done manually, and then could be transferred to a computer. This information would provide (Continued on page 47)

## BTO Adds Thornton



Blair Thornton, (fourth from left) is shown signing a contract to replace Tim Bachman with Mercury Records' Bachman-Turner Overdrive. With Thornton are, from left: Bob Bachman, Randy Bachman, manager Bruce Allen and C. F. Turner.

## Security Meet

(Continued from page 46)

items of high ticket value in relation to their size are more readily concealed" by shoplifters, especially with tapes. Yet, he noted, "by locking them up, you lose the impulse buy." Answers to the problem could be guards, uniformed or plainclothes, or a new type of system presently being refined that will trigger an alarm at a store's exit if the merchandise has not been paid for. In describing this new system, Zonn noted that the merchandise would not be magnetically tagged, as that may harm the tape; the new system being developed contains a radio transmitter, that would not affect the tape and would reportedly cut down on the false alarm factor.

Zonn explained that there are "four magic words" that will aid in stopping shoplifters—"may I help you." These four words are magic, he explained, because shoplifters rely on anonymity to do their work, and if they think they've been "made" or spotted, they will exit empty-handed to try somewhere else. Zonn also claimed from interviews with apprehended shoplifters, that they never stole when they thought they had been spotted, but only when they knew (or thought they knew) they weren't being watched. He tells the story of following a suspected shoplifter in a store, and being asked, "are you following me?" To which he retorted, "should I be?"

### Control

Shoplifting, he conceded, will never be eradicated, but "it can be controlled." He observed that there are shoplifting schools which specialize in teaching the trade. "A booster looks to steal \$500 a day, from which he can get between \$75 to \$125 from a fence." (Records, he noted, command a much better price, usually half of what they're worth.)

### Employee Theft

The third category of shrinkage is from employee theft, which Zonn figures at between 35 and 50 percent of all losses. He suggested careful screening of potential employees as a way of stopping trouble before it happens. Internal loss is attributable to "temptation + opportunity = theft"—if you remove the temptation by carefully monitoring the employees, and the opportunity by making sure, for example, that the back door is locked or by checking to make sure that merchandise is not hidden in the garbage, internal losses will be curbed. Zonn added the story of a small record retailer in North

(Continued on page 48)

## NARM Highlights . . .



Highlights of the recent NARM Convention: From left, the Columbia Records presidential welcoming cocktail reception, with Bob Altshuler, Columbia Records; Jules Malamud, NARM executive director; Sid Parnes, editor in chief of Record World; and Irwin Segelstein, president of Columbia Records; NARM executive director Malamud with Record World publisher Bob Austin; from the returns seminar panel: John Cohen, Disc Records; Vic Faraci, WEA Distributing; Bob Fead, A&M Records; Jim Tyrrell, Epic Records; Bill Schoolman, Schoolman Consultants; David Press, D&H Distributing; Dave Glew, Atlantic Records. Finally, Bob Fead of A&M Records is shown presenting the second annual Merchandiser of the Year Award to Russ Solomon of Tower Records.

## Schoolman Talk

(Continued from page 46)

the merchandiser with knowledge of what is or isn't selling, how many have sold, how many are sitting, etc. Then, the merchandiser would know how many to buy, how many to return, when to buy and when to return, etc. With this tracking readily available, Schoolman predicted, returns would fall sharply.

The emphasis for better inventory management should obviously be on those top albums, whether they be 200 or 500, that account for 80 percent of a merchandiser's business. That is also where the highest percentage of returns are. However, as Bob Fead, vice president for A&M, pointed out in commenting on Schoolman's presentation, the top 400 that sold 80 percent of the records, probably accounted for close to zero percent of the profits. It was the bottom 1200 that did four percent of the business—the catalogue and specialty items—that provided the bulk of the profits. Schoolman immediately agreed, saying that at no time would he recommend to any jobber dropping those bottom 1200 albums, or significantly altering buying habits for albums in that group (saying, in effect, that it wouldn't matter). And in response to a question from the floor, Schoolman noted he definitely took the merchandiser's position in the returns problem, as opposed to the manufacturer's. Sharp applause greeted this last statement.

## MCA's April Albums

■ LOS ANGELES — MCA Records has announced the scheduled release of six albums for the month of April. Heading the list are Martha Reeves' label debut, and a Neil Diamond package, "His 12 Greatest Hits."

Other releases are Eumir Deodato's "Whirlwind," Kiki Dee's "Loving and Free," Lynyrd Skynyrd's "Second Helping" and the Sharks' "Jab It In Yore Eye."

## Returns Seminar (Continued from page 46)

according to Tyrrell, is accurate sales information.

"We need an up-to-the-minute exchange of point of purchase data. We have to get accurate point of sale information and use it." And commenting on the role of the trade charts, which are used by retailers in helping them make purchases, he added that "the trades go to the retailer for sales information. If they can't get it there, they go to the manufacturer, who will gladly give them hypes." In summation, Tyrrell recalled the NARM theme of "Part-

ners + Professionalism = Profits." and restructured it to say that "a professional handling of data will bring profits to all the partners."

Press maintained that the manufacturers still "try to push in the product. But if we had an indication of what's selling, we could solve a lot of our problems." In effect, the panelists agreed on the need to set up some sort of inventory control system, as recommended by Schoolman, and outline of which has appeared in **Record World's** series on computerized retailing (March 16, et seq.).

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ISSUE

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| <input type="checkbox"/> Record Promotion or<br>Publicity Organization | <input type="checkbox"/> Personal Manager               |
| <input type="checkbox"/> Booking Agency                                | <input type="checkbox"/> Independent<br>Record Producer |
| <input type="checkbox"/> Record Presser                                | <input type="checkbox"/> Tape Manufacturer              |
| <input type="checkbox"/> Record Plater                                 | <input type="checkbox"/> Tape Distributor               |

Firm Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Person in Charge \_\_\_\_\_

Title \_\_\_\_\_

Telephone (area code) \_\_\_\_\_

## Dialogue (Continued from page 25)

the station asks you to answer the phone with "my favorite station is blah-blah-blah." That kind of survey is thrown off completely because that doesn't tell what station people are listening to, just who's trying to win money. In-person interviewers have trouble just getting the interviews in many cases. They can't get past the doorman in high rise apartments, or in some areas, they do get in the door, but may not get out alive.

**RW:** But radio is still locked into . . .

**Sklar:** Locked into the system, sure. There has to be a way of buying time. I find that the best thing to do is to look at all the rating services, average three or four books together to really get a picture of what's happening, and keep a running graph. If I took the last three Pulses and the last three ARBs and averaged them, I could give you broad general figures on total shares in the market and be fairly accurate, but when you try to buy time based on one little demographic breakdown, say women 18-24 at 6:30 am on one station out of 38 in a market using one rating book covering one rating period, you are on shaky statistical ground. How many times have you gotten a call from a program director exclaiming "We're number one, we're number one!" Try to pin him down and it turns out they're number one for one-legged Patagonian midgets ages 35-49 on Saturday afternoons from 3-6 in one rating service for May-June. Yes, there are enough numbers in the rating books today for everybody to tell some kind of a story. But what do you want, stories or facts?

One glimmer of hope for truer radio ratings may lie in The Source, a new rating service getting started in Los Angeles. They combine what seem to be the best characteristics of research for getting at the truth without letting the methodology get in the way. By building their sample frame from post office lists rather than phone books, they get almost everybody—every type of person. (Phone book listings leave out all unlisted phones—that's over a third of the people in some big towns—most 18-24 girls and other significant groups.)

What really seems to be great about The Source is that although they insist that you keep a diary—which might be easier for the type of person whose life style is more sedentary—perhaps a beautiful music or old line talk station listener—they place and retrieve the diaries personally instead of through the mail. They force you to keep the book. Result, even the contemporary music listeners keep the books in greater quantities. Their retrieval rate is close to 85 percent. Compare KHJ's total audience in the Fall '73 Source with their reported audience in the Arbitron for the same period of time. The Source methodology may really be getting toward our concept of an ideal rating service for radio! I hope it gains agency acceptance and industry support. A really reliable data source for measuring makes time buying a more reliable process and can only help radio. ☺

## Security Meet

(Continued from page 47)

Carolina, whose manager had just confessed to stealing \$21,000 in merchandise since December.

### Better Pay

Zonn cautioned the retailers on the problems of shoplifting, explaining that in many cases, employee theft could be ended by paying employees better. "Too many retailers look for a four percent net profit at the end of the year; they have a four percent shrinkage as well. If they cut down the shrinkage, they could have more money to pay their employees better and have a better profit as well." And in response to a comment from the audience, he noted that many retailers pay their employees a bonus if they catch a shoplifter.

By keeping the employees morale up, he further noted that there is less chance of internal theft.

## Fragale Joins Bourne Music

■ NEW YORK — Jim Fragale, who recently completed a novel on the music business, has joined the New York professional staff at Bourne Music as professional manager.

Fragale produced Melba Moore's first two albums—including her single, "I Got Love," and wrote seven of the songs on those two albums, plus many advertising jingles.

## Nunnery to Tour

■ NEW YORK—Evolution recording artist Stu Nunnery has put together his touring band. After four weeks of rehearsal, he is now ready to kick off his first series of live engagements.

Nunnery, who is now sporting a charted single, "Madelaine," will appear at clubs, colleges and concerts nationwide.

## Cashwest Inks Benson



Cashwest Productions, Inc., in a recent affiliation agreement with Joe Brooks, noted producer of commercials, signed Robby Benson, star of "Jeremy." Brooks will be producing Robby for Light and Sound Co., Inc. and for Cashwest Productions, Inc. Pictured here at the signing in the latter's New York offices are (from left): Tommy West; Joe Brooks; Robby Benson (seated); Mike Sukin, Cashwest's attorney; and Terry Cashman.

## April UK Inks Mott

■ NEW YORK — April Music UK managing director Brian Hutchinson has announced that the company has finalized an exclusive worldwide co-publishing deal with HH&H Music—the company formed by Mott The Hoople group members Ian Hunter, Pete Overend Watts and "Buffin" Griffin.

Hutchinson stated that separate deals were negotiated for the U.K. and the rest of the world. April Music (U.K.) will handle the HH&H catalogue in the U.K., while April-Blackwood, the company's U.S. counterpart, will handle it for the States and the rest of the world.

## The Coast (Continued from page 23)

Stevie Wonders Stevie Wonder," according to a UA insider, who, to be fair, is paid to say such things . . . And according to another of those folks, this one at Columbia, Roger McGuinn's next will arrive in July. It's called "Peace on You" (Charlie Rich penned the title cut) and Bill Halverson produced it. One more signing: Roy Silver has maneuvered Fanny from Reprise to Casablanca. Some maneuver, you say? Well, Roy says Neil Bogart's real keen about them.

IN TOUR NEWS: Maggie Bell, vacationing now, will start her next U.S. swing Apr. 23 at Boston's Music Hall and keep going till May 12 at the Long Beach Auditorium . . . Jerry La Croix (who's still on Mercury, by the way) will leave for Spain the 28th with Blood, Sweat & Tears, and they'll be touring Europe and the U.K. till June 16 at the Isle of Man. Maybe they'll go to Japan after that, according to one who should know, who adds that in any case, they'll definitely be doing some kind of U.S. tour this summer . . . The Crusaders will do seven Newport Jazz Festival dates this summer—including Carnegie Hall July 4 . . . Joni Mitchell is also going to England and the Continent, in May. She'll be taping an "In Concert" for the BBC then, among other things . . . The Butts Band had to pick up and leave Forth Worth last week and cancel the remainder of their current series of gigs. Robbie Krieger, it seems, was visited by a kidney infection that's visited him before . . . In more esoteric tour news: The Carpenters will appear with the Boston Pops April 29, with Arthur Fiedler at the podium, and the resulting concert will be broadcast over public television May 2. Richard, we're told, is practicing the "Warsaw Concerto" . . . And Leo Kottke will play the Felt Forum May 14 and 15, with such an appropriate headliner—Procol Harum . . . In a natal update: Rita Coolidge and Kris Kristofferson had their little one Mar. 21. A girl, whom they named Casey, she weighed in at 7 lbs., 6 ozs., at Santa Monica Hospital . . . And in TV news: "In Concert" on the 12th has shaped up as a family affair. Chuck Berry's the host, and the show marks the singing debut on the airwaves of his daughter, Ingrid Berry Gibson. Also featured is a band by the name of Spoon River. Its leader is married to Berry's other daughter, Melody.

## ASF Board Meets

(Continued from page 8)

Arts Center, where the festival will be held. Among those attending for the festival were Malcolm C. Klein, president, and Larry Goldblatt, founder of the American Song Festival, who addressed the meeting and brought those attending up to date on the progress of the event, to be held August 30-September 2.

At this point, the following artists are committed to appear at the festival: Helen Reddy, Ray Charles, Loggins & Messina, the Pointer Sisters and Paul Williams.

Some of the marketing and advertising techniques used to publicize the event were also discussed at the meeting. They include a direct mailing of over 100,000 names from the ASCAP, BMI and Country Music mailing lists, 60 second TV spots, trade ads, consumer youth publications, newspapers and Sunday supplements.

The American Song Festival is enthusiastic about the reaction to the contest, and it is interesting to note that the number of responses in each field have come in this order: MOR, country, gospel and spiritual, folk, jazz and r&b, and rock.

## Kristal to Exit Graham Organization

■ NEW YORK — Keeva Kristal has announced that he is leaving the Bill Graham organization in San Francisco in early April, and will reveal his future plans shortly.

## George Hamilton Takes Country Behind the Iron Curtain

By BOB ANDERSON

■ NASHVILLE — "Music is the ambassador of the American dream," says George Hamilton IV. Hamilton (RCA) has just returned from a six-week tour behind the Iron Curtain. This trip to the socialist countries of Eastern Europe underscores the fact that music has a better opportunity of spreading the American way of life than any diplomat.

Hamilton and promoter Mervyn Conn arranged the first cultural exchange ever to Moscow and Prague for an American country music artist. The historic trip was important to Hamilton and the entire country music industry as this is a breakthrough for other artists to visit Soviet Bloc countries. Equally important is the reaction the Soviet people gave to country and folk music. The people were friendly and interested in the mixture of country and folk songs. They found a common denominator in country music.

## CBS Launches County Campaign

■ NEW YORK — Rick Blackburn, director, sales and distribution, Columbia Records, has announced that Columbia, Epic and the Columbia Custom Labels have begun a major country music sales and promotion campaign.

### 11 Albums

The project, which will run from April 1 thru May 31, was originally mapped out at the CBS Records sales meetings in Nashville earlier this year. It will include a merchandising drive on eleven new albums as well as CBS Records' country & western catalogue.

(Continued on page 51)

Hamilton's first tour stop was Prague, Czechoslovakia, where he was backed in concert by the Czech Country Beat band. Only one rehearsal was needed because they already knew his key, the songs, and his style. Hamilton performed four concerts at the Sports Ice Stadium for a total of 28,000 people. Only about two percent understood the language. Hamilton said these shows had the best sound, the best lighting, and the smoothest production of any concerts he'd done anywhere in the world.

From Czechoslovakia, the tour moved to Moscow, where Hamilton did four concert-lectures at Moscow University, Foreign Language Institute and Railway Institute. There he sang, lectured and played tapes illustrating the origins of country music. The audiences were surprised to learn that country music had evolved from European folk songs.

### Future Festivals

This country music first hopefully will be only the beginning. Discussions were begun between the Czech Minister of Culture and Conn to arrange a festival in 1975. This would be the first country and eastern festival incorporating artists from the U. S., England, Poland, U.S.S.R., Rumania and Bulgaria.

George Hamilton IV and country music have helped close the gap between nations by improving people-to-people relationships. Hamilton recounted this incident: After a lecture in Moscow, a woman came up to him and held both of his hands in hers. She told him, "A beautiful thing happened today. This came from your heart and from our hearts. It is the hope of the world."

## NSA Directors Selected



The executive committee of the Nashville Songwriters Association met recently to select its members for the year 1974-75. Pictured from left are executive committee members Dave Burgess, Lorene Mann, Biff Collie, Joe Allison, Bud Wingard, Maggie Cavender and Ron Peterson. Not pictured: John Denny and Mary Reeves Davis.

## NASHVILLE REPORT

By RED O'DONNELL



It's labor."

■ Singer-writer **Jerry Reed**, who has a major role in the 20th Century-Fox movie "W.W. and the Dixie Dancekings," (now shooting here) says singing, writing songs and appearing on television is a vacation compared to working in a movie.

"It's the toughest, most absorbing work I've ever done," the RCA artist said. "I used to watch actors and actresses do their thing on the screen in a movie theater and say to myself, 'that's easy.' Well, folks, "Jerry continued, "I got news for you.

Country music singers **Charley Pride** and **Red Stegall** are competing in the annual **Mickey Mantle-Seagrams** Invitational Golf Tournament at Acapulco.

**Del Reeves** and wife **Ellen** celebrating their 18th wedding anniversary. "I think," said the attractive Ellen jokingly, "that anybody who would live with Del Reeves for 18 years deserves some kind of medal, don't you?" . . . Yes. A St. Christopher medal, perhaps?

**Hank Snow's** current "Hello Love" may sell into his most popular single during his 38 years with RCA. Yes, even bigger than "I'm Movin' On," his long-run theme . . . Singer-writer **Roy Acuff Jr.** signed a disc deal with Hickory Records. He's writing most of material to be used on his

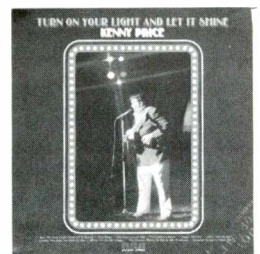
(Continued on page 52)

## COUNTRY PICKS OF THE WEEK

**SINGLE** **ANNE MURRAY**, "HE THINKS I STILL CARE," (Jack/Glad, BMI). The Canadian lovely will storm back up the charts with this country standard. Ann applies just the right vocal touch to bring the Dickey Lee song back again. Will do big request action as a follow to "Love Song." Capitol 3867.

**SLEEPER** **JIM STAFFORD**, "MY GIRL BILL," (Kaiser/Famous/Boo, ASCAP). Jim follows up his last two smashes with the makings of another hit. Clever lyrics will take a few listens to grab you. Listener reaction will be quick, if only from the title. Will play country and pop with ease. MGM M14718.

**ALBUM** "TURN ON YOUR LIGHT AND LET IT SHINE," **KENNY PRICE**. Kenny is in top form as he delivers a balanced selection of tunes. Ray Pennington masterfully produces such songs as "Super Hillbilly," "Losing You Got The Best Of Me," "The Closest Thing To Me (Is My Shadow)" and his latest single, "Turn On Your Light." Kenny sings his patented up-tempo songs as well as smooth ballads with ease. Very nice! RCA APL1-0435.



# COUNTRY HOT LINE

By MARIE RATLIFF

## Station Check List

Reporting this week: (Alphabetically)

KCKN, Kansas City	WDON, Washington	WIRE, Indianapolis
KFDI, Wichita	WEPP, Pittsburgh	WKDA, Nashville
KKYX, San Antonio	WENO, Nashville	WMC, Memphis
KMAK, Fresno	WESC, Greenville	WPLO, Atlanta
KTTS, Springfield	WGMA, Hollywood	WUBE, Cincinnati
KVOO, Tulsa	WHN, New York	WVOJ, Jacksonville
WAME, Charlotte	WHOK, Lancaster	WWL, New Orleans
WBAP, Ft. Worth	WHOO, Orlando	WXCL, Peoria
WCMS, Norfolk	WINN, Louisville	

Unbelievable! "The Streak" is blazing a hot trail for Ray Stevens with Number Ones already at KBOX, WMC and WIVK; and wearing the "most requested" tag at KFDI, WIRE, WEPP, WHN, WDON, WUBE, WCMS, WENO, WKDA, KCKN, WXCL and KMAK! This record has got to be the fastest mover we have ever seen!

Charley Pride is moving out with a new release that's getting mixed reaction. "We Could" is the side in Indianapolis, New York, Norfolk and Springfield; while WENO and KCKN are airing both sides, although Don Rhea is showing the heaviest request action on "Love Put A Song In My Heart."

"Room Full of Roses" is blooming into a hit for Mickey Gilley! With strong reports in from the midwest and Atlanta, the action is spreading nationwide!

Hoyt Axton's "When the Morning Comes" growing into a big national charter!

Early indications point to Ferlin Husky's first big hit in a while! "Freckles and Polliwog Days" has picks at WIRE, WHN and WESC with good play in Kansas City!

A sleeper smash? WENO and KCKN predict big things for Doc and Merle Watson's "Poor Boy Blues" on Poppy.

The word is out that Craig Scott has left WJJD and will be returning to WSLR in Akron next week!

Reviving the George Jones standard, Anne Murray will have another charttopper with "He Thinks I Still Care!" Initial heavy play from coast to coast!

New and Noteworthy: Cinnamon's first duet by Narvel Felts and Sharon Vaughn, "Until The End of Time" already moving at WENO and WMC; George Dalton's "Tribute to Patsy Cline" good at WCMS; LaCosta's "I Wanna Get To You" spinning at WBAP and WHN; Darrell McCall's "There's Still a Lot of Love in San Antonio" is picked at KKYX, nice in Norfolk; Joe Bob Barnhill's "Salty Dog from Texas" added at WBAP; Paul Ott's "Old Blue" going well in Atlanta and Kansas City!

Les Acree reporting heavy requests on Bobby Bare's album cut "Marie Laveau" from "Lullabys, Legends and Lies."

Action beginning on Patti Page's "Someone Came To See Me in The Middle of the Night" at WBAP,

(Continued on page 52)

## Travis' Guitar Donated To Hall of Fame

■ NASHVILLE—A rare, handsome guitar designed and played by Merle Travis was donated to the Country Music Hall of Fame and Museum here. Chet Atkins, prominent guitarist and RCA executive, and Cecil Null, songwriter and president of Old Masters Records, donated the rare instrument on Travis' behalf.

## CMF Gets Grant For Benton Mural

■ NASHVILLE — The Country Music Foundation, through the Tennessee Arts Commission, has received a grant for \$20 thousand from the National Endowment for the Arts for the commissioning of a major mural painting by the distinguished American artist Thomas Hart Benton. The six-foot by ten-foot painting will depict the "Sources of Country Music," and will be permanently installed in the Country Music Hall of Fame and Museum in early 1975. William Ivey, Country Music Foundation executive director, announced the project to the press and assembled dignitaries in a brief ceremony at the Hall of Fame building.

The mural painting project has been established as a memorial to the late Tex Ritter — prominent recording and motion picture star and long-time supporter of the Country Music Foundation. Ritter, Joe Allison, and Norman Worrell (of the Tennessee Arts Commission) were instrumental in presenting the idea of the mural to the Foundation Board of Trustees.



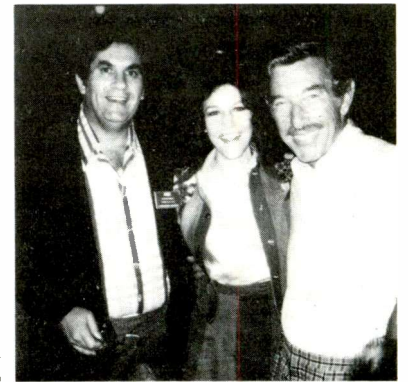
Pictured from left are Tom Ritter; Bill Ivey, Country Music Foundation executive director; Dorothy Ritter and John Ritter admiring the "Sources of Country Music" sketch by Thomas Hart Benton.

## A Country Group With a Sax Section

■ NEW YORK—Epic Records has announced the completion of a new album by a group called Nashville. The group, which consists of various Nashville studio musicians, plays country-based music in semi-swing fashion, with a sax section augmenting the usual country instrumentation. Nashville's first single, "Orange Blossom Special" b/w "Pass Me By," is scheduled to be released by Epic imminently. The album, to be entitled "Nashville," will be released in May.

The group's co-producer is Len Levy, former vice president and general manager of Epic Records, who is now based in Miami as a music business consultant.

## All Smiles



Dot recording artist Donna Fargo is all smiles as she reacts to receiving the NARM award as Best Selling Female Country Artist at the recent convention in Hollywood, Florida. Pictured with Ms. Fargo are Record World publisher Bob Austin (right) and Famous Music (Dot distributors) vice president, marketing, Andy Miele.

## Doc Williams To Tour England

■ WHEELING, W. VA.—Doc Williams, veteran country music entertainer for over 35 years, along with his singing partner and wife Chickie, will be making his first tour in England, running from May 23 to June 9. Marion Martin, who first joined Doc's Border Riders in 1943 and has been with Doc a total of 24 years, is going along on the tour. The tour is being organized by Mike Storey, and the British Country Music Association is co-operating with the promotion. Doc and Chickie will be headlining one of England's country music festivals this year in Doncaster, June 1.

## N. Y. Times Country Songbook Released

■ NEW YORK—The "New York Times 100 Great Country Songs," edited by Richard Broderick, has been released by Quadrangle/The New York Times Book Co. The book is 9 x 12 inches, 320 pages, with the songs arranged for guitar, voice and piano. List price is \$14.95 to July 1, 1974 and \$17.50 thereafter.

## Griff Grabs Ratings

■ NASHVILLE—Ray Griff's television show, "Good Time Country," now holds Canada's highest audience ratings of any musical variety show in the eastern province of Ontario.

Hosted by Griff, the half-hour Global network program has only been on the air since mid-January. A performing/talk package, the show regularly features Griff, along with his band The Ray's Of Sunshine, and The Good Time Country Singers, plus one performing guest.

TAKE SOMEBODY

YOU LOVE

"HONKY TONKIN"

## HLI Inks Owens



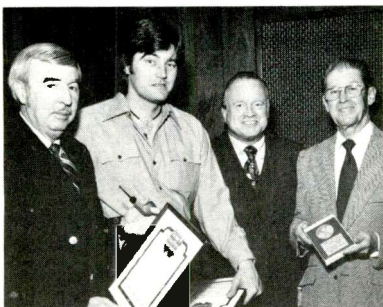
Marie Owens has signed with Hubert Long International for exclusive representation. Her current MCA release is "J. John Jones." Pictured from left are Dick Blake, president of HLI; Marie Owens and her manager Joe Johnson.

## CBS Country Campaign

(Continued from page 49)

The campaign will be spearheaded by 11 new country releases as well as the reseriving of various recent releases on the Columbia, Epic and Custom Labels. Seven Columbia records are scheduled to be shipped within the 60-day program, including new albums by Lynn Anderson, Freddy Weller, Barbara Mandrell, Roger Miller, Grandpa Jones, Bobby Russell, and the Chuck Wagon Gang. A special poster of Tanya Tucker will also be shipped in support of her recently released Columbia album, "Would You Lay With Me (In A Field Of Stone)." Also, four new country albums on the Epic and Monument labels highlight a list of 17 Epic/Custom Label albums which will be promoted in the campaign. The new product includes records by Kris Kristofferson, Charlie McCoy, Boots Randolph and David Houston and Barbara Mandrell.

## Acuff Gets Award



Two music industry notables—and one of their writers—receive recognition from the American Society of Composers, Authors and Publishers (ASCAP). Wesley Rose (left) and Roy Acuff (right) receive publisher ASCAP chartbuster awards for Milene Music's "Back In The Country," written by Eddy Raven (second from left). "Back In The Country" landed Acuff back on the charts after a long absence—and prompted ASCAP's southern region director Ed Shea (second from left) to award him an Irish Toast plaque stating: "May you be in Heaven a half hour before the Devil knows you're dead."



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**LLOYD GREEN**—Monument ZS7-8608

**SAN ANTONIO ROSE** (Bourne, ASCAP)

**ATLANTIS** (Youngun, BMI)

"The Steel Machine" does it again. Instrumentals are doing well this year, and Lloyd's will fit a country playlist like a glove. After a slow beginning, it takes off in fine style. A sure chart standing for this toe-tapper!

**JERRY HOUSE**—MGM M14716

**MISS MEMORY** (Sawgrass, BMI)

Mel Tillis produces a light western swing number for Jerry. Will receive good airplay and box requests.

**NARVEL FELTS AND SHARON VAUGHN**—Cinnamon 793

**UNTIL THE END OF TIME** (Jack & Bill, ASCAP)

As their first duet together, Narvel and Sharon team up for a tender love tune with great potential. Their vocal styles fit together perfectly.

**NICK NIXON**—Mercury 73467

**I'M TURNING YOU LOOSE** (Tree, BMI)

Nick has a solid second entry that features a driving beat. Will pick up ballad-filled format. Sure to increase his audience this time around.

**DARRELL McCALL**—Atlantic CY-4019

**THERE'S STILL A LOT OF LOVE IN SAN ANTOINE** (Hill & Range, BMI)

A nice 'n' easy swing ballad that features a smooth vocal. Will get good action as Darrell's first record on Atlantic.

**LITTLE JOE SHAVER**—Edge ER 74-1A

**I'D BETTER NOT COME OVER, MRS. BROWN** (Star Glo/Augustine, BMI)

**RED, RED WINE** (Tallyrand, BMI)

A bouncy tune that's compatible with any country format.

**BOBBY BORCHERS**—Epic 5-11093

**I'LL STILL BE LOVING YOU THIS MUCH** (Tree, BMI)

A solid country love song well produced by Larry Butler. Soulful vocal by Bobby.

**BOBBY PENN**—50 States FS-20A

**BRING YOUR SUGAR TO DADDY** (Hilltop Acres, ASCAP)

A lively disc that's sure to make the listener perk up. Happy and commercial.

**J. DAVID SLOAN**—Opryland 3860

**I KNOW THE FEELIN'** (King Coal, ASCAP)

The beat is heavy on this solid country disc. The new label is on its way up with this sing-along tune.

**PATTI PAGE**—Epic 5-11109

**SOMEONE CAME TO SEE ME (IN THE MIDDLE OF THE NIGHT)**

(Galleon/Easy Listening, ASCAP)

Patti seems to get better and better. An easy-does-it ballad that will get heavy country and MOR play.

**FERLIN HUSKY**—ABC 11432

**FRECKLES AND POLLIWOG DAYS** (Blue Crest/Hill and Range, BMI)

Happy music that's just different enough to grab your attention on first listen. Ferlin's uptempo vocal fits perfectly with crisp instrumentation.

**TENNESSEE ERNIE FORD**—Capitol 3848

**I'D LIKE TO BE** (Central Songs, BMI)

**I'VE GOT CONFIDENCE** (Lexicon, ASCAP)

A fine disc from a man whose voice sounds smoother than ever. A programming jewel at 2:06.

**DEBBIE HAWKINS**—Warner Brothers WB 7792

**TEACH ME HOW TO LOVE** (Easy Listening, ASCAP/Gallico, BMI)

A smooth and tender vocal performance from Debbie that will be both an airplay and jukebox winner.

## LARRY KINGSTON Is Hot With "GOOD MORNING LOVING"

JMI No. 37

Written by:  
**LARRY KINGSTON**

So Is

## JOHNNY BUSH

with

## "TOY TELEPHONE"

RCA No. APBO-0240

Written by:  
**LARRY KINGSTON &  
FRANK DYCUS**

Also

## "FROM TENNESSEE TO TEXAS"

RCA No. APBO-0240

Written by:  
**LARRY KINGSTON &  
JOHNNY BUSH**

Also

## JIMMIE LEE MORRIS

with

## "DOGGONE DONE WRONG BLUES"

Atlantic CY4014

Written by:  
**LARRY KINGSTON**

Also

## GARY DAWSON

with

## "POUR THE WINE"

Royal American No. RAC 3

Written by:  
**LARRY KINGSTON**

Published by:  
**Owepar Publishing Co.  
813 18th Ave. South  
Nashville, Tenn. 37203**

# RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A VERY SPECIAL LOVE SONG Billy Sherrill (Algee, BMI) .....	1	MIDNIGHT ME & THE BLUES Jerry House (Sawgrass, BMI) .....	6
AT THE TIME Jean Shepard (Stallion, BMI)	21	MY PART FOREVER Billy Sherrill (Jack & Bill, ASCAP) .....	40
BABY DOLL Jerry Crutchfield (Dutchess, BMI) .....	5	NO CHARGE Pete Drake (Wilderness, BMI)	15
BACK IN THE COUNTRY Wesley Rose (Milene, ASCAP) .....	53	ON THE COVER OF MUSIC CITY NEWS (Evil Eye, BMI) .....	44
BITTER THEY ARE, HARDER THEY FALL Fred Foster (First Generation, BMI) .....	50	PURE LOVE Collins & Johnson (Briarpatch/Pi-Gem, BMI) .....	46
BORN TO LOVE AND SATISFY Jerry Bradley (Jack & Bill, ASCAP) .....	55	RAINY NIGHT IN GEORGIA Curb-Vinneau Prods. (Combine, BMI) .....	20
CAPTURED Earl Ball (Noma/S.P.R., BMI) ..	54	REFLECTIONS Billy Sherrill (Tree, BMI/ Crosskeys, ASCAP) .....	65
COUNTRY BUMPKIN Walter Haynes (Tree, BMI) .....	13	SEASONS IN THE SUN (E. B. Marks, BMI)	23
COUNTRY LULLABY Ron Chancey (Screen Gems-Columbia/Summerhill, BMI) .....	64	MILE FOR ME Glenn Sutton (Chappell & Co., ASCAP) .....	28
CRUDE OIL BLUES Atkins Reed (Vector, BMI) .....	36	SILVER THREADS AND GOLDEN NEEDLES Rhodes & Reynolds (Central Songs, BMI)	31
DALLAS Ray Baker (Acuff-Rose, BMI) .....	61	SOME KIND OF WOMAN Jerry Kennedy (Coal Miners, BMI) .....	24
DON'T LET GO Jim Vienneau (Screen-Gems Columbia, BMI) .....	70	SOMETHING BETTER Larry Butler (Harrissongs, BMI) .....	71
DON'T STOP NOW Sherry Bryce (Sawgrass, BMI) .....	48	SOMETHING Jerry Kennedy (Tree, BMI) .....	51
GEORGIA KEEPS PULLING ON MY RING Owen Bradley (Battleground/Emerald Isle, BMI) .....	75	STOP THE WORLD Susan Raye (4-Star, BMI) .....	67
GOOD MORNING LOVING (Owepar, BMI)	68	STORMS OF TROUBLED TIMES Don Law Prods. & Ron Bledsoe (Keca, ASCAP) ..	41
GUESS WHO Joe Johnson (4-Star, BMI)....	30	SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP) .....	42
HANG IN THERE GIRL Freddie Hart (Blue Book, BMI) .....	2	SUPERSKIRT Connie Cato (Acoustic, BMI/ Jack Bill, ASCAP) .....	34
HELO LOVE Light & Atkins (Four-Star, BMI) .....	4	SWEET MAGNOLIA BLOSSOM Ron Crancey (Chappell, ASCAP/Unichappell, BMI) ..	19
HONEYMOON FEELIN' Jim Fogelsong (Coustic, BMI) .....	32	TAKE GOOD CARE OF HER (George Paxton, ASCAP) .....	8
IF YOU LOVE ME John Farrar (Al Gallico, BMI) .....	69	TELL ME A LIE Sonny Limbo (Fame, BMI/Rick Hall, ASCAP) .....	62
IS IT WRONG W McPherson (Hill & Range, BMI) .....	16	THE JET-SET Billy Sherrill (Tree, BMI) ..	12
I GAVE UP GOOD MORNING DARLING Joe Allison (Wiljex, ASCAP) .....	57	THE OLDER THE VIOLIN Larry Butler (Tree, BMI) .....	14
I NEVER GET THROUGH MISSING YOU Earl Richards (Golden Horn, ASCAP) ..	33	THE SAME OLD LOOK OF LOVE Billy Sherrill (Algee/Al Gallico, BMI)....	73
I'LL TRY A LITTLE HARDER Stan Silver Don Gant (Blue Crest, BMI) .....	11	THE TELEPHONE CALL Billy Sherrill (Algee, BMI) .....	74
I NEVER GO AROUND MIRRORS (Prima Donna, BMI) .....	29	THINGS AREN'T FUNNY ANYMORE Ken Nelson (Shade Tree, BMI) .....	10
I'M LEFT Taylor & Kesler (Hill & Range, BMI) .....	39	THERE WON'T BE ANYMORE Chet Atkins (Charles Rich, BMI) .....	26
I STARTED HATING CHEATIN' SONGS TODAY Schafer & Dorman (Blue Crest/Hill & Range, BMI) .....	43	THERE'S A HONKY TONK ANGEL Owen Bradley (Donor, BMI) .....	22
IT'S TIME TO CROSS THAT BRIDGE Walter Haynes (Ben Peters, BMI) .....	17	WAKE ME INTO LOVE Logan & Reeves, (Jack & Bill, ASCAP) .....	27
I USE THE SOAP Lea & Lee (Kipanolu, ASCAP) .....	49	WHEN YOUR GOOD LOVE WAS MINE (Tree Cross Keys, BMI) .....	52
I WILL ALWAYS LOVE YOU Bob Ferguson (Owepar, BMI) .....	56	WOULD YOU LAY WITH ME Billy Sherrill (Window, BMI) .....	3
J. JOHN JONES Joe Johnston (Claremont House, BMI) .....	37	WRONG IDEAS Owen Bradley (Evil Eye, BMI) .....	18
JOHN LAW Bob Morris (Blue Book, BMI)	72	YOU DON'T NEED TO MOVE A MOUNTAIN Walter Haxner (Jack, BMI) .....	47
JUST ENOUGH TO MAKE ME STAY Glenn Sutton (Keca, ASCAP) .....	38	YOU NEVER SAY YOU LOVE ME ANYMORE Jerry Bradley (Unichappell, BMI/Easy Nine, ASCAP)....	35
LAST TIME I SAW HIM Billy Davis (Jobete, ASCAP) .....	45	YOU WERE A LADY Ricci Mareno Ricci Mareno, SESAC) .....	9
LEAN IT ALL ON ME Norris Wilson (Al Gallico, BMI) .....	59	WE SHOULD BE TOGETHER Allen Reynolds (Jack, BMI) .....	25
LET THE FOUR WINS BLOW Kelso Herston (Travis, BMI) .....	50	WELCOME HOME (Bello, ASCAP) .....	63
LORD, HOW LONG HAS THIS BEEN GOING ON Ken Mansfield (Sing Me & Backyard, ASCAP) .....	60	WHEN THE MORNING COMES (Lady Jane, BMI) .....	66

## Country Hot Line (Continued from page 50)

WUBE and WCMS.

Our sympathy to the family of Keith Morris, who died in an auto accident recently. At the time of his death, Keith was doing an airshift at WIL in St. Louis and was operations manager/program director of KFMS in St. Louis.

Jim Croce's "I'll Have to Say I Love You in A Song" making good moves in New York, Pittsburgh, Peoria and Nashville.

"Swing Low, Sweet Chariot" looking like a winner for Bill Monroe at WCMS and KCKN.

Jim Mundy's "Come Home" looks like another top ten entry!

Continued heavy play on Johnny Carver, Johnny Russell, Mel Tillis & Sherry Bryce, Olivia Newton-John.

Rumors are flying regarding a possible change to a country format for rocker KQV in Pittsburgh. The station was recently purchased by Taft Broadcasting.

## Nashville Report (Continued from page 49)

upcoming lp . . . Roy Clark, Glen Campbell, Charlie McCoy, Anne Murray and Demetriss Tapp performed at celebrity party prior to Greater Greensboro Open golf tournament.

Speaking of Clark, he hosts NBC-TV's Midnight Special next weekend. Guests on the 90-minute show include Lynn Anderson, Tom T. Hall, Conway Twitty, Diana Trask, Mel Tillis, Tommy Overstreet and Charlie McCoy.

Birthdaying: Jimmie Osborne, Carl Perkins, Sheb Wooley, Roy Scott, Judy Lynn, Buddy Meredith, Loretta Lynn, Roy Clark, Bob Luman.

T. Tommy Cutrer, veteran broadcasting personality and syndicated radio talk show host, has been appointed to a staff post at United Talent Agency (Conway Twitty owns a large piece of that action, doesn't he?) . . . Did I tell you that several publishing firms are interested in Jerry Clower's life story, as written by himself?

MGM artists Ronnie Sessions and Patty Tierney have been signed to entertain at the Tennis Classic in Orlando, Fla.: . . . A "first" for country music on the pro-celebrity racket circuit.

Jim Pelton's lament: "My landlord and butcher have a lot in common. They both use the sliding scale."

The cover of singer Crystal Gayle's upcoming UA album will feature a photo of the State of Tennessee Governor's Mansion, which is next door to where Minnie Pearl and her husband Henry Cannon live.

Carl Smith, who announced "semi-retirement" from show biz (especially as regards personal appearance tours) earlier this year, now has his 460 acre ranch-farm in the Brentwood area (a suburb of Nashville) on the market . . . You can buy the entire spread (which includes a homey house) for \$15 million or in sections . . . I understand singer Stu Phillips made a deal for 32 acres . . . (Unless my arithmetic is inaccurate, asking price per acre is approximately \$2,000.)

Well, it finally happened: George Frayne (Commander Cody himself) went behind the curtain at the Electric Ballroom in Atlanta the other night during a performance, disrobed and while his Lost Airmen played "Diggy Diggy Lo," streaked across the stage. Reckon why Doug Kershaw didn't think of that? Isn't "Diggy Diggy Lo" his song?

Danny Davis and his Nashville Brass were in Omaha to perform for the official opening of the city's annual Home Show. Mayor Tom Zorinsky was to be the official ribbon-cutter.

However, hizzoner decided to add a new twist to the traditional procedure and instead of the ribbon, called for a two-by-four board and announced he planned to break it with a karate chop.

It didn't quite work out according to mayoralty plans. Zorinsky hit the board but instead of it breaking his wrist did.

Just one of the hazards that are associated with the duties of being City Hall boss.

Singer Jimmy (Kid Cuz'n) West swears he overheard Lawrence Welk refer to President Nixon's plane as the "Air-Force-One-Uh."

Personal: I want to thank everyone who made the "Salute to Red O'Donnell" just about the most wonderful night of my life.



## Brokun Records is breakin' with "SLEW FOOT" #1052 by Paul Click

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APRIL 13, 1974

APR. 13	APR. 6		WKS. ON CHART
1	2	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	11
2	4	LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY—RCA CPL1-0341	8
3	1	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM1-687	16
4	3	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	21
5	5	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	13
6	7	I'M STILL LOVING YOU JOE STAMPLEY—Dot DOS 26020	10
7	11	MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM-1-699	6
8	12	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276	6
9	14	JOLENE DOLLY PARTON—RCA APL1-0473	7
10	20	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	4
11	6	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	19
12	21	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744	6
13	10	NEW SUNRISE BRENDA LEE—MCA 373	20
14	8	AN AMERICAN LEGEND TEX RITTER—Capitol ST11241	12
15	16	THE FASTEST HARP IN THE SOUTH CHARLIE McCOY—Monument KZ 32749	16
16	13	ENTERTAINER OF THE YEAR ROY CLARK—Capitol SABB-11264	11
17	26	FULLY REALIZED CHARLIE RICH—Mercury SRM2-7505	6
18	9	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757	18
19	18	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	22
20	15	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic KE 32570	11
21	45	THE ENTERTAINER ROY CLARK—Dot DOS 1-2001	3
22	25	LAST LOVE SONG HANK WILLIAMS, JR.—MGM SE 4936	8
23	19	SOUTHERN ROOTS JERRY LEE LEWIS—Mercury SRM 1-690	14
24	17	I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253	15
25	32	THE BEST OF BUCK OWENS—Capitol ST 11273	5
26	22	ROY CLARK'S FAMILY ALBUM—Dot DOS 26018	21
27	27	BEAN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002	19
28	23	JUST ANOTHER COWBOY SONG DOYLE HOLLY—Barnaby BR 15011	14
29	29	HOUSE OF THE RISING SUN JODY MILLER—Epic KE 32569	9
30	35	HELLO LOVE HANK SNOW—RCA APL1-0441	8
31	54	JIM STAFFORD—MGM SE 4547	2
32	36	LOVE SONG ANNE MURRAY—Capitol ST 11266	5
33	34	THE PILGRIM LARRY GATLIN—Monument KZ 32571	11
34	30	RED, WHITE AND BLUE(GRASS)—GRC 5002	7
35	44	DON WILLIAMS, VOL. 2—JMI 4006	5
36	33	THE BEST OF DANNY DAVIS—RCA APL1-10425	10
37	41	HAPPY HOUR TONY BOOTH—Capitol ST 11270	4
38	43	SOME KIND OF WOMAN FARON YOUNG—Mercury SRM-1-698	4
39	24	UPTOWN POKER CLUB JERRY REED—RCA APL1-0356	18
40	62	SHE'S GOT EVERYTHING I NEED EDDY ARNOLD—MGM 4912	2
41	49	ANOTHER LOVELY SONG TAMMY WYNETTE—Epic KE 32745	3
42	47	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon 5002	4
43	46	LET'S GO ALL THE WAY TONIGHT MEL & SHERRY—MGM SE 4937	7
44	48	THAT'S THE WAY LOVE GOES CONNIE SMITH—Columbia KC 32581	5
45	50	GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475	3
46	52	HONKY TONK ANGEL CONWAY TWITTY—MCA 406	3
47	56	LIVE AT THE PALOMINO DEL REEVES—UA LA204-F	2
48	28	KINDLY KEEP IT COUNTRY HANK THOMPSON—Dot DOS 26015	16
49	31	SHADES OF STEEL LLOYD GREEN—Monument KZ 32532	14
50	—	PHASES AND STAGES WILLIE NELSON—Atlantic SD 7291	1
51	37	ALL ABOUT A FEELING DONNA FARGO—Dot DOS 26019	18
52	40	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol ST 11252	17
53	42	TOO MANY MEMORIES BOBBY LEWIS—Ace of Hearts AH3-1002	7
54	38	THE MIDNIGHT OIL BARBARA MANDRELL—Columbia KC 32743	15
55	61	ATKINS & TRAVIS TRAVELING SHOW CHET ATKINS & MERLE TRAVIS—RCA APL1-0479	2
56	58	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	22
57	39	KENTUCKY SUNSHINE WAYNE KEMP—MCA 369	9
58	55	WHERE MY HEART IS RONNIE MILSAP RCA APL1-0338	23
59	—	BACK IN THE COUNTRY ROY ACUFF—Hickory 1507	1
60	57	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	33
61	51	TOO MANY MEMORIES BILLY WALKER—MGM SE 4938	7
62	53	COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344	20
63	—	TURN ON YOUR LIGHT KENNY PRICE—RCA APL1-0435	1
64	60	THE YOUNG AND RESTLESS FLOYD CRAMER—RCA APL1-0469	6
65	—	FOR WIVES AND LOVERS JERRY WALLACE—MCA 408	1
66	59	IT'S A MAN'S WORLD DIANA TRASK—Dot DOS 26016	15
67	65	FAREWELL TO THE RYMAN DAVID ROGERS—Atlantic SD 7283	20
68	66	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	39
69	64	GREATEST HITS GEORGE HAMILTON IV—RCA APL1-0455	9
70	68	CLING TO A SAVING HAND/STEAL AWAY CONWAY TWITTY—MCA 376	19
71	63	BOB LUMAN'S GREATEST HITS—Epic KE 32759	11
72	71	GIVE ME THAT OLD TIME RELIGION GUY & RALNA—Ranwood R 8120	10
73	67	CAN I SLEEP IN YOUR ARMS JEANNIE SEELY—MCA 385	18
74	74	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	52
75	72	SAWMILL MEL TILLIS—MGM SE 4917	29

## Country Academy Winners



On hand at the Academy of Country Music's 9th annual Awards Show were, from left, Los Angeles' mayor Tom Bradley and "Top Male Vocalist of the Year," Charlie Rich; and "Entertainer of the Year" Roy Clark, along with Keely Smith and Kenny Rogers. The Awards Show took place at the Knotts Berry Farm.

### Rick Nelson (Continued from page 25)

(which seemed ageless), a softly executed version of Bob Dylan's "She Belongs To Me" and then to heavy rhythmic rock with "My Babe."

The unique blend of rock and country continued with the mellow, countrified rock tune "One Night Stand," penned by Larden. "Windfall," the reggae-ish title track of their latest lp, brought even stronger reaction from the capacity crowd. Other highlights included commercial rock & roll with "Someone To Love," his past

success of "Travelin' Man" and then "Garden Party," which tore the house down. Rick encored with his early smash of "Lonesome Town" and finished up with the up-tempo hit of 1958, "Believe What You Say," which hadn't grown old with its up-dated rendition.

Sure glad that Rick Nelson decided to drop that 'y' . . . when he did he added a whole lotta other terrific things!

Roberta Skopp

## Jeannie's on her own!

Jeannie Kendall used to be half of the famous father/daughter singing duo, The Kendalls. Now she's just Jeannie, with her first solo single: "Baby Went Bye Bye." Jeannie and her dad come from a long line of hits. Sounds like Jeannie on her own, is about to bring the Kendall family still more fame.

### "Baby Went Bye Bye"

DOA-17497



Distributed by

Famous Music Corporation  
A Gulf + Western Company

Produced by:  
MGB Productions

American Country Promotions  
(615) 385-3952





# THE COUNTRY SINGLES CHART

APRIL 13, 1974

APR. 13	APR. 6		WKS. ON CHART
2	2	<b>A VERY SPECIAL LOVE SONG</b> CHARLIE RICH— Epic 5-11091	8
3	8	HANG IN THERE GIRL FREDDIE HART—Capitol 3827	8
4	1	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia 4-45991	13
5	14	HELLO LOVE HANK SNOW—RCA APBO-0215	10
6	5	BABY DOLL BARBARA FAIRCHILD—Columbia 4-45988	9
7	3	MIDNIGHT, ME AND THE BLUES MEL TILLIS—MGM K14689	14
8	7	I'M WANTING TO MARTY ROBBINS—MCA 40172	12
9	9	TAKE GOOD CARE OF HER/I'VE GOT A THING ABOUT YOU BABY ELVIS PRESLEY—RCA APBO-0196	8
10	12	(JEANNE MARIE) YOU WERE A LADY TOMMY OVERSTREET— Dot DOA 17493	9
	18	THINGS AREN'T FUNNY ANYMORE MERLE HAGGARD— Capitol 3830	6

11	15	I'LL TRY A LITTLE BIT HARDER DONNA FARGO—Dot DOA 17491	8
12	13	(WE'RE NOT) THE JET SET GEORGE & TAMMY—Epic 5-11083	9
13	22	COUNTRY BUMPKIN CAL SMITH—MCA 40191	7
14	16	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC HANK THOMPSON— Dot DOA 17480	10
15	27	NO CHARGE MELBA MONTGOMERY— Elektra 45883	5
16	20	IS IT WRONG (FOR LOVING YOU) SONNY JAMES— Columbia 4-46003	6
17	19	IT'S TIME TO CROSS THAT BRIDGE JACK GREENE—MCA 40179	10
18	4	WRONG IDEAS BRENDA LEE—MCA 40171	13
19	6	SWEET MAGNOLIA BLOSSOM BILLY CRASH CRADDOCK— ABC 11412	14
20	34	RAINY NIGHT IN GEORGIA HANK WILLIAMS, JR.— MGM K14700	5
21	31	AT THE TIME JEAN SHEPARD—UA XW384 W	7
22	10	THERE'S A HONKY TONK ANGEL CONWAY TWITTY—MCA 40173	13
23	28	SEASONS IN THE SUN BOBBY WRIGHT—ABC 11418	7
24	29	SOME KIND OF A WOMAN FARON YOUNG—Mercury 73464	5
25	35	WE SHOULD BE TOGETHER DON WILLIAMS—JMI 36	6
26	17	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APBO-0195	16
27	11	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon C779	12
28	41	SMILE FOR ME LYNN ANDERSON— Columbia 4-46009	5
29	32	I NEVER GO AROUND MIRRORS LEFTY FRIZZELL—ABC 11416	6

30	21	GUESS WHO JERRY WALLACE—MCA 40183	9
31	38	SILVER THREADS AND GOLDEN NEEDLES LINDA RONSTADT— Asylum 11032	6
32	42	HONEYMOON FEELING ROY CLARK—Dot DOA 17498	5
33	33	I NEVER GET THROUGH MISSING YOU BOBBY LEWIS— Ace of Hearts 0460	
34	39	SUPER SKIRT CONNIE CATO—Capitol 3788	
35	37	YOU NEVER SAY YOU LOVE ME ANYMORE NAT STUCKEY—RCA APBO 0222	
36	23	CRUDE OIL BLUES JERRY REED—RCA APBO-0224	
37	40	J. JOHN JONES MARIE OWENS—MCA 40184	
38	46	JUST ENOUGH TO MAKE ME STAY BOB LUMAN—Epic 5-11087	
39	24	I'M LEFT, YOU'RE RIGHT, SHE'S GONE JERRY LEE LEWIS— Mercury 73452	
40	47	MY PART OF FOREVER JOHNNY PAYCHECK— Epic 5-11090	
41	49	STORMS OF TROUBLED TIMES RAY PRICE—Columbia 4-46015	
42	52	SUNSHINE ON MY SHOULDER JOHN DENVER—RCA APBO-0213	
43	57	I STARTED HATING CHEATIN' SONGS TODAY MOE BANDY—GRC 2006	
44	54	ON THE COVER OF MUSIC CITY NEWS BUCK OWENS—Capitol 3841	
45	55	LAST TIME I SAW HIM DOTTIE WEST—RCA APBO-0231	
46	58	PURE LOVE RONNIE MILSAP— RCA APBO-0237	
47	56	YOU DON'T NEED TO MOVE A MOUNTAIN JEANNE PRUETT—MCA 40207	
48	48	DON'T STOP NOW SHERRY BRYCE—MGM 14695	
49	51	I USE THE SOAP DICKEY LEE—RCA APBO-0227	
50	50	LET THE FOUR WINDS BLOW JACK RENO—UA XW374 W	
51	59	SOMETHING JOHNNY RODRIGUEZ— Mercury 73471	
52	25	WAKE ME INTO LOVE BUD LOGAN & WILMA BURGESS—Shannon 816	

53	53	BACK IN THE COUNTRY ROY ACUFF—Hickory 314	
54	64	CAPTURED TERRY STAFFORD—Atlantic 4015	
55	62	BORN TO LOVE AND SATISFY KAREN WHEELER— RCA APBO-0223	
57	63	I GAVE UP GOOD MORNING DARLING RED STEAGALL—Capitol 3825	
56	68	I WILL ALWAYS LOVE YOU DOLLY PARTON— RCA APBO-0234	
58	67	BITTER THEY ARE, HARDER THEY FALL LARRY GATLIN— Monument ZS7-8602	
59	72	LEAN IT ALL ON ME DIANA TRASK—Dot DOA 17496	
60	60	LORD HOW LONG HAS THIS BEEN GOING ON DOYLE HOLLY—Barnaby 5030	
61	69	DALLAS CONNIE SMITH— Columbia 4-46008	
62	65	TELL ME A LIE SAMI JO—MGM South 7029	
63	66	WELCOME HOME PETERS & LEE—Phillips 40729	
64	—	COUNTRY LULLABY JOHNNY CARVER—ABC 11425	
65	70	REFLECTIONS JODY MILLER—Epic 5-11094	
66	—	WHEN THE MORNING COMES HOYT AXTON—A&M 1497	
67	74	STOP THE WORLD SUSAN RAYE—Capitol 3850	
68	71	GOOD MORNING LOVING LARRY KINGSTON—JMI 37	
69	—	IF YOU LOVE ME OLIVIA NEWTON-JOHN— MCA 40209	
70	—	DON'T LET GO MEL TILLIS & SHERRY BRYCE— MGM 14714	
71	75	SOMETHING BETTER O. B. McCLINTON— Enterprise 9091	
72	—	JOHN LAW HOMER JOY—Capitol 3834	
73	—	THAT SAME OLD LOOK OF LOVE DAVID HOUSTON—Epic 5-11096	
74	—	THE TELEPHONE CALL TINA & DADDY—Epic 5-11099	
75	—	GEORGIA KEEPS PULLING ON MY RING LITTLE DAVID WILKINS— MCA 40200	

## SPRING HAS SPRUNG AND CHART HAS FOUR BLOOMIN' HITS!

"Great Response!"

### "AUCTIONEER LOVE"

Chart CH5215

**BRUCE MULLEN**

"Coming On Strong!"

### "ANN"

Chart CH5217

**JOEL MATHIS**

"Heavy Jukebox Sales"

### "CHAMPAGNE TO BEER"

Chart CH5216

**RED SOVINE**

"Brand New!"

### "I'LL SPEND MY LIFE LOVING YOU"

Chart CH5214

**JACKIE DIXON**

**THE CHART BUSTERS  
ARE ON CHART!**

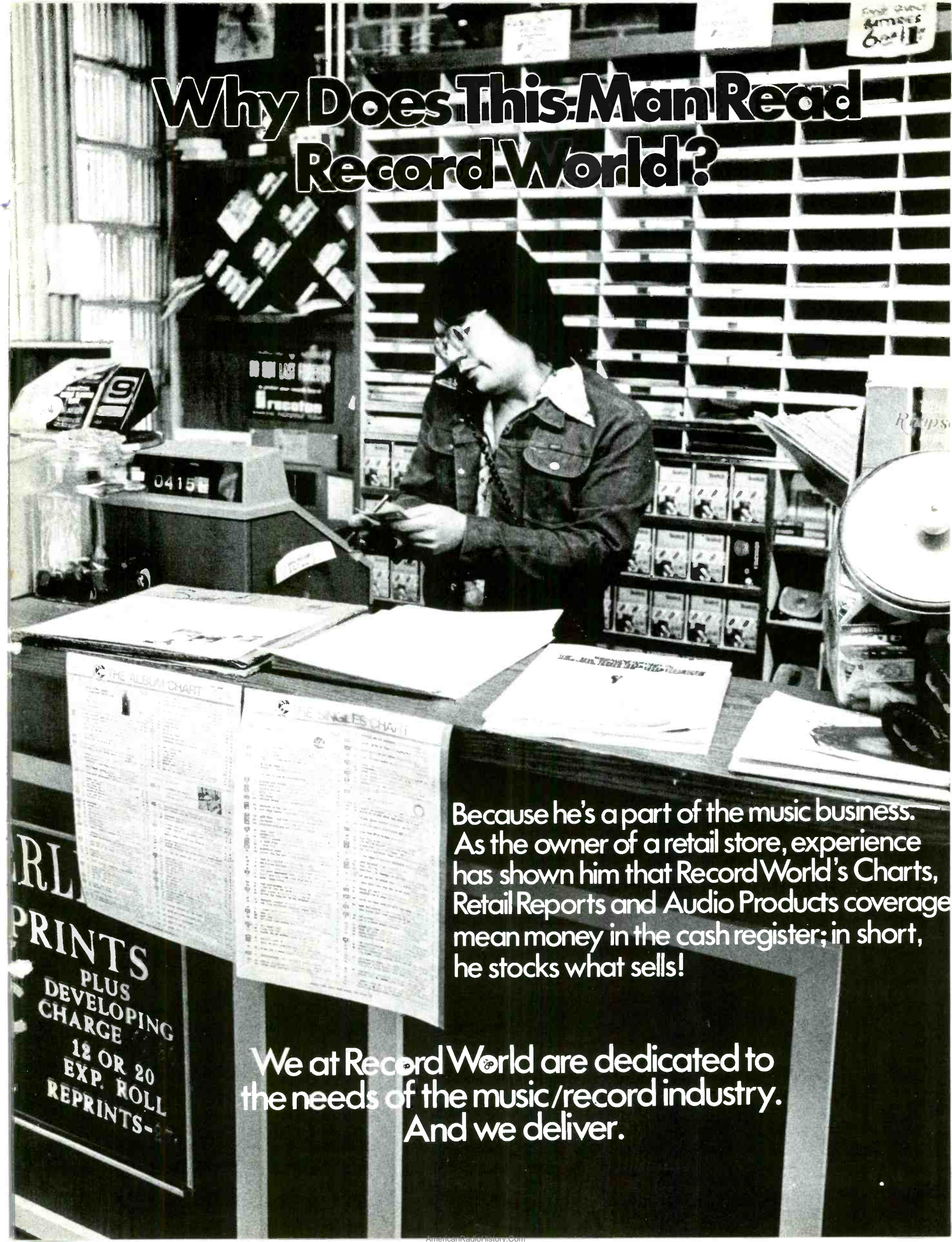


**THE  
CHART  
FAMILY**

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# Why Does This Man Read Record World?



Because he's a part of the music business. As the owner of a retail store, experience has shown him that Record World's Charts, Retail Reports and Audio Products coverage mean money in the cash register; in short, he stocks what sells!

We at Record World are dedicated to the needs of the music/record industry. And we deliver.

# MARVIN WOULD'VE BEEN HAPPY WITH 1.

When you're Marvin Hamlisch, you have to face the fact that talent has a way of offending modesty.

One Oscar was plenty.

Two was outrageous.

Three was downright embarrassing.

But when you adapt music\* for the screen for "The Sting," then turn around and create an original score for "The Way We Were," and collaborate on the title song, only 3 Oscars do little more than reveal the modesty of the Academy.

Marvin Hamlisch and Alan and Marilyn Bergman, his very gifted collaborators on the title song, won every Oscar for musical achievement this year.

They deserve everything they got, even if they're too modest to admit it.

# ASCAP

\*By his ASCAP colleague, Scott Joplin