

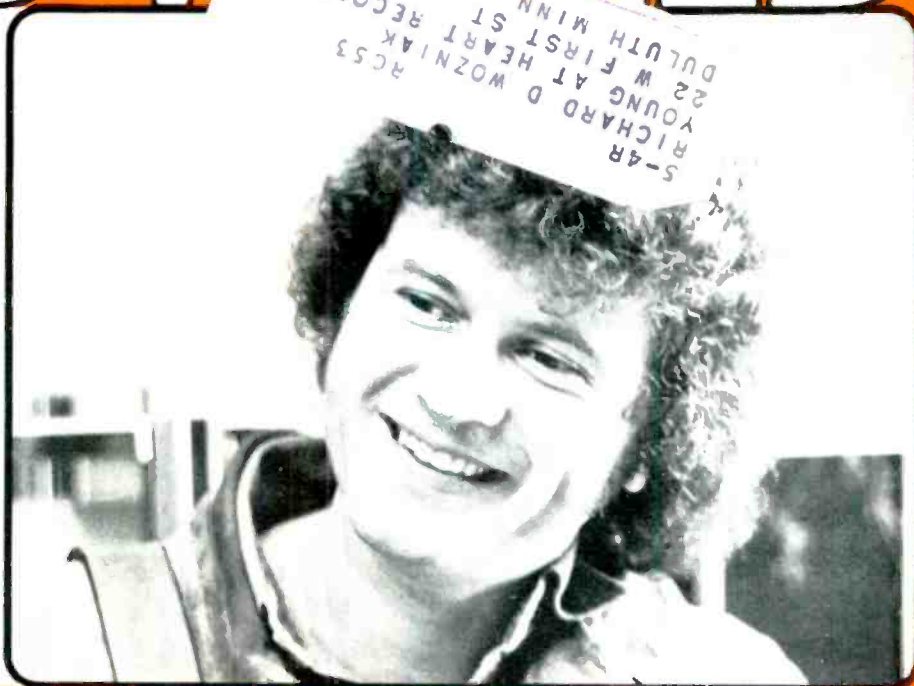
# RECORD WORLD

FEBRUARY 16, 1974

## WHO IN THE WORLD:

### TERRY JACKS

The Former Poppy Family Member Has His First Solo Smash In The U.S. With 'Seasons In The Sun' On Bell. Bulleted At 9 This Week, The Disc Was First Picked Up From The Canadian Goldfish Label Which He Owns. See Story On Page 38.



## HITS OF THE WEEK

### SINGLES

**ELTON JOHN, "BENNIE AND THE JETS"** (prod. by Gus Dudgeon) (Dick James, BMI). This third release from "Goodbye Yellow Brick Road" should follow the title tune to the gold plateau. With Elton showcasing his remarkable voice range, it can't miss grabbing the top spot. MCA 40198.

**CHARLIE RICH, "A VERY SPECIAL LOVE SONG"** (prod. by Billy Sherrill) (Algee, BMI). With a year of unprecedented success just behind him, Rich is out to prove that the peak of his career is still to come. This sweet ballad is but another step forward for a very special artist! Epic 5-11091.

**STEVE MILLER BAND, "YOUR CASH AIN'T NOTHIN' BUT TRASH"** (prod. by Steve Miller) (Hill and Range, BMI). Miller pulls a wild one from his smash album "The Joker" and comes on just as strong as ever. A dynamic rocker, it ain't nothin' but the best! Capitol 3837.

**LOGGINS & MESSINA, "WATCHING THE RIVER RUN"** (prod. by Jim Messina) (Jasperilla/Gnossos/Portofino, ASCAP). The ever-popular L&M duo heads back to the top of the charts with a soothing number highlighting their pleasing vocals; tastefully produced by Messina. Columbia 4-46010.

### SLEEPERS

**MFSB, "TSOP"** (prod. by Gamble-Huff) (Mighty Three, BMI). The main theme from the syndicated "Soul Train" television show has all the potential to breck out big on both the pop and r&b charts. Scintillating horn work is highlighted by super Kenny Gamble-Leon Huff Philly soul sound production. "TSOP" is, very much indeed, "The Sound Of Philadelphia!" Phila. Intl. ZS7 3450 (Columbia).

**ALBERT HAMMOND, "I'M A TRAIN"** (prod. by Albert Hammond & Roy Halee) (Leeds, ASCAP). A bouncy tune both vocally and instrumentally, Hammond should find the same kind of success here that accompanied his smash hit "It Never Rains In Southern California." Superbly produced, it's a fast freight bound for a top chart slot with oodles of turntable action! Mums ZS7 6026 (Columbia).

**MARTHA REEVES, "POWER OF LOVE"** (prod. by Richard Perry) (Blackwood/Gaucho/Belinda, BMI). With sparkling horn arrangements by James Taylor and dynamite production from Richard Perry, Martha (sans the Vandellas) comes across with a powerhouse tune with untold cross-over possibilities. An extremely well-integrated item, it should be a hot phone request regular. MCA 40194.

**BEE GEES, "MR. NATURAL"** (prod. by Arif Mardin) (R.S.O./Midweek, ASCAP). The 'new' Bee Gees continue to showcase the ultimate in tight, tasty vocal harmonies on this solid number penned by two of the brothers Gibb (Robin and Barry). Arif Mardin handles the production chores well, assuring the success of this natural hit and heading it to the top. RSO SO-408 (Atlantic).

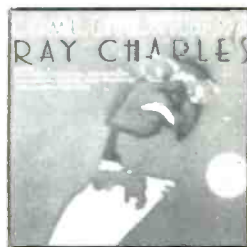
### ALBUMS

**PAUL WILLIAMS, "HERE COMES THE INSPIRATION."** Sweetness, sensitivity, humor and warmth all wrapped up into a perfect package called Paul Williams. Each cut is a gem. The fantastic rhythmic changes in "You & Me Against the World" enhance the powerful lyrics, and "Born To Fly" will send you soaring. Listen well—this little man is tall on talent! A&M SP-3606 (6.98).

**RAY CHARLES, "COME LIVE WITH ME."** The silvery-voiced artist sets the grooves swelling with emotion on this self-produced release, his first for the label. Side one is overtly orchestral with tenderness abundant on "If You Go Away" while the flip is laden with up-tempo blues in that inimitably unique Charles style, with "Somebody" highlighting. Crossover 9000 (6.98).

**GALLAGHER & LYLE, "SEEDS."** Home-spun, tight, warm and mellow mood music blend to make this disc a strong sales contender. A perfect package in its entirety, all of the self-penned tunes excel, with a swooning saxophone on "Country Morning" being particularly impressive. The sweet seeds have been planted and the fruit's ripe! A&M SP-3605 (6.98).

**BIG STAR, "RADIO CITY."** Whoool! Richly rousin' rock & roll! Ex-Box Topper Alex Chilton, the dominant influence, is a man of his own magnificent music. The sound is stimulating, the musicianship superb, and the result is tight and rollickingly rhythmic. Razzle-dazzling cuts are "O My Soul" and "Mod Lang." Big Star is heaven bound! Ardent ADS-1501 (Stax) (5.98).

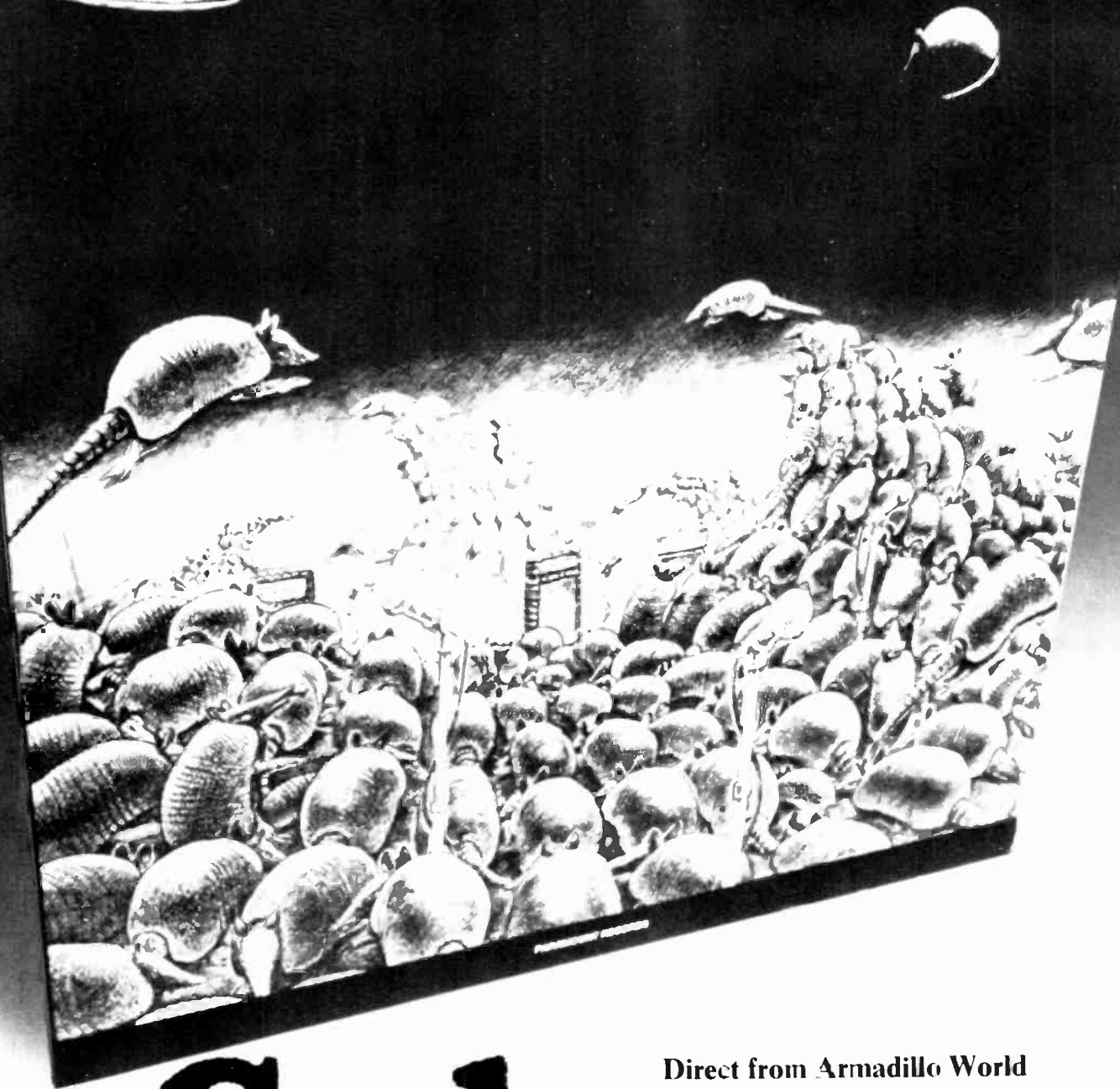


RCA Appoints Kiernan Marketing VP WB Holds Promo Meet In Acapulco Bob Austin To Receive ADL Award ASCAP Celebrates 60th Birthday Saines Leaves Discount Records A&M Ends Price Coding RCA, 20th Hot Streaks Dialogue: Three Specialty Labels

PAS 1017

# COMMANDER CODY AND HIS LOST PLANET AIRMEN

LIVE FROM DEEP IN THE HEART OF TEXAS



# Gody LIVE

Direct from Armadillo World Headquarters in Austin, Texas — Commander Cody and His Lost Planet Airmen with their new album, "Live From Deep In The Heart of Texas". This is Cody's first live album, which is why it's Cody's best album (Anyone can tell you that live Cody is the best Cody). It's two amazing sides of country rock, Texas swing, rock rock, country country, and general good times. Make room for the armadillos!

Distributed by Famous Music Corp.  
A Gulf + Western Company  
Available on GRT tapes



The Album: "Live From Deep In The Heart of Texas" PAS 1017  
The Single: "Riot In Cell Block #9" PAA 0273

## Tributes and Tremors Highlight WB's Acapulco Promotion Meet

■ NEW YORK—Prizes and surprises greeted those attending Warner Bros. Records' second annual Acapulco national promotion convention conceived and hosted by national promotion director Ron Saul. Washington-Baltimore manager Ed Kalicka was named the company's promotion man of the year, an honor including a \$1,000 cash bonus. Assistant promotion director Bob Greenberg served as co-host for the week-long meeting (Jan. 30-Feb. 2) at the Princess Hotel, during which the top executives and the promotion force were subjected to one of Mexico's periodic earth tremors. No injuries were reported and the meetings went on unhampered.

### Awards

The highlight of the series of meetings was the promotion awards ceremonies hosted by Ron Saul. In addition to the promotion

## CBS Restructures Southern Marketing

■ NEW YORK—Jack Craig, vice president of sales and distribution for CBS Records, has announced the restructuring of CBS Records' southern marketing region.

In an effort to achieve more thorough marketing concentration in the South, the region has been reorganized into separate southeastern and southwestern areas. Norman Ziegler, formerly director of sales for the southern region, now becomes regional director of the southwest area. Don Dempsey, formerly sales manager of the Atlanta branch, has been pro-

*(Continued on page 26)*

## A&M Abandons Price Coding

By GARY COHEN

■ LOS ANGELES—Effective with their February release, A&M Records has discontinued the practice of printing the list price on the spine of each album. In addition, A&M has ceased price coding all catalogue releases. The decision to drop the price code on new pressings of catalogue releases was done, according to a spokesman for A&M, because the label feels that within a very short time most manufacturers will be raising their catalogue album prices to \$6.98.

The decision by A&M to abandon

*(Continued on page 6)*

man of the year award, Saul made a number of other presentations: Vic Faraci, Chicago (branch manager of the year); Mitch Huffman, Seattle (sales manager of the year); Ted Cohen, Cincinnati (best performance on a single) and Chris Uncango, Virginia (best performance on an album). Promotion men of the year included Bill Beamish, Hartford (second place); Dick Gifford, Chicago (third); Russ Palmer, Seattle and Dan Davenport, Atlanta (tied for fourth). Special merit awards recognizing extraordinary dedication went to Carol Hart, assistant to Ron Saul and

*(Continued on page 38)*

## ADL Luncheon to Honor Bob Austin With 1974 Human Relations Award

■ NEW YORK—Bob Austin, publisher of *Record World*, will be presented with the 1974 Human Relations Award by the Music and Performing Arts Division of the Anti-Defamation League Appeal and the music and Performing Arts Lodge of B'nai B'rith at their annual luncheon Thursday, February 28, 12 Noon, at the Waldorf-Astoria Hotel here.

In announcing the presentation, David Rothfeld of Korvettes, division chairman, and Ira Moss of Pickwick International, Inc., president of the Lodge, noted that the tribute to Austin recognizes "not only his leadership and service to the music industry and its artists, but goes beyond to the humanitarian and democratic values he has demonstrated in communal activity."

Playwright and producer Dore Scharly, national honorary chairman of the Anti-Defamation League of B'nai B'rith, will be the principal speaker.

## Marvin Saines Exits Discount Records

■ Marvin Saines has exited as president of CBS-owned Discount Records effective Feb. 4. The departure was confirmed by Thomas C. Andersen, president of the new retail division of CBS. Andersen added that no new president of the chain has yet been named.

## RCA Names Jack Kiernan Vice President, Marketing

■ NEW YORK—The appointment of Jack Kiernan as division vice president, marketing, RCA Records, has been announced by Kenneth Glancy, president.

Kiernan will direct all activities related to commercial sales, promotion, merchandising, scheduling and distribution services, creative services and marketing administration. Reporting to him will be Tom Cossie, director of promotion; Jack Burgess, division vice president, marketing administration; Jack Maher, director, merchandising (see separate story) and Bob Barone, director, scheduling and distribution services (separate



Jack Kiernan

story). Kiernan will be acting director of sales and acting manager of creative services until those positions are filled.

"It is absolutely vital that we have a strong, experienced executive guiding our marketing activity; it is our conviction that Kiernan, whose performance as national director of sales was most commendable, is that executive," Glancy said in making the announcement.

*(Continued on page 8)*

## Price Increase News

■ NEW YORK—In price increase news this week:

• Warner Brothers announced the first releases, due shortly, in their new \$6.98 album/\$7.97 tape series. In what may be accurately described as a serious policy of "selective pricing," forthcoming albums from the Doobie Brothers, Seals & Crofts, Deep Purple, and a "Best of the Grateful Dead" album are all priced at \$6.98. Other February releases, including albums from Badfinger (their first for the label), Malo, Marshall Tucker Band, Kiss, Maxayn and Tower of Power are all \$5.98. All

*(Continued on page 49)*

## New Chappell Arm Ties with SESAC

■ NEW YORK—Norman S. Weiser, president of Chappell Music Co., and Salvatore B. Candilora, executive vice president of SESAC Inc., have signed a long-term affiliation agreement between the newly formed Tri-Chappell Music Inc. and SESAC. At the signing, Candilora said, "We are proud to welcome Tri-Chappell Music to our growing roster of publisher affiliates and look forward to a long and pleasant relationship between our two organizations."



Bob Austin

Among the industry leaders participating in the planning of the luncheon are the four division co-chairmen: Lewis Garlick of Ivy Hill Lithograph Corp.; Floyd Glinert, Shorewood Packaging Corp.; Herb Goldfarb, London Records; and Sid Parnes, *Record World* Editor-in-Chief.

The tribute to Bob Austin is being held on behalf of the ADL Appeal's 1974 campaign for the Anti-Defamation League of B'nai B'rith. The League, a leadership group of American Jews, conducts a nationwide program of community relations and intergroup research and education through 27 regional offices across the United States. Founded in 1913, it is one of the country's oldest and largest human relations agencies.

Austin, who along with Sid Parnes, founded *Record World* in

*(Continued on page 26)*

## RCA Names Maher Dir. of Merchandising

■ NEW YORK—The appointment of Jack Maher as director of merchandising, RCA Records, has been announced by Jack Kiernan, division vice president, marketing.

Prior to this appointment, Maher had been product manager, RCA Records, with responsibility for the product of a number of contemporary and popular and all country artists. Maher joined RCA Records in 1969 as manager, advertising, after having been in the music and recorded entertainment business 14 years with: The Music Agency; MGM Records; West, Weir and Bartel and as an editor of Billboard.



Jack Maher

## NYT Pub Pacts with Metromedia Producers

■ NEW YORK—Murray Deutch, president of the New York Times Music Publishing Corp. (a division of the New York Times), has announced a long term co-publishing and administration agreement with Metromedia, Inc. covering music composed, scored and featured in future Metromedia Producers Corp. television and feature film productions.

The New York Times Music Publishing Corp. recently purchased the assets of the publishing companies of Metromedia, Inc. including the copyrights on such Broadway hits as "Cabaret" and "Fiddler On The Roof."

Formed in September, 1973, the New York Times Music publishing firm is aggressively seeking to acquire, manage and promote existing song catalogues and to sign composers in the popular music field with special emphasis on composers who are also top performers.

## The Gold 'Way'

■ NEW YORK—Barbra Streisand's latest single, "The Way We Were," (Columbia) has been certified gold by the RIAA. The single is the title tune from the film in which Ms. Streisand stars.

## Johnson Named Famous' West Coast Director

■ NEW YORK — Tony Martell, president of Famous Music Corporation, has announced the appointment of Charles Johnson to the newly created post of director of west coast operations for Famous Music and its associated labels.

Johnson, who reports to Andy Miele, vice president of marketing, will consolidate Famous Music's growing activity on the west coast. He will oversee every facet of Famous Music's west coast operation, including the acquisition of new talent.

Johnson abandoned a secure career in broadcasting, taking an appreciable salary cut, to get into music. He went from local to regional promotion and became Polydor's national promotion director. Two years ago, Johnson moved to Famous Music and served in the areas of promotion, sales, product management and a&r. He recently moved to the west coast.

## RCA Promotes Barone

■ NEW YORK—The appointment of Bob Barone as director, scheduling and distribution services, RCA Records, has been announced by Jack Kiernan, division vice president, marketing.

In this capacity, Kiernan said Barone will be responsible for direct distribution, marketing services and new release scheduling.

Barone joined RCA Records in early 1973 as manager, operations analysis, and a few months thereafter was appointed manager, scheduling and services.

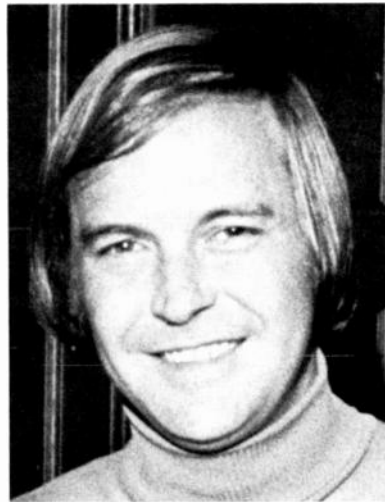


Bob Barone

Prior to joining RCA Records, Barone spent a year in association with Syncro-nomics, a general consulting firm, previous to which he spent three years in the United Kingdom with OPCON, Sa., another consulting firm. Before going to Europe, he spent four years with Brooks International in New York, a general consulting organization.

## Capitol Names Edson Top East Coast Exec

■ LOS ANGELES — Al Coury, vice president, promotion, press, and product management, Capitol Records, Inc., has announced that Bob Edson, national promotion director, will relocate his office from the Tower in Hollywood to the firm's New York executive offices. There he will assume added responsibilities, focusing on strengthening east coast operations.



Bob Edson

Along with Edson's current responsibilities in national promotion, he will take on the added responsibility of east coast trade liaison along with overseeing press and artist relations operations on the east coast. He will in effect be the highest ranking national executive on the east coast.

## Jones, Steinberg At NARM Banquet

■ BALA CYNWYD, PA. — The National Association of Record Merchandisers, Inc., (NARM) awards banquet, which annually climaxes the association's convention, this year will feature Tom Jones (Parrot) in his first NARM appearance. The master of ceremonies will be David Steinberg (Columbia) making a return appearance in the role he first played at NARM's 1971 banquet.

(Continued on page 54)

## UA Pacts Pride Prod.

■ LOS ANGELES — Mike Stewart, president of UA Records and Michael Viner, president of Pride Productions have jointly announced that UA will distribute future Pride product. The first single to be released under the terms of the new agreement will be "Come Down to Earth" b/w "I've Got Nothin' But Time" by the New Sensations. The Van McCoy-produced disc is set for immediate release.



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

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

VICE PRESIDENT, MARKETING  
**BIL KEANE**

**MIKE SIGMAN**/EDITOR  
**LENNY BEER**/RESEARCH EDITOR  
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WEST COAST  
**SPENCE BERLAND**  
VICE PRESIDENT  
WEST COAST MANAGER  
**Craig Fisher**/News Editor  
**Beverly Magid**/Radio Editor  
**Linda Nelson**/Production  
6290 Sunset Blvd., Hollywood, Calif. 90028  
Phone: (213) 465-6126

NASHVILLE  
**JOHN STURDIVANT**  
VICE PRESIDENT  
SOUTHEASTERN MANAGER  
**Dan Beck**/Southeastern Editor  
**Marie Ratliff**/Editorial Assistant  
**Red O'Donnell**/Nashville Reprpt  
806 16th Ave. So., Nashville, Tenn. 37203  
Phone: (615) 244-1820

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

ENGLAND  
**NOEL GAY ORGANISATION**  
24 Denmark St.  
London, W.C.2, England  
Phone: 836-3941

JAPAN  
**ORIGINAL CONFIDENCE**  
4F Tominag Bldg.  
5-12-7 Shimbashi, Minato-Ku, Tokyo

GERMANY  
**PAUL SIEGEL**  
EUROPEAN EDITOR  
Tauentzienstrasse 16, 1 Berlin 30, Germany  
Phone Berlin 2115914

FRANCE  
**GILLES PETARD**  
8, Quai de Stalingrad,  
Boulogne 92, France  
Phone: 520-79-67

CANADA  
**LARRY LE BLANC**  
22 Walmer Road, Apt. 604  
Toronto, Canada  
Phone: (416) 967-1104

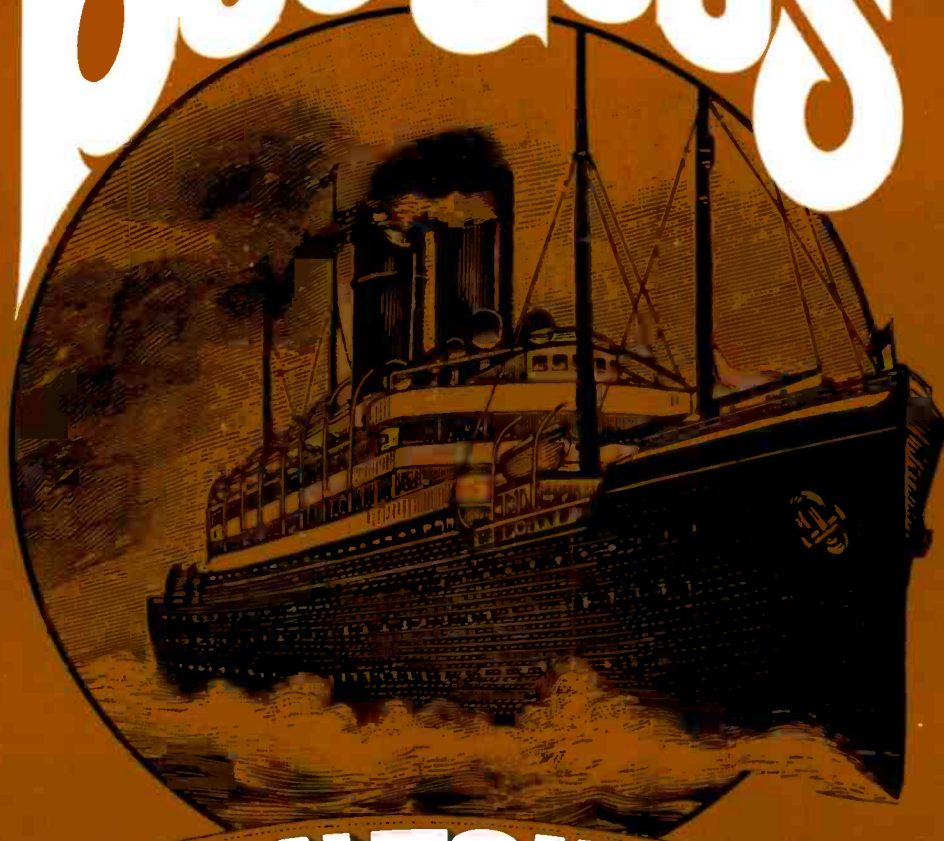
ITALY  
**ALEX E. PRUCCHINI**  
Via Corno Di Cavento N. 21, Milan

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$45; AIR MAIL—\$75; FOREIGN—AIR MAIL \$75. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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VOL. 29, No. 1391

# Bee Gees



**ON TOUR**

Feb. 8-10th Pittsburgh, Pa.— Syria Mosque  
Feb. 15th Detroit, Mich.— Masonic Auditorium  
Feb. 16th Montreal, Quebec— Forum Concert Bowl  
Feb. 17-18th Toronto, Ontario— Massy Hall  
Feb. 19th Hamilton, Ontario— Palace Theatre  
Feb. 22-23rd Nanuet, N.Y.— Nanuet Theatre  
Feb. 24th Boston, Mass.— Symphony Hall  
Mar. 1st Providence, R.I.— Palace Theatre  
Mar. 2nd Passaic, N.J.— Capitol Theatre  
Mar. 3-4th New York, N.Y.— Avery Fisher Hall  
Mar. 5th New Haven, Conn.— Coliseum

Mar. 6th Baltimore, Md.— Civic Centre  
Mar. 7th Devon, Pa.— Valley Forge Music Fair  
Mar. 8th Westbury, L.I., N.Y.— Music Fair  
Mar. 9th Washington, D.C.— Constitution Hall  
Mar. 10th Norfolk, Va.— The Scope  
Mar. 15th Chicago, Ill.— Auditorium Theatre  
Mar. 19th Morehead, Ky.— State University  
Mar. 20th Chattanooga, Tenn.— Memorial Auditorium  
Mar. 22nd Miami Beach, Fla.— Convention Center  
Mar. 25th Nashville, Tenn.— Municipal Auditorium  
Mar. 27th — The Tonight Show

Latest Single

**MR. NATURAL**

# RSO 408

Produced by Arif Mardin

from their forthcoming album



Records and Tapes  
Distributed by Atlantic Records

## Korvettes Issues 'Americans' Album

■ NEW YORK — Korvettes has issued their own album of the original version of "The Americans" as written and narrated by Gordon Sinclair, along with other songs performed by the Mormon Tabernacle Choir. The album, on the Korvettes label, was done by Columbia Special Projects, and will be on sale in Korvettes stores for \$2.99.

The Korvettes album, designed to "scoop the country on the original version of 'The Americans,'" was assembled by Korvettes' David Rothfeld. Rothfeld noted that his album contains "The Americans" along with nine other vocals from the Mormon Tabernacle Choir, including "America, The Beautiful," "God Bless America," and "This Land Is Your Land" and that it contains full vocals. The album is already in Korvette stores throughout the country, and will also be available by mail order with no charge for postage.

This is not the first time Korvettes has issued an album of their own. When Pope John visited the United States more than ten years ago and appeared and spoke at Yankee Stadium and the United Nations, Korvettes issued their own album of his speeches, and had them in their stores practically

overnight. Both examples reveal the marketing and merchandising know-how of Korvettes in manufacturing and distributing their own version of a popular concept.

### 'Americans' Ha-Ha

■ Two spoofs of "The Americans" are now on the street. "My Fellow Americans" (GRC) written and produced by WAPE-AM (Jacksonville, Fla.) production manager Chris Glendon is a self-described "rebuttal" in a put-on Nixon accent. Among other controversial snippets in jest, it has Nixon remarking about Watergate: "I saw it—I was there." "A European (Speaks for the U.S.)" (A&M) featured the Italian-accented narration of Guido Sarducci. The master produced by Roger Bernbaum was picked up for the label by a&r vp Kip Cohen.

### Mentor On MCA

■ LOS ANGELES — Mentor Williams, who produces Dobie Gray, has just completed his first album for MCA Records, at Quadraphonic Studios in Nashville. The album is entitled "Feelings," and is scheduled for March release.

# BEGINNING NEXT WEEK!

AN EXCLUSIVE ANALYSIS OF ONE OF THE MOST  
IMPORTANT DECISIONS AFFECTING:

- Performing Rights Organizations •
- Authors & Composers • Music Publishers •
- Producers • The Entertainment Industry •

The first of a 3 Part Series on the Legal  
Interpretation, in Layman's Language,  
of the Landmark Case,

**TONY MACAULAY vs. SCHROEDER**

Written by one of the World's  
Leading Copyright Authorities and Attorneys  
**W. F. LYONS**

*A Must Series of Articles Beginning With  
The Feb. 23rd Issue (Available Feb. 18th)  
of RECORD WORLD*

## A&M Discontinues Price Coding; Other Labels Ponder Alternatives

(Continued from page 3)

don price coding on catalogue albums would seem to indicate that the move to raise catalogue prices, especially by labels not subject to controls by the Cost of Living Council, might come very shortly. This belief is shared by many, including Phonogram Records president Irwin Steinberg, who stated in last week's **Record World** dialogue, "my personal feeling is . . . that by the middle of the year, the industry is going to be \$6.98 across the board."

### Stern Named VP At Levinson Assoc.

■ NEW YORK — Mark Stern has been named a vice president at Levinson Associates, Inc., it was announced by Bob Levinson, president of the international public relations organization.

Stern, who heads the firm's New York offices, first joined Levinson Associates in 1971, as an account executive in Los Angeles. He assumed east coast responsibilities a year ago.

Prior to joining the pr firm, Stern was in the Capitol Records marketing department for five years. He is a former associate producer of the Metropolitan Opera radio broadcasts.

### Pioneer Names New Ad Agency

By GARY COHEN

■ CARSON CITY, CAL.—Pioneer Electronics, under whose sponsorship a "live" concert recording of Mott the Hoople was distributed, later revealed by **Record World** as a hoax, has switched advertising agencies. The move is significant because Pioneer's former advertising agency, Boylhart, Lovett & Dean, was responsible for hiring the outside consultant who, after the actual tape of the concert proved inaudible, allegedly pieced together a series of album cuts and overdubbed crowd noise to simulate a live recording.

The account, said to total a half-million dollars billing yearly, was given to Chiat/Day.

Pioneer President Jack Doyle confirmed that one of the prime reasons for the change was the phony tape distribution episode. Doyle told **Record World** that ". . . in a sense, it was a reason for the change. We felt that after going through all of what happened, it was time to make a change."

■ NEW YORK — Other labels, in addition to A&M, that presently price code their albums—Warner-Elektra - Atlantic, Capitol, RCA, Mercury among them—can be expected to implement changes in their price coding procedure similar to the moves undertaken by A&M, if increases are made in catalogue album prices. While none of the labels has made a final decision on what to do, informed sources have outlined to **Record World** two of the plans under consideration:

Elimination of price coding altogether, on both new releases and catalogue albums, as A&M has done. Others are said to be ready to suspend price coding until list price increases and adjustments are completed. Still another plan under consideration is to limit price coding to new releases only, while holding off on coding \$5.98 list catalogue albums that are being repressed. At any rate, informed sources have told **Record World** that stick-on strips with the figure "\$6.98" are now in production, and would be distributed to retailers if prices increase.

An alternate plan would call for coding all albums by letter, and not by price. \$5.98 list albums might be coded "A," \$6.98 list albums "B," etc. Then, should further increases be necessary, manufacturers could simply decide "A" albums are now \$6.98, "B" albums are \$7.98, etc. This, of course, would end the need for costly repackaging, renumbering or remarking, and the code letters A or B would be known to retailers only, while keeping a price off the spine. One drawback for this program would be the need for all manufacturers to agree to use the same codes; if two labels would institute different codes, for, example, the letter program would cause complete and utter dealer confusion. And one source further speculated that complete agreement by all record labels on any subject would be near impossible. "We'd have another single-versus-album or matrix-versus-discrete all over again. The majors will never agree on anything," stated the source.

### MCA Ups Falise

■ LOS ANGELES — Pat Pipolo, MCA promotion vice president, recently announced the promotion of Frank Falise to special projects for the northeast territory.

Falise's new duties will include all aspects of marketing, and artist relations as well as promotion. His territory will include Boston, New York, Philadelphia and the Baltimore/Washington area.

# “OUTSIDE WOMAN”

#1052

is well on its way to becoming  
the next hit single by the Masters  
of Rock'n'Soul.  
**BLOODSTONE.**



And it's only one of the singles  
in the new Bloodstone album.

**UNREAL.** XFS 634



**LONDON**

## White Spearheads 20th's Hit Streak

■ LOS ANGELES — The year-old-plus label helmed by Russ Regan, 20th Century Records, has the third number one item in its short but vibrant history this week. The Singles Chart shows Love Unlimited Orchestra's "Love's Theme" in the top spot. The diskery is concurrently enjoying their second top 10 success on The Album Chart: Love Unlimited's "Under the Influence Of." 20th Century boasts a total of six chart singles and albums this week, five of them produced by Barry White.

### Double Love

Bulletheaded at 4 on The Album Chart, "Under" features the talents of the female soul trio Love Unlimited as arranged, produced and conducted by Barry White. Its hit single track — "Love's Theme" — has also spirited the "Rhapsody In White" album by the Love Unlimited Orchestra (which also contains the number one item) to a bulleted 45 position after only two weeks since its release. Barry White's own "Stone Gon'" album is still climbing the chart where this week it holds down the 15 spot.

### Singles

Barry White's former top 10 single "Never Never Gonna Give You Up" is still hanging in at 58. The DeFranco Family's follow-up single to their number one hit "Heartbreak, It's a Lovebeat" — "Abra-Ca-Dabra" — is holding its own at 22.

Barry White gave the label its first top 10 album as well with his debut release "I've Got So Much to Give." In mid 1973, Maureen McGovern's "The Morning After" hit the top singles chart spot; later in the year, the DeFranco's "Heartbeat" became the label's second number one single.

## Full Sale Behind



Several of 20th Century Records key executives who were involved with the recent January White Sale on behalf of Barry White—Love Unlimited product are all over the country here, pictured from left: Tom Rodden, sales/marketing vp; Hosea Wilson, national r&b promotion chief and Paul Lovelace, national promotion director. According to Rodden, the promotion was so successful, the label plans to make it an annual event.

## ASCAP Recalls Multi-Faceted History On the Occasion of Its Diamond Year

■ NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) celebrates its diamond anniversary this Wednesday (13), marking the day in 1914 when 100 members of the musical community gathered here at the Hotel Claridge to formally organize the first American-based public performance licensing society. The organization can trace its history back to Puccini, its legal clout to Justice Oliver Wendell Holmes and its current musical stature to members like Bob Dylan, Richard Rodgers, Leonard Bernstein and Led Zepelin.

### Early History

The end of 1914 saw the society struggling to gain acceptance with a membership of 192 and yearly collections for public performance amounting to less than \$8500. The beginning of its 60th year finds membership up to more than 16,000 composers (and 6,000-plus publishers) with income from license fees topping the \$75 million mark.

### French Failure

The first international performing rights society, the French SACEM, founded in 1851, tried to set up a U. S. operation in 1911. Part of the impetus behind the formation of an agency to collect fees on behalf of songwriters and publishers for public performance of musical compositions in this country came a year earlier. Giacomo Puccini had become infuriated while traveling here in 1910 when he learned that popular performances of his melodies in restaurants and nightclubs were not generating any personal income for him, as there was no collection agency at the time designed for that purpose.

But SACEM's efforts in America eventually failed, even though the U. S. Copyright Act of 1909 had made provision for a licensing agency. It took the American pioneer spirit of a group of nine composers spearheaded by Victor Herbert and Raymond Hubbell to set up the formal charter meeting.

In 1917, U. S. Supreme Court Justice Oliver Wendell Holmes

reversed the course of earlier legal decisions when he ruled that restaurants providing music to their diners had to pay for the right to perform that music in public. As music moved out of the drawing room (where the public's demand for sheet music sales generating writers' income had its biggest boom) and into the nightclub—and later, onto the airwaves—ASCAP began to figure markedly into the daily lives of publishers, composers and lyricists. Members flocked to join the society to insure a steady flow of earned income, once it had proven itself.

In his first official act as ASCAP's initial treasurer, John Golden bought a used kitchen table for \$1.20 to serve as his

(Continued on page 54)

## Davis Replaces Slover At Ampex Music Div.

■ ELK GROVE, ILL. — Arthur H. Hausman, president of Ampex Corporation, has announced the resignation of William L. Slover as Ampex vice president and general manager of the Ampex Music Division. Hausman said Thomas E. Davis, Ampex vice president of marketing, has been named general manager of the music division, effective immediately.

Davis joined Ampex in 1956 as western regional sales manager and has been in sales and marketing for more than 20 years.

In 1966, he was named general manager of the audio-visual communications division and appointed group vice president in 1967. In 1972, Davis was named vice president of marketing.

## Arlo, Seeger Share Stage, LP

■ NEW YORK — Arlo Guthrie and Pete Seeger will join together in four historic concert appearances this March, kicking off at Carnegie Hall on Friday evening, March 8. Additional dates include The Opera House in Chicago (9), Palais Des Arts in Montreal (17) and the Music Hall in Boston (30). The concert format will have Arlo and Pete sharing the stage at all times. Reprise Records will record the New York, Boston and Chicago concerts for eventual release as an album. Arlo's father, Woody Guthrie, sang with Pete Seeger in the '40's as part of the Almanac Singers.

March also marks the release of Arlo's seventh Reprise album, "I'll Take That Pickle Now."

## RCA Hot With 9 Chart Singles

■ NEW YORK — RCA Records is experiencing one of its hottest periods in months on The Singles Chart, displaying success with established pop artists as well as country and r&b crossover product. Record World charts a total of nine RCA singles this week, including four bulleted pop entries. The majority of these listings have jumped onto the chart within the past four weeks. Singles sales manager Tony Montgomery reports a concurrent sales upsurge.

### Pop, Soul

Elvis Presley's "I've Got a Thing About You, Baby" is bulleted at 81 after two weeks while John Denver's "Sunshine on My Shoulders" is bulleted at 31 after four. Crossing over from r&b is the Main Ingredient's "Just Don't Want to Be Lonely" in its first pop chart appearance at 89 with a bulleted; the disc is a bulleted 51 on the r&b listings. Other soul crossovers include New York City's "Quick, Fast, In a Hurry" (Chelsea) at 95 after two weeks (22 and rising on the r&b chart) and New Birth's "It's Been a Long Time" which is 107 pop (and a bulleted 40 r&b).

### Country Crossovers

RCA's biggest country crossover single at the moment is Charlie Rich's "There Won't Be Anymore" bulleted at 41 pop (4 country). The label continues to draw pop action with Bobby Bare's "Daddy, What If" (already bulleted at 5 on the country charts) which is up to 54 pop. Also gaining crossover attention after topping the country charts last month is Dolly Parton's "Jolene" (137 pop this week) and the current 50 with-a-bullet country item by Jerry Reed, "Crude Oil Blues" which is pop charted at 124.

## RCA Promotes Kiernan

(Continued from page 3)  
nouncement.

Kiernan assumes the position after having been in charge of commercial sales for the company for the past year. He joined RCA Records in July of 1971 as director of custom label marketing. A few months later, he was given the added responsibility as national sales manager, single records.

Prior to joining RCA Records, Kiernan had been national sales manager of Project 3 for two years, before which he had been sales and merchandise manager of Kapp Records for two years. From 1956 through 1968, he was associated with the Decca branch of MCA, variously as salesman, branch manager, sales manager and sales promotion manager.



\*Stick Around  
You're Gonna Hear Electric Music,  
Solid Walls of Sound

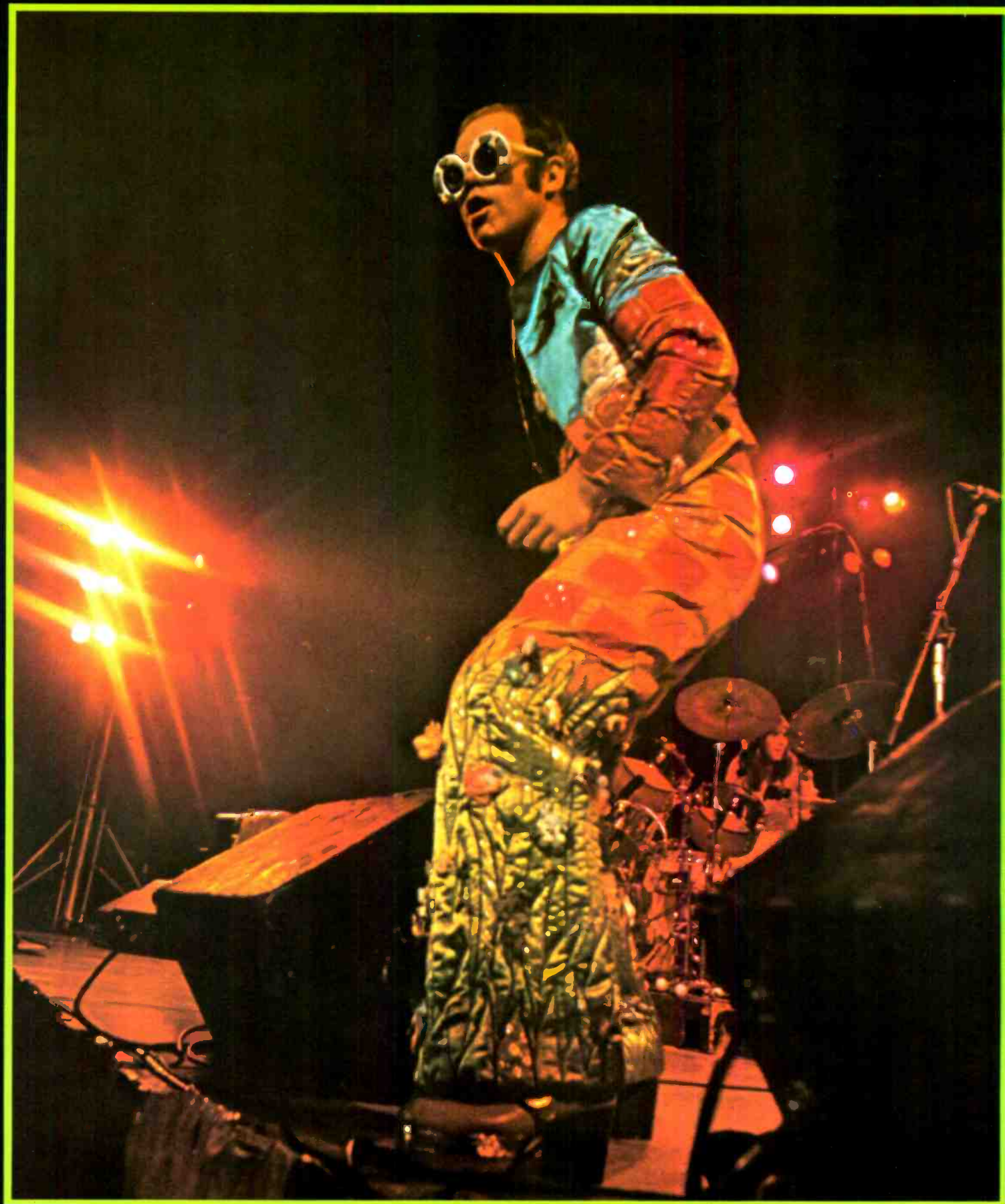


Photo: Dennis Brack/Black Star

# "BENNIE AND THE JETS" MCA-40198

The new ELTON JOHN Single  
from the Platinum Album  
"GOODBYE YELLOW BRICK ROAD"  
MCA 2-10003

P.S. Elton says "Many Thanks"  
for the great R and B Airplay!

**MCA RECORDS**

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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Specialty Labels: Music and Energy Abound

By IRA MAYER

■ *The problems of specialty labels — trying to survive in the context of an industry geared to big names and big money — are similar, despite the very individualistic characters of the various companies. Recently, Record World sought out three representatives of such labels, Moe Asch, Nick Perls and Mike Mantler, to discuss these problems — at a time when vinyl shortages and price increases would seem to point in the direction of making survival an even more difficult proposition than it has been in the past. The conclusions they reach in this three-way interview indicate pretty much the opposite: orders continue to grow, and their respective companies continue to expand.*

Moe Asch is considered by many as the "granddaddy" of "small," independent folk music labels. His Folkways catalog lists some 1500 titles, though, from Pete Seeger to science and documentary records to a vast series of international folk music. Perls, founder and owner of Yazoo and Blue Goose (specializing in blues reissues and live recordings by contemporary blues performers and interpreters, respectively) and Mike Mantler, of the Jazz Composers Orchestra Association each have but a fraction of Asch's 40 years in the business. The interaction among the three, however, served up the majority of questions, with the answers providing an education for all involved.

**RW:** Folkways and Yazoo/Blue Goose are both basically one-man companies, right?

**Moe Asch:** I have three people in the warehouse, two people in the office and I have Ron Norman.

**Nick Perls:** I have one employee.

**Mike Mantler:** We have three and another couple sort of floating in and out.

**RW:** Is JCOA set up as more of a board?

**Mantler:** Well the organization itself, the corporation is the JCOA with a board of directors, but it's mostly myself. The whole distribution series is run not so much by myself, but by 2 or 3 people.

**RW:** Mr. Asch, could you go into a little of the history of what happened with Scholastic and MGM.

**Asch:** In the peak of the folk boom in '64, MGM wanted to expand their operation. The Verve stuff started to go down and they wanted to work something out. At that time I thought that I couldn't do the big production sales that I felt Pete Seeger and Woody Guthrie and Cisco Houston and all those I had should have been doing, so I went to them and said, "I have these supposedly hot items, see what you can do with them." We packaged them. I wanted to be sure I'd control the production and the liner notes and they went for that and they got Jerry Schoenbaum to be the head of the division. They issued about 20 records. For me it was big, when I sold 10,000 of an album. To them, that was peanuts. Then I had 1,500 items and I started to have a problem with the warehouse and maintaining my inventory and things like that. The Government in '66 opened up education with billions of dollars for supplemental material. We started to get a lot of orders from schools. But I couldn't keep that up without going into IBM machinery and Scholastic wanted to get into education with a back door. They would do the production and use their IBM machinery for stock control and the rest of that. That was a failure because IBM works in a very peculiar manner. You're supposed to have the item in stock so you have to order sufficient to have that stock for a year. When they quit in '71, I at least got back the inventory.

**Perls:** You know there's an interesting thing I learned about two, three years ago. Arnie Kaplan, who puts out Biograph, put out Leadbelly, 8 1935 ARC titles. At the same time with approximately the same titles, Columbia put out theirs. They both sold just about the same amount, 3,000 records, I think. Now CBS didn't put any promo into it. But still they had that distribution which should mean that they would have a much larger sale. They didn't which makes me think that this is just a limited audience.

**Asch:** And they're looking for the item on a label that they associate the item with rather than a big label.

**Perls:** If you buy something on Yazoo or RBF you just know what it is. I mean you know the kind of music that it is. Also JCOA. You

know their production standards in the past and you can assume that this record, even though you might not have heard it, will be in that vein.

**Asch:** And that means that we have created a market. There are 300 of us independent labels.

**RW:** How do your people know your record situation?

**Mantler:** We have a very tight relationship with the stores we work with. We are always on the phone with them. We often send a guy around through the country, rounding up new stores and telling them what's happening.

**Perls:** When you put out a new release, how many radio stations do you send it to?

**Mantler:** We also have good relations with a lot of FM, non-commercial radio stations. We give them the records. But never more than one copy per station. And only copies of records they want. Of the JCOA records, on a new release, I'd say we send out about 200. We don't do anything like that on the other recordings.

**Asch:** If I have a real hot item that I feel has a chance of exposure, we'll send maybe 50 to 60, and that's very rare. And then all of the stations, everybody, gets a letter from us that we're selling them to those who want it (for \$2). And they buy.

**Mantler:** Some people will tell us, "Look we have this kind of budget. Give us a price and we'll buy it."

**Perls:** I'm \$1.50 for stations. And sometimes I've sent out about 500 complimentary copies, as with Joe Anne Kelly.

**Asch:** What do you expect back?

**Perls:** Well, the thing is you don't have any control on it so you don't know how many you would have sold if you hadn't done that. If it does 5000 I'll be happy. It's only sold maybe 3500 so far.

**Mantler:** I think it's the only way we can get the kind of exposure we need. We put out records so infrequently that for us it's a kind of advance notice.

**RW:** Where is there besides FM stations?

**Perls:** There's reviewers.

**Asch:** I think without reviewers we'd all be lost.

**Mantler:** We don't seem able to get anything. Did you know that "Escalator Over the Hill" was never even reviewed in the Times? That was one that was reviewed in just about every other paper. "Rolling Stone is very "for us." They always try to get the address in. A lot of people won't do that.

**Asch:** Rolling Stone doesn't cover my type of product.

**Perls:** I've had a couple of reviews in there and it's definitely helped a lot.

**Mantler:** You can't advertise in print or radio. All you have is the radio stations and the reviews.

**Asch:** We're finding that those \$14-\$16 ads in the small newspapers pay off.

**Perls:** Advertising is a real rough situation because there's no middle ground. There are the real cheapo specialist papers, and then there's Downbeat on up. Downbeat is \$1600 a page. How many records you could put out for \$1600?

**Mantler:** On advertising you can't compete with the major labels. I just started a new label called Watt, and those records will be advertised.

**Perls:** For years Moe just had trouble getting into the Schwann catalogue.

**Asch:** You mean the listing. Well, if you put in ads, you can force them.

**Mantler:** Now they list us. But for a long time, they just said we were a mail order-only company.

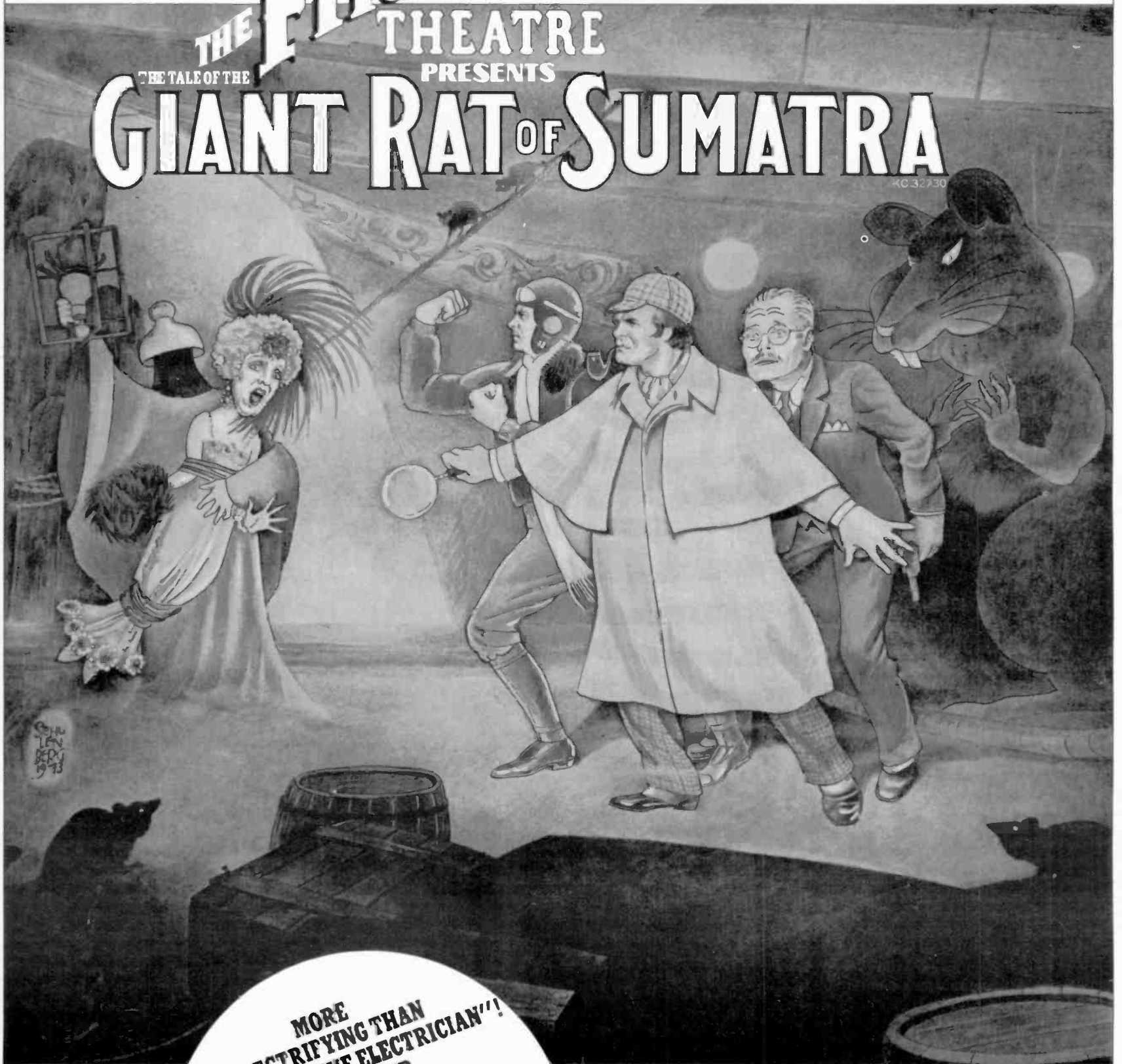
**Asch:** It costs them a lot of money to add things, so I like to support it.

**RW:** Are you getting all the records you want from your pressing plants?

**Perls:** I'm getting pretty much all I want. But the lag time has gone from one or two days to two or three weeks, sometimes six weeks. And also, payment has gone from ninety days to less than

(Continued on page 40)

# THE FIRESIGN THEATRE PRESENTS THE TALE OF THE GIANT RAT OF SUMATRA



**MORE  
ELECTRIFYING THAN  
"WAITING FOR THE ELECTRICIAN"!  
MORE DANGER  
THAN "NICK DANGER"!  
MORE THRILLS!  
MORE CHILLS!  
MORE SUGAR!  
A LITTLE INSANITY IN  
THE MIDST OF ALL THE  
INANITY.**

The Firesign Theatre is back *en mess* again, with a new album and their first national tour that is destined to bring them into every nook and Grammy in America.

Tired of just doing it on record, the boys will now be doing it in clubs and halls all over the country.

And you can be sure that the hordes of fanatical Firesign cultists will be doing it with them, wherever and whenever they do it.

**The Firesign Theatre. Often imitated, never duplicated.**

**On Columbia Records and Tapes**



# SINGLE PICKS

## GUIDO SARDUCCI—A&M 1504

**A EUROPEAN (SPEAKS UP FOR THE U. S.)**  
(prod. by Roger Birnbaum) (Irving/Novello, BMI)

A comic offshoot of the monster "The Americans" single, this spoof done in Italian dialect should find listeners phoning in non-stop requests. A real belly-laugh, it may well find some goofy gold.

## KATHI McDONALD—Capitol 3835

**FREAK LOVER** (prod. by David Briggs)  
(Open Wound, BMI)

Ms. McDonald should charge right to the top with this bluesy torcher from her "Insane Asylum" album. Outstanding in all aspects, there is just no way to stop this from being a monster!

## JIMMY BUFFETT—Dunhill D-4378

**SAXOPHONES** (prod. by Don Gant) (ABC/  
Dunhill, BMI)

Gleaned from his new "Living and Dying in ¾ Time" album, Buffett takes to the charts with a catchy, rhythmically fascinating tune that should keep the turntables hopping. Solid instrumentation completes the item.

## RARE BIRD—Polydor 15087

**SOMEBODY'S WATCHING** (prod. by Rare Bird)  
(Yellow Dog, ASCAP)

From the album of the same name, this tune should establish this rare group as pop hitmakers par excellence. Mellow organ and thumping rhythm makes it worth watching!

## THE ULTIMATES—Br-roma 101

**GIRL I'VE BEEN TRYING TO TELL YOU**  
(prod. by B. Clark, M. Lennard & D. Williams)  
(Sazar/Natco, ASCAP)

The first issue for this new independent label is already catching some airplay, and the fine lead vocals make it a hot item. Spiffy back-up work and tight production complete the hit process.

## THE JONESES—Mercury 73458

**HEY BABE (IS THE GETTIN' STILL GOOD?)**  
(prod. by Lee Valentine) (Landy/Unichappell, BMI)

Thumping drums, bass and vocals take charge on this r&b sure-shot solidly produced by Lee Valentine. Filled with funk, the gettin' is more than good with star status in the making.

## HUGH MASEKELA—Blue Thumb 244

**REKPETE** (prod. by Stewart Levine)  
(We've Got Rhythm, BMI)

From the "Introducing Hedzoleh Soundz" album, Masekela and his Ghanian back-up group come forth with a smooth rhythmic tour-de-force headed for the top. Horns and percussion abound on this gem.

## THE DIXIE HUMMINGBIRDS—Peacock 3203 (ABC)

**JESUS CHILDREN OF AMERICA** (prod. by Ira Tucker & Walter Kahn) (Stein & Van Stock/Black Bull, ASCAP)

The sweet and soulful gospel-oriented sound of the Hummingbirds was never more evident than on this fast moving masterpiece. Well produced and sweetly sung, it should find major chart success.

## LIGHTHOUSE—Polydor 14220

**MAGIC'S IN THE DANCING** (prod. by Jimmy Ienner)  
(C.A.M.-U.S.A., BMI)

This group's big yet smooth sound is showcased in a solid tune pulled from their "Can You Feel It" album. Dynamite arrangement and Jimmy Ienner production make it magic of the golden variety!

## BARRY MANILOW—Bell 443

**LET'S TAKE SOME TIME TO SAY GOODBYE**  
(prod. by Barry Manilow & Ron Dante)  
(Anderbak, BMI)

The third single release for Manilow and the first not found on his debut album, this tune features his fine voice augmented by good background singing. A hit in no time at all!

## MONTROSE—Warner Bros. 7776

**ROCK THE NATION** (prod. by Montrose & Ted  
Templeman) (Montunes, BMI)

From their attention-grabbing debut album comes a powerful, hard-driving rocker that will wear out many a turntable. With a wall of sound behind big vocals, it'll rock the nation for sure!

## JIMMY GRAY HALL—Epic 5-11089

**BE THAT WAY** (prod. by Stephen Paley & Eddie  
Hinton) (Pale Moon, ASCAP)

Solid drums and bass meld with dynamic vocal work on this chunky rocker that can't help but find the top end of the charts. Outstanding production from Paley and Hinton cinches success!

## MAC DAVIS—Columbia 4-46004

**ONE HELL OF A WOMAN** (prod. by Rick Hall)  
(Screen Gems-Columbia/Songpainter/  
Sweet Glory, BMI)

With the bass line from "Satisfaction" tucked neatly under smooth vocal work, Davis will take this mellow marvel right on up the charts. Hitbound from the word go, it's one hell of a record!

## FOGHAT—Bearsville 6950 (WB)

**THAT'LL BE THE DAY** (prod. by Tom Dawes)  
(Melody Lane, BMI)

With their "Energized" album receiving heavy airplay, the group takes off with their rendition of the Buddy Holly classic. Raunchy guitar and gritty vocals will make the day!

## JERRY BUTLER—Mercury 73459

**THAT'S HOW HEARTACHES ARE MADE**  
(prod. by Johnny Bristol) (Sea-Lark, BMI)

Culled from his "Power of Love" album, this well-integrated number should cement Butler's position as a perennial r&b hit-maker and has strong crossover possibilities. That's how hits are made!

## ERIC KAZ—Atlantic 3005

**GOOD AS IT CAN BE** (prod. by Michael Cuscuna)  
(Walden/Glasco, ASCAP)

Already a noted success as a writer, Kaz takes this self-penned and performed item to the charts with fine lyrics and spiffy guitar licks. Cuscuna production makes it as good as gold!

## LOOKING GLASS—Epic 5-11085

**SWEET SOMETHIN'** (prod. by Arif Mardin)  
(Spruce Run/Evie/Chappell, ASCAP)

With "Brandy" and "Jimmy Loves Mary Anne" already safely tucked away as hits, this group comes back with a sweet tune tastefully produced by Arif Mardin. Fine vocal work makes it somethin' special!

## GRAHAM CENTRAL STATION—

Warner Bros. 7782

**CAN YOU HANDLE IT?** (prod. by Larry Graham &  
Russ Titelman)

With their debut album already turning heads, this new r&b group should find heavy play with this big, heavy chugger. Strong crossover possibilities earmark them as potential chartoppers.

## THE DYNAMICS—Black Gold 11

**SHE'S FOR REAL (BLESS YOU)** (prod. by Ronnie  
Shannon & George White) (Million Seller/  
Vignette, BMI)

Always evident on the r&b charts, this soulful, funky group comes on strong with a tasteful tune that highlights their vibrant vocal work. For real for sure!

## THE VENTURES—UA XW392-W

**MAIN THEME FROM "THE YOUNG AND THE  
RESTLESS"** (Prod. by The Ventures & Joe Saraceno)  
(Screen Gems-Columbia, BMI)

This soap opera theme may well be one of the year's big surprises as the group ventures forth with a tight and tasty instrumental that will run, not walk to the top!

## JOHN EDWARD BELAND—Scepter 12389

**A SONG FOR HANK WILLIAMS** (prod. by John  
Edward Beland) (Banyantree/Our Childrens, BMI/  
Mills, ASCAP)

A plaintive tribute to the immortal Hank pulled from his "John Edward Beland" album, this tune should see heavy action in both pop and country. Self-penned and produced, a totally pleasing item.

## NINO TEMPO & THE 5TH AVE. SAX— A&M 1499

**ROLL IT** (prod. by Jeff Barry & Nino Tempo)  
(Broadside/Daddy Sam, BMI)

A chooglin' back-beat grabs hold right from the start on this solid slab of wax, and strong sax and rhythm work is bound to keep listeners jumpin'. Rollin' to the top!

## CHARLIE ROSS—Big Tree 014 (Bell)

**SHE'S MY LADY** (prod. by Amigo Prod.)  
(Leslie Ann Gary, ASCAP)

The last Bell-distributed Big Tree single is already getting some heavy action, and Charlie's funky vocals have got to be the reason why. This lady could be his gold!

## SAMMY DAVIS, JR.—MGM K 14685

**SINGIN' IN THE RAIN** (prod. by Mike Curb &  
Dan Costa) (Robbins, ASCAP)

With children chirpin' in the background, Super Sammy takes this classic tune to the pop charts in the same manner that made "Candy Man" gold. Curb and Costa handle the production tastefully, assuring success!

# **Jimmy Buffett**

**a new name**

**from ABC/Dunhill**

**that**

**You'll  
Never  
Forget**

## TWIN PEAKS

**MOUNTAIN**—Columbia/Windfall PG 32818 (7.98)  
Double barreled excitement from Leslie and Felix featured live from Japan. Added luster from Bob Mann blazing on guitar and keyboards, and Alan Schwartzberg's pulsating drumming. The grooves fume with ferocious fury on such Mountain majors as "Never In My Life," "Mississippi Queen" and "Nantucket Sleigh Ride." A 'peak-ene-se' pleasure!



## BLUE MAGIC

**BLUE MAGIC**—Atco SD 7038 (5.98)  
Sweet pop/soul sounds from a hitbound new group of the Stylistics ilk. Proficiently orchestrated, with subdued brass and sensuous strings, this soulful album is a delight to the senses as well as the spirits. The single, "Stop to Start," is already an out 'n out r&b smash with pop crossover imminent. The magic's in the music!



## THE TALE OF THE GIANT RAT OF SUMATRA

**THE FIRESIGN THEATRE**—Columbia KC 32730 (5.98)  
This clever and witty foursome comes forth with another professional comedy lp with fast-paced laughs aplenty. The recent release is a continuing saga, each chapter being divided by bands, making it perfect for FM airplay. Impeccable engineering makes it a most realistic effort. Did the butler do it??



## BLACKS AND BLUES

**BOBBI HUMPHREY**—Blue Note BN-LA142-G (UA) (6.98)  
Jazz flautist Bobbi Humphrey debuts as a sweet-toned vocalist on this, her third album. Jazz notables assist by pooling their eloquent efforts, surrounding Ms. Humphrey's clear and emotive flute flavor with vibrant energy. Dulcet delights are "Just A Love Child" and the deliriously delicate title track.



## LOUD 'N PROUD

**NAZARETH**—A&M SP-3609 (6.98)  
These tight British rock & rolling musicians show us another previously undisclosed talent on this new release. While side one is chock full of English pop morsels, side two consists of hard rock versions of folk tunes, including Joni Mitchell's "This Flight Tonight" (which is already a major hit in England), and a nine minute rendition of Dylan's "The Ballad Of Hollis Brown."



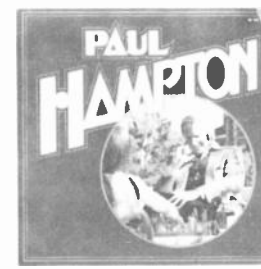
## ON A NEW STREET

**LITTLE ANTHONY AND THE IMPERIALS**—Avco 11012 (5.98)  
A conceptually provocative set, with side one produced, arranged and conducted by Thom Bell while the flip has the same honors credited to Teddy Randazzo. Both producers deliver a full, orchestral sound and Little Anthony's chops are as commercial as ever. Bell's beauty is "I'm Falling In Love With You," and Randazzo's piece-de-resistance is "Sooner Or Later."



## REST HOME FOR CHILDREN

**PAUL HAMPTON**—Crested Butte CB 702 (Famous) (5.98)  
Actor turns writer/singer here, and the results are lovely. The album was nurtured in Nashville, and musicians include some of Music City's finest. Expert producer Bob Johnston is at his consistently high level. A particularly pleasing platter is the up-tempo, honky-tonky-ish "Mercy Merci."



## SKYLARK 2

**SKYLARK**—Capitol ST-11256 (5.98)  
Progressive, lush and full-bodied sounds emanate from Skylark's second and last (they've disbanded, alas) disc. "Wildflower," with Donny Gerrard on lead vocals, is an endearing charmer; and "You Remind Me Of A Friend Of Mine" is an up-tempo energizer with velvety vocals shared by Gerrard and B. J. Cook Foster. The famed Eirik The Norwegian's production radiates.



## TOM SCOTT AND THE L. A. EXPRESS

**Ode** SP 77021 (A&M) (5.98)  
Tom Scott's unique jazz-oriented contemporary sound is incandescently captured on his first release for Ode. Special saxophone splendor from this horn virtuoso on "Sneakin' In The Back," and "Strut Your Stuff" exudes jazz funk. Catch Tom Scott and his L. A. Express . . . It's a mighty fine ride!



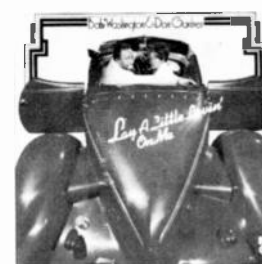
## MAKOSSA MAN

**MANU DIBANGO**—Atlantic SD 7276 (5.98)  
Driving African rhythms thump and pump through the grooves of this disc. The music can best be described as an r&b/jazz blend, with heavy pulsating horns and compelling tempos that are guaranteed to get you goin'. Hip shakin' numbers include "Pepe Soup" and a softer cut, "Essimo."



## LAY A LITTLE LOVIN' ON ME

**BABY WASHINGTON & DON GARDNER**—Master Five 901 (Stereo Dimension) (5.98)  
A dynamic r&b duo with powerful crossover potential. The talents of these music veterans have matured and fully developed, and their deep voices glide over the disc. Cut in New York, Philadelphia and Detroit, the songs from the latter are especially aglow: the chuggin' and thumpin' title track, and the tender "Is It True I Fell In Love Again" shine.



## WHIRLWIND TONGUES

**BLOODROCK**—Capitol SMAS-11259 (5.98)  
Hard rock seasoned with some tasty jazz riffs makes Bloodrock's latest a most palatable release. Expertly executed, all songs are penned by the various group members with the exception of a swift strutting rendition of "Eleanor Rigby." "Stilted By Whirlwind Tongues" will soon be an FM favorite.



## VIRGO RED

**ROY AYERS UBIQUITY**—Polydor PD 6016 (6.98)  
Virgoian vibes virtuoso Roy Ayers and his astrological mates will undoubtedly set toes a-tapping and mellow the senses with this tuneful set. A progressive jazz/pop blend is achieved and its effect is most melodious. An interesting FM segue would be Ayers' "Brother Louie" with the original version. Recommended for people of all signs.



## IT AIN'T EXACTLY ENTERTAINMENT

**GERRY GOFFIN**—Adelphi 4102 (7.98)  
A penner of a panoply of past pop successes, Goffin chooses to assume a quasi-Dylan approach in presenting four sides of both up and down tempo, lyrically astute compositions. Guitar licks from the hands of Pete Carr and Eddie Hinton highlight such tunes as "It's Alright To Be Alive" and "Zebulon Pike."



Linda Ronstadt

Different Drum



*The great recordings of Linda Ronstadt, including selections from her days with the Stone Poneys.*

- *Different Drum*
- *Long Long Time*
- *Rock Me On The Water*
- *Up To My Neck In High Muddy Water*
- *I'll Be Your Baby Tonight*
- *Some Of Shelly's Blues*
- *Hobo*
- *In My Reply*
- *Stoney End*
- *Will You Love Me Tomorrow*

ST-11269  Capitol

THE ALBUM A LOT OF PEOPLE HAVE BEEN ASKING FOR IS AVAILABLE AGAIN!

THE SOUL OF A CITY BOY

JESSE COLIN YOUNG

Soul Of A City Boy has been out of print for six years and in that time has become a collector's item. It is not an old record, it is Jesse's first record and still one of his best.

— Stuart Kutchins  
Inverness, California  
December, 1973



ST-11267

 Capitol  
RECORDS

## Colby Moves To 'Other End'

By IRA MAYER

■ NEW YORK — Paul Colby, most recently of Greenwich Village's Bitter End coffeehouse, has moved a few doors down Bleecker Street to the Other End. The recently purchased bar is serving as Colby's present base of operations.

Monday nights at the Other End will be devoted to talent showcases "temporarily," according to Colby, who has no plans at the moment to apply for a cabaret license. "This is not where I stop, though," he told *Record World*. "New York hasn't seen the last of Paul Colby." The Other End has a game room and a full-service bar.

Colby achieved notoriety for his booking policy at the Bitter End over the last seven years. He is presently completing work on a three-record anthology, "The Bitter End Years," and will continue in management endeavors while scouting new ventures.

## Celebs Set For American Music Awards

■ LOS ANGELES — Among the celebrities set to be presenters on The American Music Awards are Lynn Anderson, Frankie Avalon, Chuck Berry, Burns & Schreiber, Vikki Carr, Vince Edwards, Roberta Flack, Al Green, Dick Haymes, Michael Jackson, Lee Majors, Henry Mancini, Ed McMahon, Donny Osmond, the Pointer Sisters, Karen Valentine and Tammy Wynette. The special will be telecast live from the In Concert Theatre in Hollywood, February 19 (8:30-10:00 p.m. EDT) on ABC-TV.

### Host-Performers

Roger Miller, Helen Reddy and Smokey Robinson will serve as host-performers for the show which honors the top artists and their music as voted on by the music-buying public.

Representing the pop/rock category, Tony Orlando and Dawn will perform their nominated hit,

"Tie A Yellow Ribbon" as well as "Gypsy Rose."

### Stevie, Gladys, Conway

Under both the soul and pop/rock categories, "Superstition" and "You Are The Sunshine Of My Life" will be performed by Stevie Wonder, and Gladys Knight & The Pips will do "Midnight Train." Conway Twitty's nominated song, "You've Never Been This Far Before," highlights the country field.

## Gia Debuts

■ LOS ANGELES — RCA Records Roy Battocchio, manager, artist relations, and his wife Carol are proud to announce the birth of their first child, a girl, Gia Danielle. Gia was born January 30 and checked in at 7 pounds, 1 ounce.

Mother and child are doing very well. The father is currently recovering at home.

## Greenberg to Seagull

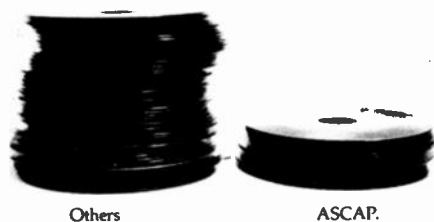
■ HOLLYWOOD—Sol Greenberg, formerly vice president in charge of sales for MGM Records, has been appointed vice president and director of marketing for Seagull Records, a division of Seagull Publishing Co., Inc. of Hollywood.

Seagull, a new label headed by guitarist Ralph Grasso, is entering the market with a single featuring the theme song from the motion picture "Pets." The single, sung by Terri Rinaldi, is being rushed to the market to coincide with the picture's release. Both sides of the single were written by Chic Sorenson, executive president of the new firm.

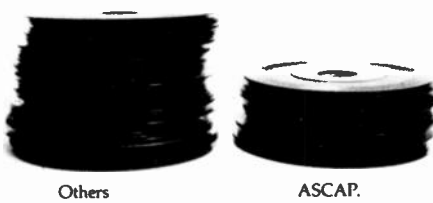
Ralph Grasso, president of Seagull, is best known in the music world for his many years as lead guitarist for Jimmy Rodgers and for his guitar work with many artists including Hugo Montenegro and Nelson Riddle.

The company's first album release will feature Terri Rinaldi singing country music.

# ASCAP racks up 54 out of the top 100 Pop/Rock hits. We've only just begun.



1971



1972



1973

In recent years, Pop and Rock writers have become bullish on ASCAP.

Stevie Wonder, Carly Simon, Bob Dylan, War, Jim Croce, Roberta Flack, Smokey Robinson, Chicago, Marvin Gaye, Loggins and Messina, Loudon Wainwright III and many, many more have joined Irving Berlin, Richard Rodgers, Henry Mancini, Duke Ellington, Burt Bacharach and Sammy Cahn.

In fact, since 1971 hundreds of Pop and Rock writers have selected ASCAP to license their music.

And this year's charts show it.

According to Gavin, in 1971 ASCAP licensed 21 of the top 100 Pop/Rock hits.

In 1972, as writers continued to flock to ASCAP, the figure jumped to 34.

By 1973, ASCAP racked up 54 out of the top 100. (In Broadcasting, 50.)

And the way things are going, we'd rather not make any predictions for next year. (Knock wood.)

On February 13th, ASCAP celebrates its 60th Birthday. And even though we've led in so many other fields of music, one more is even better.





**This is Sister Janet Mead and she has one of the biggest rock hits in the country: “The Lord’s Prayer.”**

Sister Janet’s version of “The Lord’s Prayer” is becoming very popular very fast—over a quarter million singles in three days.

Sister Janet is an accomplished musician from Australia whose Rock Masses are highly regarded in her own country. Her recording of “The Lord’s Prayer” is one of those rarely successful fusions of tradition and change and will be a very pleasant surprise to anyone who hasn’t heard it.

For an audience that has come to take the 2000 year old prayer for granted, Sister Janet has made it new again.

**“The Lord’s Prayer” by Sister Janet Mead.**



# AM ACTION

■ This expanded version of AM Action, compiled by the Record World research department, will appear as a weekly feature. The column will serve as a factual tip sheet which will highlight the fastest breaking records in the country's major markets and key secondaries. Further, we will attempt to spotlight records which are beginning to crossover from the r&b and country charts as well as new records which are receiving noteworthy early additions.

**Blue Swede** (EMI). This record began last week at WIXY and KJR and exploded this week with additions at WFUN, WOKY, WQXI, WCOL, WRKO, KHJ, KFRC, WCFL, WIBG and KTAC. It's the fastest breaking record in the country.

This seems to be the year for left-field records and A&M has two new ones which are busting wide open. **Sister Janet Mead**, which broke out of KMPC in Los Angeles, is gaining ground with CKLW, KJR, WCOL, WIXY, 13Q, WPOP and WFOM going with the record this week. **Guido Sarducci** with the answer to the "Americans" has been picked at KIMN, WKBW, WIXY (morning play), KTLK, WYSL and WGRQ.

**Elton John** (MCA) was being played as an LP cut in most major markets and now has been released as a single. WOKY, WIXY, WRKO, WCFL, WPIX, WIBG, WFOM and KIMN are some of the stations instantly converting to the 45.

**Gladys Knight** (Buddah) is already an across-the-board r&b smash which was picked this week at WQXI, CKLW, WCOL and KLIF.

**B. B. King** (ABC) is now home as a pop record thanks to WTIK, KLIF, WCFL, WIBG and KILT who all went with the record this week.

**Charlie Rich** keeps gaining in popularity and now has a hit on RCA and on Epic. His RCA record, which broke wide open at KILT and is close to #1 country, was added at WOKY and WDGY. The Epic record, just released last week, gained immediate response from KSTP, KJR, WFIL, KLIF, KILT, WAKY and WFOM.

**Billy Joel** (Columbia) was added last week at WCOL, locked up Philly this week with WFIL and WIBG committing and also added KTAC.

## Crossovers

**The Main Ingredient** (RCA) who are #3 at WWRL are attempting to break into the pop market once again and this week CKLW gave them a big boost.

**Johnny Nash** (Epic). His "Loving You" disc has been around since before Christmas without receiving much action. Two weeks ago, it began to pick up r&b stations and this week CKLW went with the record.

**Glen Campbell** (Capitol) has what appears to be his first crossover from country to the pop charts in some time. His record moved from 36-23 at KILT, is receiving good action at KJR and was added this week at WDGY.

## New Action

It is interesting to note that all the records in this section this week are rock & roll records.

**Stealers Wheel** (A&M) has more secondary stations on it than any other record in the country, garnered WIXY and KSTP last week and moved into Texas this week with KLIF and KILT going on the record.

**Albert Hammond** (Mums) added this week at 13Q and KILT.

**Bachman-Turner Overdrive** (Mercury) gained initial airplay this week at CKLW, WCOL, KJR, KSTP and WHKY.

**Guess Who** (RCA) are trying for a comeback. "Star Baby" gained WCOL last week and CKLW this week, as well as superb jumps at secondaries.

## CONCERT REVIEW

# Joni Mitchell—Songs for Aging Children

By IRA MAYER

■ NEW YORK — It is an age of growth, and the fruits of time are making themselves known. As the Alice Coopers and glitter rock bands go further and further into the bizarre and macabre for their shows, the folk-based voices of the '60s are moving into new musical areas while keeping simplicity at the base of their performances. Bob Dylan has proven himself more than capable on two levels — as rock & roll singer and as soloist. Thursday (7) Joni Mitchell (Asylum) came to Radio City Music Hall to do the same.

There were some tentative moments as one wondered whether Tom Scott and the L.A. Express's jazz-tinged arrangements could possibly be suitable to Ms. Mitchell's songs. They were suitable for each other, albeit not in the same way Dylan and The Band proved to be. As was the case with Dylan though, it was Ms. Mitchell's solo set which stood true testament to the universality of such numbers as "Being Free," "People's Parties," "Back to the Garden" and "Cold Blue Steel and Sweet Fire."

Scott's band was subtle, serving to add color and also bringing out a new, fuller voice from Ms. Mitchell. Her range is expanding, and the smoothness is beginning to match that of Judy Collins. Words flow more naturally than they have on most occasions in the past.

Ms. Mitchell is one of the very few performers lucky enough to have cultivated an audience as intent on absorbing new material as on hearing old favorites. Her new lyrics communicate on a very intense level, judging by

the present audience, this is especially so for high school-age girls. There were few of the usual between-song catcalls; but one five year-old boy who jumped on stage as the lights dimmed after intermission, presented Ms. Mitchell with two bouquets of roses.

Tom Scott played clarinet as he strolled casually back on stage as Ms. Mitchell sang "For Free," closing her solo segment. Her solo set had created an incredibly high emotional climate, and could easily have headed her toward an anticlimax. But the tasteful arrangements prevented that from happening, and when Ms. Mitchell (evidently honestly) forgot the lyrics to what is probably her most well-known composition ("Clouds") the audience offered its sympathetic cheers. The band then jumped quickly into "Raised On Robbery," at a high-energy r&r pace. At the end came the fourth standing ovation of the evening.

By the time the second encore, "Twisted," had finished, more than three hours had elapsed. Ms. Mitchell had spoken with her audience, had taken to dulcimer, piano, guitar and even standing sans instrument before the microphone. She stood with the grace her songs deserve, and she stood with the vulnerability her songs affirm. And her listeners, as one, figuratively stood by her side every step of the way.

Scott and group opened the show with a strong instrumental set. John Coltrane's "Dahomey Dance" and bassist Max Bennett's "L.A. Expression" were particularly impressive in a style crossing such influences as the Mahavishnu Orchestra, Frank Zappa and the Chicago blues.

## Continental Coincidence



Paul McCartney (seated) with Les Variations singer-lead guitarist Marc Tobaly at Paris' Pathe-Marconi Studios where both acts coincidentally cut material for their upcoming albums. The group recorded the first side of their Buddah album "Moroccan Roll" while the Wings leader cut four for his next apple product.

## Col, Mott Honor Scully

■ NEW YORK — Al Teller, vice president of merchandising for Columbia Records, presented a special Mott the Hoople merchandising award at the label's recent sales meetings in Nashville. Jim Scully, manager of Columbia Records' Cleveland branch, received the award for the outstanding job done by his staff on promoting Mott the Hoople's latest album, "Mott."

Ian Hunter, lead vocalist and songwriter of Mott the Hoople, took time out from recording the British group's next album to fly from London to Nashville to present the award to Scully, who received as part of the award a one week all expenses paid trip to London for himself and his wife.

# Smokey Robinson's "Baby Come Close"

## Sales Over 800,000 and Going For Gold

"Again we say overlooked smash: We keep telling you every week *Smokey Robinson* should become a top 5 top GO-Rilla. It is breaking wide open in Philadelphia, Baltimore, Washington, Chicago, etc...."

— Kal Rudman, *Record World*

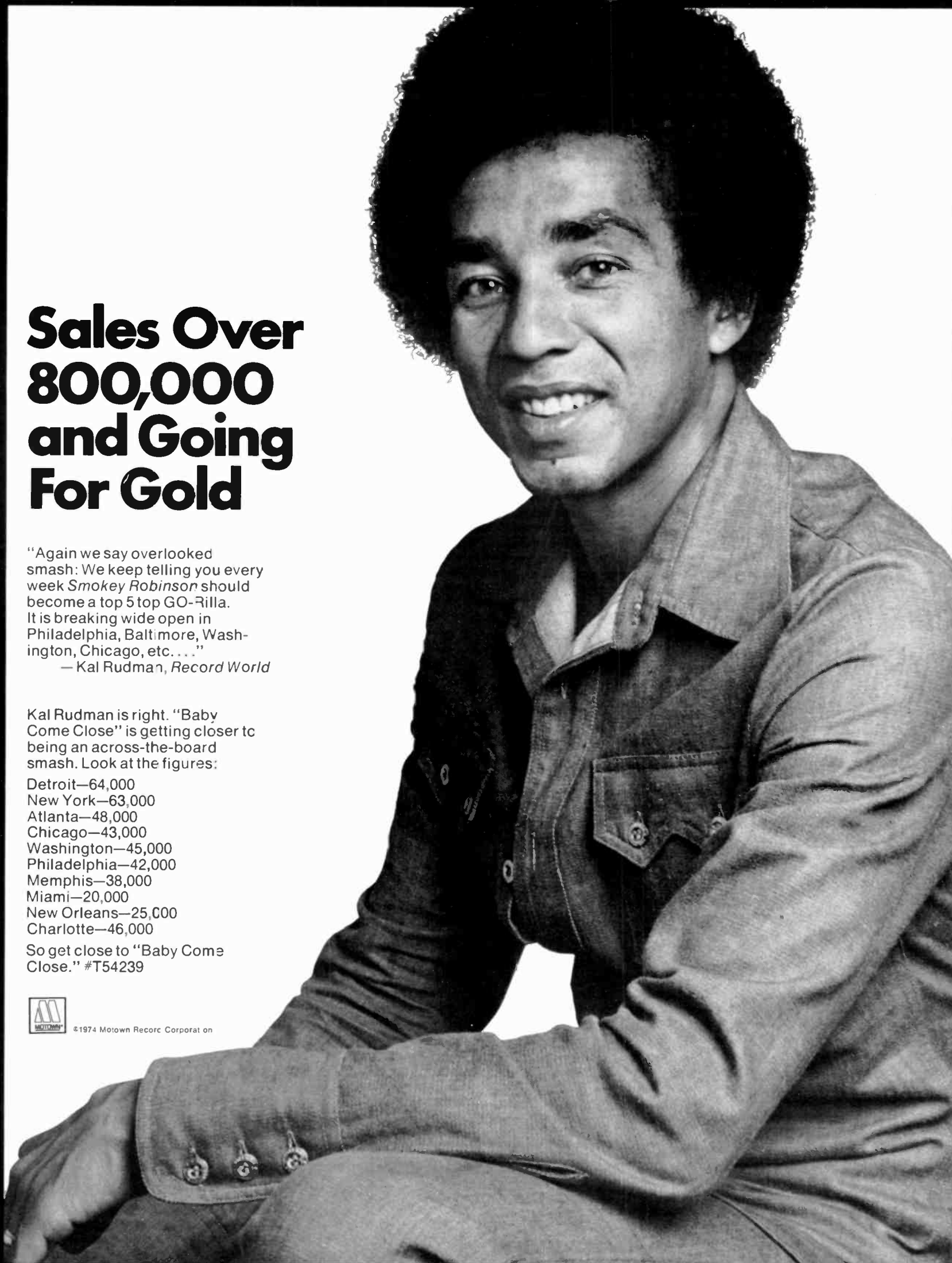
Kal Rudman is right. "Baby Come Close" is getting closer to being an across-the-board smash. Look at the figures:

Detroit—64,000  
New York—63,000  
Atlanta—48,000  
Chicago—43,000  
Washington—45,000  
Philadelphia—42,000  
Memphis—38,000  
Miami—20,000  
New Orleans—25,000  
Charlotte—46,000

So get close to "Baby Come Close." #T54239



©1974 Motown Record Corporation



## WFIL: A Mature Top 40 Station

■ PHILADELPHIA — "I'd hate to call it just adult contemporary," PD Jay Cook said in describing WFIL-AM to *Record World*. "It's sort of a mature top 40 as opposed to a teeny-bop station. One of the advantages of having a 'fake Drake-type' format is having more flexibility in your programming. You're not so locked in; you have more responsibility and can be more entertaining."

There aren't frequent staff changes at WFIL, most of the personalities having been there for several years. Presently, the line-up is Joe O'Brien (3 years) 6-9am . . . Chris Chandler (one year) 9am-noon . . . Dave Parks (eight years) noon-3pm . . . Dan Donovan (four years) 3-6pm . . . MD George Michael (eight years) 6-9pm . . . Joel Denver (almost three years) 9pm-1am . . . Kevin McCarthy 1-6am . . . Tommy Tyler does production and the swing shift.

Eight years ago, when the station changed to a top 40 format, the music list went as high as 56 records, but today's list is closer to 30. The selections, chosen by Cook and MD George Michael, are those felt to be potential top ten hits. Cook explained, "We don't rely on just the charts, but carefully watch how the pattern of the record looks around the country." There is also store research, marked by in-person visits as frequently as possible to check sales and customer demographics. In addition, there is a high level of gold played. "We've been scheduling a lot of gold for the last four to five years, way before the nostalgia craze started," Cook emphasized. Also there is no set time-limit for a record to stay on the list. "People keep asking me how long we keep our records on, but I stopped counting a long time ago. The records remain on as long as there is a need for them. It's as simple as that."

He also feels that considering Philadelphia as a black town musically was an inaccurate myth: "Philadelphia, the city, does have 30 percent, but the metro area has only 15 percent. If Motown is black, than Philly is black, but I don't think either is true. Motown is more black pop. We're different from other cities, in that we don't have much southern migration, our black population is home-grown, and the station doesn't emphasize black music."

One of WFIL's major assets,

Cook asserts, is its community involvement. "For over eight years, George Michael has been working with schools, speaking at them. He always talks about the necessity of the kids setting goals, making an effort to become involved in their community. Recently, there was a special day to honor John Copeletti, a local sports hero who won the Heisman Trophy. John presented the award to his little brother who is seriously ill with leukemia. He in turn credited four people with being responsible for his having the will to stay alive — his mother, his father, his brother and 'King' George." In addition to individual projects, for the past five years, WFIL has sponsored the Annual Marathon. This benefits various local charities, which especially help children and young adults, having raised from \$50,000 to \$85,000. Cook feels that in a highly competitive market like Philadelphia, you have to be more than just a top 40 radio station in order to have staying power.

Even with variances in the rating figures, the station has generally been number one in totals up to the age of 34. Cook mentioned that some Pulse books

(Continued on page 48)

## WFBR's Walker Starts Topless Craze in Balt.

By ROBERT ADELS

■ BALTIMORE—WFBR-AM (Baltimore) morning man Johnny Walker thought that the topless craze he had started with his "Boobs A Lot" contest was over until he saw the very literal reaction to "The Stripper" at his weekly Grog Shop disco hop last Tuesday (5). Imus may be the one asking "Are you naked?" but it's Walker who really gets a large portion of his audience to take it all seriously.

### 'Boobs' Contest

It all started at 8:15 a.m. on January 4. After only one week at the station (after a two-year stint as operations manager at Chattanooga's WDXB-AM) Walker was already committed to outrageous radio. He followed up his airing of "Boobs A Lot" by the Holy Modal Rounders (Metromedia) with a tempting offer: the first topless female visitor to the station would receive a quad sound system. For the more prudent members of his audience, he offered

(Continued on page 54)



## LISTENING POST

By BEVERLY MAGID



■ WRKO-AM-Boston . . . It seems that PD Jerry Peterson is on his way to take over as program director at KHJ-AM in Los Angeles. He won't arrive officially for a couple of weeks, but John Atkinson has taken over his spot in Boston.

KRIZ-AM-Phoenix . . . While driving cross-country to his new post, Jerry Peterson stopped off at his alma mater station to say hello. With morning man Jay Stone sick and at home, PD Todd Wallace thought it would be fun to have Peterson sit in for awhile on Stone's show. It seems that many of the listeners remembered Peterson and called in to say hello . . . The station has also gotten good response on its long running "KRIZ Energy Awareness" programs. Since December, 1973, they've been scheduling daily minute-length reports, one an hour, on the local problems in the energy crisis, exposing the facts in the situation.

WPOP-AM-Hartford . . . For those of you wondering about the whereabouts of the "Grease Man," wonder no more. In real life known as Doug Tracht, he has settled at WPOP to do the 6-10am show. PD Dick Springfield described him as having a "folksy-down-to-earth-country-boy approach to the show."

KTSA-AM-San Antonio . . . The station is continuing with its "Million Dollar Stash." Initially, the listeners were asked to submit suggestions of prizes they would most like to win. These choices were filed with a number and description. Now, twice an hour, a number and description are read on the air. The first listeners calling in with the correct number become eligible for the grand prize. Eventually there will be a drawing from the winning names for the prize, which will be worth a minimum of \$5500.

KILT-AM-Houston . . . Jim Wood has left the station. Barry Kaye, formerly of KILT and most recently at KHJ-AM replaces him in the 3-7pm slot.

WIXY-AM-Cleveland . . . Doing the 2-5:30am show is the "The Boogie Man," whose real identity is only known to his mother, no doubt . . . Bill Black's now doing 10pm-2am, instead of going until 5:30am. Clevelanders are being invited to the station to tape their singing along with a cut from the Epic album "Do Your Own Sing." The winning singer will be sent on a three-day weekend for two to New York.

XEROK-AM-El Paso . . . PD Jim White reports that although there will still be some signal problems to work out, the station's 15,000 watts clear channel went into effect on February 5. With the transmitter 20 miles across the border into Mexico, the station is still bound by the Mexican relations which prohibit their broadcasting live, unless they program 50 percent in Spanish, so they're still on tape. The line-up is Randy Hames 6-10am . . . Bill Stevens 10am-2pm . . . Eric Chase 2-6pm . . . Jim White 6-10pm . . . Christopher Haze 10pm-2am . . . 2-6am is a re-play of the afternoon shift. With the clear channel, they should cover an area from San Francisco to New Orleans.

San Diego-Some of the Oct.-Nov.-Dec. Pulse figures . . . Totals, 12-plus, 6am-midnight, Monday-Friday: KCBQ-AM 14; KGB-AM: 9; KGB-FM: 1; KDEO-AM: 4; KPRI-FM 5; KSEA-FM: 4.

WXRT-Chicago . . . On February 4, the station changed their rock programming hours, now beginning two hours earlier on weeknights. The new times are 8pm-5am, Monday through Friday, and 10pm-5am on weekends.

WMCA-AM-New York . . . Straus Broadcasting Group, licensee of the station, has been notified by the FCC that it has incurred an apparent liability for forfeiture of \$1000 for willful or repeated failure to observe the requirements of Commission's rules regarding personal attack. The complaint concerned March 8, 1973, when it was alleged that N.Y. Congressman Benjamin S. Rosenthal was called a "coward" and was not offered, within one week, a reasonable opportunity to respond on the air.

(Continued on page 54)

To all those fans  
who expect a lot from Barry Manilow:



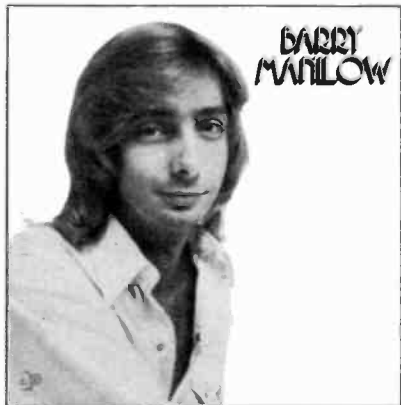
you've got it!



# BARRY MANILOW

INTRODUCES HIS NEW SINGLE

BARRY'S CURRENT BEST-SELLER!



BELL ALBUM 1129  
Arranged & Conducted By BARRY MANILOW  
Produced by BARRY MANILOW & RON DANTE

**"LET'S TAKE SOME  
TIME TO  
SAY GOODBYE"**

Produced by  
BARRY MANILOW & RON DANTE  
Bell #45,443

**BELL RECORDS**  
A Division of Columbia Pictures Industries, Inc.

# A&M, CBS, MCA, WB Sue Oklahoma, Mass. Pirates

■ BOSTON — Four record companies have filed suits in U. S. District Court here charging Magnitron Inc. of Oklahoma City and Wildlife Enterprises, Inc. of Brookline, Mass., with manufacturing and distributing pirated versions of their sound recordings.

The suits were brought by: A&M Records, Inc.; CBS, Inc.; MCA Records, Inc. and Warner Bros. Records Inc. They charge infringement of common law copyrights as well as unfair competition on the part of the defendants, seek permanent injunction against the continued manufacture, sale or offering of unauthorized tape duplications, as well as seek damages.

The suits allege that Magnitron manufactures the pirated sound recordings which are distributed by Wildlife Enterprises through retail stores throughout Massachusetts. The filing companies maintain that pirated versions of their recordings included: "Killer" by Alice Cooper (WB); "Master of Reality," "Pure Black," and "Paranoid," all by Black Sabbath (WB); "Stone" by Neil Diamond (MCA); "Mad Dogs and Englishmen" by Joe Cocker and "Tea for the Tillerman" by Cat Stevens (A&M); "The Need for Love" by Earth, Wind & Fire, "Santana" by Santana, "Pearl" by Janis Joplin, and "New York City" by Al Kooper

## Major New Tour For Johnny Winter

■ NEW YORK — Johnny Winter will commence a major North American tour March 1 at the Jacksonville, Florida Coliseum. The tour will bring the Johnny Winter show to more than 30 cities, climaxing with a return to New York's Madison Square Garden, where Winter performed before a sell out audience in the spring of 1973.

The tour coincides with the release of Johnny Winter's sixth Columbia Records album, "Saints & Sinners" and the RIAA certification of his first gold record, for the album "Johnny Winter And Live." Columbia will be supporting the Johnny Winter tour with an extensive merchandising, advertising and publicity campaign.

Teddy Slatas, Johnny Winter tour manager and vice president of Organic Management Inc., commented that "the entire show will be based upon the concept of black, with a continuation and improvement of the innovative use of lighting that was employed on prior Johnny Winters tours to emphasize Johnny's inimitable stage charisma."

(Columbia). These pirated tapes, the suits say, were purchased in a number of stores operated by Bradlee's and at the Hyde Park Music Center in Hyde Park, Mass.

Last December in a suit still pending, the same record companies were granted a temporary restraining order by the Superior Court of Massachusetts against Wildlife Enterprises and the Stop & Shop Companies, Inc., doing business as Bradlee's.

## FBI Takes Its Probe Of Piracy to Cleaners

■ INDIANAPOLIS — FBI agents armed with search warrants raided 27 locations of Tuckman Cleaners here and seized 4,000 tapes alleged to be infringing copies of copyrighted recordings.

The raids climaxed a lengthy investigation resulting from numerous complaints that the chain of dry cleaning stores was retailing pirated tapes. A spokesman for the U. S. Justice Department said that the chain's owner, Sidney Tuckman, was interviewed last August by FBI agents. When apprised that he was apparently violating the copyright laws, Tuckman was quoted then as saying that he would immediately contact his distributor to determine if indeed he was selling illegal duplications. A follow-up check, as well as purchases of tapes from various stores of his, indicated that the stores were still selling infringing tapes as recently as January 11 this year, the spokesman said.

## Denver for Disney

■ LOS ANGELES — John Denver has been signed by Walt Disney Productions to write and perform the musical theme for its forthcoming "The Bears And I" film starring Patrick Wayne. The film revolves around a Vietnam veteran who adopts three orphaned bear cubs and becomes involved with an Indian tribe threatened with relocation. Denver's song, "Sweet Surrender," composed for the film, deals with a person's freedom to choose his own future.

## Berris to SG-Columbia

■ NEW YORK — Dick Berris has been named director of the newly created combined Screen Gems-Columbia Pictures music department to handle technical music requirements for both television and motion picture production. The department will be located at the Burbank studios.

## CLUB REVIEW

### Steinberg, Waldman, Weisberg Pleasing

■ NEW YORK — David Steinberg (Columbia) — the "booga booga" man — opened his 10:30 p.m. show (25) with a remark that was both fitting and funny: "I too thought I was doing a lot better than Max's Kansas City."

A bit more risqué around the edges and a lot more political at the heart, the David Steinberg currently touring the club circuit has more new material than ever before. (In the past, the chief flaw in his act was that the audience knew it so well, they could join him in a responsive reading of same. His "Nixon-looking-like-a-foot" joke has been embroidered into an entire anti-administration rap that works with less obviousness than the current Watergate media waterlog might imply. Even his guitar-vocal performance of Shel Silverstein's "Freaker's Ball" made its mirth points while expanding the comedian's range.



CBS Records president Irwin Segelstein (l), Mrs. Judy Steinberg and husband David.

Steinberg is not a guffaw-oriented comedian, and only occasionally would the term "sidesplitting" apply. But then again, he's not setting himself out in that direction. As a winsomely warm "kute-kidder," the beam from his smile allows Middle America to accept things from his mouth that they just wouldn't from others'. Playing places like Max's will garner him more rock press, and we're sure that's just why he's playing them. Can he straddle both sides of the fence successfully? Bet your booga booga!

Wendy Waldman (Reprise) offered her audience musical olives while they were drinking martinis straight. Her act is self-assured but she performs politely, leaving you with the feeling that she'd understand if you can't find her wavelength right then and there. Her choice of piano, dulcimer and guitar befits her original songs. Already having proven herself as a well of material for Maria Muldaur, Ms. Waldman seems to have that blend of talents and attitudes

## Brut Bows New Marketing Approach

■ NEW YORK — Brut Records is initiating a series of special marketing and merchandising campaigns. The first in this series will be a major television ad campaign on behalf of the single release "All That Love Went To Waste," by Tony Bennett. In an industry first, the 60 second spot was filmed in the studio as Bennett recorded the song, with a voice-over by the artist as well.

Initially, the spots will be aired in New York and L.A., with other major markets to follow.

### Cosmetic Depts.

Among its other marketing initiatives, Brut also plans to use its cosmetic departments in over 7,000 U.S. department stores and shopping centers in order to cross-advertise its current releases. By means of posters and merchandising techniques, the public will be invited to visit the record department or the local record store in order to buy Brut Records product. Tony Bennett, Robert Klein and Sugarloaf will be among the first artists to be advertised in this phase of the experimental campaign.

George Barrie, president of Faberge Inc., commented: "We are attempting a new and innovative approach to effect better penetration for the vast existing record market. We are testing this program in the two major markets via heavy saturation spot TV plus newspaper ads to create a strong awareness of, and desire to, purchase this specific product. We truly expect this program to be highly successful, and if so, we will extend it to many other markets. Of course, distributor and store cooperation is essential with these programs, and indications are that the co-op effort will be there."

which bespeak of more than a "flash-in-the-pan" success. But first and foremost, her music is an acquired taste.

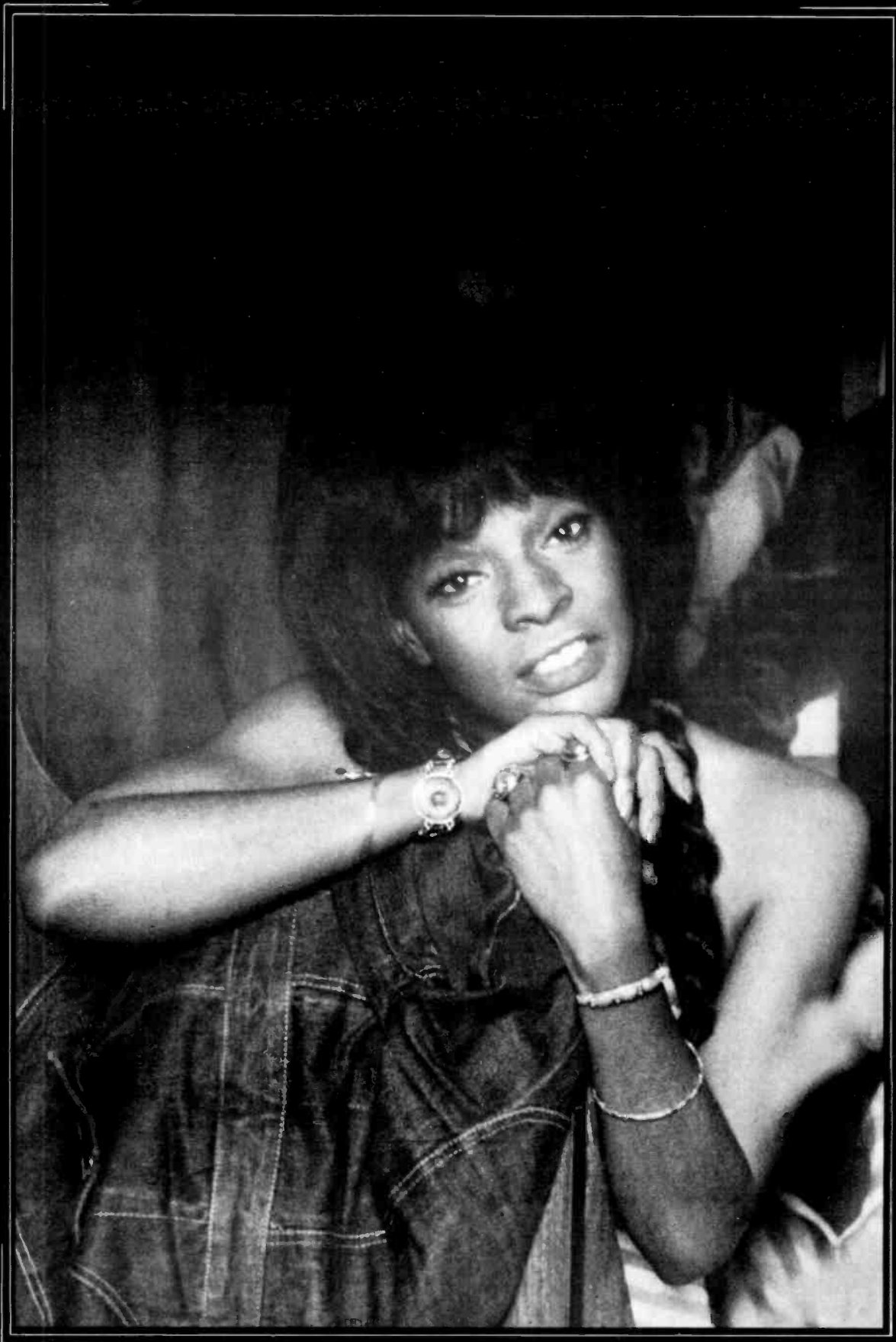
### Robert Adels

■ LOS ANGELES — If Tim Weisberg, who appeared with David Steinberg at the Troubadour recently, (A&M) ever decides to double as the Pied Piper, watch out, because we'll all find ourselves following him. Almost one with his flute, Weisberg sways, swoops, circles, and bends in musical ecstasy, sometimes taking the listener along on an astral trip, other times just rockin' and rollin'. The numbers where he and Lynn Blessing duo, with Blessing (a very apt name) on the keyboards or xylophone, result in a perfect musical marriage. The music can't be pinpointed or pigeonholed because it touches all categories and it all sounds good.

### Beverly Magid

MCA Records takes special pride in presenting the debut single of

# MARTHA REEVES



## POWER OF LOVE

MCA-40194

Produced by Richard Perry

MCA RECORDS

## UA Promotes Films Thru LA Stations

■ LOS ANGELES — Bill Roberts, United Artists Records national album promotion director, has just completed a pilot station promotion with two of LA's high rated stations, Metromedia's KMET-FM and ABC's KLOS-FM in conjunction with UA Films' Buddy Young.

KMET presented UA's latest Woody Allen comedy, "Sleeper," running hourly promos which asked morning and afternoon housewife listeners to phone the station for a free pair of tickets to the film. Richard Kimball, KMET's morning personality and coordinator of the project with the station, held a brunch after the screening for the ladies attending. As a result of the reaction to the KMET screening, UA is re-issuing Woody Allen's lp, "The Night Club Years," originally released over a year ago. A special 'selected cuts' EP, now in preparation, will be serviced to stations nationally upon release of the album.

Similarly, KLOS general manager John Winnaman organized a screening of all four UA Beatle films: "A Hard Day's Night," "Help," "Yellow Submarine" and "Let It Be," held on two consecutive Saturdays at ABC's entertainment center in Century City.

## L.A. Speedway Concert Announced

■ NEW YORK—Shelly Finkel and Jim Koplik, promoters of last year's "Summer Jam" at Watkins Glen, New York, have announced finalization of negotiations for an exclusive contract with the Ontario Motor Speedway near Los Angeles as the site for an elaborate one-day outdoor concert tentatively to take place over this summer's Memorial Day weekend.

Located approximately 50 miles east of Los Angeles and 10 miles west of San Bernardino, the Ontario Motor Speedway, encompassing over 800 acres with a planned stage area of over 130 acres, is equipped to handle well over 100,000 people.

## Adelphi Taps SMG

■ NEW YORK—Adelphi Records, Inc., has announced the appointment of SMG Distributors (division of Sam Goody, Inc.) as its New York area representative. The same is true for Adelphi's nationally represented lines: Bomp, Piedmont and Skyline Records.

The new agreement will be kicked off by a joint promotion effort on singer/songwriter Gerry Goffin's first Adelphi lp, "It Ain't Exactly Entertainment," a two-disc set.

## They Came Through The Bathroom Door?



European act the Cats, were caught resting on the steps at Los Angeles' Larrabee Sound quite informally between the candy machine and the john. They're cutting for Fantasy during their two-week studio stay. At the foot of stairs is the label's local promotion man Bob Mercer (left) and RW's Spence Berland.

## Sarah Steps Out

■ NEW YORK — In conjunction with the release of Sarah Kernochan's debut RCA Records album, "House of Pain," RCA has set up a five city promotion tour designed to fully expose the album in Boston, Philadelphia, Cleveland, Cincinnati and Washington.

In addition to doing press and radio interviews, Sarah will host a party in each of these cities at which she will screen a 1932 movie, "Island of Lost Souls," which was the inspiration for her album.

Kernochan was the first woman to win an Oscar in the producer/director category. She shared those credits with Howard Smith for the film "Marjoe."

## N.Y. NARAS Sets 'Grammy Supper'

■ NEW YORK — The New York Chapter of NARAS will be supplementing the Academy's annual CBS-TV special "The Grammy Awards Show" with its own "Grammy Celebration Supper" on the same evening, Saturday, March 2, at Broadway's new Pub Theatrical.

To attract as many members as possible (the chapter's rolls have now reached an all-time high), ticket prices for members only have been reduced to \$20 per person. This includes supper and unlimited drinks. Non-member tickets are priced at \$35 each.

## CONCERT REVIEW

## Melanie's Music Makes Met Magic

■ NEW YORK — People don't normally come to a Melanie concert to get their rocks off; usually crawling out from under one is enough activity for her typically enraptured audience. But spirits at her 27th birthday party concert at the Metropolitan Opera House (3) ran too high for some. About 150 of her most impulsive fans swarmed onto the stage midway through her two and a half hour concert, spoiling the view, and more importantly the fragilely pastoral feeling for a large portion of the audience who wanted to enjoy the first solo appearance by a pop artist in the hall from their seats.

Undaunted, Melanie performed at her peak throughout the evening. The addition of Ron Frangipane on piano for one song from her upcoming "Madrugada" album ("Neighborhood") — "Holdin' Out"—was a gentle stroke of genius. The song received a standing ovation and was greeted as if it were her greatest hit. Someday, it might prove to be just that, although "Love to Live Again" (also performed and also upcoming on the album) will give it a run for its money.



Melanie at the Met, in a rare duo performance with pianist-arranger Ron Frangipane.

Melanie opened the un-intermissioned evenings with "O Come All Ye Faithful," marking the first snowfall in New York since the pre-Christmas season. Her own carols took over from there on out, from early songs like "I'm Back in Town" to recent singles like "Together Alone."

Performing as innocently as she does with only her perfectly imperfect voice and functional-but-little-else rhythm guitar, Melanie can be a critic's cheapest shot. Perhaps as she admitted when the stage rush was finally stilled, her first "concert incident" is indeed a "sign of the times." But as long as there is any sense of humanity left in any of the audience, there will be something very special in all of us that Melanie will continue to touch without really trying. In the midst of havoc, Melanie is Mother Magic.

Robert Adels

## Sound Recorders Now Angel City

■ LOS ANGELES—Sound Recorders has been purchased and renamed Angel City Sound. The new company is to be headed by veteran record producer Tom Wilson.

The 16-track quadrasonic studio is a division of Angel City Entertainment, which also includes Angel City Productions. Howard Gilliam will serve as executive vice president, and Antonius Vanderploeg as vice president and treasurer. Eirik Wangberg will be chief engineer.

In addition, the Angel City Creative Workshop, with Ms. Vivian Green as executive director, will try to break in new songwriting talent.

Among other positions, Wilson served as: the Wilson Organization president; vice president of sales and a founder of Record Plant Studios, New York and Los Angeles; executive producer and assistant to the president, Motown Records.

Angel City Sound is located at 6226 Yucca Avenue, Hollywood, California 90028. Telephone: (213) 462-6585.

## Casablanca Active

■ LOS ANGELES—Cecil Holmes, director of r&b activities at Casablanca Records, has announced his first signings, Parliament. Their first single, "The Goose," produced by George Clinton, has been rush-released this week. Holmes also said Gloria Scott, who will be produced by Barry White, and Danny Cox who is to be produced by Kerner-Wise, have both been signed to the label. Both debut singles will be released in late February, with albums due in March.

Larry Harris, director of artist relations, has announced the release of the first Casablanca album by Kiss. A cross-country tour that will consist of more than 60 dates is already underway. The first leg of this extensive tour will take them through key cities in Canada. The act is being booked by ATI.

A party to introduce the label and Kiss has been set for February 18, at the Century Plaza Hotel in Los Angeles. The Los Angeles ballroom of the hotel will be converted into a replica of Rick's Cafe Americana, from the motion picture "Casablanca."

## WB Loves 'Laughing'

■ NEW YORK — "Laughing on the Outside, Crying on the Inside" written by Ben Raleigh and Bernie Wayne has been purchased by Warner Bros. Music for the inclusion in an upcoming but as yet undisclosed WB film, according to WB Music president Ed Silvers.





**RCA**  
Records and Tapes

# “Changes”

is the new single release from David Bowie's hit album “Hunky Dory”



## RCA Signs Richards

■ NEW YORK — RCA Records has signed Australian singer-composer Digby Richards to an exclusive recording contract. Richards' debut album for RCA, "Digby Richards," will be released this month.

Richards is currently in the midst of an extensive concert and promotion tour which has taken him throughout Australia. He will soon be doing dates in Tokyo and Okinawa before coming to the States.

A single from the album, "Be My Day," was released a few weeks ago.

## Jay & Americans Cutting Again

■ NEW YORK—After several years of successful tours without recorded product, Jay & The Americans (featuring lead singer Jay Black) are back in the studio. The group, which has a history of 19 consecutive chart records (including four million-sellers) resolved legal entanglements which have kept them from recording since their single "Walkin' In The Rain" was released in 1970.

The group, whose gold records include "She Cried," "Come A Little Bit Closer," "Cara Mia" and "This Magic Moment," will play their sixth Madison Square Garden date in 2½ years February 15. No label deal has yet been concluded.

## Austin to Receive B'nai B'rith Award

(Continued from page 3)

1964, began his magazine career with Billboard in the late 1930s. In that era of vaudeville, fairs, carnivals and big bands, he developed "The Trade Charts," a method of ascertaining the status of artists and companies.

In the 1940s, he joined Cashbox and developed its music-record department, increasing its coverage of country and rhythm and blues music.

One of the original members of the Country Music Association Board, he now serves as its treasurer. He is also a member of the Advisory Board of the First National Music Festival and a founder of the National Association of Television and Radio Announcers.

Austin is a trustee of the Music and Performing Arts Lodge, a member of the Executive Committee of the American Parkinson's Disease Association and an advisor to the Bedside Network of the Veterans Hospital Radio and TV Guild.

## Papa John Touring

■ NEW YORK — Grunt Records' Papa John Creach embarked on a month long concert tour last week when he played at My Father's Place in Roslyn, Long Island from February 2-10.

## NBC-TV's 'Music Country, USA' Sells It Like It Is — Country

By DAN BECK

■ NASHVILLE — Country music-oriented programming has consistently rated well with television viewers over the past few years; oddly enough, country music had not been afforded the opportunity to prove its staying power on network prime time until recently. Special programs such as the CMA Awards telecast, occasional "Midnight Specials" and "Hee Haw" (on CBS-TV before going syndicated) have finally paved the way, through high ratings, toward continuing network involvement.

The first, "all-music" weekly television series, "Dean Martin Presents Music Country," has initiated what could be a heavy concentration on marketing network country shows.

"Music Country," originally a 1973 summer replacement, was the first step in allowing country music to stand on its own merit on the home screen. The first show found it in the top 10 of Nielsen's weekly rating. In its third week, the hour-long production claimed the number one position

and it remained first throughout the summer. Now, the same NBC-TV program, retitled, "Music Country, U.S.A." has returned mid-winter with like results.

### Format

The program is in the midst of a 16 week run which began January 17. From 18 to 23 songs are performed on each telecast, featuring a solid list of country talent which ranges from superstar status to acts just beginning to show hit potential. There are 11 shows and five repeats scheduled.

Independent record producer Doug Gilmore, a Nashville native now living on the west coast, has been musical director for the program since its inception. Gilmore noted that the show's success is due to technique: "We've done it backwards; we are doing television for music rather than music for television."

Gilmore's efforts have included a series of marathon sessions that totaled 152 studio hours in nine days. Approximately two-thirds of

(Continued on page 62)

## CBS Marketing Changes

(Continued from page 3)

moted to the position of regional director of the southeast area. In addition to assuming responsibility for much of the southern area, the new southeastern region will include areas formerly covered by the northeast promotion and sales field.

In his revised capacity as regional director of the southwest region, Ziegler will be able to concentrate the efforts of his staff on these primary marketing areas: New Orleans, San Antonio, Tulsa, Oklahoma City, Kansas City and Memphis. He will oversee all promotion and sales operations at the CBS Records Sales Offices in Dallas, Houston and St. Louis. He will report directly to Craigo.

In his new capacity as regional director of the newly created southeast region, Dempsey will oversee all promotion and sales operations for the CBS Records

Sales Offices in Washington, Atlanta and Miami. He will also be responsible for operations in these primary marketing areas: Baltimore, Norfolk, Charlotte, Nashville, Birmingham and Jacksonville. He will also report directly to Craigo.

The creation of two southern regions became necessary due to the substantial growth of the CBS Records branches in the South over the past few years. "The reduction in size of two of the four previous regions will allow the regional directors to emphasize music category promotion and sales," commented Craigo, "and make customer sales planning more effective. Sales managers will be able to execute market plans and realize targets with more concentrated, individualized effectiveness."

# BEGINNING NEXT WEEK!

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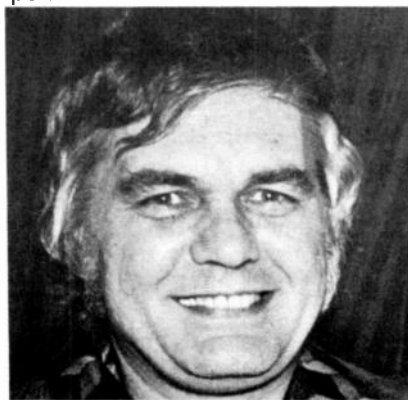
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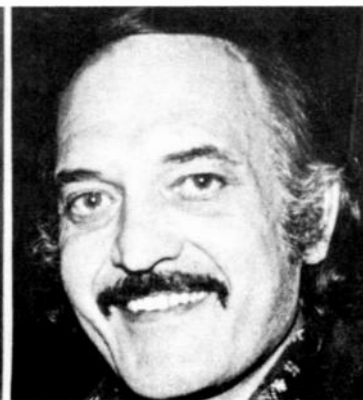
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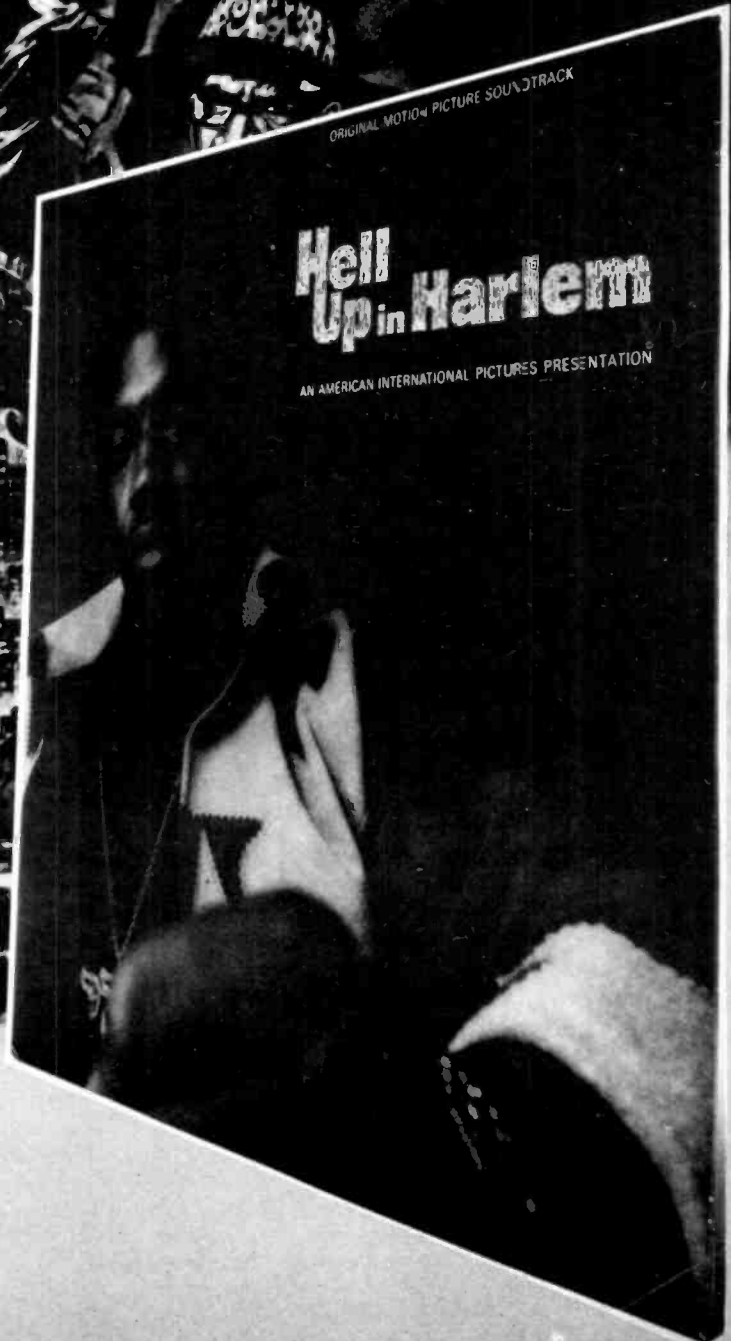
Norman Ziegler



Don Dempsey

# Hell Up in Harlem

The movies have  
a new Starr. Edwin Starr.



Edwin Starr. "Hell Up in Harlem."  
The Original Motion Picture Soundtrack Album

Written and Produced by Freddie Perren and Fonce Mizell.  
An American International Release.



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# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE



# 101 THE SINGLES CHART 150

FEBRUARY 16, 1974

A VERY SPECIAL LOVE SONG Billy Sherrill (Algee, BMI) .....	83	LOVE'S THEME Barry White (Sa-Vette/January, BMI) .....	1
ABRA-CA-DABRA Walt Meskell (20th Century/Cakewalk, ASCAP) .....	22	ME AND BABY BROTHER Jerry Goldstein (Far Out, ASCAP) .....	43
A LOVE SONG Brian Ahern (Portofino/Gnosso, ASCAP) .....	21	MIDNIGHT AT THE OASIS (Space Potato, ASCAP) .....	93
AMERICANS (Congestoga, BMI) .....	3	MIDNIGHT RIDER Sandlin & Allman (No Exit, BMI) .....	23
AMERICANS Peter Scheumeier (Conestoga, BMI) .....	20	MIGHTY LOVE Tom Bell (Mighty Three, BMI) .....	40
AMERICANS Tex Ritter (Conestoga, BMI) .....	67	MOCKINGBIRD Richard Perry (Unart, BMI) .....	39
ARE YOU LONESOME TONIGHT Curb & Costa (Bourne, ASCAP) .....	51	MY SWEET LADY Robin & Musso (Cherry Lane, ASCAP) .....	36
BABY COME CLOSE Smokey Robinson (Jobete, ASCAP) .....	29	MUST BE LOVE James Gang (Thermostat, ASCAP) .....	85
BENNIE AND THE JETS Gus Dudgeon (Dick James, BMI) .....	64	NEVER NEVER GONNA GIVE YA UP Barry White (Sa-Vette/January, BMI) .....	58
BEST THING THAT EVER HAPPENED Persuaders (Keca, ASCAP) .....	100	ON A NIGHT LIKE THIS (Ram'sHorn, ASCAP) .....	98
BEST THING THAT EVER HAPPENED TO ME Kerner & Wise (Keca, ASCAP) .....	63	PIANO MAN Michael Stewart (Home Grown/Tinker Street, BMI) .....	97
BICYCLE MORNING Pat Cusimano (Hilltop, BMI) .....	91	PUT YOUR HANDS TOGETHER Gamble-Huff (Mighty Three, BMI) .....	14
BOOGIE DOWN Wilson & Caston (Stone Diamond, BMI) .....	11	QUICK, FAST IN A HURRY Thom Bell (Assorted/Bellboy, ASCAP) .....	95
CAN THIS BE REAL Leroy Hutson (Silent Giant, ASCAP) .....	30	RAISED ON ROBBERY (Crazy Cow, BMI) ..	75
DADDY WHAT IF Bobby Bare (Evil Eye, BMI) .....	54	ROCK 'N ROLL HOOCHIE KOO Derringer & Szymczyk (Derringer, BMI) ..	38
DARK LADY Snuff Garrett (Senor, ASCAP) ..	16	ROCK ON Jeff Wayne (Jeff Wayne, PRS) ..	10
ENERGY CRISIS '74 Goodman Kahl (NY Times/Rainy Wednesday, BMI) .....	45	SEASONS IN THE SUN Terry Jacks (E. B. Marks, BMI) .....	9
ERES TU (Radmus, ASCAP) .....	35	SEXY MAMA Ray Robinson, Goodman (Gambi, BMI) .....	33
GET THAT GASOLINE BLUES Eddie Kramer (Varmint, BMI) .....	66	SHE'S GONE Arif Mardin (Unichappell, BMI) .....	76
HEARTBREAKER Jimmy Miller (Promopub, ASCAP) .....	12	SHOW AND TELL Jerry Fuller (Fulness, BMI) .....	24
HOOKED ON A FEELING Bengt Palmers (Press, BMI) .....	78	SHOW DOWN Jeff Lynne (Anne-Rachel/Yellow Dog, ASCAP) .....	62
HOMELY GIRL Eugene Record (Julio-Brian, BMI) .....	86	SISTER MARY ELEPHANT Lou Adler (India Ink, ASCAP) .....	60
HOUSTON Jimmy Bowen (Kayteekay/Hudmar, ASCAP) .....	68	SMOKIN' IN THE BOYS ROOM Morris & Brilliant Sun (Big Leaf, ASCAP) .....	15
I JUST CANT GET YOU OUT OF MY MIND Barri, Lambert, Porter (ABC/ Dunhill/Soldier, BMI) .....	74	STAR Lieber-Stoller (Hudson Bay, BMI) .....	65
I LIKE TO LIVE THE LOVE Dave Crawford (ABC/DeAnn, ASCAP) .....	29	STOP TO START Grant and Felder (W.M.O.C.T./Six Strings, BMI) .....	71
IF YOU'RE READY (East/Memphis, BMI) ..	18	SPIDERS AND SNAKES Phil Gernhard (Kaiser/Boo/Gimp, ASCAP) .....	7
I LOVE JERRY Kennedy (Hallnote, BMI) ..	18	SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP) .....	31
IN THE MOOD Mardin & Manilow (Shapiro-Bernstein, ASCAP) .....	50	TEENAGE LAMENT '74 Richardson & Douglas (in dispute) ..	49
I SHALL SING Garfunkel & Halee (Warner-Tamerlane/Caledonia, BMI) .....	44	THANKS FOR SAVING MY LIFE Gamble-Huff (Mighty Three, BMI) .....	82
I'VE GOT A THING ABOUT YOU, BABY (Swamp Fox/White Haven, ABCP) .....	81	TELL ME A LIE Sonny Limbo (Fame, BMI/Rick Hall, ASCAP) .....	87
I'VE GOT TO USE MY IMAGINATION Kerner & Wise (Screen-Gems/Columbia BMI) .....	19	THAT'S THE SOUND LONELY MAKES Johnny Bristol (Bushka, ASCAP) .....	96
I WISH IT WAS ME Willie Henderson (Julio-Brian, BMI) .....	94	THE JOKER Steve Miller (Haworth, ASCAP) .....	26
JIM DANDY Tom Dowd (Shelby Singleton/Hill & Range, BMI) ..	17	THE LORD'S PRAYER Martin Erdman (Almon, ASCAP) .....	73
JESSICA Allman Bros. (No Exit, BMI) .....	55	THE MOST BEAUTIFUL GIRL Billy Sherrill (Al Gallico/Algee, BMI) .....	42
JET Paul McCartney (McCarney/ATV, BMI) ..	47	THE WAY WE WERE Marty Paich (Colgems, ASCAP) .....	2
JOY PT. 1 Isaac Hayes (Incense/East/ Memphis, BMI) .....	46	TIME IN A BOTTLE Cashman & West (Blendingwell, ASCAP) .....	32
JUNGLE BOOGIE Kool & The Gang (Delightful Gang, BMI) .....	8	TRY TO FALL IN LOVE Monda & Bevirian (Unichappell, BMI) .....	99
JUST DON'T WANT TO BE LONELY Silvester, Simmons & Goodins (Bellboy, BMI) .....	89	TRYING TO HOLD ON TO MY WOMAN Jackson J. Reddick (BUILT Proof, BMI) .....	34
LAST KISS John Dee Driscoll (Bablo, BMI) ..	37	UNTIL YOU COME BACK TO ME Wexler & mardin (Jobete, ASCAP/ Stone Agate, BMI) .....	4
LAST TIME I SAW HIM Michael Masser (Jobete, ASCAP) .....	13	VIRGINIA Amesbury & Gilliland (Bay, BMI) .....	92
LEAVE ME ALONE Tom Catalano (Brooklyn/Anne-Rachel, ASCAP) .....	77	WALK LIKE A MAN Todd Rundgren (Gram, Renraf, BMI) .....	72
LET ME BE THERE John Rostill (Gallico, BMI) .....	6	WANG DANG DOODLE David Robinson (Arc, BMI) .....	80
LET ME GET TO KNOW YOU Rick Hall (Spanka, BMI) .....	88	WE'RE GETTING CARELESS WITH OUR LOVE Don Davis (Groovesville, BMI) .....	69
LET YOUR HAIR DOWN Norman Whitfield (Stone, Diamond, BMI) .....	59	WHAT IT COMES DOWN TO R. Isley/O. Isley (Bevins, ASCAP) .....	56
LIFE IS A SONG WORTH SINGING Thom Bell (Mighty Three, BMI) .....	84	WOLD Paul Leka (Story Songs, ASCAP) .....	57
LIVIN' FOR YOU Willie Mitchell (Jec./Al Green, BMI) .....	61	YOU'RE SIXTEEN Richard Perry (Viva, BMI) ..	5
LIVING FOR THE CITY Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP) ..	27	YOU'RE SO UNIQUE Billy Preston (Irving/WE, BMI) .....	49
LOOKIN' FOR A LOVE Bobby Womack (UA, ASCAP) .....	70	YOU SURE LOVE TO BALL Marvin Gaye (Jobete, ASCAP) .....	53
		YOU WON'T FIND ANOTHER FOOL LIKE ME New Seekers (Stephens, ASCAP) .....	90

FEBRUARY 16, 1974

FEB. 16	FEB. 9	
101	101	I'LL BE THE OTHER WOMAN SOUL CHILDREN—Stax STA 182 (East/Memphis, BMI)
102	103	BEYOND THE BLUE HORIZON LOU CHRISTIE—Three Brothers THB 402 (CTI) (Famous, ASCAP)
103	106	A MOTHER FOR MY CHILDREN WHISPERS—Janus J231 (Mighty Three/Golden Fleece, BMI)
104	107	I TOLD YOU SO DELFONICS—Philly Groove 182 (Bell) (Nickelshoe/Wadud/New Outlook, BMI)
105	110	THE REAL ME THE WHO—MCA 40182 (Track, BMI)
106	—	US AND THEM PINK FLOYD—Harvest 3822 (Capitol) (TRO/Hampshire House, ASCAP)
107	117	IT'S BEEN A LONG TIME NEW BIRTH—RCA APBO-0185 (Dunbar-Rutri, BMI)
108	108	MARLENA BOBBY GOLDSBORO—United Artists XW371-W (UA, ASCAP)
109	109	AMOUREUSE KIKI DEE—MCA 40157 (WB, ASCAP)
110	115	THERE'S GOT TO BE RAIN IN YOUR LIFE DOROTHY NORWOOD— GRC 1011 (Silver Thevis/Act 1, BMI)
111	—	YOUR CASH AIN'T NOTHIN' BUT TRASH STEVE MILLER—Capitol 3837 (Hill & Range, BMI)
112	102	WILD IN THE STREETS GARLAND JEFFREYS—Atlantic 2981 (Sheepshead Bay, ASCAP)
113	118	WISH THAT YOU WERE MINE MANHATTANS—Columbia 4-45971 (Blackwood/Nottingham, BMI)
114	124	WILLIE PASS THE WATER RIPPLE—GRC 1013 (Actone/Dividend, BMI)
115	114	IF IT WERE LEFT UP TO ME SLY & THE FAMILY STONE—Epic 5-11060 (Stone Flower, BMI)
116	135	STAR BABY GUESS WHO—RCA APBO-0217 (Dunbar/Cirrus, BMI)
117	131	MUSIC EYES HEARTSFIELD—Mercury 73449 (House of Living, ASCAP)
118	119	WITCH DOCTOR BUMP CHUBUKOS—Mainstream 5546 (Lifestyle, BMI)
119	123	ECSTASY RASPBERRIES—Capitol 3826 (CAM-USA, BMI)
120	120	APPLE OF MY EYE BADFINGER—Apple 1864 (Apple, ASCAP)
121	127	BIG TIME LOVER CORNELIUS BROS. & SISTER ROSE— United Artists UA XW377-W (Unart/Stage Door, BMI)
122	128	FOOL'S PARADISE DON McLEAN—United Artists UA XW363-W (Norva Jak/BMI)
123	—	LET IT RIDE BACHMAN-TURNER OVERDRIVE—Mercury 73457 (Ranbach/Top Soil, BMI/Eventide/CAPAC)
124	—	CRUDE OIL BLUES JERRY REED—RCA APBO-0224 (Vector, BMI)
125	132	KEEP IT IN THE FAMILY LEON HAYWOOD—20th Century TC 2065 (Jim Edd, BMI)
126	105	IT'S NOW WINTER'S DAY DENNIS YOST—MGM South 7027 (Low-Tri, BMI)
127	136	PEPPER BOX PEPPERS—Peppers Event 213 (Polydor) (N.Y. Times Music, BMI)
128	—	I'M FALLING IN LOVE FANTASTIC FOUR—Eastbound 620 (Chess/Janus) (Bridgeport, BMI)
129	129	EYES OF THE WORLD GRATEFUL DEAD—Grateful Dead 4502 (Ice Nine, ASCAP)
130	133	I DAZZLE EASY, DIANE MIXTURES—United Artists XW343-W (UA, PRS)
131	121	BIG FOOT DOCTOR LOVE—Sweet Fortune SPA 2405 (Famous) (Miraliste/RBB&B, BMI)
132	122	WHAT IS HIP? TOWER OF POWER—Warner Bros 7748 (Kuptilla, ASCAP)
133	134	SABBATH BLOODY SABBATH BLACK SABBATH—Warner Bros. 7764 (Roller Joint, BMI)
134	116	I WILL RUBY WINTERS—Polydor 14202 (Camarillo, BMI)
135	—	SIMONE HENRY GROSS—A&M 1494 (Sweet City, ASCAP)
136	126	I NEED SOMEONE LINDA PERRY—Mainstream 5550 (Lifestyle, BMI)
137	137	JOLENE DOLLY PARTON—RCA APBO-0145 (Owepar, BMI)
138	—	I AM WHAT I AM LOIS FLETCHER—Playboy 50049 (Wren/Screen Gems-Columbia, BMI)
139	112	IT WOULDN'T HAVE MADE ANY DIFFERENCE TOMMY MIDDLETON— Columbia 4-45972 (Screen Gems-Columbia/Earmark, BMI)
140	—	SHE'S MY LADY CHARLIE ROSS—Big Tree 16014 (Bell) (Leslie Ann Gary, ASCAP)
141	—	FREE AS THE WIND ENGLEBERT HUMPERDINCK—Parrot 54829 (London) (Soultown, BMI)
142	139	I THINK I'M GONNA LIKE IT BARNABY BYE—Atlantic 2984 (Ploopy/Cotillion, BMI)
143	143	LOVING YOU JOHNNY NASH—Epic 5-11070 (Mikim, BMI/Cayman, ASCAP)
144	141	TIME FADES AWAY NEIL YOUNG—Reprise 1184 (Silver Fiddle, BMI)
145	130	KEEP YOURSELF ALIVE QUEEN—Elektra 45863 (Feldman/Trident, ASCAP)
146	142	SOUL POWER '74 MACEO & THE MACS—People 631 (Polydor) (Dynatone, BMI)
147	144	POWER OF LOVE JERRY BUTLER—Mercury 73442 (Phonogram) (Bushka, ASCAP)
148	145	STORMY MONDAY LATIMORE—Glades 1716 (WB, ASCAP)
149	146	I'D KNOW YOU ANYWHERE ASHFORD & SIMPSON—Worner Bros. 7745 (WB, ASCAP)
150	138	INSPIRATION PAUL WILLIAMS—A&M 1479 (Alma, ASCAP)

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But Trash**  
(3837)  
has come crashin'  
out of that  
platinum album,  
**The Joker**  
(SMAS 11235)

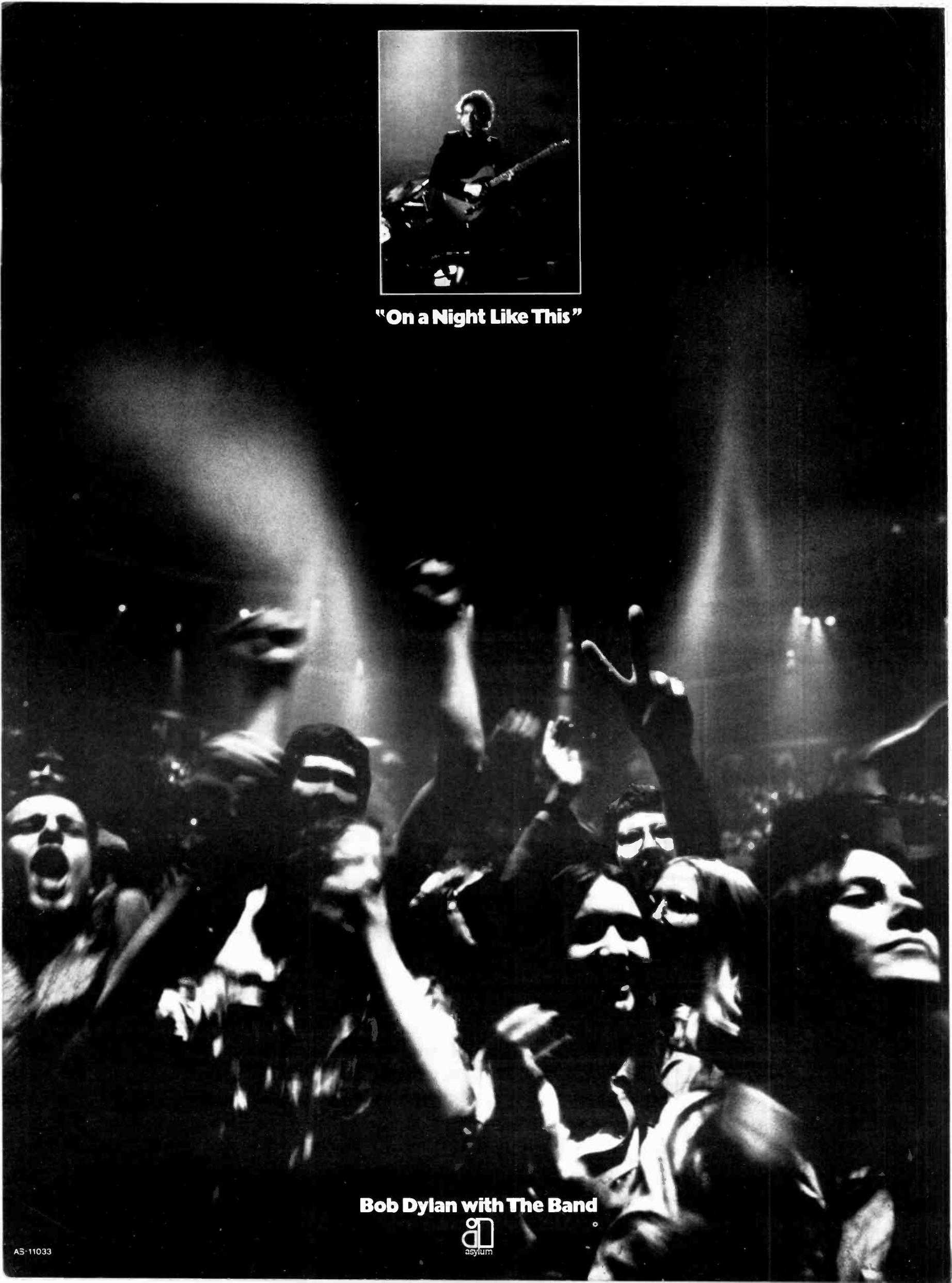
**STEVE MILLER**



Capitol



**"On a Night Like This"**



**Bob Dylan with The Band**





# THE SINGLES CHART

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

FEB. 16	FEB. 9		WKS. ON CHART
1	3	<b>LOVE'S THEME</b> LOVE UNLIMITED ORCHESTRA 20th Century TC 2059	12
2	2	<b>THE WAY WE WERE</b> BARBRA STREISAND/Columbia 4-45944	12
3	1	<b>AMERICANS</b> BYRON MacGREGOR/Westbound W222 (Janus)	8
4	5	<b>UNTIL YOU COME BACK TO ME</b> ARETHA FRANKLIN/ Atlantic 2995	14
5	4	<b>YOU'RE SIXTEEN</b> RINGO STARR/Apple 1870	10
6	6	<b>LET ME BE THERE</b> OLIVIA NEWTON-JOHN/MCA 40101	15
7	9	<b>SPIDERS AND SNAKES</b> JIM STAFFORD/MGM 14648	16
8	11	<b>JUNGLE BOOGIE</b> KOOL & THE GANG/Delite 559	10
9	15	<b>SEASONS IN THE SUN</b> TERRY JACKS/Bell 45432	7
10	12	<b>ROCK ON</b> DAVID ESSEX/Columbia 4-45940	14
11	14	<b>BOOGIE DOWN</b> EDDIE KENDRICKS/Tamla T54243F (Motown)	8
12	19	<b>HEARTBREAKER</b> ROLLING STONES/Rolling Stones RS 10109 (Atlantic)	6
13	17	<b>LAST TIME I SAW HIM</b> DIANA ROSS/Motown M1278F	9
14	16	<b>PUT YOUR HANDS TOGETHER</b> O'JAYS/Phila. Intl. ZS7-3535 (Columbia)	9
15	7	<b>SMOKIN' IN THE BOYS ROOM</b> BROWNSVILLE STATION/ Big Tree 16011 (Bell)	19
16	20	<b>DARK LADY</b> CHER/MCA 40161	6
17	18	<b>JIM DANDY</b> BLACK OAK ARKANSAS/Atco 6948	11
18	24	<b>I LOVE TOM T. HALL</b> /Mercury 73436	9
19	8	<b>I'VE GOT TO USE MY IMAGINATION</b> GLADYS KNIGHT & THE PIPS/Buddah 393	13
20	21	<b>AMERICANS</b> GORDON SINCLAIR/Avco AV 4628	7
21	23	<b>A LOVE SONG</b> ANNE MURRAY/Capitol 3776	9
22	22	<b>ABRA-CA-DABRA</b> DE FRANCO FAMILY/20th Century TC 2070	8
23	25	<b>MIDNIGHT RIDER</b> GREGG ALLMAN/Capricorn 0035 (WB)	9
24	10	<b>SHOW AND TELL</b> AL WILSON/Rocky Road 30073 (Bell)	19
25	31	<b>COME AND GET YOUR LOVE</b> REDBONE/Epic 5-11035	7
26	13	<b>THE JOKER</b> STEVE MILLER BAND/Capitol 3732	18
27	26	<b>LIVING FOR THE CITY</b> STEVIE WONDER/Tamla T54242F (Motown)	15
28	34	<b>I LIKE TO LIVE THE LOVE</b> B. B. KING/ABC 11406	18
29	32	<b>BABY COME CLOSE</b> SMOKEY ROBINSON/Tamla T54239F (Motown)	16
30	33	<b>CAN THIS BE REAL</b> NATURAL FOUR/Curtom 1994 (Buddah)	8
31	52	<b>SUNSHINE ON MY SHOULDERS</b> JOHN DENVER/ RCA APBO-0213	4
32	27	<b>TIME IN A BOTTLE</b> JIM CROCE/ABC 11405	14
33	35	<b>SEXY MAMA</b> MOMENTS/Stang 5052 (All Platinum)	7
34	36	<b>TRYING TO HOLD ON TO MY WOMAN</b> LAMONT DOZIER/ ABC 11407	10
35	40	<b>ERES TU</b> MOCEDADES/Tara 100 (Famous)	8
36	43	<b>MY SWEET LADY</b> CLIFF DE YOUNG/MCA 40156	9
37	41	<b>LAST KISS</b> WEDNESDAY/Sussex 507	15
38	47	<b>ROCK 'N ROLL HOOCHIE KOO</b> RICK DERRINGER/ Blue Sky ZS7-2751 (Columbia)	4
39	49	<b>MOCKINGBIRD</b> CARLY SIMON & JAMES TAYLOR/ Elektra 45880	3
40	46	<b>MIGHTY LOVE, PT. 1</b> SPINNERS/Atlantic 3006	5
41	54	<b>THERE WON'T BE ANY MORE</b> CHARLIE RICH/ RCA APBO-0195	4
42	30	<b>THE MOST BEAUTIFUL GIRL</b> CHARLIE RICH/Epic 5-11040	20
43	28	<b>ME &amp; BABY BROTHER</b> WAR/United Artists XW350-W	14
44	39	<b>I SHALL SING</b> GARFUNKEL/Columbia 4-45983	9
45	53	<b>ENERGY CRISIS '74</b> DICKIE GOODMAN/Rainy Wednesday 206	3
46	29	<b>JOY, PT. 1</b> ISAAC HAYES/Enterprise ENA 9085 (Stax)	8
47	62	<b>JET</b> PAUL McCARTNEY & WINGS/Apple 1871	2
48	50	<b>YOU'RE SO UNIQUE</b> BILLY PRESTON/A&M 1492	7
49	37	<b>TEENAGE LAMENT '74</b> ALICE COOPER/Warner Bros. 7762	8
50	59	<b>IN THE MOOD</b> BETTE MIDLER/Atlantic 3004	4
51	38	<b>ARE YOU LONESOME TONIGHT/WHEN I FALL IN LOVE</b> DONNY OSMOND/MGM 14677	13
52	56	<b>I MISS YOU</b> DELLS/Cadet 5700	5



53	67	<b>YOU SURE LOVE TO BALL</b> MARVIN GAYE/Tamla T54244F (Motown)	5
54	58	<b>DADDY WHAT IF</b> BOBBY BARE/RCA APBO-0197	8
55	61	<b>JESSICA</b> ALLMAN BROTHERS/Capricorn CP 0036 (WB)	4
56	55	<b>WHAT IT COMES DOWN TO</b> ISLEY BROS./T-Neck ZS7 2252 (Columbia)	10
57	60	<b>WOLD HARRY</b> CHAPIN/Elektra 45874	6
58	45	<b>NEVER, NEVER GONNA GIVE YA UP</b> BARRY WHITE/ 20th Century TC 2058	16
59	42	<b>LET YOUR HAIR DOWN</b> TEMPTATIONS/Gordy G7133F (Motown)	10
60	51	<b>SISTER MARY ELEPHANT</b> CHEECH Y CHONG/Ode 66041 (A&M)	14
61	44	<b>LIVIN' FOR YOU</b> AL GREEN/Hi 2257 (London)	13
62	57	<b>SHOWDOWN</b> ELECTRIC LIGHT ORCHESTRA/UA XW337-W	13
63	82	<b>BEST THING THAT EVER HAPPENED TO ME</b> GLADYS KNIGHT & THE PIPS/Buddah 403	2

**CHARTMAKER OF THE WEEK**

64	—	<b>BENNIE AND THE JETS</b> ELTON JOHN MCA 40198	1
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65	74	<b>STAR STEALERS</b> WHEEL/A&M 1483	5
66	71	<b>GET THAT GASOLINE</b> BLUES NRBQ/Kama Sutra KA 586 (Buddah)	4
67	70	<b>AMERICANS</b> TEX RITTER/Capitol 3814	3
68	75	<b>HOUSTON (I'M COMING TO SEE YOU)</b> GLEN CAMPBELL/ Capitol 3808	3
69	80	<b>WE'RE GETTING CARELESS WITH OUR LOVE</b> JOHNNIE TAYLOR/Stax STA 0193	3
70	79	<b>LOOKIN' FOR A LOVE</b> BOBBY WOMACK/United Artists XW375-W	3
71	73	<b>STOP TO START</b> BLUE MAGIC/Atco 6940	5
72	48	<b>WALK LIKE A MAN</b> GRAND FUNK/Grand Funk 3760 (Capitol)	14
73	89	<b>THE LORD'S PRAYER</b> SISTER JANET MEAD/A&M 1491	2
74	77	<b>I JUST CAN'T GET YOU OUT OF MY MIND</b> FOUR TOPS/ Dunhill D 4377	5
75	63	<b>RAISED ON ROBBERY</b> JONI MITCHELL/Asylum 11029	9
76	83	<b>SHE'S GONE</b> DARYL HALL & JOHN OATES/Atlantic 2993	4
77	64	<b>LEAVE ME ALONE (RUBY RED DRESS)</b> HELEN REDDY/ Capitol 3768	16
78	83	<b>HOOKED ON A FEELING</b> BLUE SWEDE/EMI 3627	1
79	66	<b>IF YOU'RE READY (COME GO WITH ME)</b> STAPLE SISTERS/ Stax STA 0170	17
80	65	<b>WANG DANG DOODLE</b> POINTER SISTERS/Blue Thumb BTA 243	8
81	95	<b>I'VE GOT A THING ABOUT YOU, BABY</b> ELVIS PRESLEY/ RCA APBO-0116	2
82	88	<b>THANKS FOR SAVING MY LIFE</b> BILLY PAUL/Phila. Intl. ZS7 3538 (Columbia)	3
83	—	<b>A VERY SPECIAL LOVE SONG</b> CHARLIE RICH/Epic 5-11091	1
84	84	<b>LIFE IS A SONG WORTH SINGING</b> JOHNNY MATHIS Columbia 4-45975	5
85	86	<b>MUST BE LOVE</b> JAMES GANG/Atco 6953	5
86	90	<b>HOMELY GIRL</b> CHI-LITES/Brunswick 55505	3
87	99	<b>TELL ME A LIE</b> SAMI JO/MGM South S7029	2
88	76	<b>LET ME GET TO KNOW YOU</b> PAUL ANKA/Fame XW345-W (UA)	7
89	—	<b>JUST DON'T WANT TO BE LONELY</b> MAIN INGREDIENT/ RCA APBO-0205	1
90	92	<b>YOU WON'T FIND ANOTHER FOOL LIKE ME</b> NEW SEEKERS/ MGM 14683	2
91	91	<b>BICYCLE MORNING</b> BILLY SANS/Atco 6945	5
92	96	<b>VIRGINIA</b> BILL AMESBURY/Casablanca NEB-001 (WB)	3
93	94	<b>MIDNIGHT AT THE OASIS</b> MARIA MULDAUR/Reprise 1183	2
94	98	<b>I WISH IT WAS ME</b> TYRONE DAVIS/Dakar 4529 (Brunswick)	2
95	97	<b>QUICK, FAST IN A HURRY</b> NEW YORK CITY/Chelsea BCBO-0150 (RCA)	2
96	100	<b>THAT'S THE SOUND</b> LONELY MAKES TAVARES/Capitol 3794	2
97	—	<b>PIANO MAN</b> BILLY JOEL/Columbia 4-45963	1
98	—	<b>ON A NIGHT LIKE THIS</b> BOB DYLAN/Asylum 11033	1
99	—	<b>TRY TO FALL IN LOVE</b> COOKER/Scepter 12388	1
100	—	<b>BEST THING THAT EVER HAPPENED</b> PERSUADERS/ Atco 6956	1

## FLASHMAKER OF THE WEEK

STRAWBS



**HERO & HEROINE**  
STRAWBS  
A&M

### TOP FM AIRPLAY THIS WEEK

**HERO & HEROINE**—Strawbs—A&M  
**THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor  
**LIFE MACHINE**—Hoyt Axton—A&M

## WNEW-FM/NEW YORK

**BREAKIN' UP IS EASY**—James Griffin—Polydor  
**LOUD & PROUD**—Nazareth—A&M  
**SAINTS & SINNERS**—Johnny Winter—Col  
**SUZI QUATRO**—Bell  
**THUNDERBOX**—Humble Pie—A&M

## WMMR-FM/PHILADELPHIA

**BEST OF JOHN MAYALL**—Polydor  
**HERO & HEROINE**—Strawbs—A&M  
**LOUD & PROUD**—Nazareth—A&M  
**PAT MARTINO LIVE**—Muse  
**ROLL AWAY THE STONE** (single)—Mott the Hoople—Col (Import)  
**SAINTS & SINNERS**—Johnny Winter—Col  
**SOLAR FIRE**—Manfred Mann—Polydor  
**THE TALE OF THE GIANT RAT OF SUMATRA**—Firesign Theater—Col  
**TIME OF THE ZOMBIES**—Epic (Import)  
**WAY DOWN YONDER**—Charlie Daniels—Kama Sutra

## WBCN-FM/BOSTON

**FAIRPORT CONVENTION NINE**—A&M  
**GOIN' HOME** (single)—Jimmy Ruffin—Atco  
**ICEBERG**—Deke Leonard—UA  
**I'M TIRED**—Madeline Kahn—WB  
**LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount  
**LIVING & DYING IN ¾ TIME**—Jimmy Buffett—Dunhill  
**THE GOOSE, PART I** (single)—Parliament—Casablanca

## WLIR-FM/LONG ISLAND

**ATMOSPHERES**—Clive Stevens—Capitol  
**BRAIN SALAD SURGERY** (single)—Emerson, Lake & Palmer—Manticore  
**HERO & HEROINE**—Strawbs—A&M  
**ICEBERG**—Deke Leonard—UA  
**IN A GLASS HOUSE**—Gentle Giant—WVA (Import)  
**LIFE MACHINE**—Hoyt Axton—A&M  
**LIVING & DYING IN ¾ TIME**—Jimmy Buffett—Dunhill  
**ROCK 'N' ROLL ANIMAL**—Lou Reed—RCA  
**SOMEBODY'S WATCHING**—Rare Bird—Polydor

## WCMT-FM/ROCHESTER

**BACK INTO THE FUTURE**—Man—UA  
**HERO & HEROINE**—Strawbs—A&M  
**ICEBERG**—Deke Leonard—UA  
**LIFE MACHINE**—Hoyt Axton—A&M  
**LIVING & DYING IN ¾ TIME**—Jimmy Buffett—Dunhill  
**ROARIN'**—Hookfoot—A&M  
**SAILOR'S DELIGHT**—Sky—RCA  
**SAINTS & SINNERS**—Johnny Winter—Col  
**WAY DOWN YONDER**—Charlie Daniels—Kama Sutra

## WOWI-FM/NORFOLK, VA.

**BUTTS BAND**—Blue Thumb  
**CULMINATION**—James Vincent—Col  
**FAIRPORT CONVENTION NINE**—A&M  
**HANGING AROUND THE OBSERVATORY**—John Hiatt—Epic  
**HERO & HEROINE**—Strawbs—A&M  
**INSIDE OUT**—Eddie Henderson—Capricorn  
**LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount  
**MADURA II**—Col  
**MATINEE WEEPERS**—Martha Velez—Sire  
**YOU & ME**—Chick Churchill—Chrysalis

## WKTK-FM/BALTIMORE

**FAIRPORT CONVENTION NINE**—A&M  
**FOR GIRLS WHO GROW PLUMP IN THE NIGHT**—Caravan—Deram (Import)  
**HOTCAKES**—Carly Simon—Elektra  
**LIFE MACHINE**—Hoyt Axton—A&M  
**LIVING & DYING IN ¾ TIME**—Jimmy Buffett—Dunhill  
**THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor  
**THUNDERBOX**—Humble Pie—A&M  
**WAY DOWN YONDER**—Charlie Daniels—Kama Sutra

## WPDQ-FM/JACKSONVILLE

**ANTHOLOGY**—Gladys Knight & The Pips—Motown  
**BRAIN SALAD SURGERY** (single)—Emerson, Lake & Palmer—Manticore  
**COURT AND SPARK**—Joni Mitchell—Asylum  
**LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount  
**ROARIN'**—Hookfoot—A&M

## WMMS-FM/CLEVELAND

**AIR CUT**—Curved Air—WB (Import)  
**BRAIN SALAD SURGERY** (single)—Emerson, Lake & Palmer—Manticore  
**HELLO**—Status Quo—A&M  
**HERO & HEROINE**—Strawbs—A&M  
**HOUSE OF PAIN**—Sarah Kernochan—RCA  
**LOUD & PROUD**—Nazareth—A&M  
**SOMEBODY'S WATCHING**—Rare Bird—Polydor  
**WHIZZ KID**—David Werner—RCA

## WABX-FM/DETROIT

**BUTTS BAND**—Blue Thumb  
**DANCE WITH THE DEVIL**—Cozy Powell—Chrysalis  
**KISS**—Casablanca  
**LOUD & PROUD**—Nazareth—A&M  
**POWER OF LOVE** (single)—Martha Reeves—MCA  
**ROCK 'N' ROLL ANIMAL**—Lou Reed—RCA  
**SAINTS & SINNERS**—Johnny Winter—Col  
**THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor  
**TWO GENERATIONS OF BRUBECK**—Dave Brubeck—Atlantic

## KSHE-FM/ST. LOUIS

**BUTTS BAND**—Blue Thumb  
**HERO & HEROINE**—Strawbs—A&M  
**HOTCAKES**—Carly Simon—Elektra  
**ICEBERG**—Deke Leonard—UA  
**MOONTAN**—Golden Earring—Track (Import)  
**ROARIN'**—Hookfoot—A&M  
**THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor

## KUDL-FM/KANSAS

**BUTTS BAND**—Blue Thumb  
**HERO & HEROINE**—Strawbs—A&M  
**MATINEE WEEPERS**—Martha Velez—Sire  
**SOMEBODY'S WATCHING**—Rare Bird—Polydor

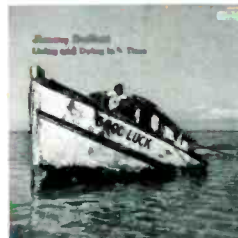
## KRMH-FM/AUSTIN

**FAIRPORT CONVENTION NINE**—A&M  
**HERO & HEROINE**—Strawbs—A&M  
**IT'S ONLY A MOVIE**—Family—UA  
**LIFE MACHINE**—Hoyt Axton—A&M  
**LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount  
**LOVE FROM THE SUN**—Norman Connors—Buddah  
**SOLAR FIRE**—Manfred Mann—Polydor  
**THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor  
**WHAT COMES AFTER**—Terjerypdal—ECM

## KPFT-FM/HOUSTON

**BLACKS & BLUES**—Bobbi Humphrey—Blue Note  
**FAIRPORT CONVENTION NINE**—A&M  
**50 YEARS OF FILM**—WB  
**50 YEARS OF FILM MUSIC**—WB  
**ICEBERG**—Deke Leonard—UA  
**LIVING & DYING IN ¾ TIME**—Jimmy Buffett—Dunhill  
**ORIGINAL TOP 40 HITS**—Paramount  
**TABERNAKEL**—Jan Akkerman—Atco  
**THE TALE OF THE GIANT RAT OF SUMATRA**—Firesign Theater—Col  
**THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor

## FM SLEEPER OF THE WEEK:



**LIVING AND DYING IN ¾ TIME**  
JIMMY BUFFETT  
Dunhill

## KPRI-FM/SAN DIEGO

**BACHMAN-TURNER OVERDRIVE II**—Mercury  
**ENERGIZED**—Foghat—Bearsville  
**MANHOLE**—Grace Slick—Grunt  
**SAINTS & SINNERS**—Johnny Winter—Col  
**SOLAR FIRE**—Manfred Mann—Polydor

## KOME-FM/SAN JOSE

**BACK STREET ROLLER**—Paul Kassof—Island (Import)  
**BUTTS BAND**—Blue Thumb  
**CAMEL**—Decca (Import)  
**COURT AND SPARK**—Joni Mitchell—Asylum  
**LOOKIN' FOR A LOVE AGAIN**—Bobby Womack—UA  
**SILVERBIRD**—Leo Sayer—WB  
**SOFT MACHINE SEVEN**—Col  
**SOLAR FIRE**—Manfred Mann—Polydor  
**THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor

## KMET-FM/LOS ANGELES

**FERGUSLIE PARK**—Stealers Wheel—A&M  
**LIVING IN A BACK STREET** (single)—Spencer Davis—Vertigo  
**LIFE MACHINE**—Hoyt Axton—A&M  
**LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount  
**LIVING & DYING IN ¾ TIME**—Jimmy Buffett—Dunhill  
**JOLENE** (single)—Dolly Parton—RCA  
**THE DELLS**—Cadet  
**WAY DOWN YONDER**—Charlie Daniels—Kama Sutra  
**WILL YOU LAY WITH ME** (single)—Tanya Tucker—Col

## KSAN-FM/SAN FRANCISCO

**BACK INTO THE FUTURE**—Man—UA  
**BLACK-EYED BLUES**—Esther Phillips—Kudu  
**FINALLY GOT MYSELF TOGETHER**—Impressions—Curtom  
**IT'S GETTING BETTER**—Atlantis—Vertigo  
**LIFE MACHINE**—Hoyt Axton—A&M  
**ROARIN'**—Hookfoot—A&M  
**SAINTS & SINNERS**—Johnny Winter—Col  
**THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor  
**WAY DOWN YONDER**—Charlie Daniels—Kama Sutra

## KZEL-FM/EUGENE, ORE.

**BLACKS & BLUES**—Bobbi Humphrey—Blue Note  
**BUTTS BAND**—Blue Thumb  
**FOR GIRLS WHO GROW PLUMP IN THE NIGHT**—Caravan—London  
**LET IT RIDE**—Chi Coltrane—Col  
**LIFE MACHINE**—Hoyt Axton—A&M  
**T.B. SHEETS**—Van Morrison—Bang  
**THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor  
**THE TALE OF THE GIANT RAT OF SUMATRA**—Firesign Theater—Col  
**WAY DOWN YONDER**—Charlie Daniels—Kama Sutra

## CHUM-FM/TORONTO

**FAIRPORT CONVENTION NINE**—A&M  
**GATO CHAPTER I: LATIN AMERICA**—Gato Barbieri—Atlantic  
**GOOD FOR YOU TOO**—Toni Brown—MCA  
**HERE COMES INSPIRATION**—Paul Williams—A&M  
**HERO & HEROINE**—Strawbs—A&M  
**ICE WATER**—Leo Kottke—Capitol  
**MORNINGSIDE**—Danny McBride—Col  
**ONE MORE RIVER TO CROSS**—Canned Heat—Atlantic



## SALESMAKER OF THE WEEK



**COURT AND SPARK**  
JONI MITCHELL  
Asylum

### TOP RETAIL SALES THIS WEEK

- COURT AND SPARK**—Joni Mitchell—Asylum
- PLANET WAVES**—Bob Dylan—Asylum
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- THE WAY WE WERE**—Barbra Streisand—Columbia
- HOTCAKES**—Carly Simon—Elektra

### MUSICLAND/NATIONAL

- A DIFFERENT DRUM**—Linda Ronstadt—Capitol
- A LEGENDARY PERFORMER**—Elvis Presley—RCA
- BACHMAN-TURNER OVERDRIVE II**—Mercury
- ENERGIZED**—Foghat—Bearsville
- FOR THE PEOPLE IN THE LAST HARD TOWN**—Tom T. Hall—Mercury
- PLANET WAVES**—Bob Dylan—Asylum
- SUNDOWN**—Gordon Lightfoot—Reprise
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- THE STING** (Soundtrack)—MCA
- WILD TALES**—Graham Nash—Atlantic

### KORVETTES/NATIONAL

- COURT AND SPARK**—Joni Mitchell—Asylum
- HOTCAKES**—Carly Simon—Elektra
- LET ME BE THERE**—Olivia Newton-John—MCA
- MOONDOG MATINEE**—The Band—Capitol
- PLANET WAVES**—Bob Dylan—Asylum
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- THE STING** (Soundtrack)—MCA
- THE WAY WE WERE** (Soundtrack)—Col
- THE WAY WE WERE**—Barbra Streisand—Col
- TUBULAR BELLS**—Mike Oldfield—Virgin
- YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC

### RECORD BAR/NATIONAL

- AMERICAN GRAFFITI** (Soundtrack)—MCA
- COURT AND SPARK**—Joni Mitchell—Asylum
- HOTCAKES**—Carly Simon—Elektra
- PLANET WAVES**—Bob Dylan—Asylum
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- THE WAY WE WERE** (Soundtrack)—Col
- THE WAY WE WERE**—Barbra Streisand—Col
- WILD TALES**—Graham Nash—Atlantic
- YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC

### SAM GOODY/EAST COAST

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore

- COURT AND SPARK**—Joni Mitchell—Asylum
- HEADHUNTERS**—Herbie Hancock—Col
- JOHN DENVER'S GREATEST HITS**—RCA
- LOVE IS THE MESSAGE**—MFSB—Phila. Intl.
- PIANO MAN**—Billy Joel—Col
- PLANET WAVES**—Bob Dylan—Asylum
- UNDER THE INFLUENCE OF**—Love Unlimited—20th Century
- WILD & PEACEFUL**—Kool & The Gang—Delite

### DISCOUNT/BOSTON

- ANTHOLOGY**—Smokey Robinson & The Miracles—Motown
- CHECK IT OUT**—Tavares—Capitol
- COURT AND SPARK**—Joni Mitchell—Asylum
- GRAHAM CENTRAL STATION**—WB
- HOTCAKES**—Carly Simon—Elektra
- MANHOLE**—Grace Slick—Grunt
- ON THE THIRD DAY**—Electric Light Orchestra—UA
- PLANET WAVES**—Bob Dylan—Asylum
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- TUBULAR BELLS**—Mike Oldfield—Virgin

### CUTLER'S/NEW HAVEN

- COURT AND SPARK**—Joni Mitchell—Asylum
- I GOT A NAME**—Jim Croce—ABC
- ICE WATER**—Leo Kottke—Capitol
- PHOSPHORESCENT RAT**—Hot Tuna—Grunt
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- TUBULAR BELLS**—Mike Oldfield—Virgin
- UNBONDED**—Chambers Brothers—Avco
- WILD & PEACEFUL**—Kool and the Gang—Delite

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

- AMERICAN GRAFFITI** (Soundtrack)—MCA
- COURT AND SPARK**—Joni Mitchell—Asylum
- HOTCAKES**—Carly Simon—Elektra
- JOHN DENVER'S GREATEST HITS**—RCA
- PLANET WAVES**—Bob Dylan—Asylum
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- SABBATH BLOODY SABBATH**—Black Sabbath—WB
- SHIP AHOY**—O'Jays—Phila. Intl.
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- WILD TALES**—Graham Nash—Atlantic

### KING KAROL/N.Y.

- BLUE MAGIC**—Atco
- COURT AND SPARK**—Joni Mitchell—Asylum
- ENERGIZED**—Foghat—Bearsville
- HOTCAKES**—Carly Simon—Elektra
- INTRODUCING HEDZOLEH SOUNDZ**—Hugh Masekela—Blue Thumb
- PLANET WAVES**—Bob Dylan—Asylum
- REVELATION**—Doug Carn—Black Jazz
- SABBATH BLOODY SABBATH**—Black Sabbath—WB
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- THE WAY WE WERE**—Barbra Streisand—Col

### WAXIE-MAXIE/WASHINGTON

- ANTHOLOGY**—Smokey Robinson & The Miracles—Motown
- BEST OF THE MOMENTS VOL. 2**—Stang
- BLUE MAGIC**—Atco
- CHECK IT OUT**—Tavares—Capitol
- GET IT TOGETHER**—Jackson Five—Motown
- HERO & HEROINE**—Strawbs—A&M
- PLANET WAVES**—Bob Dylan—Asylum
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- WINDFALL**—Rick Nelson—MCA

### GARY'S/RICHMOND

- A DIFFERENT DRUM**—Linda Ronstadt—Capitol
- AMERICAN GRAFFITI** (Soundtrack)—MCA
- COURT AND SPARK**—Joni Mitchell—Asylum
- HOTCAKES**—Carly Simon—Elektra
- PIANO MAN**—Billy Joel—Col
- PLANET WAVES**—Bob Dylan—Asylum
- POEMS, PRAYERS & PROMISES**—John Denver—RCA
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- THE STING**—(Soundtrack)—MCA

### POPLAR TUNES/MEMPHIS

- COURT AND SPARK**—Joni Mitchell—Asylum
- HOTCAKES**—Carly Simon—Elektra
- LOVE IS THE MESSAGE**—MFSB—Phila. Intl.
- ON THE ROAD TO FREEDOM**—Alvin Lee & Myron LeFevre—Col
- OUT HERE ON MY OWN**—Lamont Dozier—ABC
- PLANET WAVES**—Bob Dylan—Asylum
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- SPRING SUITE**—McKendree Spring—MCA
- THE STING** (Soundtrack)—MCA
- THE WAY WE WERE**—Barbra Streisand—Col

### MUSHROOM/NEW ORLEANS

- BUTTS BAND**—Blue Thumb
- COURT AND SPARK**—Joni Mitchell—Asylum
- HERO & HEROINE**—Strawbs—A&M
- ICE WATER**—Leo Kottke—Capitol
- LOOKIN' FOR A LOVE AGAIN**—Bobby Womack—UA
- LOVE IS THE MESSAGE**—MFSB—Phila. Intl.
- SILVERBIRD**—Leo Sayer—WB
- 16 & SAVAGED**—Silverhead—MCA
- SOLAR FIRE**—Manfred Mann—Polydor
- WILD TALES**—Graham Nash—Atlantic

### NATL. RECORD MART/MIDWEST

- COURT AND SPARK**—Joni Mitchell—Asylum
- HOTCAKES**—Carly Simon—Elektra
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- ROCK ON**—David Essex—Col
- THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor
- THE STING** (Soundtrack)—MCA
- THE WAY WE WERE** (Soundtrack)—Col
- THE WAY WE WERE**—Barbara Streisand—Col
- TUBULAR BELLS**—Mike Oldfield—Virgin
- WINDFALL**—Rick Nelson—MCA

### RECORD REVOLUTION/CLEVE.

- DEEP PURPLE MARK I & II**—Purple (Import)
- HELLO**—Status Quo—A&M
- HERO & HEROINE**—Strawbs—A&M
- LOUD & PROUD**—Nazareth—A&M
- PHOSPHORESCENT RAT**—Hot Tuna—Grunt
- PLANET WAVES**—Bob Dylan—Asylum
- SILVERBIRD**—Leo Sayer—WB
- SUZI QUATRO**—Bell
- THE WILD, THE INNOCENT & THE STREET SHUFFLE**—Bruce Springsteen—Col
- TUBULAR BELLS**—Mike Oldfield—Virgin

### ROSE DISCOUNT/CHICAGO

- A LEGENDARY PERFORMER**—Elvis Presley—RCA
- AMERICANS**—Byron MacGregor—Westbound
- COURT AND SPARK**—Joni Mitchell—Asylum
- LIVE IN JAPAN**—Sarah Vaughan—Mainstream
- ONE MORE TIME**—Canned Heat—Atlantic
- PLANET WAVES**—Bob Dylan—Asylum

- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- THE WAY WE WERE**—Barbra Streisand—Col
- THERE WON'T BE ANYMORE**—Charlie Rich—RCA
- WHIRLWIND TONGUES**—Bloodrock—Capitol

### DISC SHOP/EAST LANSING

- BACK INTO THE FUTURE**—Man—UA
- COURT AND SPARK**—Joni Mitchell—Asylum
- FULL CIRCLE**—Leon Thomas—Flying Dutchman
- HEARTSFIELD**—Mercury
- IT'S ONLY A MOVIE**—Family—UA
- NINE**—Fairport Convention—A&M
- SOLAR FIRE**—Manfred Mann—Polydor
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- WANTED DEAD OR ALIVE**—David Bromberg—Col
- WINDFALL**—Rick Nelson—MCA

### WHEREHOUSE/CALIFORNIA

- BACHMAN TURNER OVERDRIVE II**—Mercury
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- BUTTS BAND**—Blue Thumb
- COURT AND SPARK**—Joni Mitchell—Asylum
- MANHOLE**—Grace Slick—Grunt
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- RINGO**—Ringo Starr—Apple
- ROBIN HOOD**—Disneyland
- THE WAY WE WERE** (Soundtrack)—Col
- THE WAY WE WERE**—Barbra Streisand—Col

### LICORICE PIZZA/LOS ANGELES

- A DIFFERENT DRUM**—Linda Ronstadt—Capitol
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- COURT AND SPARK**—Joni Mitchell—Asylum
- ENERGIZED**—Foghat—Bearsville
- HOTCAKES**—Carly Simon—Elektra
- PLANET WAVES**—Bob Dylan—Asylum
- SABBATH BLOODY SABBATH**—Black Sabbath—WB
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- THE WAY WE WERE**—Barbra Streisand—Col
- WILD TALES**—Graham Nash—Atlantic

### TOWER/SAN FRANCISCO

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- COURT AND SPARK**—Joni Mitchell—Asylum
- E. H. IN THE U.K.**—Eddie Harris—Asylum
- HOTCAKES**—Carly Simon—Elektra
- LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount
- PLANET WAVES**—Bob Dylan—Asylum
- SIXTY MINUTES WITH CLARENCE CARTER**—Fame
- SUNSHINE** (Soundtrack)—MCA
- THE WAY WE WERE** (Soundtrack)—Col
- THE WAY WE WERE**—Barbra Streisand—Col

### RECORD FACTORY/SAN FRAN.

- FOR MY LOVE . . . MOTHER MUSIC**—Jose Feliciano—RCA
- HEADHUNTERS**—Herbie Hancock—Col
- IT'S LIKE YOU NEVER LEFT**—Dave Mason—Col
- PHOSPHORESCENT RAT**—Hot Tuna—Grunt
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- ROCK ON**—David Essex—Col
- SHIP AHOY**—O'Jays—Phila. Intl.
- THE JOKER**—Steve Miller Band—Capitol
- THE STING** (Soundtrack)—MCA
- 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

FEB. 16	FEB. 9		WKS. ON CHART	
1	1	<b>YOU DON'T MESS AROUND WITH JIM</b> JIM CROCE ABC ABCX 756 (4th Week)	38	A
2	2	JOHN DENVER'S GREATEST HITS/RCA CPL1-0374	10	B
3	3	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247	25	A
4	8	UNDER THE INFLUENCE OF LOVE UNLIMITED/ 20th Century T414	15	A
5	4	I GOT A NAME JIM CROCE/ABC ABCX 797	10	A
6	6	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple SO 3415	10	B
7	7	THE JOKER STEVE MILLER BAND/Capitol SMAS 11235	18	A
8	9	SHIP AHOY O'JAYS/Phila. Intl. KZ 32408 (Columbia)	12	A
9	5	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601	11	B
10	10	GOODBYE YELLOW BRICK ROAD ELTON JOHN/ MCA 2-1003	18	E
11	15	TALES FROM TOPOGRAPHIC OCEANS YES/Atlantic SD 2-908	4	D
12	20	AMERICAN GRAFFITI SOUNDTRACK/MCA 28001	19	D
13	40	PLANET WAVES BOB DYLAN/Asylum 7E-1003	2	B
14	14	BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/ Manticore MC 66669 (Atlantic)	10	A
15	16	STONE GON' BARRY WHITE/20th Century T423	13	A
16	45	COURT AND SPARK JONI MITCHELL/Asylum 7E-1001	3	B
17	11	RINGO RINGO STARR/Apple SWAL 3413	15	B
18	23	HOTCAKES CARLY SIMON/Elektra 7E-1002	3	B
19	13	JONATHAN LIVINGSTON SEAGULL NEIL DIAMOND/ Columbia KS 32550	16	B
20	21	LIVIN' FOR YOU AL GREEN/Hi ASHL 32082 (London)	8	B
21	12	BETTE MIDLER/Atlantic SD 7270	10	A
22	17	LIFE AND TIMES JIM CROCE/ABC ABCX 769	52	A
23	28	TUBULAR BELLS MIKE OLDFIELD/Virgin VR 13-105 (Atlantic)	10	A
24	25	1990 TEMPTATIONS/Gordy G966VI (Motown)	8	A
25	18	LAI D BACK GREGG ALLMAN/Capricorn CP 0116 (WB)	12	A
26	31	SABBATH BLOODY SABBATH BLACK SABBATH/ Warner Bros. BS 2695	4	A
27	19	DYLAN/Columbia PC 32747	9	B
28	34	WILD TALES GRAHAM NASH/Atlantic SD 7288	5	A
29	26	QUADROPHENIA THE WHO/MCA 2-10004	15	E
30	30	LOS COCHINOS CHEECH Y CHONG/Ode SP 77019 (A&M)	25	A
31	32	CHICAGO VI/Columbia KC 32400	32	A
32	22	IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah BDS 5141	18	A
33	35	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11257 (Capitol)	43	A
34	36	SPECTRUM BILLY COBHAM/Atlantic SD 7268	12	A
35	24	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)	27	A
36	29	MUSCLE OF LOVE ALICE COOPER/Warner Bros. BS 2748	11	A
37	27	FULL SAIL LOGGINS & MESSINA/Columbia KC 32540	15	A
38	33	BETWEEN NOTHINGNESS AND ETERNITY MAHAVISHNU ORCHESTRA/Columbia KC 32766	8	A
39	38	HIGH ON THE HOG BLACK OAK ARKANSAS/Atco SD 7035	12	A
40	42	SUNSHINE ORIGINAL TV SOUNDTRACK/MCA 387	9	A
41	44	ON THE THIRD DAY ELECTRIC LIGHT ORCHESTRA/ UA LA188-F	6	A
42	39	COAST TO COAST OVERTURES & BEGINNINGS ROD STEWART/FACES/Mercury SRM 1-697	6	A
43	37	A NICE PAIR PINK FLOYD/Harvest SMAS 11257 (Capitol)	7	C
44	41	BEACH BOYS IN CONCERT/Reprise 2RS 6484	11	D
45	69	RHAPSODY IN WHITE LOVE UNLIMITED ORCHESTRA/ 20th Century T433	2	A
46	43	LAST TIME I SAW HIM DIANA ROSS/Motown M812VI	8	A
47	49	ALL AMERICAN BOY RICK DERRINGER/Blue Sky KZ 32481 (Columbia)	8	A
48	58	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389	3	A
49	47	GOATS HEAD SOUP ROLLING STONES/Rolling Stones COC 59101 (Atlantic)	21	A



50	70	HEADHUNTERS HERBIE HANCOCK/Columbia KC 32731	2	A
51	46	BROTHERS & SISTERS ALLMAN BROTHERS BAND/ Capricorn CP 0111 (WB)	26	A
52	48	FOR EVERYMAN JACKSON BROWNE/Asylum SD 5067	15	A
53	50	MIND GAMES JOHN LENNON/Apple SW 3414	14	A
54	52	SOMETHING/ANYTHING? TODD RUNDGREN/Bearsville 2BX 2066 (WB)	11	B
55	51	DON'T CRY NOW LINDA RONSTADT/Asylum SD 5064	16	A
56	53	OCCUPATION: FOOLE GEORGE CARLIN/Little David LD 1005 (Atlantic)	14	A
57	54	OL' BLUE EYES IS BACK FRANK SINATRA/Reprise FS 2155	15	A
58	55	WELCOME SANTANA/Columbia PC 32445	11	B
59	56	LADIES INVITED J. GEILS BAND/Atlantic SD 7286	11	A
60	57	JOY ISAAC HAYES/Enterprise ENS 5007 (Stax)	17	A
61	59	MOONDOG MATINEE THE BAND/Capitol SW 11214	14	A
62	60	JONATHAN LIVINGSTON SEAGULL RICHARD HARRIS/ Dunhill DSD 50160	21	B
63	61	LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213	27	A
64	62	ANGEL CLARE GARFUNKEL/Columbia KC 31474	20	A
65	75	POEMS, PRAYERS & PROMISES JOHN DENVER/ RCA LSP 4499	33	A

CHARTMAKER OF THE WEEK

66 — THE WAY WE WERE  
 BARBRA STREISAND  
 Columbia PC 32801



67	65	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	109	A
68	118	A LEGENDARY PERFORMER ELVIS PRESLEY/RCA CPL1-0341	1	C
69	68	DELIVER THE WORD WAR/United Artists UA LA128-F	25	A
70	81	ENERGIZED FOGHAT/Bearsville BR 6950 (WB)	2	A
71	71	THE CAPTAIN AND ME DOOBIE BROS./Warner Bros. BS 2694	47	A
72	72	DIAMOND GIRL SEALS & CROFTS/Warner Bros. BS 2699	41	A
73	92	BACHMAN-TURNER OVERDRIVE II/Mercury SRM 1-696	2	A
74	107	LOVE IS THE MESSAGE MFSB/Phila. Intl. KZ 32707 (Col)	1	A
75	76	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA VPSX 6089	33	C
76	112	WILD AND PEACEFUL KOOL & THE GANG/Delite DEP-2013	1	A
77	109	SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177	1	A
78	89	ICE WATER LEO KOTTKE/Capitol ST 11262	2	A
79	66	BRIGHT WHITE SHAWN PHILLIPS/A&M SP 4402	7	A
80	87	SHOW AND TELL AL WILSON/Rocky Road RR 3601 (Bell)	3	A
81	67	3 + 3 ISLEY BROTHERS/T-Neck KZ 32453 (Columbia)	22	A
82	63	A TIME FOR US DONNY OSMOND/MGM SE 4930	9	A
83	73	DIANA & MARVIN DIANA ROSS & MARVIN GAYE/ (Motown) M803VI	14	A
84	88	LED ZEPPELIN 4/Atlantic SD 7208	55	A
85	126	THE WAY WE WERE SOUNDTRACK/Columbia KS 32830	1	B
86	80	IT'S LIKE YOU NEVER LEFT DAVE MASON/Columbia KC 31721	12	A
87	122	THE STING ORIGINAL SOUNDTRACK/MCA 390	1	A
88	91	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255	45	A
89	64	LIVE DATES WISHBONE ASH/MCA 2-8006	11	D
90	103	ROCK ON DAVID ESSEX/Columbia KC 32540	1	A
91	74	ROCKIN' ROLL BABY STYLISTICS/Avco AV 11010	9	A
92	94	UNREAL BLOODSTONE/London XPS 634	3	A
93	96	SELLING ENGLAND BY THE POUND GENESIS/Charisma FC 6060 (Atlantic)	4	A
94	83	KILLING ME SOFTLY ROBERTA FLACK/Atlantic SD 7271	25	A
95	78	LET'S GET IT ON MARVIN GAYE/Tamla T329VI (Motown)	22	A
96	77	DAWN'S NEW RAGTIME FOLLIES/Bell 1130	17	A
97	82	LYNYRD SKYNYRD/Sounds of the South 363 (MCA)	17	A
98	97	WE'RE AN AMERICAN BAND GRAND FUNK/Grand Funk SMAS 11297 (Capitol)	26	A
99	98	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON/ Monument KZ 31909 (Columbia)	24	A
100	93	NOW & THEN CARPENTERS/A&M SP 3519	22	A

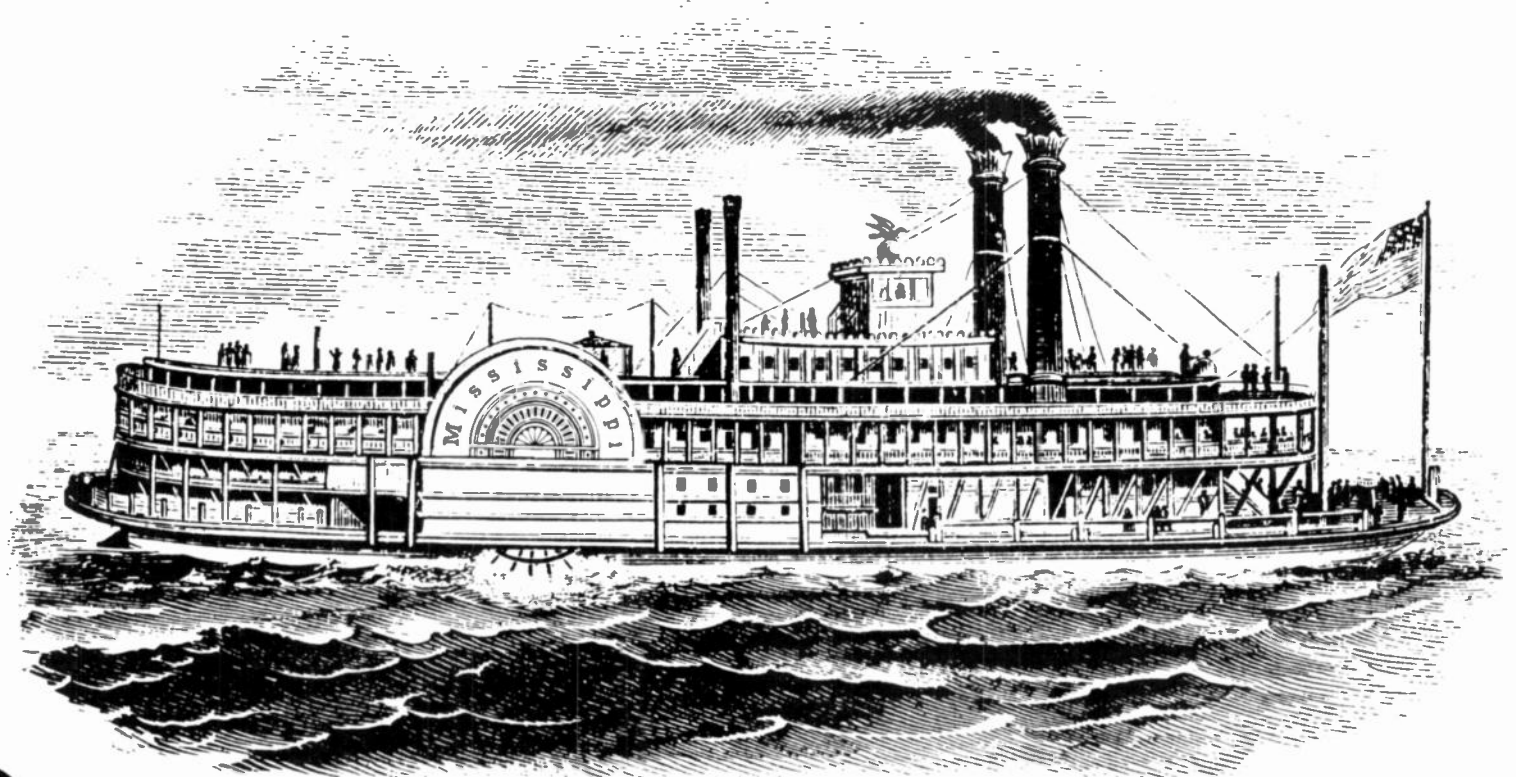
# Mississippi

**Record World Single Pick**

**"FEEL ALONE"**

FANTASY 719

From Their Fantasy Album 9438



**Steamin' Towards a Hit!**



# 101 THE ALBUM CHART 150

FEBRUARY 16, 1974

FEB. 16 FEB. 9

101	132	PIANO MAN BILLY JOEL/Columbia KC 32544
102	115	ESSENCE TO ESSENCE DONOVAN/Epic KE 32800
103	108	SHORT STORIES HARRY CHAPIN/Elektra EKS 75065
104	79	BARBRA STREISAND AND OTHER MUSICAL INSTRUMENTS/ Columbia KC 32655
105	84	HAT TRICK AMERICA/Warner Bros. BS 2728
106	106	BIG BAMBU CHEECH Y CHONG/Ode SP 77041 (A&M)
107	117	PHOSPHORSCENT RAT HOT TUNA/Grunt BFL1-0348 (RCA)
108	99	HEAD TO THE SKY EARTH, WIND & FIRE/Columbia KC 32184
109	114	BEST OF BREAD/Elektra EKS 75064
110	120	DIFFERENT DRUM LINDA RONSTADT/Capitol ST 11269
111	100	BANG JAMES GANG/Atco SD 7037
112	95	BLACK & BLUE HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. KZ 32407 (Columbia)
113	90	CYAN THREE DOG NIGHT/Dunhill DSX 50158
114	85	ON THE ROAD TRAFFIC/Island SMAS 9335 (Capitol)
115	86	PINUPS DAVID BOWIE/RCA APL1-0291
116	101	ADVENTURES OF PANAMA RED NEW RIDERS OF THE PURPLE SAGE/Columbia KC 32450
117	105	FM LIVE CLIMAX BLUES BAND/Sire SAS 2-7411 (Famous)
118	110	QUEEN/Elektra EKS 75064
119	111	SONG FOR JULI JESSE COLIN YOUNG/ Warner Bros. BS 2734
120	129	WINDFALL RICK NELSON & THE STONE CANYON BAND/ MCA 383
121	104	THE SMOKER YOU DRINK, THE PLAYER YOU GET JOE WALSH/Dunhill DSX 50240
122	116	SUMMER BREEZE SEALS & CROFTS/Warner Bros. BS 2634
123	102	MYSTERY TO ME FLEETWOOD MAC/Reprise MS 2158
124	121	YEAH! BROWNSVILLE STATION/Big Tree BT 2102 (Bell)
125	125	THE DIVINE MISS M BETTE MIDLER/Atlantic SD 7238
126	119	BUFFALO SPRINGFIELD/Atco SD 2-206
127	—	MANHOLE GRACE SLICK/Grunt BFL1-0347 (RCA)
128	128	THE PAYBACK JAMES BROWN/Polydor PD 2-3007
129	134	ROBIN HOOD SOUNDTRACK/Disneyland ST 3810
130	133	THEY ONLY COME OUT AT NIGHT EDGAR WINTER/ Epic KE 31584
131	—	IT'S BEEN A LONG TIME NEW BIRTH/RCA APL1-0285
132	113	MEDDLE PINK FLOYD/Harvest SMAS 832 (Capitol)
133	127	ON THE ROAD TO FREEDOM ALVIN LEE & MYLON LeFEVRE/ Columbia KC 32729
134	124	THERE GOES RHYMIN' SIMON PAUL SIMON/Columbia KC 32280
135	137	ANTHOLOGY SMOKEY ROBINSON & THE MIRACLES/ Motown M793R3
136	—	CHECK IT OUT TAVARES/Capitol ST 11258
137	140	ANTHOLOGY GLADYS KNIGHT & THE PIPS/Motown M792S2
138	142	THE SOUL OF THE CITY BOY JESSE COLIN YOUNG/ Capitol ST 11267
139	144	LOOKIN' FOR A LOVE BOBBY WOMACK/ United Artists UA LA199-G
140	123	PRESERVATION ACT 1 KINKS/RCA APL1-5002
141	130	EDDIE KENDRICKS/Tamla T327L (Motown)
142	131	TIME FADES AWAY NEIL YOUNG/Reprise MS 2151
143	135	HYMN OF THE SEVENTH GALAXY RETURN TO FOREVER FEATURING CHICK COREA/Polydor PD 5536
144	136	THE POINTER SISTERS/Blue Thumb BTS 48
145	—	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL/ Mercury SRM 1-687 (Phonogram)
146	138	SWEET FREEDOM URIAH HEPP/Warner Bros. BS 2724
147	139	EVERYBODY LIKES SOME KIND OF MUSIC BILLY PRESTON/ A&M SP 3526
148	143	1967-70 THE BEATLES/Apple SKBO 3404
149	141	WAKE OF THE FLOOD GRATEFUL DEAD/Grateful Dead GD-01
150	145	I'M COMIN' HOME JOHNNY MATHIS/Columbia KC 32435

## Rufo Named GM Of Original Sound

LOS ANGELES—Art Laboe has announced the appointment of Tony Rufo as general manager of Original Sound and Now Records, effective immediately.

Rufo, 30, joined Original Sound Records in May of 1973 as mid-west operations manager. Prior to that, he was both station and sales manager at WBBM-FM in Chicago and midwest manager for CBS-FM Radio Sales. Rufo has now relocated in Los Angeles to assume his new position.

Laboe has also announced the promotion of Thom Davis to director of special projects. Davis, who has been with the company for two years, will spearhead special promotions for all facets of the company.

## Capitol Dist. Centers In Personnel Changes

LOS ANGELES — Robert L. Howe, national distribution manager Capitol Records, has announced a number of personnel changes in Capitol's distribution centers, effective immediately. Gordon van Horn, formerly distribution center manager at Niles, has been named distribution center manager at Bethlehem, replacing John Dietz who has relocated as distribution center manager at the L.A. plant.

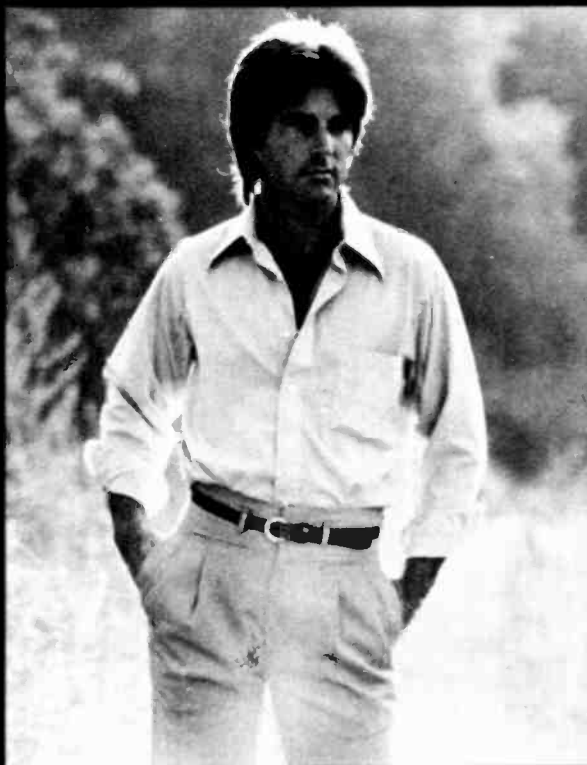
Ray Hoisington, who came to Capitol from Florsheim Shoe Company, Chicago, has been named distribution center manager at Niles. Robert Riedy, who transferred from Merco, has been named warehouse supervisor at Niles. Reidy will report to Hoisington, van Horn and Hoisington to Howe. Dietz will report to Forrest Dyer, L.A. plant manager.

## THE ALBUM CHART ARTISTS CROSS REFERENCE

FEBRUARY 16, 1974

ALLMAN BROTHERS BAND	51	JOHN LENNON	53
GREGG ALLMAN	25	GORDON LIGHTFOOT	77
AMERICA	105	LOGGINS & MESSINA	37
BACHMAN TURNER OVERDRIVE	73	LOVE UNLIMITED	4
BAND	61	LOVE UNLIMITED ORCHESTRA	45
BEACH BOYS	44	LYNYRD SKYNYRD	97
BEATLES	148	MAHAVISHNU ORCHESTRA	38
BLACK OAK ARKANSAS	39	DAVE MASON	86
BLACK SABBATH	26	JOHNNY MATHIS	150
BLOODSTONE	92	PAUL MCCARTNEY & WINGS	6
DAVID BOWIE	115	HAROLD MELVIN & THE BLUENOTES	112
BREAD	109	MFSB	74
JAMES BROWN	128	BETTE MIDLER	21, 125
BROWNSVILLE STATION	124	STEVE MILLER BAND	7
BUFFALO SPRINGFIELD	126	JONI MITCHELL	16
JACKSON BROWNE	52	GRAHAM NASH	28
GEORGE CARLIN	56	RICK NELSON	120
CARPENTERS	9, 100	NEW BIRTH	131
HARRY CHAPIN	103	NRPS	116
CHEECH Y CHONG	30, 106	O'JAYS	8
CHICAGO	31	MIKE OLDFIELD	23
CHICK COREA	143	DONNY OSWOND	82
CLIMAX BLUES BAND	117	SHAWN PHILLIPS	79
BILLY COBHAM	34	PINK FLOYD	33, 43, 132
ALICE COOPER	36	POINTER SISTERS	144
JIM CROCE	1, 5, 22	ELVIS PRESLEY	68, 75
DAWN	96	BILLY PRESTON	147
JOHN DENVER	2, 65	QUEEN	118
RICK DERRINGER	47	HELEN REDDY	63
NEIL DIAMOND	19	CHARLIE RICH	3
DONOVAN	102	SMOKEY ROBINSON	35
DOOBIE BROTHERS	71	ROLLING STONES	49
BOB DYLAN	13, 27	LINDA RONSTADT	55, 110
EARTH, WIND & FIRE	108	DIANA ROSS	46
ELECTRIC LIGHT ORCHESTRA	41	DIANA ROSS & MARVIN GAYE	83
EMERSON, LAKE & PALMER	14	TODD RUNDGREN	54
DAVID ESSEX	90	SANTANA	58
ROBERTA FLACK	94	SEALS & CROFTS	72, 122
FLEETWOOD MAC	123	CARLY SIMON	18
FOGHAT	70	PAUL SIMON	134
GARFUNKEL	64	FRANK SINATRA	37
MARVIN GAYE	95	GRACE SLICK	127
J. GEILS BAND	59	SOUNDTRACKS:	
GENESIS	93	AMERICAN GRAFFITI	12
GRAND FUNK	98	ROBIN HOOD	129
GRATEFUL DEAD	149	THE STRING	87
AL GREEN	20	SUNSHINE	40
TOM T. HALL	145	THE WAY WE WERE	85
HERBIE HANCOCK	50	RINGO STARR	17
RICHARD HARRIS	62	ROD STEWART/FACES	42
ISAAC HAYES	60	BARBRA STREISAND	66, 104
HOT TUNA	107	STYLISTICS	91
ISLEY BROTHERS	81	TAVARES	136
JAMES GANG	119	TEMPTATIONS	24
BILLY JOEL	101	THREE DOG NIGHT	113
ELTON JOHN	10	TRAFFIC	114
OLIVIA NEWTON-JOHN	48	URIAH HEPP	146
EDDIE KENDRICKS	141	JOE WALSH	121
CAROLE KING	67	WAR	69
KINKS	140	WHO	29
GLADYS KNIGHT & THE PIPS	32, 137	AL WILSON	80
KOOL AND THE GANG	76	WISHBONE ASH	89
LEO KOTIKE	78	EDGAR WINTER	130
KRIS KRISTOFFERSON	99	BOBBY WOMACK	129
LED ZEPPELIN	84, 88	STEVIE WONDER	35
ALVIN LEE & MYLON LEFEVRE	132	BARRY WHITE	15
		YES	11
		JESSE COLIN YOUNG	119, 138
		NEIL YOUNG	142

*Rick Nelson*



*And the Stone Canyon Band*



*Windfall*  
MCA 40187

*A Single from the album "Windfall" MCA 383*

## Cover Story:

# 'Sun' Shines for Terry Jacks

By ROBERT ADELS

■ NEW YORK — He originally picked up on the old Kingston Trio hit, "Seasons in the Sun," as a vehicle for the Beach Boys. The producer even began to work on it as a single for the group, but Canadian multi-talent Terry Jacks finally took the re-make to the charts all by himself.

Formerly the male half of the Poppy Family who scored big in 1970 with "Which Way Are You Going, Billy?" and the follow-up, "That's Where I Went Wrong" (London), Jacks was contacted by the Beach Boys who at the time thought Terry might be a producer who could deliver them a hit single. The tracks were laid down and some vocal work was begun on the project before it was eventually abandoned; but Jacks did not wish to see the concept go to waste.

### Goldfish Records

Last year after divorcing his former wife Susan Jacks (whom he still produces), Terry formed his own Canadian label, Goldfish Records (with London of Canada distribution). "Seasons in the Sun" was his first Goldfish release, the third single on which he had been featured as a solo artist as well as producer. Thanks to its enormous reception at home, Bell Records picked up the rights for the U. S. and the song is currently bulleted at 9 on The Singles Chart.

Terry Jacks is the artist and producer behind the only Canadian-content single to be certified by RPM with a Platinum Award, the higher-level companion to the magazine's Gold Leaf Award. (The platinum honor signifies sales in excess of 150,000 Canadian discs.)

### No Concerts

Terry has no current plans to perform in concert, finding himself too busy running his own company and producing. His search for new acts has led him

## Making His Marks



Bell Records recording artist Terry Jacks (second from left) visited the offices of Marks Music recently. Seen from left are: Joe Auslander, Marks Music president; Jacks; Dave Carrico, Bell Records' a&r vp and Dick Stone, Marks' professional manager. Originally entitled "Le Moribund," "Seasons In The Sun" was written by Jacques Brel with English lyrics by Rod McKuen.

to find Hook, a rock band; he has announced that he'll also be producing another Canadian rock band, Chilliwack, already established at home and boasting one chart record to their U.S. credit as well.

Jacks has a habit of writing things in pen on the back of his hand—including songs—and a penchant for getting so lost in musical thought that in a fit of creativity, almost anything can happen. While writing one of the tunes on his upcoming album—"The Love Game"—he did a few thousand dollars-worth of damage to his and someone else's car, forgetting he was also driving at the time.

### Lyric Change

Even "Seasons in the Sun" bears his own composing mark. Jacks changed many of the song's original English lyrics (as translated from the Jacques Brel French by Rod McKuen) to "lighten it up"—yet because of contractual considerations, he received only permission and not credit for doing so.

The song is still quite sad, so much in fact that Terry feels its international success makes him seem a bit hypocritical, when he flashes his wall-to-wall smile of his, as has been custom up until now: "In my song, I'm supposed to be dying!"

## Musical Isle's Patriotic Push

■ ST. LOUIS — A major promotional thrust, incorporating the twin patriotic events of Washington's Birthday with Byron MacGregor's successful single hit, "The Americans" and its rapid follow-up album, is being mapped by Musical Isle of America branches in St. Louis, Kansas City and Baltimore.

According to Norm Wienstroer, MIA St. Louis branch vice president, the albums will be stacked up, grocery style, in the Venture chain of St. Louis and Kansas City stores and the Hecht Company outlets in the greater Baltimore-Washington area. Fifteen stores in each chain will be involved in the promotion and each will employ heavy display and point of sale aids.

## Herald in Deliverance

■ NEW YORK — Greenbriar Boys founder John Herald has become a member of Eric Weissberg and Deliverance following the departure of Steve Mandell.

## ASCAP Names McCoy Asst. General Counsel

■ NEW YORK—Thomas F. McCoy has been appointed assistant general counsel of the American Society of Composers, Authors and Publishers, ASCAP general counsel Bernard Korman has announced.

## Calhoun Named VP at Mandala-Soundtrack

■ LOS ANGELES—Darrell Calhoun has been named vice president of Mandala-Soundtrack, a diversified entertainment entity dealing in the production of films, commercials and records as well as concert promotion. Mandala and Soundtrack are separate companies functioning under one umbrella.

## WB Promo Meet

(Continued from page 3)

Los Angeles promotion manager Murray Nagel. All nine regional marketing managers (Eddie Gilreath, Jim Saltzman, Roy Chiovari, Al Frontera, Don McGregor, Alan Mink, Ray Milanese, Gary Davis and Worthy Patterson) were given awards in recognition of their outstanding collective performance in 1973.

### President's Panel

One of the highlights of the convention was the president's panel which brought together top executives of Warner distributed labels from New York, Los Angeles, Macon and Europe with the promotion force. Bearsville's Albert Grossman and Chrysalis Records' Terry Ellis were joined by Capricorn vice president Dick Wooley, Casablanca chief Neil Bogart and Herb Cohen of DiscReet in a freewheeling session covering such topics as tours, the importance of singles and product flow as well as the future plans of various artists from "A" (Allman Brothers) to "Z" (Frank Zappa). The meeting was followed by a probing question and answer period.

Other convention events included a preview of upcoming Warner album releases hosted and narrated by board chairman Mo Ostin and president Joe Smith. Additional convention activities included an advertising meeting run by senior vice president Stan Cornyn and a series of informal meetings. Regional marketing managers from throughout the country held a series of workshops at the convention site prior to the official start of the meetings.

This year's convention was a truly international affair with representatives from a number of overseas Warner affiliates in attendance. Newly appointed U.K. managing director Ron Kass and Bill Fowler (London), Killy Kumberger (Germany), Claude Nobbs (Switzerland) and Diminik Lamblin and Benoit Gauthier (France) were also conventioners.

## More Writers Join BMI

■ NEW YORK—As of January 1, 1974 over 50 writers and composers had joined Broadcast Music Inc. (BMI) for the new year, following their resignations from other performing rights licensing organizations. A number of them have returned to BMI after having previously severed their affiliation.

Among the newly-affiliated BMI writers are: Randy Newman, the songwriter who rejoins his uncles Lionel (head of music at 20th Century-Fox Films) and Emil, as BMI writers; Dory Previn; Henry Cosby (among whose hits is the BMI-award winning "My Cherie Amour"); Ronald Miller and Michael Masser (writers of last year's hit "Touch Me in the Morning"); Richard LaSalle (who has more than 70 motion pictures to his credit and has scored episodes of television series such as "Room 222"); Hoyt Curtin (who scores much of the musical material for the Hanna-Barbera television series); Jimmy Holiday (whose past hits include the BMI-award winning "Put A Little Love in Your Heart") and Robert Drasin (the film scorer who has created music for episodes of such television series as "Mannix" and "The Rookies").

## Millie Month

■ NEW YORK — Roy Rifkind, president of Spring Records, has announced that Millie Jackson's forthcoming "Millie" album will be supported by a month-long sales and marketing campaign: "3M Month." The campaign's slogan is "March + Millie = Money." The artist's current single, "I Got to Try It One Time" will be featured on the Polydor-distributed album product.

Also in the works for Ms. Jackson is her scoring for an as yet unnamed black film, described as "lighter than" the motion picture "Cleopatra Jones" for which she sang the hit theme, "It Hurts So Good."

## Lee Heads GRC A&R

■ ATLANTA — Michael Thevis, president of General Recording Corporation (GRC), has announced the appointment of Jeff Lee as a&r administrator of the label.

Lee, formerly president and owner of the locally-based Jefferson-Lee Productions, will be coordinating the recording activities of over 20 artists signed to the GRC label.

During his four-year affiliation with Jefferson-Lee Productions, Lee exclusively produced and managed artist Joe South. He just recently completed producing South's new album. Lee was formerly associated with Original Sound and Capitol Records in Los Angeles.

# ABC-TV and Dick Clark congratulates the final nominees for **THE AMERICAN MUSIC AWARDS**

## POP/ROCK

### **MALE VOCALIST:**

Jim Croce  
Elton John  
Stevie Wonder

### **FEMALE VOCALIST:**

Roberta Flack  
Helen Reddy  
Diana Ross

### **GROUP:**

Carpenters  
Gladys Knight & The Pips  
Tony Orlando and Dawn

### **SINGLE:**

"Bad, Bad Leroy Brown"  
(Jim Croce)  
"Killin' Me Softly"  
(Roberta Flack)  
"Tie A Yellow Ribbon"  
(Tony Orlando and Dawn)

### **ALBUM:**

"Lady Sings The Blues"  
(Diana Ross)  
"Summer Breeze"  
(Seals and Crofts)  
"The World Is A Ghetto"  
(War)

## COUNTRY

### **MALE VOCALIST:**

Merle Haggard  
Charley Pride  
Conway Twitty

### **FEMALE VOCALIST:**

Lynn Anderson  
Loretta Lynn  
Tammy Wynette

### **GROUP:**

Carter Family  
Osborne Brothers  
Statler Brothers

### **SINGLE:**

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

### **ALBUM:**

"A Sun Shiny Day"  
(Charley Pride)  
"Behind Closed Doors"  
(Charlie Rich)  
"My Man"  
(Tammy Wynette)

## SOUL

### **MALE VOCALIST:**

James Brown  
Al Green  
Stevie Wonder

### **FEMALE VOCALIST:**

Roberta Flack  
Aretha Franklin  
Betty Wright

### **GROUP:**

Gladys Knight & The Pips  
O'Jays  
Temptations

### **SINGLE:**

"Me and Mrs. Jones"  
(Billy Paul)  
"Midnight Train"  
(Gladys Knight & The Pips)  
"Superstition"  
(Stevie Wonder)

### **ALBUM:**

"I'm Still In Love With You"  
(Al Green)  
"Let's Get It On"  
(Marvin Gaye)  
"The World Is A Ghetto"  
(War)

**Telecast Live From The In Concert Theatre**  
**TUES., FEB. 19, 1974**      **8:30-10:00 p.m. EDT**

**Executive Producer—Dick Clark**

**Producer—Bill Lee**

**Director—John Moffitt**

**HOSTS:**

**Roger Miller**

**Helen Reddy**

**Smokey Robinson**

**a dick clark teleshows, inc. production**  
**representation IFA**

**PUBLICITY—DON ROGERS & ASSOCIATES**

# Dialogue (Continued from page 10)

thirty, with payment by distributors . . . you say 30 days, they pay in 90, if they pay. With my pressing plant, it's the guy who's most current on his bills who gets the crack at the vinyl. And I understand that they have to pay cash for the vinyl.

**RW:** Are you finding the quality going down?

**Asch:** I haven't found my quality going down, from Lillian, the owner of Peerless Plastics (the company which presses for both Asch & Perls).

**Perls:** I have. Because there is no such thing as pure. Everybody re-grinds now. You lose a little bit. I think the quality of your metal is much more important than the amount of quality your pressings are going down. The quality of metal is a constant problem for me.

**Asch:** Well, you can't set your own goals any more. It's like you're in a war, you have to accept . . .

**Perls:** Right. Now it's a question of if you don't like the way the metal guy, or the pressing guy, or most of these people—paper people, printers—"You don't like the way we're doing it, go someplace else."

**Mantler:** No one seems to really want anyone's business.

**Perls:** There's so much . . . and so little supply.

**Mantler:** You can't say, "You don't do this, we'll go somewhere else." Because they'll say "Okay."

**Asch:** Are you going up in your price?

**Perls:** I haven't. But I think I will; when the Post Office raises their prices March 1. I think the first thing I'll do is go from postpaid to customer pays postage.

**RW:** What does list price mean in your cases?

**Perls:** \$5.95. I'm not raising mine.

**Asch:** \$5.98 on Americana and children's, \$6.98 on specialty and \$8.95 on ethnic. I don't think I can raise the children's and my Americana above \$5.98.

**RW:** What have the \$6.98 and \$8.95 lists done to demand?

**Asch:** So far, I haven't noticed much of a lessening of the demand. But that's just since January 1st. We allowed them to stock up between Dec. 15 and Jan. 1, but even since then the orders have been the same.

**Perls:** I don't know, but there's something about \$6.98 that I myself, as a consumer of records . . .

**Mantler:** The price is really fiction.

**Perls:** Well, it is fiction. But you can figure that if your list price goes up a dollar the price in the stores will probably go up 50 to 75 cents.

**Asch:** It'll probably go up a dollar.

**RW:** How do JCOA and New Music fit into this scheme?

**Mantler:** It's a little more complicated with us. We have JCOA Records which is a jazz label. And we also have a distribution service—New Music—it's not a business as such. We've stopped distributing imports because it was just too much, we were neglecting our own records. So now we're only distributing domestic, small independent jazz and new music labels.

**RW:** Direct to retailers?

**Mantler:** Yes. And to some distributors. But mainly directly to stores, about 400 stores.

**Asch:** These are 40 percent-off stores?

**Mantler:** Yes.

**Asch:** And what do you give to your distributors?

**Mantler:** It's the same price. 40 off.

**RW:** Is that how you all work?

**Asch:** No, the specialty stores like Sam Goody get special discounts.

**Perls:** Some distributors demand a minimum order from a store. And if a store can't get up to that, he might write to me in which case he would get the same price from me that he would from a distributor, about \$3. You know, if you're selling to Goody's, King Karol, Discount, obviously those people are somewhere between the distributor and the store because it does go directly into their stores. It's probably a trend which will increase, more selling to stores directly.

**Asch:** It costs you more, but you get more.

**Perls:** It costs a lot more in labor because instead of selling a box of 25 to a distributor, you have to break that box up into maybe like five stores or something.

**RW:** You do sell the majority of your records through distributors, not through mail order?

**Perls:** In volume? Yes, sure. Mail order is great in that you do get list price for the record and as such the profit per piece is really very good. But volume-wise it's not very much. Mostly to outlying areas where people can't get into a record store.

**Mantler:** We were trying to keep the price down for quite a long time, in order to keep the price for the consumer down. And we

*(Continued on page 49)*

## Fresh Whisky



**Fresh Start**, recently signed to ABC Records as part of its Chalice Productions pact, are shown here at the Whisky. The group members and their friends are, from left to right: Max Byfuglin, manager; Tony Muscolo, Chalice promotion man; Fred Allen, drums; Bill Pratt, vocals; Dave Chackler, co-head of Chalice Productions; Milo Martin, bass; Paul Frank, guitar; and Marv Helfer, vice president in charge of artist relations at ABC Records.

## Hugh Dallas Forms Sunshine Cinemas

■ **LOS ANGELES** — Hugh Dallas, president, B.A.G.G. Entertainment, Inc., has formed Sunshine Cinemas with offices at 7811 West Sunset Blvd.

B.A.G.G. Entertainment takes in the Palm Theatre, Imperial Beach, and Sunshine Cinemas the Golden Gate, Boulevard, and the Picfair Theatres in Los Angeles.

## DePalma Signs Sylvio

■ **SYDNEY** — Peter J. DePalma has signed Sylvio And The Synthetics, Australian pop group, to a management agreement. The group is scheduled to arrive in the United States in late June.



# COLLEGE RADIO AIRPLAY REPORT

### WLUC/LOYOLA UNIV.

Chicago, Ill.

**BLACKS & BLUES**—Bobbi Humphrey—

Blue Note

**ICE WATER**—Leo Kottke—Capitol

**PIANO IMPROVISATIONS, VOL. I**—

Chick Corea—ECM

**TALES FROM TOPOGRAPHIC OCEANS**—

Yes—Atlantic

**WINDFALL**—Rick Nelson—MCA

### WAMU/AMERICAN UNIV.

Washington, D.C.

**BACK INTO THE FUTURE**—Man—UA

**GRIEVOUS ANGEL**—Gram Parsons—

Reprise

**ICEBERG**—Deke Leonard—UA

**LOUISIANA LADY** (single)—Marcus Hook

Roll Band—EMI

**16 & SAVAGED**—Silverhead—MCA

### WMUH-FM/MUHLENBERG COL.

Allentown, Pa.

**PHOSPHORESCENT RAT**—Hot Tuna—

Grunt

**PLANET WAVES**—Bob Dylan—Asylum

**TALES FROM TOPOGRAPHIC OCEANS**—

Yes—Atlantic

**VIVA LA TRANCE**—Amon Duul—UA

**WANTED DEAD OR ALIVE**—David

Bromberg—Col

### WVBR-FM/CORNELL UNIV.

Ithaca, N.Y.

**COURT AND SPARK**—Joni Mitchell—

Asylum

**HERO & HEROINE**—Strawbs—A&M

**LET IT RIDE**—Chi Coltrane—Col

**PLANET WAVES**—Bob Dylan—Asylum

**WHIZZ KID**—David Werner—RCA

### WBRU-FM/BROWN UNIV.

Providence, R. I.

**HERO & HEROINE**—Strawbs—A&M

**IT'S ONLY A MOVIE**—Family—UA

**THAT'S WHAT I'M HERE FOR**—Roy

Buchanan—Polydor

**WHIZZ KID**—David Werner—RCA

### WRSU-FM/RUTGERS UNIV.

New Brunswick, N.J.

**COURT AND SPARK**—Joni Mitchell—

Asylum

**ICE WATER**—Leo Kottke—Capitol

**SEEDS**—Gallagher & Lyle—A&M

**TABERNAKEL**—Jan Akkerman—Atco

**WINDFALL**—Rick Nelson—MCA

### WBRS-FM/BRANDEIS UNIV.

Waltham, Mass.

**FLORENCE WARNER**—Epic

**ICE WATER**—Leo Kottke—Capitol

**LIFE MACHINE**—Hoyt Axton—A&M

**PLANET WAVES**—Bob Dylan—Asylum

**REINCARNATION OF A LOVE BIRD**—

Charles Mingus—Prestige

### WRCU-FM/COLGATE UNIV.

Hamilton, N.Y.

**ANTHOLOGY**—Smokey Robinson & the

Miracles—Motown

**BLACKS & BLUES**—Bobbi Homphrey—

Blue Note

**GOOD FOR YOU TOO**—Toni Brown—

MCA

**IT'S ONLY A MOVIE**—Family—UA

**PLANET WAVES**—Bob Dylan—Asylum

### WRPI-FM/RENSELAER POLY.

Troy, N.Y.

**GOOD FOR YOU TOO**—Toni Brown—

MCA

**PHOSPHORESCENT RAT**—Hot Tuna—

Grunt

**PLANET WAVES**—Bob Dylan—Asylum

**TABERNAKEL**—Jan Akkerman—Atco

**WANTED DEAD OR ALIVE**—David

Bromberg—Col

### WAER-FM/SYRACUSE UNIV.

Syracuse, N.Y.

**BACK INTO THE FUTURE**—Man—UA

**BUTTS BAND**—Blue Thumb

**LAYERS**—Les McCann—Atlantic

**MATCHING TIE & HANDKERCHIEF**—

Monty Python—Charisma (Import)

**WANTED DEAD OR ALIVE**—David

Bromberg—Col

### WGSU-FM/STATE UNIV. COL.

Geneseo, N.Y.

**COURT AND SPARK**—Joni Mitchell—

Asylum

**GIRL FROM MARTINIQUE**—Robin

Kenyatta—ECM

**SWITCHED ON BACH II**—Walter Carlos—

Col

**THE SOUL OF A CITY BOY**—Jesse Colin

Young—Capitol

**WILD TALES**—Graham Nash—Atlantic

### WBKR/BROOKLYN COLLEGE

Brooklyn, N.Y.

**ELLINGTONIA**—Duke Ellington—Impulse

**HERO & HEROINE**—Strawbs—A&M

**PLANET WAVES**—Bob Dylan—Asylum

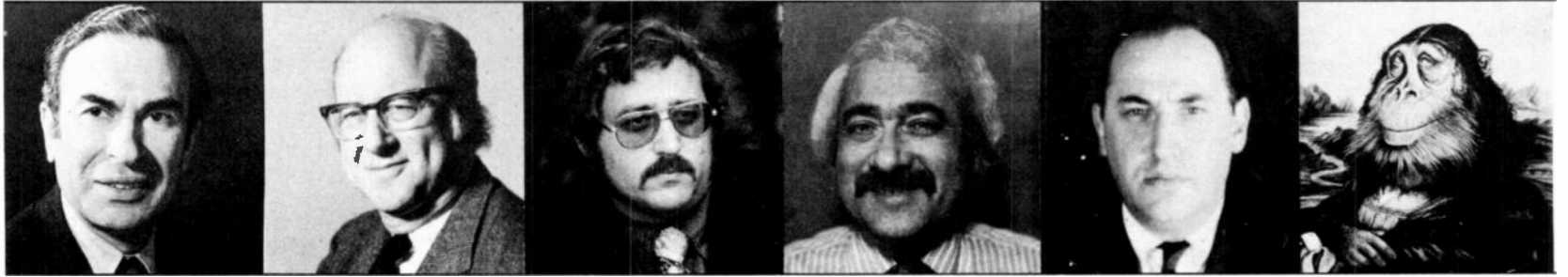
**THE TAIN**—Horslips—Atco

**THAT'S WHAT I'M HERE FOR**—Roy

Buchanan—Polydor



# HITMAKERS



Dave Rothfeld  
Korvettes

Lee Hartstone  
The Warehouse

Barrie Bergman  
Record Bar

Raul Acevedo  
Disc Records

Jason Shapiro  
National  
Record Mart

Mona Gorilla  
National Lampoon

These five men, representing over 250 of the country's most active record and tape stores, and the *National Lampoon*, representing over five million album buyers, have joined together in a continuing merchandising effort to make hits out of the albums advertised in the *National Lampoon*. Announcing: The National Lampoon Album Merchandising Package. Here's what happens:

- 1 Each chain runs its own monthly regional ad in the *National Lampoon*, featuring the albums advertised in the *National Lampoon*.
- 2 All stores hang posters featuring the albums advertised in the *National Lampoon*.
- 3 All stores set up a separate *National Lampoon* bin, stack display or face-out in addition to the albums' regular display using the albums advertised in the *National Lampoon*.
- 4 All stores stuff album bags with reprints of the ad featuring the albums advertised in the *National Lampoon*.
- 5 All stores play specially produced albums featuring the singles (or album cuts) from the albums advertised in the *National Lampoon*.

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# RECORD WORLD THE R&B SINGLES CHART

FEBRUARY 16, 1974

FEB. 16 FEB. 9

- 1** 2 JUNGLE BOOGIE KOOL & THE GANG—  
Delite 559
- 2** 3 BOOGIE DOWN EDDIE KENDRICKS—Tamla T54243F (Motown)
- 3** 4 SEXY MAMA MOMENTS—Stang 5062
- 4 1 PUT YOUR HANDS TOGETHER O'JAYS—Phila. Intl. Z57 3535  
(Columbia)
- 5 5 CAN THIS BE REAL NATURAL FOUR—Curton 1990 (Buddah)
- 6 6 TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER  
ABC 11407
- 7 8 I LIKE TO LIVE THE LOVE B. B. KING—ABC 11406
- 8** 12 I'LL BE THE OTHER WOMAN SOUL CHILDREN—Stax STA 0182
- 9 10 LOVE'S THEME LOVE UNLIMITED—20th Century TC 2069
- 10** 13 STOP TO START BLUE MAGIC—Atco 6949

- 11 11 JOY  
ISAAC HAYES—Enterprise  
ENA 9085 (Stax)
- 12 9 UNTIL YOU COME BACK  
TO ME  
ARETHA FRANKLIN—  
Atlantic 2995
- 13 15 LAST TIME I SAW HIM  
DIANA ROSS—Motown M1278F
- 14** 18 YOU'RE SO UNIQUE  
BILLY PRESTON—A&M 1492
- 15** 19 THAT'S WHAT THE BLUES  
IS ALL ABOUT  
ALBERT KING—Stax STA 0189
- 16 7 WHAT IT COMES DOWN TO  
ISLEY BROS.—T-Neck Z57 2252  
(Col.)
- 17** 21 YOU SURE LOVE TO BALL  
MARVIN GAYE—Tamla T54244F  
(Motown)
- 18 14 I MISS YOU  
DELLS—Cadet 5700
- 19 17 I'VE GOT TO USE  
MY IMAGINATION  
GLADYS KNIGHT & THE PIPS—  
Buddah 393
- 20** 28 WE'RE GETTING CARELESS  
WITH OUR LOVE  
JOHNNIE TAYLOR—  
Stax STA 0193
- 21 25 WISH THAT YOU  
WERE MINE  
MANHATTANS—  
Columbia 4-45971
- 22 23 QUICK, FAST IN A HURRY  
NEW YORK CITY—  
Chelsea BCBO-0150 (RCA)
- 23** 29 MIGHTY LOVE PT. 1  
SPINNERS—Atlantic 3006
- 24 26 THERE'S GOT TO BE  
RAIN IN YOUR LIFE  
DOROTHY NORWOOD—GRC 101
- 25 16 LET YOUR HAIR DOWN  
TEMPTATIONS—  
Gordy G7133F (Motown)
- 26** 33 THAT'S THE SOUND  
LONELY MAKES  
TAVARES—Capitol 3794
- 27** 32 LOOKIN' FOR A LOVE  
BOBBY WOMACK—  
United Artists XW375-W
- 28 31 THANKS FOR SAVING  
MY LIFE  
BILLY PAUL—  
Phila. Intl. Z57 3538 (Col.)
- 29 27 WANG DANG DOODLE  
POINTER SISTERS—  
Blue Thumb BTA 243
- 30 30 A MOTHER FOR  
MY CHILDREN  
WHISPERS—Janus 231
- 31** 37 I WISH IT WAS ME  
TYRONE DAVIS—  
Dakar DK 3429 (Brunswick)
- 32 36 FIRST TIME WE MET  
INDEPENDENTS—  
Wand 11267 (Scepter)
- 33** 41 HOMEY GIRL  
CHI-LITES—Brunswick 55505
- 34 34 WITCH DOCTOR BUMP  
CHUBUKOS—Mainstream 5546
- 35 20 LIVING FOR THE CITY  
STEVIE WONDER—  
Tamla T54242F (Motown)
- 36** 56 KEEP IT IN THE FAMILY  
LEON HAYWOOD—  
20th Century TC 2066
- 37 24 BABY COME CLOSE  
SMOKEY ROBINSON—  
Tamla T54239F (Motown)
- 38 22 LIVIN' FOR YOU!  
AL GREEN—Hi 2257 (London)
- 39** 61 BEST THING THAT EVER  
HAPPENED TO ME  
GLADYS KNIGHT & THE PIPS—  
Buddah 403
- 40** 47 IT'S BEEN A LONG TIME  
NEW BIRTH—RCA APBO-0185
- 41 38 I NEED SOMEONE  
LINDA PERRY—Mainstream 5550
- 42** 48 I TOLD YOU SO  
DELPHONICS—Philly Groove 182  
(Bell)

- 43** 49 IF IT'S IN YOU TO  
DO WRONG  
IMPRESSIONS—Curton 1994  
(Buddah)
- 44 45 FUNKY MUSIC PT. 1  
THOMAS EAST—Lion 166 (MGM)
- 45** 53 I JUST CAN'T GET YOU  
OUT OF MY MIND  
FOUR TOPS—Dunhill D 4377
- 46** 66 WILLIE, PASS THE WATER  
RIPPLE—GRC 1013
- 47 50 NO TIME TO BURN  
BLACK HEAT—Atlantic 2987
- 48 51 THROUGH THE LOVE IN  
MY HEART  
SYLVERS—MGM K 14678
- 49 35 I WILL  
RUBY WINTERS—Polydor 142002
- 50** 59 MY MISTAKE  
DIANA ROSS & MARVIN GAYE—  
Motown M1269F
- 51** 60 JUST DON'T WANT TO  
BE LONELY  
MAIN INGREDIENT—  
RCA-APBO-0205
- 52** 58 SHE CALLS ME BABY  
J. KELLY & THE PREMIERS—  
Roadshow 7005
- 53** 65 I WOULDN'T GIVE YOU UP  
ECSTASY, PASSION & PAIN—  
Roulette 7151
- 54 59 WHAT IS HIP?  
TOWER OF POWER—  
Warner Brothers 7748
- 55** 69 BEST THING THAT EVER  
HAPPENED TO ME  
PERSUADERS—Atco 6956
- 56** 64 WHEN THE FUEL RUNS OUT  
EXECUTIVE SUITE—  
Babylon BRC 1111
- 57** 63 SWEET DAN  
BETTY EVERETT—Fantasy 714
- 58** 68 THAT'S THE WAY SHE IS  
BOBBY EARL WILLIAMS—  
IX CHAINS NCS 7000
- 59 57 TALKING ABOUT THE  
BOSS AND I  
HARMON BETHEA—Musicor 1483
- 60** 70 OUTSIDE WOMAN  
BLOODSTONE—London 1052
- 61** 72 SAME BEAT  
FRED WESLEY & THE J. B.'s—  
People 632 (Polydor)
- 62 62 IF IT WERE LEFT UP TO ME  
SLY & THE FAMILY STONE—  
Epic 5-11060
- 63** 74 SOUND YOUR FUNKY HORN  
K. C. & THE SUNSHINE  
JUNKANOO BAND—T. K. 1003
- 64** — CORAZON  
L T G EXCHANGE—  
Wand 11269 (Scepter)
- 65** 75 GET YOUR THING TOGETHER  
ANNETTE SNELL—Dial 1014  
(Phonogram)
- 66 40 SHOW AND TELL  
AL WILSON—Rocky Road 30073  
(Bell)
- 67 73 ALFREDO  
SYLVIA—Vibration 527  
(All Platinum)
- 68 43 STONE TO THE BONE  
JAMES BROWN—Polydor PD  
14210
- 69 42 FOR THE GOOD TIMES  
SEVENTH WONDER—Abet 9454
- 70 52 SO TIED UP  
SAM DEES—Atlantic 2991
- 71 71 DON'T NOBODY LIVE HERE  
DENISE LaSALLE—Westbound 221
- 72 — A LONG LONG WINTER  
LINDA CLIFFORD—  
Paramount 0268 (Famous)
- 73 — WISH I HAD A  
LITTLE GIRL LIKE YOU  
LITTLE BEAVER—Car 1991
- 74 — SO'IL MARCH  
FATBACK BAND—Perception 520
- 75 — THANKS DAD PT. 1  
JOE QUARTERMAN AND FREE  
SOUL—GSF 6911

# RECORD WORLD SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Be That Way" — Jimmy Gray Hall (Epic). Without a doubt, this new artist has the sound that will crossover. Mellow and delightful is the best way to describe this tender tune. Give it a listen!

**DEDE'S DITTIES TO WATCH:** "Don't Make Me Over" — Lyn Collins (People); "To Make You Love Me" — Love Affair (UA); "Sweet Stuff" — Sylvia (Vibration); "Can You Handle It" — Graham Central Station (Warner Brothers); "Stop, I Don't Need No Sympathy" — Lyn Roman (Brunswick); "Hey Babe (Is The Gettin' Still Good?)" — The Joneses (Mercury); "That's How Heartaches Are Made" — Jerry Butler (Mercury); "You're My Lady (Right Or Wrong)" — Eddie Holman (Silver Blue); "Peek-A-Boo" — J. B. Bingham (Warner Brothers); "I'll Be Standing By" — Dickie Williams (Old Town).

**ALBUM:** "I Can't Stand The Rain" — Ann Peebles (Hi). Tender and seductive best describe an artist who has been long awaiting the one album that will do it all. This is the one!! Miss Peebles does her current hit single, "I Can't Stand The Rain" — other possible hit singles include "Do I Need You," "Run, Run, Run," "If We Can't Trust Each Other" and "A Love Vibration." Each of these has the quality of Willie Mitchell and the sophistication of Ann Peebles.

As of February 22, Andre Perry will no longer be affiliated with RCA and will take a position with Columbia Records. At press time no further details were available.

New York's chapter of NATRA last week (5), held elections of officers. Gerry "B" of radio station WWRL was voted president of the organization. The next meeting will be held February 19 at the New York Hilton to put in motion the plans for the dinner being held March 9.

Leaving WCHB in Detroit was Jim Gates to take a post at WESL in East St. Louis. We all are aware of the track record of Gates: KWK, WLOK, WCHB and now WESL.

Radio station KUTE-FM in Los Angeles is now playing r&b album cuts, but there are no black jocks. This station is owned by the same owners of KGFJ in that same area.



Millie tried it one more time. Ms. Jackson stopped by Record World to chat with the editors including Dede Dabney shown here. Soulfully yours, Millie Jackson.

### NEW AIRPLAY

**PERRY PIERCE** — WJIZ (Albany): #1: "Until" — A. Franklin (Atlantic); #2: "Hands Together" — O'Jays (P.I.R.); #3: "I Miss You" — Delles (Cadet); Additions: "Touch A Hand" — Staple Singers (Stax); "Honey Please" — Barry White (20th Century);

(Continued on p. 44)

# PROMOTION MAN'S CONVERSATION TO RADIO STATION MD

- PROM. MAN: *I have a Hit Record!*  
MD: *When you sell 50,000 call me.*
- PROM. MAN: *I have now sold 55,000.*  
MD: *Who's playing it? – Keep Me Posted.*
- PROM. MAN: *WRON-WWRL KGFJ KDIA WDIA WOL WNIM  
WNJR WBL WLIB WANT WONM WLOK WBOL, etc.*  
MD: *Those are only R & B stations. Call me when  
you get a few pop stations.*
- PROM. MAN: *You asked me to call when I got a few pop  
stations, KJR-KLIF WTIX, etc.*  
MD: *It is now No. 20 in Billboard, 19 in Record World,  
if so, call me.*
- PROM. MAN: *Is it now No. 20 in Billboard, 19 in Record World,  
21 in C.B.*  
MD: *I checked it out Demographically and we can't use the  
record at this time.*

## ONE MONTH LATER

- PROM. MAN: *I'm No. 1 on Billboard, No. 2 C.B., No. 1 Record World.*  
MD: *That's good. You did a helluva job – but we can't  
go on it – it's too late. But send me 5 copies we  
can use it on our oldie list.*

Don't wait Jump on  
"HOMELY GIRL"  
by the CHI-LITES

BR 55505

Could be that RECORD

**BRUNSWICK**

**DAKAR**

FEBRUARY 16, 1974

1. SHIP AHOY  
O'JAYS—Phila. Intl. KZ 32408 (Columbia)
2. STONE GON'  
BARRY WHITE—20th Century T 423
3. LIVIN' FOR YOU  
AL GREEN—Hi ASHL 32082 (London)
4. UNDER THE INFLUENCE OF  
LOVE UNLIMITED—20th Century T 414
5. WILD AND PEACEFUL  
KOOL & THE GANG—Delite DEP-2013
6. 1990  
TEMPTATIONS—Gordy G966V1 (Motown)
7. MSFB: LOVE IS THE MESSAGE  
Phila. Intl. KZ 32707 (Columbia)
8. THE PAYBACK  
JAMES BROWN—Polydor PD 2-3007
9. IMAGINATION  
GLADYS KNIGHT & THE PIPS—  
Buddah BDS 5141
10. INNERVISIONS  
STEVIE WONDER—Tamla T326L (Motown)
11. SHOW AND TELL  
AL WILSON—Rocky Road RR 3601 (Bell)
12. LAST TIME I SAW HIM  
DIANA ROSS—Motown M812V1
13. UNREAL  
BLOODSTONE—London XPS 634
14. TO KNOW YOU IS TO LOVE YOU  
B. B. KING—ABC ABCX 794
15. JOY  
ISAAC HAYES—Enterprise ENS 5007  
(Stax)
16. OUT HERE ON MY OWN  
LAMONT DOZIER—ABC ABCX 804
17. ROCKIN' ROLL BABY  
STYLISTICS—Avco 11010
18. WAR OF THE GODS  
BILLY PAUL—Phila. Intl. KZ 32409 (Col.)
19. BLACK & BLUE  
HAROLD MELVIN & THE BLUENOTES—  
Phila. Intl. KZ 32407 (Columbia)
20. HIS CALIFORNIA ALBUM  
BOBBY BLUE BLAND—Dunhill DSX 50173
21. IT'S BEEN A LONG TIME  
NEW BIRTH—RCA APL1-0285
22. BLACK-EYED BLUES  
ESTHER PHILLIPS—Kudu KUX 14 (CTI)
23. CHECK IT OUT  
TAVARES—Capitol ST 11258
24. LOOKIN' FOR A LOVE AGAIN  
BOBBY WOMACK—United Artists  
UA LA199-G
25. RHAPSODY IN WHITE  
LOVE UNLIMITED ORCHESTRA—  
20th Century T433
26. NUTBUSH CITY LIMITS  
IKE & TINA TURNER—United Artists  
UA LA180-F
27. HEADHUNTERS  
HERBIE HANCOCK—Columbia KC 32731
28. UNBONDED  
CHAMBERS BROTHERS—Avco 11013
29. EVERYBODY LIKES SOME KIND OF  
MUSIC  
BILLY PRESTON—A&M SP 3526
30. PRESS ON  
DAVID T. WALKER—Ode SP 77020 (A&M)
31. DELIVER THE WORD  
WAR—United Artists UA LA128-F
32. BEST OF THE MOMENTS (VOL. 2)  
Stang 1019
33. BACK FOR A TASTE OF YOUR LOVE  
SYL JOHNSON—Hi XSHL 32081 (London)
34. LADY LOVE  
BARBARA MASON—Buddah BDS 5140
35. CREATIVE SOURCE  
Sussex FRA 8027
36. I'VE GOT SO MUCH TO GIVE  
BARRY WHITE—20th Century T 407
37. BLUE MAGIC  
Atco SD 7038
38. THE DELLS  
Cadet CA 50046
39. ANTHOLOGY  
SMOKEY ROBINSON & THE MIRACLES—  
Motown M793R3
40. ANTHOLOGY  
GLADYS KNIGHT & THE PIPS—  
Motown M792S2

## Soul Truth (Continued from page 42)

"Try It One Time" — Millie Jackson (Spring); "Best Thing" — G. Knight (Buddah); "Homely Girl" — Chi-Lites (Brunswick).

BOB JONES — WEAL (Greensboro): Hitbound: "So Hard To Say" — Vee Gees (Jump Off); #1 — "Careless With Our Love" — J. Taylor (Stax). Smash: "Half Steppin'" — Bill Williams (Jump Off); Hitbound: "I Wouldn't Give You Up" — Escasty, Passion & Pain (Roulette).

RAY VELIE — KFJL (Oklahoma): Personal Pick: "Hot Line" — Rance Allen (Gospel Truth); Requests: "I'll Be The Other Woman" — Soul Children (Stax); "Boogie Down" — E. Kendricks (Tamla); Additions: "Supernatural" — Originals (Soul); "Whispers" — True Reflections (Atlantic); "Don't Want To Be Lonely" — Main Ingredient (RCA); "Sweet, Fine, Everything" — Tomorrow's Promise (Capitol).

JESSE FAX — WHUR (Washington); LP Cuts: "Blacks & Blues" — B. Humphrey (Blue Note); "Love From The Sun" — Norman Connors (Buddah); Love, Togetherness & Devotion (A&M). Singles: "Mighty Mighty" — Earth, Wind & Fire (Columbia); "Don't Need" — Lou Courtney (Epic); "Whispers" — True Reflections (Atlantic).

HERMAN AMIS — WNJR (Newark): Black Rock Predicted Hit: "Sweet Stuff" — Sylvia (Vibration); "Mighty Mighty" — Earth, Wind & Fire (Columbia). Additions: "Togetherness" — J. Griffith Inc.; "Touch A Hand" — Staple Singers (Stax); "Disrespect Can Wreck" — Escorts (Alithia).

## King Benefit Concert Highlights



CBS Records recently sponsored a benefit concert in Atlanta on the occasion of Martin Luther King, Jr.'s 45th Birthday Anniversary. The concert, part of a two-day celebration hosted by Mrs. Coretta Scott King, the wife of the late Civil Rights leader, was held at Atlanta's Omni Auditorium. Featured at the benefit, proceeds of which went to Martin Luther King, Jr. Center for Social Change, were, from left: Epic recording group Sly and the Family Stone, Stax artist Albert King with Mrs. King, Monument recording artist Maxine Weldon and Columbia artist Ramsey Lewis. Mrs. King presented each artist with a silver tray for their participation and gave an additional tray to Logan Westbrooks, director of special markets for CBS Records, for his efforts in putting the entire show together. Also cited by Mrs. King were Goddard Lieberman, president, CBS/Records Group, and Irwin Segelstein, president of CBS Records, for their contribution to the affair.

## More Milestone Twofers

■ BERKELEY, CAL. — Milestone Records has announced the release of six more reissued "two-fers." Included in the release are works by Thelonious Monk with John Coltrane, Wes Montgomery and friends, Mongo Santamaria, the Johnny Griffin Big Band, Coleman Hawkins, and a twofer featuring four drummers: Elvin Jones Art Blakey, Philly Joe Jones and Max Roach.

This release makes a total of 74 twofer releases on the Fantasy/Prestige/Milestone family of labels.

## New Dawn Folio

■ LOS ANGELES — "Dawn's New Ragtime Follies," a songbook of the 10 songs performed by Tony Orlando and Dawn on their current Bell album of the same name, has been published by Charles Hansen Educational Music and Books of New York.

In addition to Dawn hits "Say, Has Anybody Seen My Sweet Gypsy Rose?" and "Who's in the Strawberry Patch with Sally?" a special ragtime solo arrangement of Dawn's best-selling hit single, "Tie a Yellow Ribbon 'Round the Ole Oak Tree," is included.

FEBRUARY 16, 1974

1. HEADHUNTERS  
HERBIE HANCOCK—Columbia KC 32731
2. SPECTRUM  
BILLY COBHAM—Atlantic SD 7268
3. DEODATO 2  
EUMIR DEODATO—CTI 6029
4. GIANT BOX  
DON SEBESKY—CTI CTX 6031-32
5. TURTLE BAY  
HERBIE MANN—Atlantic SD 1642
6. SWEETNIGHTER  
WEATHER REPORT—Columbia KC 32210
7. LIVE CONCERT IN JAPAN  
JOHN COLTRANE—Impulse AS 9246-2  
(ABC)
8. UNSUNG HEROES  
CRUSADERS—Blue Thumb BTS 6007
9. BLACK BYRD  
DONALD BYRD—Blue Note BN LA047-F  
(UA)
10. SUPERFUNK  
FUNK INC.—Prestige 10071
11. HYMN OF THE SEVENTH GALAXY  
RETURN TO FOREVER FEATURING  
CHICK COREA—Polydor PD 5536
12. DON'T MESS WITH MR. T  
STANLEY TURRENTINE—CTI 6030
13. KEEP YOUR SOUL TOGETHER  
FREDDIE HUBBARD—CTI 6036
14. GATO CHAPTER ONE: LATIN  
AMERICA  
GATO BARBIERI—Impulse AS 9248 (ABC)
15. LAND OF MAKE BELIEVE  
CHUCK MANGIONE—Mercury SRM 1-684
16. BLACK EYED BLUES  
ESTHER PHILLIPS—Kudu KUX 14 (CTI)
17. BETWEEN NOTHINGNESS & ETERNITY  
MAHAVISHNU ORCHESTRA—Columbia KC  
32776
18. YOU'VE GOT IT BAD GIRL  
QUINCY JONES—A&M SP 3041
19. WELCOME  
SANTANA—Columbia PC 32445
20. LAYERS  
LES McCANN—Atlantic SD 1646
21. WILDFLOWER  
HANK CRAWFORD—Kudu KU 15
22. SECOND CRUSADE  
CRUSADERS—Blue Thumb BTS 7000
23. BRIGHT MOMENTS  
RAHSAAN ROLAND KIRK—Atlantic  
SD 2-907
24. E.H. IN THE U.K.  
EDDIE HARRIS—Atlantic SD 1647
25. M.F. HORN LIVE AT JIMMY'S  
MAYNARD FERGUSON—Columbia  
KG 32732
26. THE SAXOPHONE  
VARIOUS ARTISTS—Impulse ASH 9253-3  
(ABC)
27. SASSY SOUL STRUT  
LOU DONALDSON—Blue Note  
BN LA109-F (UA)
28. SOUL BOX  
GROVER WASHINGTON JR.—Kudu  
KUX 1213 (CTI)
29. VILLAGE OF THE PHAROAHS  
PHAROAH SANDERS—Impulse  
AS 9254 (ABC)
30. DREAMSPEAKER  
TIM WEISBERG—A&M SP 3045
31. FORT YAWUH  
KEITH JARRETT—Impulse AS 9420 (ABC)
32. CLOSER TO IT  
BRIAN AUGER'S OBLIVION EXPRESS—  
RCA APL1-0140
33. SPIRIT OF THE NEW LAND  
DOUG CARN—Black Jazz BJQDB
34. MR. BOJANGLES  
SONNY STITT—Cadet CA 50026
35. HORN CULTURE  
SONNY ROLLINS—Milestone 9051
36. GOLDEN HITS  
RAMSEY LEWIS—Columbia KC 32490
37. JAMAL '73  
AHMAD JAMAL—20th Century T417
38. REVELATION  
DOUG CARN—Black Jazz BJQD 16
39. TWO GENERATIONS OF BRUBECK  
DAVE BRUBECK—Atlantic SD 1645
40. CHARLES III  
CHARLES EARLAND—Prestige 10067

## TOP GOSPEL ALBUMS

1. **LORD DON'T MOVE THE MOUNTAIN**  
INEZ ANDREWS—Songbird/ABC
2. **CLOSE TO THEE**  
ERNEST FRANKLIN—Jewel
3. **I'LL DO HIS WILL**  
JAMES CLEVELAND—Savoy
4. **THE INVITATION**  
SHIRLEY CAESAR—HOB
5. **WE LOVE YOU LIKE A ROCK**  
DIXIE HUMMINGBIRDS—Peacock/ABC
6. **TRUTH IS WHERE IT'S AT**  
THE RANCE ALLEN GROUP—Gospel Truth
7. **AMAZING GRACE**  
ARETHA FRANKLIN—Atlantic
8. **DON'T LET HIM DOWN**  
PILGRIM JUBILEE SINGERS—Peacock/ABC
9. **GOD SAVE YOUR PEOPLE**  
REV. MACEO WOODS—Gospel Truth
10. **HOLD THE LIGHT**  
REV. LAWRENCE ROBERTS & CHOIR—Savoy
11. **EVERYTHING IS GONNA BE ALRIGHT**  
SALEM TRAVELERS—Checker
12. **TRY JESUS**  
SWANEE QUINTET—Creed
13. **YOU AND I AND EVERYONE**  
SENSATIONAL NIGHTINGALES—Songbird/ABC
14. **BUILD YOUR OWN FIRE**  
REV. W. LEO DANIELS—Jewel
15. **BEST OF THE MIGHTY CLOUDS OF JOY**  
Peacock/ABC
16. **WORKING ON THE BUILDING**  
JAMES HERNDON & THE HERNDON SINGERS—Glori
17. **A NEW DAY DAWNS**  
DOROTHY LOVE COATS & THE HARMONETTES—Nashboro
18. **I'VE GOT MY TICKET**  
BROOKLYN ALL STARS—Jewel
19. **THE GOSPEL SOUL OF SAM COOKE/VOL. I**  
Specialty
20. **NEVER COULD I HAVE MADE IT**  
CONSOLERS—Nashboro

Follow Gospel Music  
With Record World

# RECORD WORLD GOSPEL TIME

By IRENE JOHNSON WARE



36601.

Miss Katie Jackson and the Welcome Travelers of Baltimore, Md. need your help with their recording on the Mary Record label. For deejay copies write to James Winlers, 2423 Chesterfield Avenue, Baltimore, Md. 21213.

Lulu Cooley of WNSL-FM, Laurel, Miss. needs service from Savoy Records and any others who would like for her to air their product. All gospel deejays are urged to send weekly their playlists to Irene Johnson Ware, P.O. Box 2261, Mobile, Ala.

Country music singing greats The Statler Brothers' new release on Mercury is "The Legend Of The Blackwoods," which they wrote. Ron Blackwood, president of Century II Promotions and also promotional director for the Blackwood Brothers, stated that it is "out of sight!" Every gospel music and Blackwood fan will love the record, which is creating a lot of excitement.

Sonny Simmons and Ron Blackwood of Century II Promotions along with the Tom Drake Agency of whom Mr. Blackwood is also executive director, reports after returning from The International Fair Buyers Convention in Las Vegas, that gospel music is going to be in fairs more than ever in 1974.

Century II Promotions and Tom Drake Agency state that "Gospel Music is going to the top in 1974!"

Blackwood, president of Century II Promotions, and also president of Tom Drake Agency, announced that they have reached an agreement with Klein's Attractions in Palatine, Illinois, who are considered to be one of the top producers of talent for fairs in many parts of the United States.

Ron Blackwood and Sonny Simmons state that, with this merger, it will potentially help to place gospel music into over 1,000 major fairs.

All Gospel Talent will be handled exclusively by Century II Promotions in the fairs that are produced by Century II Promotions or Klein's Attractions.

The two companies will unite their efforts to sell gospel and country talent. Century II Promotions will supply the talent to Klein's. Blackwood and Simmons said they were elated over this move because Blackwood, through The Tom Drake Agency and Mr. and Mrs. Drake, booked over 450 fairs in 1973—and 1974 looks even bigger!

For deejay releases on Jewel Gospel write to Stan Lewis, 728 Texas Street, Shreveport, La. or call (318) 422-0195.

Blackwood Singers score big at Iowa Fair Conventions. The Blackwood Singers, who are well noted for playing fairs more than any other Gospel Group, have just added more credits to this distinct, yet hard-earned honor. Century II Promotions announces that the Tom Drake Agency has booked many Iowa Fairs in 1974 for the Blackwood Singers! 1974—Bigger and better!

Send all Gospel news to Irene Johnson, P.O. Box 2261, Mobile, Ala. 36601, phone (205) 432-8661 or 457-8012.

## Heavies for Humphrey



Blue Note recording artist Bobbi Humphrey recently appeared at the Chicago Jazz Showcase. Pictured at the opening along with the 23 year old flautist are, from left: Chuck Offutt, UA Chicago promotion; Bob Jacobs, regional manager of Phonodisc; George Butler, head of Blue Note Records; Humphrey; Walter Paas, UA Chicago promotion; Eddie Levine, UA national promotion director; and Bill Chappell, manager of UA artist relations.

## Chicago Truckin'



Alonzo King (center), Motown promotion man, helps Eddie Kendricks present Pervis Spann (WVON) with a gold record of Eddie's million seller "Keep On Truckin'."

## Foghat Tours U.S.

NEW YORK—Foghat is set to embark on a two-month, nationwide U.S. tour, beginning in the northwest and coinciding with their new Bearsville album "Energized."

The group will tape an appearance on ABC-TV's "In Concert" on February 21, for national broadcast in March. A taped performance on Don Kirshner's "Rock Concert" will be syndicated around the country during the course of the Foghat tour.

## STRONG GOSPEL RELEASES BY TWO FANTASTIC GROUPS

"STRENGTH, POWER AND LOVE"

The Soul Stirrers  
Jewel 0084

"WALK TALL"

Brooklyn  
Allstars  
Jewel 0078

DJ's write for samples on  
Station Letterhead.  
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Shreveport, La. 71101  
Phone 318-422-7182

## Record World en San Antonio

By GUILLERMO LOZANO

■ El frío Invierno ha detenido la actividad artística en esta ciudad de El Alamo. Sin, embargo los empresarios más solidos han continuado su campaña. Oscar Narvaes presentó en un baile en La Hemisferia a **Mike Laure** y a **Freddie Martinez**, buena entrada . . . ! Por cierto que Oscar tiene ya planes para hacer un baile por mes durante todo el 74, y mientras, divide ocupaciones con su hermano Rubén, prepara la filmación de una película que hará en Mexico. Hará su debut como productor con el film "Domingo Cabanas" (título provisional) donde irá en el papel estelar **Antonio Aguilar**. Se iniciará el rodaje el 17 de Febrero. Y por su parte, **Antonio Aguilar** iniciará el rodaje de otra película de su propia productora, "Simon Blanco," en donde debutará como actor **Gerardo Reyes**. Y ya que hablamos de **Antonio Aguilar**, les diré que su película

"La Muerte de Villa" fué un éxito en San Antonio, con la participación de **Sonny Ozuna**, **Freddie Martinez**, **Jorge Sandoval**, y **Johnny González**, todos de acá de este lado. En la Premier Mundial en el Teatro Alameda de San Antonio, se rindió un homenaje a **Antonio Aguilar** por su impulso a los artistas tejanos. Lo organizaron los apoderados de los artistas participantes, y cual sería la sorpresa de Antonio que al llegar al salón del cocktail estaba presente **Pedro Vargas**, que andaba de paseo en San Antonio y quiso acompañar a **Antonio Aguilar** esa noche. Saludamos también a **Flor Silvestre**, y a muchos locutores que fueron invitados, entre ellos, y perdon por no mencionarlos a todos, **Luciano Duarte** KVOZ Laredo, **Frank Zuniga** WSDC-FM Chicago, **Henry Billagama** WSDC-AM Chicago, **Jorge Sandoval**, KAPI PUEBLO Colorado, **Ramon Montemayor Pearsall**, **Manuel Davila**, KEDA, San Antonio, **Armando Rodriguez**, KCOR, San Antonio, y muchos más. ¡Felicitaciones **Johnny Zaragoza** (KEY LOCK) por la organización! . . Ya empieza a sentirse el interés del público en San Antonio, por el Festival de Aniversario de KCOR. Es el espectáculo más grande del año en esta ciudad, ya que solo participan las estrellas del disco más destacadas . . . En Febrero viene el Rodeo a San Antonio, y este año una de las figuras que estelarizaran el programa es **Johnny Rodriguez**. Este año cumpla 25 años como locutor, y una de las satisfacciones más grandes ha sido recibir una medalla de oro

(Continued on p. 48)



## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Recibirá nuestro "Publisher," **Bob Austin**, el "Human Relations Award" de este año, extendido por la Music and Performing Arts Division de la Anti-Defamation League Appeal y el Music and Performing Arts Lodge of B'nai B'rith, en un almuerzo de gala que se celebrará en el Hotel Waldorf Astoria el Jueves 28 de Febrero. Aún cuando estaré viaje cubriendo Argentina, Chile y Perú, estaré de regreso en Nueva York esa fecha por un simple motivo: Para los que como yo conocemos a Bob y su infatigable labor en Relaciones Humanas a través de los años, se vuelve un compromiso ineludible el estar presente ante el reconocimiento a esa labor por organismos tan importantes. Anteriores personalidades que han recibido esta distinción son: **Jack Grossman**, **Clive J. Davis**, **Stanley M. Gortikov**, **Cy Leslie** y **Joseph B. Smith**, desde el 1969, año en que se creó esta distinción. **Joe Cain**, Gerente de los sellos Tico, Alegre y Madrigas, anuncia la designación inmediata de **Diane Monge** a la posición de Director de Prensa y Relaciones de artistas de la empresa. Daine fué anteriormente Director de Relaciones Públicas en la campaña Electoral de **Herman Badillo** en Nueva Yor, Ejecutivo de la firma de cosméticos **Estee Lauder** y Agente de Talento para comerciales de televisión . . . **Joseph Bahr**, President de WVIS, Fredericksted, Saint Croix,

Virgin Islands, nos comunica su necesidad de recibir copias d.i.s para esta emisora y la WBRQ FM, Puerto Rico, de música de salsa, jazz y soul latino. Las muestras deben ser dirigidas respectivamente a su atención . . . Firmó contrato como artista exclusivo de Discos Rex, **Lorenzo de Monteclaro**, fuerte vendedor de discos en la costa oeste de Estados Unidos y México . . . Rico Records firmó como artista exclusivo a **Victor Rodriguez**, vocalista de "Mi Propio Yo," gran éxito en la interpretación de Chaparro y su Orquesta. Victor seguirá siendo vocalista de **Chaparro** . . . El cantante puertorriqueño



Bob Austin

**José Miguel Class**, "El Gallito de Manatí" ha roto sus propios "records" de ventas con su último "elepé" en el cual es acompañado por las



Fernando Moreno

**Estrellas de Rico**. José Miguel dejó establecida su flexibilidad como intérprete, ya que nunca antes había mezclado respaldo musical integrado por música folklórica y "salsoul." Neliz Records acaba de terminar un nuevo long playing acompañando de nuevo las Estrellas de Nuestra bienvenida a **Fernando Moreno** como corresponsal de **Record World** en España . . . Firmaron **Jerry Massucci** a nombre de Fania y **Sam Goff** a nombre de Scepter Records, un acuerdo especial de distribución del producto Fania en el mercado norteamericano. El acuerdo de distribución será limitado a aquellos nuevos "releases" cuyas ventas sean grandemente influenciadas por las facilidades de mercadotecnia y promoción de Scepter. Fania seguirá distribuyendo su producción a través de sus canales habituales. El primer "sencillo" que cae en la distribución Scepter y en el sello Wand es, "Corazón" en interpretación de **LTG Exchange**, que está logrando un impacto extraordinario dentro del gran mercado norteamericano . . . Muy bueno el long playing "El Sentimental" Vol III de **Anthony Rios** en el sello Mate. El número "Nada Somos Ya" tiene grandes posibilidades de éxito . . . El Sello Internacional acaba de lanzar un "sencillo" de **Latin Tempo** interpretando "Lo Tuyo no es Tuyo" . . . Después del atronador éxito del **Gran Combo** con "Eliminación de Feos," ahora **Johnny Ventura** está acumulando grandes ventas con "La Protesta de los Feos."



Victor Rodriguez

(Continued on page 47)

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# LATIN AMERICAN HIT PARADE

## New York Salsoul

By JOE GAINES—WEVD

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

## Spain (Espana)

By FERNANDO MORENO

1. ALGO MAS  
CAMILO SESTO
2. LA ESTRELLA DE DAVID  
JUAN BAU
3. GOODBYE MY LOVE, GOODBYE  
DEMIS ROUSSOS
4. ANGIE  
ROLLING STONES
5. SOLEDAD  
EMILIO JOSE
6. IL MIO CANTO LIBERO  
LUCIO BATTISTI
7. EL VENDEADOR  
MOCEDADES
8. 48 CRASH  
SUZI QUATRO
9. CAN THE CAN  
SUZI QUATRO
10. VOLVER, VOLVER  
VINCENTE FERNANDEZ

## Puerto Rico

By WKAQ

1. EL CAMINANTE  
ROBERTO TORRES
2. QUE PASA ENTRE LOS DOS  
CAMBOY ESTEVES
3. COMO FUE  
CHIVIRICO DAVILA
4. ROMPAMOS EL CONTRATO  
PELLIN RODRIGUEZ
5. NO SON PALABRITAS  
HELENO
6. LA DISTANCIA  
DANNY RIVERA
7. EL DIA DE MI SUERTE  
WILLIE COLON
8. POEMA  
PRIMITIVO SANTOS
9. PRENDA PERDIDA  
LEBROX BROTHERS
10. SIGO BRAVO  
JUSTO BETANCOURT

## Phoenix, Arizona

By KFIN

1. SONREIR  
LOS SAYLOR'S—Raff
2. NECESITO  
ALBERTO VAZQUEZ—Gas
3. NUESTRO ADIOS  
JOSELESS—RCA
4. TUS LINDOS OJOS  
LOS BRONCOS DE REYNOSA—Peerless
5. VOY A RIFAR MI CORAZON  
IMELDA MILLER—Arcano
6. GRACIELA  
APOCALIPSIS—Latin Int.
7. COMO FUE  
CHIVIRICO—Cotique
8. EN MI PUEBLO  
LOS SOLITARIOS—Peerless
9. CUANDO YA NO ME QUIERAS  
Mazacote—Lat. Int.
10. NO SON PALABRITAS  
HELENO—Arcano

## Nuestro Rincon (Continued from page 46)

Miguel Estivill acaba de ser nombrado en capacidad ejecutiva para la firma Alhambra Records con base en Miami, Florida. Miguel ocupó durante mucho tiempo la gerencia de los sellos Tico y Alegre de Roulette Records. ¡Felicidades le deseamos al grato amigo! . . . E. Emilio Jimenez, Director y Administrador de Disco Revista de Nueva York acaba de trasladar su base de operaciones para la ciudad de Miami. ¡Bienvenido ilustre colega! . . . La nueva grabación de Raphael en Parnaso en la cual se ha incluido el tema de Leonardo Favio, "Mi Amante Niña mi Compañera" está obteniendo altas cifras de ventas . . . ¡Y ahora hasta la próxima desde Buenos Aires!

Bob Austin, Record World's publisher, will receive the Human Relations Award tendered in his honor by the Music and Performing Arts Division of the Anti-Defamation League Appeal and the Music and Performing Arts Lodge of B'nai B'rith, at the Waldorf Astoria Hotel on Thursday February 28th. Although I will be traveling through Argentina, Chile and Peru, I will be back in New York on that date for a simple motive: for those who know Bob and his work in human relations through the years, it will be a must to be present that date. Other personalities who have received these awards are: Jack Grossman, Clive J. Davis, Stanley M. Gortikov, Cy Leslie and Joseph B. Smith . . .

Joseph Barr, president of WVIS, Fredericksted, Saint Croix, Virgin Islands, requests deejay copies for his station. Also for WBRQ, Cidra, Puerto Rico, deejay copies on salsa, jazz and Latin soul music are most welcome. All copies must be addressed to his attention . . . Lorenzo de Monteclaro signed as exclusive artist for Rex Records, big record seller on the west coast and Mexico . . . Rico Records signed Victor Rodriguez as exclusive artist. Victor, vocalist on "Mi Propio Yo," a smashing success by Chaparro and his Orquestera, will stay as Chaparro's vocalist . . . Jose Miguel Class, "El Gallito de Manati" is scoring his latest album accompanied by the Rico All Stars. Jose Miguel has established his flexibility as an interpreter, having recorded folklore and salsoul music together for the first time. Neliz Records has just recorded an album by Jose Miguel Class and the Rico All Stars containing famous boleros . . . Fernando Moreno has been appointed correspondent of Record World in Spain. Our deepest and warmest welcome! . . . Jerry Massucci from Fania Records and Sam Goff from Scepter Records have signed a special distribution agreement. Distribution will be limited to individual releases whose sales can be greatly enhanced through Scepter's r&b marketing and promotional capabilities. Fania will continue to distribute their regular Latin label in all their markets. The first single released by Scepter and Fania on the Wand label is "Corazon" by LTG Exchange which is selling well in the American market . . . "El Sentimental" Vol III by Anthony Rios on the Mate label has just been released. The theme "Nada Somos Ya" looks like a winner . . . The International label has released a single by Latin Tempo with "Lo Tuyo no es Tuyo" . . . After the smashing success of El Gran Combo with "La Eliminacion de los Feos," Johnny Ventura is now growing bigger with "La Protesta de los Feos" . . . Miguel Estivil has been appointed as an executive for Alhambra Records in Miami, Fla. Miguel worked for a long time for Tico and Alegre Records. Congratulations! . . . E. Emilio Jimenez, director and administrator of Disco Revista of New York moved his headquarters to Miami, Fla. Welcome! . . . The latest Raphael album on the Parnaso label containing the theme "Mi Amante Niña, Mi Compañera" (L. Favio) is selling well. And that's it.

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- ESPERARE
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- SANTA BARBARA
- CUYI
- BRAVO
- SUGAR SUGAR
- EL CONDOR PASA



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# Disc Jockey de la Semana

## (D.J. of the Week)

By FERNANDO MORENO

■ **Pepe Domingo Castaño**, nace en Padrón (La Coruña) hace 30 años. Después de varios estudios, trabajos y viajes, desemboca en la radio por accidente y también por un poco de vocación. Esto fué por el año 1965, en Santiago de Compostela y en Radio Galicia.

Luego de dos años y medios, la aventura de Madrid con sus malos tiempos, los problemas, el hambre y la falta de trabajo. Consigue por fin entrar en Radio Madrid para pasar luego a Radio Juventud y de ésta a Radio Centro, en una enseñanza positiva. Y es en esta última, donde se consagra dando vida a un programa que marca la pauta de una radio terriblemente joven, terriblement agresiva, nace "Discoparada," una locura, pero su grito se sintoniza masivamente. A la par T.V. con espacios como "Biblioteca joven," "Televisión Escolar" y un musical, "A todo ritmo." Esto lo lanza con fuerza y lo vuelve a fichar Radio Madrid ya en triunfador. Y a partir de ahí, los éxitos. "El gran musical." "Los cuarenta principales," "Domingo Pepe Domingo" . . . es la radio de la juventud, su radio, la radio a la que él le dá una vida propia, su expresión, su



Domingo Castano

empuje. Si tuvieramos que catalogarlo solo diríamos de él, que es el Ray Charles de la radio, su radio, la radio del futuro.

Popular del diario "Pueblo," premio "Le Carroussel," Mejor Discjockey del Año en las emisoras de Valencia y Gijón, más una firma en las revistas musicales, "Diez Minutos" y "El Musical," hacen de un joven como yo, como tú; importante.

Este es **Pepe Domingo Castaño**, profesional, desenfadado, jovial, que transforma a la musica y a la radio española en una aventura diaria.

## April-Swingles Into Pub Pact

■ NEW YORK — April Music (U.K.) has concluded an exclusive long term publishing deal with Ward Swingle—creator and producer of the world-famous "Swingle Singers," to run concurrently with Swingle's new recording deal with CBS.

American-born Swingle, who is now living in England recently reformed his "Singers" under the new name of "Swingle 2." He is currently working on the group's first CBS album, for a collection of European madrigals utilizing an arp synthesizer.

## En San Antonio

(Continued from page 46)

conmemorativa que me hizo llegar el Sindicato de Trabajadores de la Industria del Radio y Televisión de la República Mexicana por conducto de la Delegación Nuevo Laredo. ¡Muchas gracias! Hace 19 años dejé el radio en Mexico para laborar en KCOR y es muy grato saber que todavía nos recuerdan . . . Y hasta aquí porque están desfilando por mi mente esos 25 años, cuando tocábamos discos de 78, cambiábamos aguja después de cada disco, cuando todo era "vivo" pues no se inventaba todavía el "tape," la cinta magnetofónica. ¡Qué tiempos aquellos! ¡Hasta la proxima!



# LATIN AMERICAN ALBUM PICKS

## QUE PASA ENTRE LOS DOS?

ROBERTO YANES—International SLP 00453



El siempre vendedor Yanés en el tema vencedor del título, "Alma Adentro" (Silvia Rexach), "Te Traigo Estas Flores" (Joe Mejia), "Volver, Volver" (Maldonado) y "Adultos" de Ch. Navarro.

■ Yanes keeps going to the top! Here he renders a superb package. "Somos Dos Amantes" (H. Nelson), "Una Historia" (C. Alonso), "Qué Pasa entre los Dos" (D.R.) and "Dos Faces de tu Amor." (D.R.)

## SOMOS NOVIOS

LIBERTAD LAMARQUE Y PEDRO VARGAS—RCA MKLS 1969



Dos de los más grandes de América en un dueto genial. Libertad y Pedro ofrecen aquí un repertorio de los de por siempre! "Somos Novios" (Manzanero), "Amor" (Pedro Flores), "Vida Mia" (O. Fresedo), "Anillo de Compromiso" (C. Sánchez) y "Si Dios me Quita la Vida." (Luís Demetrio)

■ Libertad and Pedro—when mentioning top artists in America, this is it . . . and as a duo, what more can be expected? A superb package! "Parece que Fué Ayer" (Mananero), "Qué Bonito Amor" (J. A. Jiménez), "Al fin Soy Feliz" (Fuentes-Manzanero), "Historia de un Amor" (C. Almarán) and "Amor de los Dos." (G. Parra)

## EL SENTIMENTAL VOL. III

ANTHONY RIOS—Mate LP 024



Gran voz dominicana respaldada por bellos arreglos y un repertorio de gran fuerza. "Nada Somos Ya" (Dino), "Si entendieras" (J. Cordoba), "Canción del Adiós" (Dino), "Niegalo" (M. Tabares) y "Un Gran Amor y Nada Más." (Califano F.)

■ Great dominican voice backed by superb orchestrations and arrangements. Potential package! "Lástima" (Meche Diez), "Niegalo" (M. Tabares), "Encadenados" (C. A. Briz), and "Sin Poderte Olvidar." (Dino)

## EL TROTAMUNDO

LUCHO BARRIOS—Audifon AUS 5422



El gran vendedor de siempre en "Perdóname los Celos" (L. Nuñez), "Mi Corazón Está de Luto" (Pepe Avila), "Que me Quemen tus Ojos" (D.R.), "Amor Por Tí" (Marco Aurelio) y "Triste por la Noche Voy." (L. Américo)

■ Top bolero singer Lucho Barrios in a very saleable repertoire. "Tú Creías" (A. Bagñi), "Mi Condena" (Polo Campos), "No Reprocho, ni Condono" (D. R.) and "No Sé que Pasa Contingo." (Galindo-Patrono)

## WFIL (Continued from page 20)

have even showed them to be at the top with 25-49, very unusual for a top 40 format. "WFIL takes care of business, in more than just one area. We are heavy on outside promotion with billboards, newspaper ads, television spots. We have three double-decker buses, a sound van, two phone-equipped cars; you can't go five blocks in this city without seeing our call-letters," he observed. This is all in conjunction with constant on-the-air contests and promotions, zeroed in for every day-part.

However, Cook believes that giveaways can only get the listener on a short-term involve-

ment. In the long run, though, he maintains that it will be the top 40 AM stations which will still be the dominant one in a market. "Top 40 can mature more easily than MOR can become younger." He also projected into the future concerning AM vs. FM: "All the predictions about the validity of FM have come true, but the ones sounding the death-knell of AM are all premature. Some records actually sound better on AM, because the sound separation is meant for monaural. People generally are not listening on such dynamite speakers anyway. It's too soon to talk about the demise of AM."



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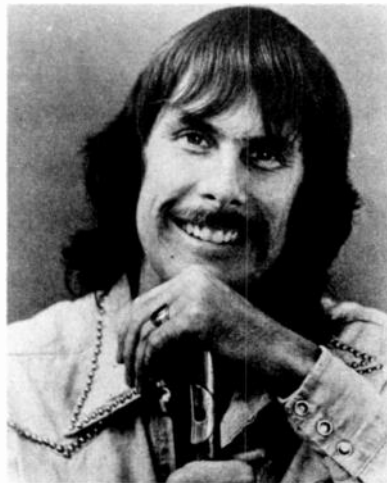
# Tim Weisberg—Optimism & Fresh Ideas Dialogue (Continued from page 40)

By BEVERLY MAGID

■ LOS ANGELES—Anyone taking the train across the country recently might have chanced to hear strains of Mozart floating through the Amtrak compartments. Tim Weisberg (A&M), who has a great fear of flying, had a rare opportunity of indulging this phobia by going by train to N.Y. This also gave the classically trained flutist almost three whole days to practice and play some of his favorite classics. "In the past when I've done this," Weisberg recounted to *Record World*, "I've had people knocking on my door, inviting me for drinks, and asking me to play for them in the lounge, almost like a scene from some late-night movie."

Although his musical beginnings may have been classical, Weisberg's compositions and performances cannot be categorized into any one "bag." The music has overtones of jazz, rock and blues without ever being limited by any of those labels. "I remember the moment that I consciously made the decision to go with music. It was a Wednesday in May, 1969 during a graduate seminar I was taking. I had a BA in anthropology, and was getting a Master's in psychology, but I realized that I had to be a musician." It wasn't easy, although Weisberg, the eternal optimist, never doubted the outcome. "My acceptance by an audience wasn't the major problem. It was getting through the red tape of agencies, getting bookings and convincing the promoters that they should just put me on the stage, turn on the sound system and let me try."

Weisberg was determined to have some performances behind him before tackling a record company. After A&M decided to sign him, he was also determined to bring his first album in under budget. Each of the three lps (the current one is "Dreamspeaker") has had progressively higher sales, which doesn't surprise Weisberg. "Everyone said that it would be impossible with the flute as the lead instrument and no vocals at all, but I think of the flute as my voice, so I've had no problems with the audience about that." Forming a group which included rock musicians who are used to working where the music is often secondary to vocals initially presented some difficulties which were happily worked out. "What I wanted was a band where there was freedom for improvisation interspaced with great ensemble playing. More frequent performances have given us the opportunity to really do that." Lynn Blessing, on keyboards and vibes, has worked with Weisberg from the beginning, and has also collaborated with him on some of



Tim Weisberg

the composing.

"Success to me," mused Weisberg, "would be freedom. The freedom of no longer having to stick to a formula, no longer having to wrestle with problems of rent or the guys in the band starving to death. Then you can concentrate on wrestling with artistic goals and creative growth."

One such goal for Tim Weisberg would be the expanded use of an orchestra, which he used on the current album in "Castile." "Someday I would like the opportunity of working with perhaps the Los Angeles Symphony, and have the music so great that Zubin Mehta would be as excited about the possibilities as my group and I would be." With the positive determination of Tim Weisberg, Mr. Mehta just may have to make a few adjustments in his future schedules.

## Price Increase

*(Continued from page 3)*

new Warner Brothers albums in the new \$6.98 series will carry a "W" prefix; Reprise albums in the new series will be prefixed "R." Expected later this month after having encountered delays, according to Henry Droz, vice-president of sales for Warner-Elektra-Atlantic, are the soundtrack to "The Exorcist" and a new album from Neil Young. Droz added that both of these will be \$6.98 album/\$7.97 tape.

- Vox / Turnabout announced distributor, but not list price increases, for their Vox Box, 5-record VSPS sets, and STPL single lps.

- Sussex Records implemented a price increase on two Bill Withers albums: "Still Bill" and "Just Like I Am." The albums will now carry a \$6.98 suggested list, up one dollar. The \$7.98 "Bill Withers Live" will remain at the same price; the upcoming Withers release will be a \$6.98 list lp.

- Blue Thumb has informed dealers that the new Pointer Sisters lp will be a \$6.98 list album.

found that it was just pretty impossible. If you sell it for less to stores they'll still sell it at the higher price. It's pointless.

**Perls:** The only thing you can do with a low price is hopefully give the store a greater incentive to buy our stuff which is slower moving than hit product.

**RW:** Then, in an indirect way, you really do feel competition from the major labels.

**Perls:** Insofar as the guy going into the record store with \$5 in his hands and he's only going to buy one record, sure. Every other record is competition.

**Mantler:** And also large stores, department store chains like Korvettes—a guy told me to my face, "Look, here's a Carly Simon record, here's your record. I get this for the same price. Which one do you think I'm going to buy?" You know.

**Perls:** Well, if I were Mr. Discount, I would do the same thing. Definitely. You know, if you want to tell me to stock Elvis Presley in 25's or 50's, sure.

**Mantler:** It depends on what you're doing.

**Perls:** It depends on what sells.

**RW:** Do you have much of a returns problem?

**Perls:** Not me, the way I operate, and I'm sure Moe doesn't have a problem with returns either. When a distributor orders from me, and I see that he's ordering 100 records, and I know it will take him six months to sell 100, I say "Don't order 100, order 50. It will only take the records a week to get to you when you sell out those."

**Asch:** It's the only way you can operate.

**RW:** Do you accept returns?

**Perls:** Now my policy is basically no returns on nondefective product after sixty days. Defectives, of course, I accept any time.

**Asch:** Well, our theory is quite a bit different. We say that we don't get an order unless a guy wants it. Our returns are less than 1/10 of one per cent, so I'm pretty sure there are orders in the stores for the records they buy.

**Mantler:** We don't have much because people just order what they need.

**Perls:** But you might get what they call impulse buying if the album is in the stores; if it isn't, obviously you won't.

**Asch:** Well, the way that my covers are, the way our product looks, I don't think I'd have much impulse buying from our records. Outside the 3100 series. So, I don't work that way.

**RW:** With the prices what they are, and you're all still producing new product, how do you reach the decision to put out something new?

**Perls:** You actually can't stop releasing. It's not only the cost of new records. New records bring attention to the rest of the line and new records spur sales, to some extent, on the rest of your catalogue. And there's still good stuff around to record.

**Asch:** Our investment in a new record, Folkways' anyway, is not that great that I have to spend \$4,000 to decide whether I have to issue this new record or not.

**Perls:** Yes, we do very low-budget producing.

**Mantler:** We don't. We have the studio and a very large orchestra usually. That's why we'd never cut out a record . . . too much money has been spent on it. It's really a very different situation.

**Asch:** You must have income from another source than the record itself.

**Mantler:** We are a non-profit organization and we get income from either foundations or from private people. Sporadically, but we do. We couldn't do without it. Another thing we will be doing which, of course, cuts down on the profit that you would make, is that all the musicians on the new records are going to get royalties. In each record, almost 50 percent, occasionally 60 percent, of the total income will go for musicians.

**RW:** What is the royalty set up at Folkways?

**Asch:** We pay a set royalty that we discuss before we do anything and it's the same royalty for all the records.

**Perls:** I'm the same, but it's not set. Some people get more than other people. And on the Yazoo stuff, the re-issues, performers get set royalties when I can find them.

**RW:** Are there any other problems we haven't brought out yet?

**Mantler:** I think that's about it. There isn't a shortage of music.

**Asch:** Keeping from jumping ahead faster than your economy permits you. It's all a matter of dollars. Now, it's this added problem of

*(Continued on page 51)*

## GERMANY

By PAUL SIEGEL



■ BERLIN—NEWS OF THE WEEK: "No News Is Good News" this week as the tired but eager MIDEM participants return. We'll have to wait and see what old Father Time brings us.

RECORDS OF THE WEEK: Tradesters that read this column regularly can look back over the predictions of the past year and take note that about 90 percent of them have come true, top ten-wise. So . . . listen to what comes ahead.

Fastest chance for a hit is the new CBS release "None One Knew" by Chris Montez . . . BASF seems to be on a hit track with "La Parranda" featuring Roy Boston and the new single by their golden boy Freddy Breck, "Halli-Hallo" . . . The honorable Walter Scheel of Willy Brandt's cabinet may get into the top ten with his "Hoch Auf Dem Gelben Wagen" (High On The Yellow Car) on Polydor.

TRADESTERS CORNER: I'd like to thank Stan Stanley for his kind letter . . . Christian Anders raised many an eyebrow at MIDEM when he invited tradesters to accompany him to his Rolls Royce and take a listen to his latest songs and recordings . . . He's got one for weekdays and another one for holidays! . . . Dr. Hans Sikorski and his charming wife Hanna, of Hamburg, have a powerhouse list of classical composers in their catalogue, especially from Moscow . . . The grapevine tipped me off; the hottest men at MIDEM were Russ Regan, Larry Uttal and Dick Broderick. God bless 'em' . . . Auf Wiedersehn 'til next week!

# BEGINNING NEXT WEEK!

AN EXCLUSIVE ANALYSIS OF ONE OF THE MOST IMPORTANT DECISIONS AFFECTING:

- Performing Rights Organizations •
- Authors & Composers • Music Publishers •
- Producers • The Entertainment Industry •

The first of a 3 Part Series on the Legal Interpretation, in Layman's Language, of the Landmark Case,

**TONY MACAULAY vs. SCHROEDER**

Written by one of the World's Leading Copyright Authorities and Attorneys  
**W. F. LYONS**

A Multi-Series of Articles Beginning With The Feb. 23rd Issue (Available Feb. 18th) of RECORD WORLD

## ENGLAND

By RON McCREIGHT

■ LONDON—After several weeks of speculation, A&M has confirmed that their record and tape product will be manufactured and distributed by CBS as of April 1. The deal, negotiated by A&M's Jerry Moss, U.K. managing director Derek Green, U.K. general manager John Deacon, with CBS's Dick Asher, Maurice Oberstein, Paul Russell, and Terry Stanley, also embraces A&M's licenced labels Ode, Shelter and Sussex, and has been described as a "co-operation agreement." The move follows the recent termination of A&M's distribution agreement with Pye and the announcement that their own sales force will hit the road on March 1. The sales team will now work alongside CBS's sales division and the distribution company will now become known as CBS/WEA/A&M.

To meet the enormous demand, RCA has imported a half million copies of The Sweet's "Teenage Rampage" from the company's stateside factories. The single has been confirmed by marketing manager Brian Hall as The Sweet's largest seller ever, and sales passed the 200,000 mark in the first week of release. Another fast mover is the first Dylan album for Island—"Planet Waves"—which has "gone silver" on advance orders only.

To the entire country's delight, Stevie Wonder was able to undertake two additional concerts at the Rainbow before returning to America. Wonder has proved nothing less than a sensation on his first European trip for two years. In addition to the live concerts he appeared on BBC-TV's 'Top Of The Pops' show as part of promotion on his current breaker "Living For The City." The Doobies have also been well received here, and their "Listen To The Music" (Warner Brothers) should finally break them here. Lorna Luft also proving popular via her season at Talk Of The Town but so far no sign of record success. Osibisa off to Germany for a ten day tour, after which they visit Belgium, France, Holland, Switzerland, Spain, Italy and Scandinavia, returning in mid April. Ten Years After have announced a short U.K. tour, including a Rainbow concert during April. Meanwhile, Leo Sayer (Chrysalis) and John Martyn (Island) have both already left for extensive Stateside tours. Finally, The Sutherland Brothers and Quiver tour here throughout February before visiting Germany in March and the U.S. in April. Watch out for their new single "Dream Kid."

SINGLES OF THE WEEK: Steeleye Span's "Thomas The Rhymer" (Chrysalis) and the first 'solo' single by Marc Bolan, "Teenage Dream" (EMI).

Albums set for huge sales are "Old, New, Borrowed & Blue" by Slade (Polydor) and "Second Time Around" by Junior Campbell (Decca).

April Music has concluded two important deals this week, having secured representation of Ward Swingle's copyrights, and the Music Maximum catalogue, previously handled by Chappell which includes three Jim Webb standards—"By The Time I Get To Phoenix," "Didn't We" and "Up, Up and Away."



## BORDER LINES

By LARRY LeBLANC



■ TORONTO—Singer Anne Murray has one year left in her Capitol Records contract. Several other labels have expressed an interest in signing her. Meanwhile Capitol has released her new album . . . Former RPM Weekly staffer Peter Taylor has joined Playlist magazine as news editor. Taylor will also co-ordinate promo activities for S.R.O. Productions . . . Debut MCA single for Buffy Sainte-Marie is "Can't Believe The Feeling When You're Gone" . . . Creamcheeze Goodtime Band is working on an album tentatively titled "Home Cookin'" . . . Crowbar leader Kelly Jay Fordham and promo whiz kid Bob Krol on tour of major cities in the west . . . Tony Flame added as vocalist to Downchild Blues Band

(Continued on p. 51)

# INTERNATIONAL HIT PARADE

## GERMANY'S TOP 10

1. I'D LOVE YOU TO WANT ME  
LOBO—Philips
2. DAYTONA DEMON  
SUZI QUATRO—Rak/EMI-Electrola
3. NUTBUSH CITY LIMITS  
IKE & TINA TURNER—UA
4. SCHARZE MADONNA  
BATA ILLIC—Polydor
5. LA PALOMA ADE  
MIREILLE MATHIEU—Ariola
6. DAN THE BANJO MAN  
EMI—Electrola
7. PHOTOGRAPH  
RINGO STARR—Apple/EMI-Electrola
8. FAHRENDE MUSIKANTEN  
NINA & MIKE—Ariola
9. DER SOMMER IST VORBEI  
REX GILDO—Ariola
10. DER TEUFEL HAT DEN SCHNAPS  
GEMACHT  
UDO JURGENS—Ariola

## FRANCE'S TOP 10

1. LES DIVORCES  
MICHEL DELPECH
2. LES VIEUX MARIES  
MICHEL SARDOU
3. CHANSON POPULAIRE  
CLAUDE FRANCOIS
4. LA FETE  
MICHEL FUGAIN
5. MELANCOLIE  
SHEILA
6. FOU D'AMOUR  
JOHNNY HALLYDAY
7. LA PALOMA, ADIEU  
MIREILLE MATHIEU
8. PREMIER BAISER, PREMIERE LARME  
JACKIE REGGAN
8. QUI C'EST CELUI-LA  
PIERRE VASSILIU
9. LA PETITE FILLE 73  
C. JEROME
10. TENTATION  
RINGO FORMULE 1
10. L'AMOUR PAS LA CHARITE  
STONE/CHARDEN

# FRANCE

By GILLES PETARD



■ '74 MIDEM attendance well up this year—804 companies against last year's 650—Outside temperature was also well up—Restaurant prices up too! For the privileged few who waited until 6am on Monday in the Cannes Whisky à GoGo, Stevie Wonder did an impromptu half-hour gig alone at the piano. Radio Europe's Marie-France Brière, who organized the event, was in tears at the end of Stevie's performance. England's biggest rock discovery Alvin Stardust was signed by Larry Uttal of Bell for exclusive U.S. rights. Surprise visit to the MIDEM from British Jamaican star Jimmy Cliff, Indian flute group Pachacamac, and U.S. producer/artist Don Nix. Watch out for Ice—Chicago musicians whose new single "Losin'," produced by Pierre Bejot (remember "Dancing In The Moonlight" by King Harvest?) has been snapped up for U.S. release by Fantasy, French distribution by Musidisc. American participants were very surprised to find that Mr. Schumann, who charmed the Whisky à GoGo audience with his French songs on Monday night, was The Mort Schumann of Presley fame. Mort is now a regular figure in French musicbiz. Alain Boubliil reports strong worldwide interest in the first French Rock Opera "La Révolution Française;" extracts from which opened the first MIDEM gala; U.K. and U.S. deal announcements expected shortly.

Radio Luxembourg top deejay Tony Prinz presented silver and gold discs to Alvin Stardust for the U.K. sales of "My Coo Ca Choo." The Staple Singers, previously almost unknown here, have gained a solid reputation following their gala performance. The Pointer Sisters also won everybody's heart. A round table conference on vinyl crisis was organized by Radio-Andorra and Show magazine and participants included: CBS president Jacques Souplet, Vogue president Leon Cabart, AZ Records president Jean Belis and Francis Dreyfus.

Heavy interest in Flamenco rock combo Carmen, already number 1 on U.K. Radio Luxembourg progressive charts. Kudos for Bernard Chevy and his people for organizing themselves a good '74 MIDEM.

## Dialogue (Continued from page 49)

not getting the record. It's alright if I order like usual, a 100 of a number. But all at once, if I order 500 of a number, then . . .

**Perls:** It used to be that pressing plants didn't want you to order fewer than . . . oh, 300 was the least that they ever wanted to hear about. Now, when I call up and say "Is it okay if I order less than 300," they say "Yeah, terrific!"

**Mantler:** It's a problem since we deal with the other labels and we're also sort of a clearing house for information on how to manufacture records, how to get it together. Almost once a day, someone calls me up to ask me where to go to have the records pressed, where should they have masters made. I'm always at a loss to tell them. I don't even know if anyone will talk to them. That's really a problem. The system of record distribution that exists for the big companies is really servicing a different need than ours. You shouldn't have to be in the same system. Because it's not pop music vs. art music; it's specialty music, and it shouldn't be served in the same industry. In the industry the profits are so much greater and there's just no comparison. It's like a railroad using tracks. Buses aren't going to go on the same tracks. ☺

# JAPAN'S TOP 10

## SINGLES

1. I WISH YOU WERE HERE WITH ME  
AKIKO KOSAKA—Elektra/Warner Pioneer
2. KOI NO DIAL 6700  
FINGER 5—Philips/Phonogram
3. LITTLE LOVE STORY  
AGNES CHAN—Warner Pioneer
4. AKACYOCHIN  
KAGUYAHIME—Panama/Crown
5. YOZORA  
HIROSHI ITSUKI—Minoruphone
6. TOKIMEKI  
MEGUMI ASAOKA—CBS Sony
7. KOI NO FUSHYA  
CHERISH—Victor SF/Victor
8. HITOKAKERA NO JUNJO  
SAORI MINAMI—CBS Sony
9. AI NO JUJ'KA  
HIDEKI SAIJO—RCA Victor/Victor
10. KUCHINASHI NO HANA  
TETSUYA WATARI—Polydor

## ALBUMS

1. KOHRI NO SEKAI  
YOSUI INOUE—Polydor
2. BEST COLLECTION '74  
CHERISH—Victor SF/Victor
3. TAKURO LIVE '73  
TAKURO YOSHIDA—Odyssey/CBS Sony
4. KOJIN JUGYO  
FINGER 5—Philips/Phonogram
5. NOW AND THEN  
CARPENTERS—A&M/King
6. HIROMI NO HEYA  
HIROMI GO—CBS Sony
7. FLOWER CONCERT  
AGNES CHAN—Warner Pioneer
8. YOSUI INOUE LIVE  
YOSUI INOUE—Polydor
9. MIND GAMES  
JOHN LENNON—Apple/Toshiba
10. RINGO  
RINGO STARR—Apple/Toshiba

## Border Lines (Continued from page 50)

. . . Goldfish Records artist Susan Jacks touring British Columbia and midwest for two weeks with folkie Ray Materick . . . Robbie Lane has been signed by Celebration Records and will be produced by Bob Morten . . . Promoter Dick Flohil has booked Benny Goodman for Massey Hall on March 1 . . . Axe Records' artists Gary & Dave are set for a European tour in March to promote their "Could You Ever Love Me Again" hit which has just been released there . . . Producer Greg Hambleton and Thundermug have been working at Toronto Sound on a new single . . . Motown Records is setting up a Canadian operation under general manager Ron Newman and national sales and promotion manager Ken McFarland. Opening date for the Toronto office is March 4, and individual distributorships are involved . . . Gordon Lightfoot hosted on a rare TV appearance for "Midnight Special" with Byron MacGregor, James Gang, Guess Who and Ravi Shankar. Meanwhile his new Reprise album "Sundown" is setting new sales records and receiving, even for a Lightfoot set, phenomenal airplay according to the label. Personally, I think the title track will be the single release . . . Freelancer Pat Harbron accompanying Mike Quatro on several Ontario dates to promote his product . . . The Stampeders' television special, broadcast last year by CBC-TV, has been sold to Belgian and Dutch networks. The group will represent Canada at the American Song Festival . . . The Rush album has been completed and is currently being mastered at Sterling in N.Y. The set was produced at Toronto Sound by the group members; the packaging was designed by Paul Weldon . . . Liverpool scheduled for 6-8 week west coast tour highlighted by an Apr. 3-7 Whisky date in L.A. . . . Concept 376 Agency in Toronto has been named exclusive booking rep for Casablanca artist Bill Amesbury . . . Polydor Records has released the "Finally" single by the Cooper Brothers of Ottawa. The disc was produced by Les Emmerson . . . Due this week is the exciting debut Columbia album by Danny McBride. Also expected is the new Patsy Gallant album and single "Save The Last Dance For Me/Don't Let Me Down." McBride is now in Seattle working with his new backup band, Cheyenne . . . Chris Kearney to be signed by Capitol Records. Kearney was previously tied to Capitol via Sundog Productions . . . Soundtrack for a new Quinn Martin flick, "Inbreaker," is being recorded at Century II studio in Edmonton. Due soon on the Century II label are the Sylvester Stretch duo with "Firewitch Lady" and "Big Green" by Valerie Hudson. Both singles are produced by Terry McManus for his own Looking West production firm. Also recording at Century II complex are artist/producer Russ Thornberry who's preparing his new single and Beverly Ross, formerly of the local group, Mann who has recorded an entire album under producer McManus . . . Martin Onrot presented Moe Koffman at Hamilton Place on Feb. 9 . . . Axe duo Gary & Dave taped CFCF-Global "Sing A Good Song Show." Feb. 13-14. Their "I Fell In Love With You Sometime" is picking up excellent MOR and secondary top 40 airplay . . . New Ginette Reno single is "I'll Bring You Apples" . . . Gamma Records has released the debut album of Cornelia Boucher, the beautiful 23-year-old Arichat, Cape Breton singer. Single cut is "Brand New Tennessee Waltz" . . . Stamp and Sweetwater Records artists have taped a series of half hour color specials at CFJC-TV in Kamloops, B.C. They will be shown during prime time throughout central B.C. and will be accompanied by special radio promotion on CFJC-AM and CFFM-FM. The specials are to be made available to all Canadian television stations. Artists involved are Ken Stolz and Nightlife, Dave Baker, Patti MacDonnell, John Laughlin, Scott Jarrett and Baraka, Michael Palmer and Alan Moberg.

## Nonesuch's 10th Birthday

By SPEIGHT JENKINS

■ NEW YORK—The most surprising thing about Nonesuch's tenth birthday is that the company is only ten years old. It is such an essential part of the classical music scene that it seems almost inconceivable to have been without it.

In honor of the company's birthday, the indefatigable Teresa Sterne, director of the company's operations, has prepared a resume of the first ten years that is a model of such pieces. First of all, it is really interesting; secondly it does exactly what it says it will, namely trace the history of the company; and thirdly it is totally free of self-inflating jargon. Those three characteristics, come to think of it, sum up the public posture of Nonesuch Records.

Though everyone in the record business should take time to read Miss Sterne's handiwork, a few high points can be extracted. Jac Holzman, now a senior vice president of Warner Communications, founded the label with the specific idea of expanding the horizons of college-age music lovers from folk songs to the sounds of baroque, early and contemporary music. Along with repertory, colorful packaging and accurate annotation were planned to make the label meaningful. To quote from Miss Sterne: "Nonesuch was not conceived as a 'budget line' but rather as a parallel to the quality paperback." Holzman priced the record is at \$2.50 for mono and stereo.

### First Records

The first records came from European recordings not available on the American market; Holzman cannily produced almost a hundred recordings the first eighteen months of the line's existence to fix the product in the public's consciousness. Beginning with the work of Edward Tatnall Canby, annotations lived up to their goal—informative, accurate and, wonder of wonders, readable. By using such writers as David Hamilton, the late James Lyons and Eric Salzman, the label has kept these characteristics and its class throughout its life.

The Nonesuch history pays tribute to Joshua Rifkin—composer, pianist and conductor—for his many contributions to the label and to music, not only for his scholarly and exciting work for Nonesuch (Rifkin, it must always be remembered, is the man who first resurrected Scott Joplin in "Piano Rags, Volume 1," a "best

seller of the week" this week over three years after its appearance!) but for his work for Nonesuch's sister company, Elektra, where he arranged and conducted three of Judy Collins' albums.

Miss Sterne is described with typical accuracy. It is said that Holzman was looking for someone "musically educated, equally at home in artistic and managerial areas of music, who could combine literary and linguistic capability and who was well-versed in modern recording techniques and contemporary musical affairs." Though a tall order, Miss Sterne has certainly lived up to that description. What the brochure does not describe is her tireless control of all sides of Nonesuch. Not only does she oversee and produce records, but she keeps a control over annotations and even repertory. Her scope may well be more total than is any other figure's in any other large record company today.

### First All-Stereo

The brochure has other points apt to have been forgotten. Nonesuch was the first company to forego mono records, producing only stereo since 1967. The company sees itself as pushing forward in three areas at once: ethnic music from all over the world, modern American music, and the research and documentation of historical American music. These three areas, of course, are not ruling passions of any other company, so earning Nonesuch not only the gratitude of every active American composer (whether they record his music or not) but the gratitude of all those serious about music: only in disseminating modern music can an audience for it ever be found.

Nonesuch points out that by pushing the careers of such musicians as George Crumb, Milton Babbitt, George Rochberg, Eric Salzman and William Bolcom among many others, these composers have seen their works much more frequently performed. For instance, only last November, Crumb's "Makrokosmos I" set for Nonesuch release shortly, received its New York premiere at Carnegie Recital Hall, played by David Burge; commissioned by the company for the purposes of recording, the piece drew critical praise and served to give more notice to Crumb's growing career.

The company was the first to  
(Continued on page 56)

## CLASSICAL RETAIL REPORT

FEBRUARY 16, 1974

### CLASSIC OF THE WEEK



### RACHMANINOFF

#### VESPERS

SVESHNIKOV, U.S.S.R. RUSSIAN CHORUS AND ORCHESTRA  
Melodiya/Angel

### BEST SELLERS OF THE WEEK

**RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel  
**BIZET: CARMEN**—Horne, McCracken, Bernstein—DG  
**JOPLIN: PIANO RAGS, VOLS. I, II**—Rifkin—Nonesuch  
**JOPLIN: RED BACK BOOK**—Schuller—Angel  
**PFITZNER: PALESTRINA**—Donath, Gedda, Fischer-Dieskau, Kubelik—DG  
**PUCCINI: TURANDOT**—Sutherland, Caballe, Pavarotti, Mehta—London

### SAM GOODY EAST COAST

**BEETHOVEN: COMPLETE SYMPHONIES**—Karajan—DG  
**BIZET: CARMEN**—Horne, McCracken, Bernstein—DG  
**CARLOS: SWITCHED-ON BACH II**—Columbia  
**JOPLIN: RED BACK BOOK**—Schuller—Angel  
**PFITZNER: PALESTRINA**—Donath, Gedda, Fischer-Dieskau, Kubelik—DG  
**PUCCINI: TURANDOT**—Sutherland, Caballe, Pavarotti, Mehta—London  
**THE COMPLETE RACHMANINOFF VOLS. I-V**—RCA  
**RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel  
**VERDI: RIGOLETTO**—Sutherland, Milnes, Pavarotti, Bonyng—London  
**VERDI: I VESPRI SICILIANI**—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

### KING KAROL/N. Y.

**BACH: CELLO SONATAS**—Casals—Angel  
**BARTOK: CONCERTO FOR ORCHESTRA**—Boulez—Columbia  
**BEETHOVEN: WALDSTEIN, APPASSIONATA SONATAS**—Horowitz—Columbia  
**BELLINI: I PURITANI**—Sills, Rudel—ABC  
**JOPLIN: PIANO RAGS, VOLS. I, II**—Rifkin—Nonesuch  
**MOZART: DIE ZAUBERFLOETE**—Rothenberger, Schreier, Berry, Sawallisch—Angel  
**PUCCINI: TOSCA**—Price, Domingo, Milnes, Mehta—RCA  
**PUCCINI: TURANDOT**—Sutherland, Caballe, Pavarotti, Mehta—London  
**RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel

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

### ROSE DISCOUNT/CHICAGO

**ADAGIO**—Karajan—DG  
**BEETHOVEN: COMPLETE CONCERTOS**—Ashkenazy, Soltri—London  
**BEETHOVEN: SYMPHONY NO. 9**—Solti—London  
**BIZET: CARMEN**—Horne, McCracken, Bernstein—DG  
**JOPLIN: PIANO RAGS, VOLS. I, II**—Rifkin—Nonesuch  
**PROKOFIEV: ROMEO AND JULIET**—Previn—Angel  
**PUCCINI: LA BOHEME**—Freni, Pavarotti, Karajan—London  
**PUCCINI: TURANDOT**—Sutherland, Caballe, Pavarotti, Mehta—London  
**RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel

### MELODY SHOP/DALLAS

**ADAGIO**—Karajan—DG  
**BIZET: CARMEN**—Horne, McCracken, Bernstein—DG  
**GERSHWIN: PIANO MUSIC**—Bolcom—Nonesuch  
**JOPLIN: PIANO RAGS VOLS. I, II**—Rifkin—Nonesuch  
**JOPLIN: RED BACK BOOK**—Schuller—Angel  
**CHRISTOPHER PARKENING ALBUM**—Angel  
**PUCCINI: TURANDOT**—Sutherland, Pavarotti, Caballe, Mehta—London  
**RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel  
**SOLTI/CHICAGO SHOWCASE**—London

### TOWER RECORDS/S. F.

**BACH: COMPLETE FLUTE SONATAS**—Rampal—Odyssey  
**BACH: ORGAN WORKS VOL. I**—Chapois—Telefunken  
**BEETHOVEN, SCHUBERT: MOONLIGHT SONATA, IMPROMPTUS**—Horowitz—Columbia  
**LIGETI: REQUIEM**—Gielen—Wergo  
**MAHLER: SYMPHONY NO. 8**—Morris—RCA  
**MAHLER: SYMPHONY NO. 10**—Morris—Philips  
**PFITZNER: PALESTRINA**—Donath, Gedda, Fischer-Dieskau, Kubelik—DG  
**RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel  
**RODRIGO: CONCIERTO DE ARANJUEX**—Lagoya—Philips  
**ELEANOR STEBER: LIVE AT THE CONTINENTAL BATHS**—RCA

### MUSIC ON RECORDS/PORTLAND

**GERSHWIN: PIANO MUSIC**—Bolcom—Nonesuch  
**GO FOR BAROQUE**—Victrola  
**JALOUSIE**—Menuhin, Grappelli—Angel  
**JOPLIN: PIANO RAGS VOLS. I, II**—Rifkin—Nonesuch  
**JOPLIN: RED BACK BOOK**—Schuller—Angel  
**KORNGOLD: ELIZABETH AND ESSEX**—Gerhardt—RCA  
**MAHLER: SYMPHONY NO. 10**—Morris—Philips  
**PFITZNER: PALESTRINA**—Donath, Gedda, Fischer-Deiskau, Kubelik—DG  
**PUCCINI: TURANDOT**—Sutherland, Caballe, Pavarotti, Mehta—London  
**RACHMANINOFF: VESPERS**—Sveshnikov—Melodiya/Angel

## CLUB REVIEW

### Oregon, Aztec Provide A Pleasant Evening

■ NEW YORK — Discipline, imagination and consummate musicianship are the prime characteristics of Oregon (Vanguard) and its music, as was clearly in evidence at the Metro here recently (28). And the co-billing with Elektra's Aztec Two Step made for a genuinely pleasant evening all around.

Oregon combines jazz with Eastern traditional music, Western classical music and just a touch of contemporary pop awareness. The blend is consistently fascinating. Intricate weavings of oboes, guitars, piano, percussion, sitar and an occasional fiddle or natural sound effect twist and turn as you try to follow a hauntingly dissonant passage which suddenly turns into the beautifully melodic "The Silence of Candle." The audience heaves a sigh, as much in amazement at what has just been done before them as in relief at the release of tension that the now familiar theme (Oregon does indeed have a devoted New York following) evokes.

Oregon's music, however, is not that easily comprehended, requiring as high a degree of concentration on the part of the audience as on the part of the musicians, making Aztec Two Step's simple melodies, uncomplicated duo guitars and gentle harmonies that much more appropriate. Though the latter's fans seemed at times intent on breaking the mood Oregon was trying to create, their enthusiasm was more than well received by Aztec.

Final mention should be made of the Metro's generally interesting and tasteful booking policy, giving many newcomers as well as some more established (but occasionally unaffiliated) talent a chance to work in a reasonably comfortable club.

Ira Mayer

### 20th Test-Markets 'I Got A Name'

■ NEW YORK—20th Century Fox is test-marketing a re-release of "The Last American Hero" under the new title "I Got A Name." The new title is taken from the Jim Croce hit, penned by Charles Fox and Norman Gimbel, in the hope that the popularity of the tune will increase interest in the film.

### Triune Recruits Cooper

■ NASHVILLE — Tom McBee, newly appointed director of operations for Triune Records, has announced the finalization of an agreement with George Cooper III, whereby Cooper will promote all Triune products for the label.

## Herbie Mann — At the Roxy and After

By CRAIG FISHER

■ LOS ANGELES — For a while at the beginning of his recent one-night-only appearance at the Roxy, it seemed that Herbie Mann (Atlantic) was going the way of a number of other jazz figures who have done local gigs during the past year: that is, Mann center-stage would instigate a melody and then step aside, nodding sagely while the other members of his ensemble traded off solos. They were an excellent group of sidemen, particularly tenor saxophonist David Newman and percussionist Arman Ibullion. But if one had come to hear the legendary Herbie Mann play the flute as, judging by the packed room, lots of people had, one was bound to be disappointed.

Happily however, events took a turn for the better as Mann introduced material from his forthcoming album "London Underground" — a scorching version of the Rolling Stones' "Bitch" (he said he'd hoped the cut could be titled "Son of Bitch") and another song, "Spin Ball," which he described as the theme music for English television's weekly rugby broadcasts. There were still solos. At one point during "Bitch," Newman even played flute himself before duetting briefly with Mann. But Herbie Mann remained at the group's center, and when he took his bows at the end of the set, it was as a master musician at the top of his form.

■ At 43, Herbie Mann is widely acknowledged to be the world's premier jazz flautist. His Atlantic albums, which come out with almost clockwork regularity, can always be counted on as respectable sellers; and when he chooses to make concert or club appearances, he has a loyal following waiting to turn out for them. One could presume from this that Mann might be thinking about slowing down, relaxing a bit, maybe even taking a year or so off. But if so, one would be considerably wide of the mark. To hear Mann describe his current schedule, in fact, as he did for *Record World* at Los Angeles' Record Plant one recent evening, it could scarcely be fuller.

"I have gotten more organized," Mann admitted. "I used to try to do two or three things at once, but I found I really couldn't concentrate. Now I try to finish one thing before going on to the next." And then he offered this itinerary:

At the moment, he's producing his keyboard player Pat Rebillot's first album for Atlantic. This is following several days of sessions on an album which will feature cuts by each of the members of his band, the Family of Mann—



Herbie Mann

an album he's also producing. About the latter he said, "I find that jazz players really don't like to come across as pushy. But once you ask them, you discover that they've all written things, and it's really valid music."

In March, he's going to Japan to tour, and while there, he plans to record another album, using Japanese musicians playing traditional instruments, as well as his own band. He has done no composing as yet, he said, but has given the band members what few Japanese albums he owns, "to start them thinking."

In April, he's going to record yet another album — this time in Nashville — with "about one-half traditionally country songs and one-half Crosby, Stills & Nash-Eagles-type tunes." And after that, he said — well, there will be the usual summer concerts and then perhaps another project he's been thinking about, an album for children. "I've been talking to friends of mine who seem to have the same problem as I do: there's hardly any music for them to play for their kids. Well, it just so happens that my drummer has written a lullaby for his daughter, and I'd like to try to find a few more new lullabies, and then maybe do three or four songs from 'Sesame Street,' too."

Carrying the label 'jazz artist' doesn't bother him, Mann said, though he would prefer the term 'rhythmic music' for what he does. But he said that he is perhaps more aware than ever of the importance of a hit record ("I lost money playing the Roxy, but I did it to prove to Southern California promoters that, even on a shitty night, I could draw people"), and being pigeonholed as a jazz musician at the radio level distresses him. "Spin Ball" has been released as a single," he remarked,

"and I just know that programmers are going to look at it and say, 'Well, that's jazz.' But it's a very tightly-produced record. I improvised two bars at the end of the tune. That's all."

Still, Mann said, he isn't yet prepared to abandon the way of making music he feels he knows best — for example electrify his flute. "I don't think I've gotten all there is out of the instrument as it sounds naturally," he said. "I even went so far as to buy an Echoplex, and I've been carrying it around with me. But what I always end up doing is saying to the sound man 'Could you give me a little reverb on the quiet tunes?' instead. It's not as if I haven't tried. But I just haven't been able to do it."

## CONCERT REVIEW

### High Energy Music Under the Stars

■ NEW YORK — The inner recesses of the Haydn Planetarium are not the most commonplace for an evening of high energy music, but the recent (25) appearance of Robert Mason (Elektra) was proof indeed that the star dome can be put to more uses than the education of the masses as to the whys and wherefores of the universe.

Mason and his Moog, backed by drums, bass and guitar employ the visual effects of the star show in an adventurous expedition into media mixing. The evening's selection of tunes must remain unnamed, as Mason chose not to preface any of his work with introductions or titles. The main flow of the music, with a soaring synthesizer overshadowing most of the back-up instrumentals, followed the star patterns in a unique blend of sight and sound. The only flaw in the fascinating concept, however, was the limited positionings available for programming on the star projection unit. The final number was by far the best of the evening, superbly integrating the music with a "cosmic clock" visual theme. Overall, an evening with Robert Mason constitutes an out-of-the-ordinary treat, well worth the time and minimal cost.

Howard Levitt

### Anne Murray Album

■ NEW YORK — Anne Murray has completed work on her first new album of 1974. The album, titled "Love Song," carries a February 11 rush-release date, to tie in with the opening of the Canadian singing star's extended American tour.

# New Birth: Down to Earth And Shooting for the Stars

By IRA MAYER

■ NEW YORK—It has only been a year between New Birth's two most recent appearances at New York's Apollo theater, but in that time they have risen from opening act to headliner. There's considerably more to their success story than one year, though. As the New Birth vocal group and the Nite-Liters instrumental group, the present aggregation has as many years behind it as it has members: eleven. Talking with them brings certain key words to the fore: family, message, communication—words which obviously have served to bind them together and which they hope will eventually bring them "superstar" status.

In New York for their most recent Apollo stand and some recording for their next RCA album, vocalist Leslie Wilson and saxophonist Austin Lander were especially articulate about what the group as a whole, and performing with it, means.

## Projection

"I don't think it's good for any entertainer to do anything that he doesn't feel. It won't be projected right," says Leslie. "Communicating with an audience is better than just standing there singing a bunch of songs like you would put money in a jukebox. That's the projecting part, not only being a singer. That's why I believe a singer should always have certain acting abilities . . ."

"It could be any audience," he adds. "Black, white, whatever: one of the most beautiful things you could ever see is when they're all together. When you're entertaining they are all together, and before you know it, you've got them holding hands. That's the communication. Music can do it to people."

For Leslie, that communication means more than talking to a strictly r&b audience. He says people sometimes laugh when he tells them he likes opera and country too; he wants to be able to reach a Las Vegas audience just as readily as one at the Apollo. How do you go about pulling that off? "If it's an r&b audience you've got to go at them direct; but if it's a c&w type of audience, eventually I'm going to fool them and let them know they like r&b more than they thought," Leslie states. Trumpeter Robert "Lurch" Johnson adds: "You've got to make people feel like they're up on the stage with you."

Austin, as one of the 1963 charter members of the New Birth, back in Louisville, Kentucky (where the majority of the group

comes from), has all the dates, numbers and personal biographies stored in his head. What's important for him, however, is that "the family is very tight. We feel like everyone's been handpicked." The popular acceptance the group has gained between New York visits has given it the opportunity to expand a bit on stage and to experiment with some new things for the new record.

## Future Goals

Ahead for the New Birth is to bring together the various audiences they appeal to, reaching a level of acceptance that will allow them total freedom. Robert would even like to do a film with the group. Leslie wants a little more comedy in the act. And as Austin says, "There's always things you'd like to do for the audience." Some of these things they may not be able to do at the moment, "but maybe a year from now, who knows . . ."

"You've got to come across as people," Leslie concluded as everyone headed to the studio. "That's the whole thing: being down to earth. If I go to Vegas, I'm going to be down to earth." The New Birth is indeed down to earth, and shooting for the stars.

## D&H Takes on Takoma

■ SANTA MONICA, CAL. — Takoma Records president Charles Mitchell has announced that D&H Distributors will now handle his line in the Baltimore area. The independent label specializes in bluegrass and traditional country music.

## Gaon's War Songs



CBS Israel star Yehoram Gaon is shown here at CBS Holon office with Sol Tischler (right), Menorah Records, N. Y. Tischler is holding his album "Songs of the Yom Kippur War." Looking on is Carla Kimhi, the album's producer.

## Listening Post

KHJ-AM-Los Angeles . . . Vice President and station manager **Tim Sullivan** has announced the appointment of **John Hokom** as sales manager of the station. Hokom was recently account executive for **KABC-TV**, and prior to that position, was program director for **KNX** in Los Angeles.

WXLO-FM-New York . . . **Ted Ronneburger** is the station's new chief engineer; he was formerly supervisor of engineering at **WMCA-AM** (New York).

# ASCAP's 60th Anniversary

(Continued from page 8)

desk. (Legend has it he was elected to the job while on a trip to the bathroom at an early ASCAP meeting.) The society is now based on three floors at One Lincoln Plaza (across from Lincoln Center) and maintains 15 other offices across the country, employing a total of 620 in staff. None of them writes on a kitchen table.

In addition to living members, the society continues to collect performance fees for the estates of George Gershwin, Sergei Rachmaninoff and Jimi Hendrix among others. Although the oldest performance rights society in the U.S., ASCAP continues to take an active interest in attracting new members. On the occasion of its 60th birthday, ASCAP president Stanley Adams summed it all up this way:

## Topless Craze

(Continued from page 20)

100 runner-up prizes of Playboy Club keys to the first braless guests. By the time his shift ended at 10 a.m., all his prizes had been awarded; many contestants had to leave without being recognized for their valiant efforts because they arrived too late.

The winner of the grand prize, who Walker describes as "a perfect 39," turned out to be a local secretary, Rosemary Carter. She later autographed 100 copies of the Metromedia single at the following Tuesday night Grog Shop Walker-hosted record hop, as an enraptured audience, including some curious policemen, looked on. Walker has experienced a large increase in attendance at this weekly dance thanks to all the publicity, notoriety most befitting one of the judges of the local "Bunny of the Year" contest for Playboy magazine.

The disc, first pulled from a cut-out 1971 album by KKDJ-AM (Los Angeles), has experienced some strong jukebox reaction as well. Paul Yoss of Seeberg Music Dist., Miami, designed a custom-made title strip to go with the record and has reported strong sales on the disc as a result of the graphic but comic Mad magazine-styled artwork.

## Adams Statement

"We must be able to offer our licensees and the American public a broad variety of music with plenty of contemporary music as well as established 'standards' created yesterday, and that is exactly what we are doing. We are not an organization of complacent old folks, nor are we simply a collection agency for the writers of today's music. We unite many different kinds of writers and publishers in a common cause, and both the music community and the general public benefit."

Four-time Academy Award-winner and ASCAP lyricist Sammy Cahn, in showing the depths of his commitment to the society, added the phrase "supported by ASCAP" beneath a recently-installed burglar alarm sign proclaiming his house was "protected by Westinghouse." ASCAP, in its role as the first American performing rights society, represents protection (of stature as well as income) to its thousands of members. On this particular occasion, a diamond (anniversary) can well be considered a songwriter's best friend.

## 'Sixteen' Gold

■ LOS ANGELES — "You're Sixteen," Ringo Starr's version of the oldie originally recorded by Johnny Burnette, has been certified gold by the RIAA.

## NARM Banquet

(Continued from page 4)

This year's award banquet (Wednesday evening, March 27) will close the convention at the Diplomat Hotel in Hollywood, Florida. A total of 20 awards, for the best-selling recorded product and recording artists of 1973 in various categories, will be presented as the only industry accolades based on consumer sales. All NARM members who are multi-label wholesalers and retailers cast their votes for those records and artists which have enjoyed the largest sales (dollars exchanged for records in over-the-counter transactions).

NARM awards will be presented in the following best-selling categories: hit single record; album; movie sound track album; male artist; female artist; male country artist; female country artist; male soul artist; female soul artist; group; orchestra; instrumental album; jazz artist; comedy artist; classical album; children's album and/or product; economy album and/or product; new male artist; new female artist and new group.

The 16th Annual NARM convention, convenes at the Diplomat Hotel Sunday, March 24, 1974.

## Beverly Bremers:

### A Multi-Media Star on the Rise

By BEVERLY MAGID

■ LOS ANGELES—When you start your career at the age of six months appearing in radio ads, then model for print ads at three, and at the ripe old age of eight write and produce your own plays, you can definitely say that you're hooked on show business. But the singing end of the business did not occur until much later for Beverly Bremers (Scepter). It wasn't until she was an old lady of twelve that she won first prize singing in a contest in Westchester, N. Y. which led to performing on the Ted Mack Amateur Hour. "Actually I always preferred doing character roles, looking goofy," she confided to *RW* recently, "but the contest needed a singer, so I belted out 'Hey Look Me Over.' Much to my surprise, I won." Her first single, cut when she was fifteen, was never heard by the public, because the label, Pickwick International, dissolved before the record was released.

Undaunted, our fearless heroine continued to study, make commercials and audition for Broadway musicals. "They were always rejecting me because I didn't have a legit voice. Then when I saw 'Hair' for the first time, I knew I had finally found the perfect show for myself. I was the right age, had the right voice, and knew rock music." Eight months later, she had joined the cast of "Hair" for the first time, acquiring the incredible experience of getting to play all the parts at one time or another. "Unfortunately, the scene backstage was totally opposite to the theme of the show onstage. There was very little peace and love after awhile, just lots of tension."

#### Raunchy

So when the auditions for "The Me Nobody Knows" started, Beverly went to perform. When the producers confronted her with the fact that she is very blonde and the show concerned the writings of ghetto children, she returned looking still blonde, but uncombed, unmade-up, looking as "raunchy" as possible. She made her point and won a part. During the run of the show, she met David Lipton, who became her manager and husband, and introduced her to Helen Miller. Helen subsequently wrote "Don't Say You Don't Remember," which went on to become a million-seller."

Now, she wants to concentrate on more recording (her new single "Sing A Happy Song" has recently been released), and on the television and film offers that have been cropping up since moving out to the west coast. She's

just worked with Sheldon Leonard on an ABC Movie of the Week. "My first love is still music and recording, and one big goal is to get back to songwriting. I have other people interested in some songs I've already done, and I'd like the opportunity to record an album of my own material. Singing, to me, is another form of acting, perhaps the ultimate level. It's the way to reach the most people, and it's what I love to do."

#### CLUB REVIEW

### Music and Mirth At the Bitter End

■ NEW YORK — Marking the first bill since Paul Colby exited this most venerable of New York coffee houses, Philadelphia's Forest Green joined forces with Newark's Darrow Igus (2) for an evening of Bitter End music and mirth, respectively.

Igus, who opened the show with some funny visual comedy (which sits somewhere between Richard Pryor and Frank Gorshen) introduced Forest Green as Ed Sullivan — if you can imagine a black Ed Sullivan.

The Capitol septet has much to distinguish themselves from other bands right on the surface. For one thing, they are the only twin-flautist rock band in existence: both Robert Mast and the group's sex symbol Don Hettinger play the instrument well. Hettinger is doubly daring with what is probably also the sole rock electric bassoon in captivity. There are a total of seven band members, playing something under 20 different instruments. And that something is a professional and joyful mix of jazz, Latin and rock with that special loftiness of purpose that can only come from some strong classical training. (Some of the band met as schoolmates at the Philadelphia Musical Academy in the fall of 1970.)

The band also composes some nice music, showcasing their talents without forcing the "virtuoso syndrome" onto the audience. Their chief problem at this point in their development is a vocal one; Timothy Jordan and Ray Barrett who handle these chores don't always display all the natural equipment necessary to apply their ambitious concepts. Even with this reservation, Forest Green is not without its colorful moments: the band's future is rainbow wide.

Robert Adels

## Checkin' It All Out



Capitol recording artists Tavares, in New York for a concert appearance, visited radio station WWRL to say hello and drop off copies of their current hit, "That's The Sound That Lonely Makes." Standing (from left) are: Tiny Tavares, Gary Bird (WWRL), Enoch Gregory (WWRL), Chubby Tavres and Matt Parsons, (Capitol Records). Seated (from left) are: Pooch, Butch and Ralph Tavares.

## RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

AMERICANS Peter Scheurmier (Conestoga, BMI) .....	31	MARLENA Montgomery & Goldsboro Pen in Hand/Unart, BMI) .....	65
ANOTHER LONELY SONG Billy Sherrill (Algee, MBI) .....	6	MIDNIGHT, ME & THE BLUES Jerry House (Sawgrass, BMI) .....	26
BABY DOLL Jerry Crutchfield (Dutchess, BMI) .....	42	ONCE YOU'VE HAD THE BEST Billy Sherrill (Copper Band, BMI) .....	8
BIG GAME HUNTER Buck Owens (Blue Book, BMI) .....	30	RED ROSE FROM THE BLUE SIDE OF TOWN Joe Johnson (4-Star/Hanks, BMI) .....	27
BOTH SIDES OF THE LINE Ray Pennington (Maree, ASCAP) .....	73	SIX PACK TO GO Russell, Cale, Cordell, & Ashworth (Brayos, Valley, BMI) .....	52
CHIP CHIP Larry Rogers (Viva, BMI) .....	45	SOMETIMES SUNSHINE Bob Ferguson (Yearbook, BMI/Pana, ASCAP) .....	10
CLAIM ON ME Ferguson (Resaca, BMI) .....	63	SOMEWHERE BETWEEN LOVE AND TOMORROW Jim Fogelsong (Caress/Charley Boy, ASCAP) .....	47
COUNTRYFRIED Larry Rogers (100 Oaks/Partner, BMI) .....	55	SUPERSKIRT Connie Cato (Acoustic, BMI) (Jack Bill, ASCAP) .....	74
CRUDE OIL BLUES Atkins & Reed (Vector, BMI) .....	50	SWEET MAGNOLIA BLOSSOM Ron Chancey (Chappell, ASCAP/Unichappell, BMI) .....	18
DADDY NUMBER TWO Wesley Rose (Acuff-Rose, BMI) .....	53	THE LAST LOVE SONG Jim Vienneau (Hank Williams, Jr., BMI) .....	29
DADDY WHAT IF Bobby Bare (Evil Eye, BMI) .....	5	THE GREAT MAIL ROBBERY Larry Butler (Tree, BMI) .....	60
GEORGE LEROY CHICKASHEA Boo Ferguson (Owepar, BMI) .....	44	THE JET SET Billy Sherrill (Tree, BMI) .....	62
GIRL WHO WAITS ON TABLES Jerry Bradley (Jack, BMI) .....	13	THE OLDER THE VIOLIN Larry Butler (Tree, BMI) .....	54
GUESS WHO Joe Johnson (4-Star, BMI) .....	68	THE RAINBOW IN DADDY'S EYES Jim Malloy (Blue Crest, BMI) .....	35
HAPPY HOUR Tony Booth (Blue Book, BMI) .....	57	THE RIVER'S TOO WIDE Don Gant (Music City, ASCAP) .....	9
HELLO LOVE Light & Atkins (Four-Star BMI) .....	67	THAT'S THE WAY LOVE GOES Jerry Kennedy (Blue Crest, BMI) .....	2
HE'LL COME HOME Pete Drake (Window, BMI) .....	58	THERE WON'T BE ANYMORE Chet Atkins (Charles Rich, BMI) .....	4
HEY LORETTA Owen Bradley (Evil Eye, BMI) .....	28	THERE'S A HONKY TONK ANGEL Owen Bradley (Danor, BMI) .....	16
HOUSTON Jimmy Bowen (Kayteekay/Hudmar, ASCAP) .....	48	TONIGHT SOMEONE'S FALLING IN LOVE Ron Chancey (Tree, BMI) .....	17
I CHANGED MY MIND Bill Walker (Twitty Bird, BMI) .....	46	TOO MUCH PRIDE Mack White (Milene, ASCAP) .....	19
I DON'T PLAN ON LOSING YOU Jim Fogelsong (Two Rivers, ASCAP) .....	37	TRACE OF LIFE Bill Walker (Hardtrack/Act One, BMI) .....	51
I JUST HAD YOU ON MY MIND Milton Blackford (Ensign, BMI) .....	43	TURN ON YOUR LIGHT Ray Yennington (Dunbar, BMI) .....	41
I LOVE Tom T. Hall (Hallnote, BMI) .....	12	TWENTIETH CENTURY DRIFTER Marty Robbins (Mariposa, BMI) .....	33
I LOVE YOU, I LOVE YOU Billy Sherrill (Algee, BMI) .....	14	WAKE ME INTO LOVE Logan & Reeves (Tree & Cross Keys, BMI) .....	40
I'M STILL LOVING YOU Norris Wilson (Flagship/AI Gallico, BMI) .....	3	WHATEVER HAPPENED TO RANDOLPH SCOTT Jerry Kennedy (American Cowboy, BMI) .....	25
IT HAPPENS EVERY TIME Steve Stone (Lowery, BMI) .....	71	WHAT'S YOUR NAME AGAIN Biñ Collie (Eddie Miller, BMI) .....	72
IT'S TIME TO CROSS THAT BRIDGE Walter Haynes (Ben Peters, BMI) .....	59	WHEN I GET MY HANDS ON YOU Norris Wilson (AI Gallico/Algee, BMI) .....	21
I'VE JUST GOT TO KNOW Billy Sherrill (Blue Book, BMI) .....	11	WHEN YOUR GOOD LOVE WAS MINE Farah Prods. (Jack & Bill, ASCAP) .....	34
JOLENE Bog Ferguson (Owepar, BMI) .....	22	WORLD OF MAKE BELIEVE Owen Bradley (Gulf Stream/Singing River, BMI) .....	1
JULY YOU'RE A WOMAN Ed Bruce (January, BMI) .....	64	WOULD YOU LAY WITH ME Billy Sherrill (Window, BMI) .....	24
JUST ONE MORE SONG Jack Blanchard (Birdwa k, BMI) .....	38	WRONG IDEAS Owen Bradley (Evil Eye, BMI) .....	32
LITTLE MAN Logan Smith (Points West, BMI) .....	70	YOU'RE GONNA HURT ME Norris Wilson (AI Gallico/Algee, BMI) .....	39
LOOKING BACK Jerry Foster .....	49	YOU'RE MY WIFE, SHE'S MY WOMAN Kelso Herston (Little David, BMI) .....	56
LOVING YOU HAS CHANGED MY LIFE Peter Drake (Jack & Bill, ASCAP) .....	20	YOU WERE A LADY Ricci Mareno (Ricci Mareno, SESAC) .....	66
LOVE SONG Brian Ahren (Portofino/Gnossos ASCAP) .....	7		
LOVELY LADY Burry Kellum (Toast, BMI) .....	75		
LUCKY LADIES Walter Haynes (Tree, BMI) .....	15		

## Video Used to Sell Video

■ ALEXANDRIA, VIRGINIA—What began as a spiral bound instruction booklet on alternative and home video recording techniques has turned into a full time business for Grayson Mattingly and Welby Smith of Smith-Mattingly Productions, Ltd. Although their initial success was with their "Introducing The Single Camera VTR System" (now in use in over a dozen foreign countries and to be published by Chas. Scribner's Sons here soon), the duo have moved on to a wide range of video-aid materials including a regular newsletter, "Video Update," and pioneering efforts in using video tape itself to explain and instruct.

The company now has eleven different video tapes which provide instruction in the use of video as a communications medium. Ranging in price from \$30 to \$150, the tapes are available in both half-inch open reel format and Sony U-Matic video cassette for-

mat. Programs range from "Introducing CCTV/VTR" through "Introduction To CATV" to "The Video Cassette." Rentals are also available on the tapes and Smith-Mattingly has recently put together a complete "Do-It-Yourself VTR Workshop" which includes all eleven tapes plus an assortment of manuals, workbooks, and brochures. Cost of the total package including multiple copies of the various manuals is \$1,000.

Smith-Mattingly (310 South Fairfax Street, Alexandria, Virginia, 22314) is one of the first independent video production firms to begin producing video programming on an instructional level. By making video the medium by which to explain the basic techniques of video taping and production — lighting, sound, editing and so forth — they have demonstrated that the medium has tremendous educational as well as entertainment potential.

## E. H. Morris Sets 'Love' Campaign

■ NEW YORK — Edwin H. Morris Music Publishers will kick off a month-long marketing program for Laura Yager's new Ovation album, "Play With Fire," by holding a "Love Party" on Valentine's Day (14). Also included in the "Love Month" promotion program will be a package of radio commercials and special point-of-purchase displays for the album.

## Nonesuch

(Continued from page 52)

use the revolutionary Dolby noise-reduction system, now in general use, and since 1971 they have employed quadrophonic techniques.

In the last few years Nonesuch's sales have risen 50 percent per year, an almost inconceivable figure, but proof that the young audience in the United States is sick of what Nonesuch calls "product pollution," the proliferation of the standard repertory by one group after another. Nonesuch has offered much more, and all those who live and work in serious music owe them a real Valentine of thanks on their tenth birthday this fourteenth of February; their sales have proved that the public for serious music consists of more than the contented, well-fed bourgeoisie.

## Kiss Prepare For TV Spots With Video

■ NEW YORK—Portable, easily manipulated video equipment is being used as a teaching tool by a number of rock groups who have realized its value as a training aid to ready them for the variety of broadcast television spots now available to bands. One such group is Kiss. Sporting a highly visual act and hard rock music, the band has been in rehearsals in New York City prior to a cross country tour, a first major television appearance, and a first album on Neil Bogart's newly formed Casablanca label.

### Self-Teaching

"As visuals become more and more important for stage and television appearances by both well-known and new rock bands, portable video tape equipment is a valuable self-teaching tool for rock groups," explained Joyce Biawitz of Kiss' management company, Rock Steady Management. Ms. Biawitz went on to say that the band has already undergone video training via this easily usable equipment. "It's especially important for a group like Kiss, who are all constantly playing instruments during their set, to be aware of maintaining eye contact with their audience. By taping their songs and sets during rehearsals for instant feedback to the band, the group is able to see their performance rather than relying on other people's opinions. They can try out

## 'FM Television' Experiment Launched

By RICHARD ROBINSON

■ TAYLOR, TEXAS — Rock music television programming similar to FM rock radio has begun here over the local cable television outlet, Taylor TV Cable Company, Inc., through the efforts of a local alternative video group known as Space City Video. Broadcasting under the "Taylorvision" logo, the video group is supplying several hours of music programming to the cable system three to four days each week.

"It's an FM deejay show, with no commercials," explained John Brumage, a member of the video group who's been in and out of the music business since 1966 when he co-produced "Snoopy And The Red Baron," a major hit for the Royal Guardsmen. "We play records, have a deejay on the screen at times, then we might also have feedback effects, sometimes just a picture of the album cover and occasionally video

tapes of the acts performing." Recent live action video of Van Morrison and Commander Cody concerts have been highlights of the show.

Working with Brumage is Michael Hart, a former disc jockey who handles most of the announcing chores, and a production crew including alternative video experts Bill Narum, Paula Jaffe, Dee Haws, Carthy Hart and Dick Schlorf. Taylorvision / Space City Video produces a number of local programs, including sports and civic events, but Brumage says that the rock does best. "The music programs produce the most response from our audience," Brumage told *Record World* in an exclusive interview. "It's very economical to produce. I feel it's going to fill a lot of time in cable stations of the future. One of the reasons we're working on this now is that we feel we should work to develop a format that can be used to produce revenue for the stations and still be a valid promotional medium for the record-video companies — although I don't think many of the record companies realize that they are 'video' companies as well."

Brumage also says that the Taylorvision project is open to using promotional materials from record companies. (Taylorvision, Box 430, Taylor, Texas 76574). "We'll definitely play any promotional materials that record companies have and can supply on EIAJ half-inch tape, either in black and white or in color. We're also in need of records." The video group plans to continue to develop their programming efforts on the local cable station although eventually they hope to service other cable systems in the region.

something and see on their own if they like it or not."

Bill Aucoin, who co-manages the band with Ms. Biawitz, said that the group will continue to use video when they go out on tour — so they can constantly check their sets to see if the show they've put together is being maintained. "The artist's main concern onstage is communicating the music to the audience," said Aucoin. "Being able to record and then instantly play back their sets lets them study their stage shows — both for musical perfection and visual impact. It enables them to become objective about their performances, to see if they are saying what they want to say, to let them correct their mistakes and also spot spontaneous moves that otherwise would go unnoticed."

### Training for TV

Aucoin and Biawitz agree that perhaps the most important factor in using portable video equipment during rehearsals is in training the band for future broadcast television appearances. "Many artists who are doing major tv shows don't know how to play to a tv camera so they're at once natural and exciting. With tv being so important now, an artist has to be trained to work with the cameras and understand the nature of television as performance," concluded Ms. Biawitz.

## Cashman, West & Mary



With a fourth album scheduled for March release, Mary Travers has been recording at the Hit Factory since January 5, with Terry Cashman and Tommy West producing. The new recording will feature material by Harry Chapin, Jim Croce, Eric Andersen and Kenny Loggins, among others. Pictured from left: West, Travers and Cashman.



## Nashville NARAS Plans Gala Banquet

■ NASHVILLE — The Nashville chapter of NARAS is planning one of the most elaborate gala banquets in its history on Tuesday, Feb. 26. Chairmen Bob Beckham and Bill Hall have announced complete plans, including an all-star show representing all areas of music, with a twenty-two piece orchestra conducted by Hank Levine and overtures by the Nashville Togetherness Singers.

Showtime will bring on stage Johnny Russell, Jeanne Pruett, Barbara Fairchild, The Imperials and, closing the show, Kris Kristofferson.

Reservation charges include a cocktail reception that starts at 6:30pm, dinner at 8 served by McConnell Caterers with a menu consisting of 10 oz. rib-eye steak charcoal cooked right on the spot, shrimp cocktail, baked potato in foil, green vegetable, salad, dessert and California white wine.

Following dinner will be the presentation of nominee plaques. The show will be hard-hitting and fast-paced, with each performer rendering two of his best

## Monroe Agency Opens

■ NASHVILLE—The Monroe Bluegrass Talent Agency, a newly formed Nashville firm owned by James and Bill Monroe, will be directed by Chuck Campbell, according to the company.

Offices for the new Monroe booking venture are located at 726 16th Avenue South in Nashville. Acts now under contract include: Bill Monroe and the Bluegrass Boys, James Monroe and the Midnight Ramblers, Ralph Stanley and the Clinch Mountain Boys, The Sullivan Family, The Bluegrass Alliance, Bobby Smith and The Boys from Shiloh, and Hubert Davis and The Season Travelers.

songs. Norris Wilson will be master of ceremonies for the evening.

For the first time NARAS has contracted a set scenic designer to handle the decorations. Gayle Aglan promises a beautiful and spectacular winter wonderland motif with ten-foot tall white saplings sprayed with silver dust and sparkling lights.

No expense has been spared, from no plastic glasses to the real thing: crystal, china and linen tablecloths.

Invitations were mailed February 6 to all Nashville chapter members. Due to the size of the National Guard Armory, site of the event, the seating is automatically limited. Reservations are expected to go quickly.

Other banquet committee members are: Don Gant, entertainment chairman; Bob Thompson, food chairman; Henry Hurt, beverage chairman; Charlotte Tucker, decorations; Roger Sovine and Jim Foglesong, seating; John Sturdivant, publicity; Herb Burnette, photographer; Frank Mull, security; Ed Shea and Charlie Monk, coat checking; B. J. McElwee, hostess; Lynn Shults, parking; Dave Debolt, nominee plaque and Glen Snoddy, sound.

Additional information can be had by calling the NARAS office (Nashville Chapter) at (615) 242-5731.

## Soap Theme Covered

■ NEW YORK—The theme music from Screen Gems' CBS-TV weekday dramatic series, "The Young and The Restless," has been recorded by both Floyd Cramer and The Ventures. It is also the title of Cramer's latest album on RCA Victor.

A decision to record the music was reached after nearly 50,000 pieces of sheet music were purchased by viewers.



## NASHVILLE REPORT

BY RED O'DONNELL



■ Tommy Cash discussing his recent 27-day tour of Europe and England said: "The Germans especially like country music: the customs officials in London wanted us to take out our instruments and play for them when we landed."

Bobby Goldsboro made his umpteenth guest appearance on NBC-TV's "Tonight Show" . . . Sammi Smith's current Mega single, "Rainbow in Daddy's Eyes," (written by Dallas Frazier) is getting rave reviews. One critic wrote: "Sammi's best since

her award-winning 'Help Me Make It Through the Night' " . . . Diana Trask currently co-headlining in Las Vegas at the Sands with Danny Thomas.

Kitty Wells' first single on Capricorn (the Macon, Ga. diskery with which she recently signed after a long career with MCA) is "Forever Young," a Bob Dylan-written song that is included in his latest album . . . Is the Queen of Country Music going mod?

CBS Records' president Irwin Segelstein pleased with the label's national sales & promotion reps meeting in Nashville . . . During their recent visit here, the Nitty Gritty Dirt Band presented Roy Acuff with a gold record for his performance on its best-selling album "Will The Circle Be Unbroken." Dirt Band producer Bill McEuen expressed his appreciation for Acuff's willingness to assist at the sessions at a time when a "lot of people were more concerned with the length of our hair than with the fact that we wanted to make music."

Dunno how long it's going to last but the Masters Festival of Music (Boots Randolph, Floyd Cramer and Brenda Lee) hasn't been hurt at the box office by the gasoline shortage and energy crisis . . . The festival, now in its tenth season of limited tours, sold out at Dallas, Fort Worth, Houston, West Palm Beach and Orlando in its first concerts of 1974.

Jeff Jeffrey named choral promotions manager at John T. Benson Publishing Co. . . . Rumors that Conway Twitty has bought a home in Nashville have cropped up again . . . And didn't Tammy Wynette buy a \$500,000 house in the Brentwood (a suburb of Music City, USA) area? . . . Lee Shannon, music director-announcer at WIRE-AM (Indianapolis) is bringing two bus loads of country music fans to Nashville the weekend of March 15-17. (Lee celebrates his birthday March 15.) That's the weekend that the new Grand Ole Opry House opens at Opryland USA.

Ricci (Smiley) Mareno Enterprises named Skippy Barrett as general manager and Richard Porter to head up publishing and song plugging.

Sportsman-singer Paul Richey hit a deer while driving on the Interstate and was telling an employee of his father-in-law's cotton gin in Batesville, Miss. about the incident/accident: "What did you hit him with?" asked the employee. "A Mark IV," replied Richey. "Yes sir," said the employee, "I've heard about them. They're fine guns."

Wanda Jackson, now in the country gospel bag for Word Records, says: "I feel that Christianity is not a way of looking at certain things,

(Continued on page 58)

## COUNTRY PICKS OF THE WEEK

SINGLE

MERLE HAGGARD, "THINGS AREN'T FUNNY ANYMORE" (Shade Tree, BMI). Hag has captured a timely mood, as he follows "If We Make It Through December" with a lonesome, love-ending song that will continue his dominance at the top. Pop play will exceed his last, but no sacrifices were made in his country feel. There is a new prominence evident in the style of the writing and delivery Haggard provides. A quiet smash! Capitol P-3830.

SLEEPER

KAREN WHEELER, "BORN TO LOVE AND SATISFY" (Jack & Bill, ASCAP). A spirited effort from Karen Wheeler in her very first disc for RCA. Producer Jerry Bradley uses a gospel feel and a bass vocal harmony, similar to Olivia Newton-John's recent hit, to create a winning disc. Strong material and a fine studio effort will entrench Karen in the charts quickly. This bright, young entertainer is making a fast start. RCA APBO-0223.

ALBUM

"JOLENE," DOLLY PARTON. The super talented and prolific pen of Dolly Parton is highlighted in this, her most commercial endeavor yet! The thundering success of "Jolene" will be matched and perhaps surpassed, by the sensual, tenderly delivered and emotional "I Will Always Love You." A number 1 album with songs so good they can appeal to any market. Simply an amazing selection of hits delivered perfectly! RCA APL1-0473.



By MARIE RATLIFF

**Station Check List**

Reporting this week: (Alphabetically)

KBUY, Ft. Worth	WBT, Charlotte	WIRE, Indianapolis
KCKC, San Bernardino	WCMS, Norfolk	WITL, Lansing
KENR, Houston	WDON, Washington	WMC, Memphis
KFDI, Wichita	WEPP, Pittsburgh	WPLO, Atlanta
KFOX, Long Beach	WEET, Richmond	WPNX, Columbus
KKYX, San Antonio	WENO, Nashville	WRCP, Philadelphia
KLAC, Los Angeles	WGMA, Hollywood, Fla.	WUBE, Cincinnati
KTTS, Springfield	WHN, New York	WUNI, Mobile
KWAM-FM, Memphis	WHO, Des Moines	WVOJ, Jacksonville
WAME, Charlotte	WIL, St. Louis	WWL, New Orleans
WBAM, Montgomery	WINN, Louisville	WXCL, Peoria
WBAP, Ft. Worth		

Freddie Hart's "Hang In There Girl" will hang in all the way! Instant response tops that of recent Hart releases and indicates mass acceptance!

Donna Fargo likewise has a chart topper with "I'll Try A Little Harder." She hasn't missed yet and this is no exception!

Early action on Doyle Holly's "Lord How Long Has This Been Going On" at WBAP, WIRE, KCKC, WENO; pick at WVOJ. Strong indications of hit potential!

Left Fielder That Shouldn't Miss: Larry Gatlin will score strongly with his second solo "The Bitter They Are, Harder They Fall" culled from "The Pilgrim" album. WMC and WCMS already report good reaction.

Hank Snow is well on the road to his biggest charter in years with "Hello Love." Widespread and uniform action reported.

Bobby Wright's impressive version of "Seasons In The Sun" looks like an instant smash! Starting with picks at WUNI, WPNX, WXCL; continuing with heavy play in Indianapolis, Montgomery, San Bernardino, Ft. Worth, Cincinnati, Nashville and Norfolk; there'll be no holding back!

Good News and Bad News in KWMT-Land: Recent ARB shows KWMT in Fort Dodge is #1 in 66 Iowa counties with adults 18-49 between 10 a.m. and 6 p.m.! The bad news for KWMT listeners—long-time program director Mike Hoyer has left the station to buy an outlet in Montana. Program direction is now in the capable hands of Skip Nelson; Shannon Reed joins the KWMT staff from Norfolk, Nebraska.

Sherry Bryce's "Don't Stop Now" getting frequent spins, particularly heavy in the midwest and south.

Karen Wheeler's first RCA release, "Born to Love and Satisfy," has the earmarks of a winner!

Henson Cargill starting to come on strong in the eastern part of the country with "She Still Comes To Me."

WTVR in Richmond, Virginia has named a new music director in the person of Mark Thomas. Mark was formerly with WEET in the same city.

The "Silver Threads and Golden Needles" race is now well under way with the contestants seemingly matched! Linda Ronstadt has a pick at KENR, play in San Bernardino and Philadelphia; Charlie McCoy's instrumental version has the edge at WXCL, WUNI and WGMA; Nashville's WENO playing all versions!

Regional Raves: Marion Love's "What I Had With You" on Warner Bros. picked at WINN; The Ozark Mt. Daredevils' "Country Girl" added in Philadelphia; The Oaks' "He's Gonna Smile On Me" good at WENO; Jimmy Case's "Think of Me" playing at WDON.

Sami Jo's "Tell Me A Lie" picked this week at

(Continued on page 62)

**ESCFI In Catskills Country: Holds '74 Meet at Kutshers**

■ NASHVILLE—Plans for the Eastern States Country Music, Inc. (ESCFI) 1974 convention, announced by the organization's president Mickey Barnett, call for the annual meeting to convene at Kutsher's Country Club in New York's Catskills. All the convention activities, lodging and meals will be held within the same complex from Apr. 18-21.

Registration opens at 10am, Thursday (18), in the main lobby, to be followed by ESCFI's third annual golf tournament on Kutsher's 18-hole course. That evening ESCFI will present a country concert at Monticello Raceway.

**Weekend Events**

Friday's schedule will consist of meetings, a recording techniques seminar and the evening show featuring the most promising artists in the northeast.

Saturday will include an instrument workshop for musicians, disc

jockey rap sessions and an afternoon bluegrass show. Following a lavish cocktail party, there will be a candle light banquet; the annual ESCFI Awards Show will be presented from the stage of the newly completed 2,000-seat nightclub, the Stardust Room.

Hospitality suites and display areas are more than adequate with over 12,000 square feet of exhibit space available. Advance registration, according to Barnett, "indicates an excellent response from radio stations in the northeast. Many inquiries have been received from recording companies, musical instrument manufacturers and

(Continued on page 59)

**Subscribe To Record World**

**Country Album Picks**

**FULLY REALIZED**

**CHARLIE RICH**—Mercury SRM-2-7505  
The tremendous public demand for the talent of Charlie Rich is beginning to be met by supply. Mercury has gone to the tape vault and found this glorious collection of tracks. This double package features an even two dozen cuts. "No Home" and "I Washed My Hands In Muddy Water" will be backed as a single. "Mohair Sam," "Lonely Weekends" and "A Field of Yellow Daisies" exemplify this Rich supply.



**BAKERSFIELD, NASHVILLE WEST**

**VARIOUS ARTISTS**—Capitol ST-11238  
A great collection of hits from the Buck Owens stable of artists. Buck's own "Arms Full of Empty" and "Ain't It Amazing, Gracie" are joined by the successful efforts of Freddie Hart, Susan Raye, Tony Booth, Buddy Alan, LaWanda Lindsey and David Frizzell. A winning concept that provides a bargain to consumers.



**Nashville Report**

(Continued from page 57)

but a certain way of looking at all things."

Dot recording artist Joe Stampley's hometown of Springhill, La. named him "Man of the Year" . . . David Houston and his band will headline the entertainment at the annual Strawberry Festival March 9 in Plant City, Fla.

Drummer Lonnie Nantz was involved in an unusual mishap. He bit down too hard on a toothpick—and lost his front tooth.

The name of that fox terrier with his ear cocked to the speaker in that famous Victor advertisement of long ago? Nipper, according to Louie Boyd, who collects such memorabilia . . .

Birthdays: Jim Mundy, Jim McReynolds, Jay Lee Webb, Tennessee Ernie Ford, Wally Fowler, Hank Locklin, Jimmy Wakely . . .

Danny Davis and Nashville Brass taped guest shot on Mike Douglas' syndicated television series.

The fine singing Statler Brothers keep coming up with fine listening records. Latest is "Whatever Happened to Randolph Scott?" . . . Just about the best commercial vocal quartet, bar none.

Publisher Jim Pelton knows a syndicated newspaper writer who wrote an article on backaches. He referred to it as his "spinal column."

## Tix for 3rd Fan Fair Go Up After Mar. 15

■ NASHVILLE — Plans are being formulated for the upcoming Third International Country Music Fan Fair June 12-16 at Nashville's Municipal Auditorium. A major change just announced by the Fan Fair committee hikes the \$20 registration fee to \$25 after March 15.

The registration fee includes the bluegrass concert, old time fiddling contest, picture taking and autograph sessions with the stars, 20 hours of live entertainment provided by various record companies, three lunches, a ticket to Opryland USA and the Country Music Hall of Fame, and a large exhibition area filled with fan club booths for the autograph sessions.

The registration fee does not cover the price of an Opry ticket: these must be ordered separately and can be purchased only by those registered for the Fan Fair, for \$4.

All registration checks should be made payable to Fan Fair, and mailed to Post Office Box 100, Nashville, Tennessee 37202. Separate checks for the Opry tickets should be made out to Grand Ole Opry Tickets, and mailed to the same address, with indications on the show of your choice: Friday (one show) or Saturday, 6:30 p.m. or 9:30 p.m. Names and addresses should be included on both requests.

The Fan Fair is co-sponsored by the Country Music Association, Inc., and the Grand Ole Opry.

## Cinnamon Spices GRT

■ SUNNYVALE, CAL.—GRT Music Tapes has signed an exclusive tape duplication and distribution agreement with the Nashville based country label Cinnamon Records, according to GRT president Tom Bonetti.

Bonetti reports that initial tape releases under this pact include two country albums: "Drift Away" by Narvel Felts and "Country" by Stan Hitchcock.

## ESCFI Meet

(Continued from page 58)

other firms for space and suites.

### Registration

Registration fee for the convention is still only \$10. The cost for the complete weekend including lodging, meals and all facilities ranges from \$44-\$85 per person (double occupancy) depending on length of stay and choice of room. (Special rates for children are available upon request.) Registration is not limited to ESCFI members; any company or individual with an interest in country music is welcome. A \$10 deposit mailed to Kutsher's Country Club, Monticello, New York, will hold a reservation.

RECORD WORLD FEBRUARY 16, 1974



# THE COUNTRY ALBUM CHART

FEB. 16	FEB. 9		WKS. ON CHART
1	4	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	14
2	2	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	43
3	6	THE FASTEST HARP IN THE SOUTH CHARLIE McCOY— Monument KZ 32749	8
4	5	ALL ABOUT A FEELING DONNA FARGO—Dot DOS 26019	10
5	1	ROY CLARK'S FAMILY ALBUM—Dot DOS 26018	13
6	10	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	5
7	7	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol ST 11252	9
8	12	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL— Mercury SRM1-687	8
9	9	THE MIDNIGHT OIL BARBARA MANDRELL—Columbia KC 32743	7
10	3	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	15
11	11	COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344	12
12	13	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757	10
13	15	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	11
14	16	SOUTHERN ROOTS JERRY LEE LEWIS—Mercury SRM1-690	6
15	8	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	31
16	14	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	25
17	18	CLING TO A SAVING HAND/STEAL AWAY CONWAY TWITTY— MCA 376	11
18	21	I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253	7
19	19	CAN I SLEEP IN YOUR ARMS JEANNIE SEELY—MCA 385	10
20	20	NEW SUNRISE BRENDA LEE—MCA 373	12
21	26	UPTOWN POKER CLUB JERRY REED—RCA APL1-0356	10
22	17	SAWMILL MEL TILLIS—MGM SE 4917	21
23	32	AN AMERICAN LEGEND TEX RITTER—Capitol 11241	4
24	25	GOD IS ABUNDANT CONNIE SMITH—Columbia KC 32492	9
25	27	BUBBLING OVER DOLLY PARTON—RCA APL1-0286	19
26	34	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	3
27	29	THIS IS HENSON CARGILL—Atlantic SD 7279	11
28	28	IT'S A MAN'S WORLD DIANA TRASK—Dot DOS 26016	7
29	31	FAREWELL TO THE RYMAN DAVID ROGERS—Atlantic SD 72B3	12
30	30	SONGS FOR EVERYONE RAY GRIFF—Dot DOS 26013	16
31	22	ALL I EVER MEANT TO DO WAS SING JOHNNY RODRIGUEZ— Mercury SRM1-686	22
32	33	JUST ANOTHER COWBOY SONG DOYLE HOLLY—Bornaby BR 15011	6
33	24	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	14
34	38	SHADES OF STEEL LLOYD GREEN—Monument KZ 32532	6
35	23	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS— Mercury SRM1-677	16
36	39	WARM LOVE DON & SUE—Hickory HR 4503	6
37	36	PRIMROSE LANE JERRY WALLACE—MCA 366	20
38	45	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic KE 32570	3
39	42	BEAN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002	11
40	41	CARRY ME BACK STATLER BROTHERS—Mercury SRM1-676	20
41	44	KINDLY KEEP IT COUNTRY HANK THOMPSON—Dot DOS 26015	8
42	50	GIVE ME THAT OLD TIME RELIGION GUY & RALNA—Ranwood R 8120 2	2
43	54	I'M STILL LOVING YOU JOE STAMPLEY—Dot DOS 26020	2
44	35	DON'T CRY NOW LINDA RONSTADT—Asylum SE 5064	14
45	47	TEXAS DANCE HALL GIRL JOHNNY BUSH—RCA APL1-0369	6
46	52	ENTERTAINER OF THE YEAR ROY CLARK—Capitol SABB-11264	3
47	59	THE BEST OF DANNY DAVIS—RCA APL1-10425	2
48	51	NOW PRESENTING TROY SEALS—Atlantic SD 7281	8
49	57	BOB LUMAN'S GREATEST HITS—Epic KE 32759	3
50	53	HYMNS BY SUSAN RAYE—Capitol ST 11255	7
51	49	ON HIS WAY DON ADAMS—Atlantic SD 7280	9
52	58	THE PILGRIM LARRY GATLIN—Monument KZ 32571	3
53	63	MY KIND OF COUNTRY CARL PERKINS—Mercury SRM1-691	2
54	37	SATIN SHEETS JEANNE PRUETT—MCA 338	29
55	40	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	44
56	43	LOVE IS THE FOUNDATION LORETTA LYNN—MCA 355	25
57	56	TOP OF THE WORLD LYNN ANDERSON—Columbia KC 32439	29
58	46	MY FRIENDS CALL ME T. O. TOMMY OVERSTREET—Dot DOS 26015	17
59	62	THE FARMER PORTER WAGONER—RCA APL1-0346	12
60	48	PAPER ROSES MARIE OSMOND—MGM SE 4910	20
61	—	HOUSE OF THE RISING SUN JODY MILLER—Epic KE 32569	1
62	61	TRIP TO HEAVEN FREDDIE HART—Capitol ST 11197	28
63	—	KENTUCKY SUNSHINE WAYNE KEMP—MCA 369	1
64	55	REDNECKS, WHITE SOCKS AND BLUE RIBBON BEER JOHNNY RUSSELL— RCA APL1-0345	17
65	60	THIS IS BRIAN COLLINS—Dot DOA 26017	13
66	66	SUPERPICKER ROY CLARK—Dot DOS 26140	43
67	—	GREATEST HITS GEORGE HAMILTON IV—RCA APL1-0455	1
68	67	SWEET COUNTRY CHARLEY PRIDE—RCA APL1-0217	35
69	68	FULL MOON KRIS & RITA—A&M SP 4403	19
70	65	EARL SCRUGGS REVUE—Columbia KC 32426	21
71	70	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE TERRY STAFFORD—Atlantic SD 7282	12
72	64	SUMMER, THE FIRST TIME BOBBY GOLDSBORO—United Artists UA LA124-F	16
73	71	BEST OF JIM ED BROWN—RCA APL1-0324	16
74	72	I LOVE DIXIE BLUES MERLE HAGGARD—Capitol ST 1200	28
75	74	THE LEGENDARY LEFTY FRIZZELL—ABC ABCX-799	8

# RED SIMPSON

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up the charts again  
with

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Capitol #3807

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on Capitol Records

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Gene Breedon

Published by:  
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Simpson's had since  
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# THE COUNTRY SINGLES CHART

FEBRUARY 16, 1974

FEB. 16	FEB. 9	WKS. ON CHART
2	2	10
7	7	8
3	3	8
4	6	8
5	11	8
6	12	7
7	8	9
8	1	13
9	10	10
10	15	12
11	13	9
12	4	15
13	5	14
14	18	8
15	17	10
16	25	5
17	19	10
18	22	6
19	23	12
20	24	6
21	21	9
22	14	16
23	28	7
24	31	5
25	30	6
26	33	6
27	32	7
28	9	14
29	20	16
30	16	12

31	36	5	54	62	2
32	40	5	55	57	5
33	39	4	56	59	3
34	52	4	57	58	6
35	47	4	58	63	2
36	27	16	59	70	2
37	41	8	60	65	3
38	37	11	61	73	2
39	48	5	62	—	1
40	46	6	63	66	3
41	43	6	64	64	4
42	51	3	65	67	3
43	49	7	66	—	1
44	44	8	67	75	2
45	52	4	68	—	1
46	54	3	69	—	1
47	26	16	70	74	2
48	61	2	71	71	3
49	50	7	72	72	3
50	68	2	73	—	3
51	60	4	74	—	1
52	56	4	75	—	1
53	55	7			



# “Lucky Ladies”

MCA-40162  
Produced by Walter Haynes

A new single from  
**Jeannie Seely**

From her MCA LP  
“Can I Sleep In Your Arms/  
Lucky Ladies”

MCA-385

MCA RECORDS

NEW

Adding to his long string of #1s

# 'IS IT WRONG'

COLUMBIA 4-46003

# SONNY JAMES

The Southern Gentleman



COLUMBIA RECORDS



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**DON WILLIAMS**—JMI 36

**WE SHOULD BE TOGETHER** (Jack Music, BMI)

Producer Allen Reynolds captures the feel and melody perfectly in Don Williams style. Light and unencumbering. Four in a row Top 20.

**SONNY JAMES**—Columbia 4-46003

**IS IT WRONG** (Hill & Range, BMI)

This Warner Mack hit gets a strong running by Sonny. Expect the Southern Gentleman to return to his home at the top of the charts.

**HENSON CARGILL**—Atlantic CY-4016

**SHE STILL COMES TO ME** (Vector, BMI)

This is the record to establish Henson as a top seller for Atlantic. Smooth for lotsa airing and certain for huge box sales.

**BOB LUMAN**—Epic 5-11087

**JUST ENOUGH TO MAKE ME STAY** (Keca, ASCAP)

This cut is the beginning of what will be Volume II of "Bob Luman's Greatest Hits." His gentle but powerful vocals match a gentle but powerful message.

**BOBBY WRIGHT**—ABC 11418

**SEASONS IN THE SUN** (E. B. Marks, BMI)

**LIVE AND LET LIVE** (Peer Int'l, BMI)

Bobby's version of Terry Jacks' top 10 pop single is a unique entry to the country market. Refreshing programming will turn listeners on.

**ANTHONY ARMSTRONG JONES**—Epic 5-11086

**LIFE AIN'T EASY** (Evil Eye/Blackwood/Rekosh, BMI)

A full chorus and large production provides one of A.A.'s very best. Uptempo feel and bright melody make for great airing.

**MARILYN SELLARS**—Mega 205

**ONE DAY AT A TIME** (Buckhorn, BMI)

**CALIFORNIA** (Two Rivers, ASCAP)

This Kris Kristofferson-Marijohn Wilkins song has all the earmarkings of these two writers. A humble message to God with good gospel undercurrent.

**LEONA WILLIAMS**—Hickory 315

**I'M NOT SUPPOSED TO LOVE YOU ANYMORE** (Milene, ASCAP)

**ONCE MORE** (Acuff-Rose, BMI)

Leona remains in the "bread & butter" category as the disk will create strong jukebox impact. Solid material!

**BRYANT CARTER**—Red Bird 1301

**WITHOUT YOUR LOVE** (Cheekwood, BMI)

**WELFARE HERO** (Tree, BMI)

Regional action is bringing this disc to the forefront. Crisp production and lonely, wistful song will continue cracking markets.

**JIMMY WATFORD**—Musicor 1490

**SOMETIME WOMAN** (Reaction/United Artist, BMI)

**COLD HEARTED WORLD** (Catalogue/Warm Heart/Frosty Morn, BMI)

Musicor's renewed interest in the country market provides this powerful cut. Action already building as sales mount.

**RON FRASER**—Granite 503

**LEAVIN' CAROLINA** (Sweco, BMI)

**JESSIE** (Sweco, BMI)

This self-penned gem gets a superb molding by sound sculptor Cliffie Stone. The Granite diskery's biggest yet!

## Country Hot Line (Continued from page 58)

WIL; moving in Lansing and Mobile.

**Nat Stuckey** has a heavy with "You Never Say You Love Me Anymore."

**Jack Reno** moving rapidly toward national chart status with action in Jacksonville, Cincinnati, Nashville and Peoria on "Let The Four Winds Blow."

**Bob Luman** has a strong start in Atlanta, Norfolk and Mobile on "Just Enough To Make Me Stay."

**Johnny Tillotson** is making a strong showing at WHN, WCMS and WUBE with "I Love How She Needs Me."

"The Killer" grabbing raves; his "Southern Roots" album is touted as the best of the year by WVOJ's **Sid Wilson**; the single entry "I'm Left, You're Right" is superheavy at WRCP, KBUY, WDON, WVOJ and WGMA.

**Gib Guilbeau's** "Cry, Cry Darling" is picked at KFOX, a hot charter in Louisville, spinning in Jacksonville.

## NBC's Music Country

(Continued from page 26)

the 150 tracks needed for the series were recorded during this time. The sound tracks are then taken on location, where the appropriate artist completes the voice overdub as the television program is filmed. Some artists still lip-synch on the program; however, the authenticity of "live" voice tracks has been popular with the viewing audience. The fast-paced program generally requires shorter versions of hit songs, as Gilmore explained: "A guitar break may be interesting to listen to, but not always to watch." He emphasized that their intent is "not lifting tracks," even when an exceptional song runs its full length.

Gilmore works directly for executive producer Greg Garrison and is aided by his music and talent coordinator Joe Nixon and administrator-coordinator Larry Robins. Additionally, Neil Wilburn and Lea Jane Berinati handle the engineering duties at Mercury studios in Nashville. The same eight musicians and the Gary S. Paxton Singers provide the tracks.

### Demographics

"We are attempting to reach broad demographics," Gilmore added. The songs are not just current hits, but material by new artists and old standards. Marketing research thus far has concluded that the audience wants "very little dialogue" and no dominating host.

The 37 year old musical director added, "We want to get the feel and get each artist's individuality." This has resulted in filming at 150 different locations throughout the United States. Locations complementary to the songs' contents have led to video from Lover's Leap on Lookout Mountain in Chattanooga, Tennessee, to match audio from "Please Help Me, I'm Falling."

The generally scriptless, no-cue-card program does not use prepared musical arrangements. The session men use the normal Nashville procedure of "head charts."

### Best Exposure

Gilmore concluded, "Many artists believe this program is the best exposure they have ever gotten. There is a bigger market for country music on network television than anyone expected. I hope it doesn't become saturated, which usually happens to anything that's successful. Our show is changing people's concept toward television."

The Nashville native sees a breakdown in "television paranoia" among country performers, who have not always been given appealing exposure. He noted that the continuing developments and improving facilities for mass media video productions will also interest television executives.

The capsulized performances of each artist on "Music Country, U.S.A." may even lend an eye to what video cassettes may bring. Meanwhile the video industry is seeing solid results from country music, for an hour every Thursday evening on NBC-TV at 10 p.m.

## Doc to Rock!

■ OKLAHOMA CITY—Tom Hartman, president of ARAA, has announced the signing of Jim Brolin to a recording agreement. Brolin, a long time star of ABC-TV's "Marcus Welby M.D." and currently featured in the motion picture "West World," will launch his recording career here at the CAM Sound Factory. Brolin will be doing two cuts on the album with his son Josh. Recording sessions will begin February 11 with an album release date of late March.

"when you add it all up, the full cost of my love is...  
no charge"



**"No Charge"**  
a new single by  
**Melba Montgomery**



Written by: Harlan Howard Produced by: Pete Drake Managed by: Bob Schveid Booking Agent: Bob Neal - William Morris Agency

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"THE MAN"



CRS 8020

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