DEDICATED TO THE NEEDS OF THE MUSIC/RECORD INDUSTRY

$1.50

APRIL 20, 1974

WHO IN THE WORLD:

KIRSHNER RECORDS

Shown Here Holding A Copy Of The New 'Kansas' Album Are, From Left, President Of CBS Records Irwin Segelstein, Head Of Kirshner Entertainment Corporation Don Kirshner and Vice President for Epic And Columbia Custom Labels Sales And Distribution Ron Alexenburg. For The Story Behind The Marketing Kick-Off For The Exciting Label Deal, See Story On Page 8.

HITS OF THE WEEK

SINGLES

PAUL SIMON, "THE SOUND OF SILENCE" (prod. by Paul Simon) (Paul Simon, BMI). In early '66, Simon took this one to the top. Now he's got a new live solo version of the folk-rock classic, backed by the testy lyrics of "The Sound Of Silence." This incredibly pithy song shall once again make its mark. Columbia 4-6038.

FOUR TOPS, "ONE CHAIN DON'T MAKE NO DIANA ROSS, "SLEEPIN' " (prod. by B. G.) (Stein Paul Simon, HERB ALPERT & THE T.J.B., "FOX HUNT" (prod. by Herb Alpert) (A&M). Herb and his band have their most animated commercial sound in years right here. Herb's men have never sounded more committed to hitting. This 'Fox's' race is about to whiz into the national scene. Not truly comparable to others of his genre, Herb's sound is more good-time than heavy metal. Sounds like a top 40-bound kid with FM flash. RCA APBO-0253.

DANIA ROSS, "SLEEPIN' " (prod. by B. G.) (Stein Paul Simon). Diana established a new sound for herself with "Last Time I Saw Him." This powerfully melancholic melodrama is yet another phase of her sensitive artistry. The most powerful lyrics she has ever worked with. No sleeper this one; another Rossinger for success. Motown M 1292F.

SLEEPERS

JIMMY BUFFETT, "COME MONDAY" (prod. by Don Gant) (ABC/Dunhill, BMI). Start-of-the-week day already immortalized from Fats Domino to Carpenters should hit pay dirt once more via Buffett's song of the road-weary performer. He's got success inside him just waiting to bust itself out. Come chartday, expect a 'Monday' monster from Jimmy. Dunhill 4385.

ALBUMS

DR. JOHN, "DESIPLY BONNAROO." The good doctor returns with Southern funk as plentiful as ever. His inimitably gritty vocals combined with expert production from Allen Toussaint add up to a powerful package. Keep chuggin' to "Quitters Never Win," feel funky blues on "Stealin' " and scat along with the single, "Rite Away." A dose of good medicine! Arto S2-7043 (5.98).


LYNYRD SKYNYRD, "SECOND HELPING." On this second outing, these Southern musicians fulfill all the promise exhibited on their debut disc. Sweet flowing boogie music fairly fills the grooves. From the bluesy climate of "I Need You" to the funky feel of "Swamp Music" this group keeps you wanting more helpings! Sounds of the South/MCA-413 (5.98).

JOHNNY RIVERS, "ROAD." Johnny's first album for the label is pure pop with a dash of country flavoring, making for a delicious debut. Background vocals from Linda Ronstadt on "Georgia's Cadillac" make it a show stopper, Jimmy Webb string arrangements add dazzle to "Sitting In Limbo" and "Six Days On The Road" is a rockin' winner. Atlantic SD 7301 (5.98).

Retailers, Rack's Institute Inventory Management Improvements Phil Jones Appointed Asst.

to Pres. at Polydor Inc. George Lee MCA VP in NY Barnaby's First Through Chess/Janus

Streaks Toward Gold Mark RW Interviews Marvin Hamlisch Dialogue: Howard Stein
Fasten your earphones the Airplane's taking off.

Jefferson Airplane

Early Flight

They've already had six gold albums and "Early Flight" will make seven, with the kind of following they have. It's a collection of songs never before released on an album and sure to start a lot of people flying.

Full promotional campaign includes: teaser postcards, full color posters, folio of historical pictures, flight log (the chronologic evolution of Airplane), consumer print campaign and national radio time buys.
Phil Jones Named Asst. to President At Polydor Inc.

NEW YORK—Gil Beltran, president of Polydor Incorporated, has announced the appointment of Phil Jones to the post of assistant to the president.

Jones' record industry involvement began in one-stop operations in the early fifties and includes rack jobbing experience in Detroit prior to his label affiliation.

Background
Jones is a 22 year veteran of the record industry, coming to Polydor from a twelve-year stay at Motown Records where he was involved in establishing the marketing and promotion activities for the label. He has served on the NARM Manufacturers Advisory Board.

Beltran, head of the new Polydor organization, which includes the Polydor and MGM labels, stated, "Phil's unique marketing and promotion expertise will assure all Polydor labels greater success in the future."

Lee Named MCA VP

LOS ANGELES — George Lee has joined MCA Records Inc. as a vice president, headquartered in New York, J. K. Maitland, president of MCA, announced last week. Maitland stated that he is happy to be working once again with Lee, whom he was associated with at Warner Bros. Records.

Lee was formerly a vice president at Warner Bros. Records and head of the Warner Bros. publishing interests. In his new position, Lee will report directly to Maitland.

Stevens' 'Streak' Shoots Up Chart

NEW YORK—Chess/Janus president Marvin Schlachter has announced that the first record released under a recently announced distribution agreement with Barnaby Records, "The Streak" by Ray Stevens, has passed the million sales mark within two weeks of its initial release. "The Streak" is number 53 with a bullet on this week's Singles Chart.

"In light of the fact that these tremendous initial figures do not include the major markets of New York, Los Angeles and San Francisco," Schlachter stated, "we could be well on our way to one of the biggest singles in our history. This is the second time that Chess/Janus has demonstrated the ability to bring in a smash in face of tremendously heavy competition. The Ray Stevens single has moved out as the winner in a field of ten streaking records. 'The Americans' by Byron MacGregor on Westbound, distributed by Chess/Janus became a multi-million selling smash in competition with a single by Gordon Sinclair who wrote the original material. The expansion moves we have made on both coasts within the past few months have put Chess/Janus in position to take advantage of the full potential of the market."

Retailers, Rack Jobbers Moving To Improve Inventory Management

NEW YORK — Record retailers and rack jobbers throughout the nation have begun implementing improved systems of inventory management in the areas of record buying, selling and returning. These measures, according to those surveyed, are a result of both the Schoolman presentation on inventory management at the NARM Convention and Record World's three-part series on computerized retailing (March 16, et seq.).

Accuracy

The move towards monitoring sales at point of purchase is gaining momentum for two reasons. Foremost is the realization that accurate inventory management will lead to fewer returns, less capital tied up in inventory, and greater profits. These points were emphasized by retailers and jobbers with control systems in explaining their systems to those that don't have them. And apparently that selling job, coupled with the Schoolman presentation and computerization articles, has had a pronounced effect in addition, the nation's retailers have come to the conclusion, after talking with manufacturers, that there will be no widening of the profit margins for retailer and jobber—"You're going to have to make money on what you're getting" seems to be the record company position. And as one sales vice president for a major label noted, at a time when the record companies are faced with rising costs in signing, pressing, promotion and distribution, resulting in a profit squeeze for themselves, they are not about to lower their wholesale prices, thereby further exacerbating their own profit problems.

Anonymity

Ironically, the retailers and jobbers who are just now instituting point-of-sale monitoring systems have requested that their names not be mentioned in print. They feel that if the information were known publicly it might be used to their detriment.

Overdue

They do, however, believe that such systems for retailers are long overdue, and they cite Schoolman's presentation as proof that, if they can increase their turnover on the top 20 percent of their stock from six times a year to five times a year, their turnover and profit will increase while inventory and returns will decrease. Most retailers explained they will begin monitoring their top 40 or top 50 albums—how many copies they had on hand when they started their programs, how many they sold each day (either by a daily hand inventory or by marking off the tracking sheet at the checkout counter), and converting that information into weekly sales figures. One retailer, who began taking a pulse on 100 best-selling albums in his store, ecstatically noted that for the first time he knew exactly what was and wasn't selling, how many copies of each sold, how many to reorder, and what percentage of his dollar volume was done by the top 100. Other retailers echoed his jubilant feelings.

Pictorial highlights of the RCA national sales and promotion meeting held recently in Nashville appear on p. 6.
Chappell to Manage Williamson Music

NEW YORK — Chappell Music Company and Rodgers and Hammerstein’s Williamson Music Inc. have concluded an agreement under which Chappell will manage the internationally-known catalogue on a worldwide basis. The new long-term association will become effective May 3.

Coordination

The comprehensive agreement covers a wide range of services including catalogue promotion and the publication of music, and will be coordinated by Chappell Music Company for Williamson Music Inc. in the United States and Western Hemisphere, and by Chappell & Co., Ltd. for Williamson Music Ltd. in the United Kingdom and Eastern Hemisphere.

Downer Exits Decca Pubbery

NEW YORK—Bill Downer, associated with the Decca and MCA publishing interests over the last three decades, and who has most recently been working on the Rodgers and Hammerstein catalogue (Williamson Music), is leaving his post. Downer is currently mulling over several music publishing company offers.

Trobe Leaves London

NEW YORK — Sam Trofe has resigned his post of director of branch operations for London Records. He had been with London for 12 years, and had served in distribution and as branch manager. Prior to joining London, he was with Disney and Capitol Records in sales and managerial capacities. Trofe’s future plans will be announced shortly.

RCA Promotes Lozea, Pieniek

NEW YORK—The appointments of Bernard Lozea as director, contract/artists and repertoire administration, and Toby Pieniek as director, business and talent relations, RCA Records, have been announced by Mel Iberman, division vice president, business and talent affairs. In his new position, Lozea will be responsible for preparation of artists’ and producers’ contracts, contract administration, approval of recording budgets and studio bookings for RCA artists. Pieniek will be responsible for contract negotiations with artists, publishing and copyright licensing for RCA releases and the granting of clearances for RCA material for various uses.

(Continued on page 37)

Reddy, Wald Give A Quarter Million To Medical Center

Hollywood — Helen Reddy and her husband/manager Jeff Wald have announced the donation of $250,000 to the new Cedars-Sinai Medical Center, reports Steve Broidy, president and chairman of the board of Cedars-Sinai. “The contribution made by Mr. and Mrs. Wald will be of immeasurable help to Cedars-Sinai in providing total health care services to the people of Los Angeles in the new Medical Center,” Broidy stated. “Their generosity is a heartwarming example of their concern for the health of our community for generations to come.”

The check from the Walds was presented at a luncheon/meeting at the site of the new center, hosted by Broidy, and attended by numerous representatives of Cedars/Sinai. Their gift will provide for the Helen and Jeffrey Wald Adult Outpatient Clinic in the new medical center now under construction; the new center is scheduled for completion by December, 1975.

Brown/Polydor Pact

Polydor has announced the re-signing of James Brown to an exclusive, long-term contract which includes world-wide rights to virtually all recording and publishing, past and present. The contract, effective immediately, was signed in London last week. Pictured with Brown are, from left, Charles Bobbit, president and manager of James Brown Enterprises, Robert Brockway, president of Polygram, and Bernard Steiner, Polydor treasurer.

CBS Reports Record First Quarter Earnings

NEW YORK — CBS has posted the highest first quarter sales and operating earnings in the company’s history, announced William S. Paley, chairman, and Arthur R. Taylor, president. Income from continuing operations is estimated at $20.9 million, 22 percent above that of the $17.1 million earned in the first quarter of 1973. Sales for the period increased to $414.5 million, a 14 percent rise over the $363.7 million in the comparable period last year.

Estimated first quarter operating earnings per share were $3.73 cents, 22 percent higher than the 60 cents operating earnings per share achieved in the first quarter of 1973. (First quarter 1973 earnings per share do not include a gain of 18 cents resulting primarily from the sale of the New York Yankees.)

Three Exit MGM

LOS ANGELES — Record World has learned that Rocco Catena, senior vice president, marketing, Don Ovens, senior vice president, country music division, and Eddie Ray, vice president, a&r, have left their positions at MGM Records.

Al Riley Dies

NEW YORK — After a long battle with lung cancer, Adolphus (Al) Riley passed away April 10, 1974, a day before he was scheduled to undergo major surgery. Riley was the national r&b promotion director for Chess/Janus Records. He died in Jewish Memorial Hospital in New York at the age of 38.

Funeral services will be held Monday (15) at the Walter B. Cook Funeral Home, 117 W. 72nd St. in New York.
Welcome
Deodato, NARAS and NARM AWARD WINNER
His initial album release for MCA includes:
Ave Maria, West 42nd Street, Moonlight Serenade

Whirlwinds
MCA RECORDS

Deodato
MCA RECORDS
RCA National Meet in Nashville

Captured in action at RCA Records’ national promotion and sales meeting in Nashville were, top row from left: RCA president Ken Glancy with Nashville operations director Jerry Bradley; Reggin McLaughlin (husband of RCA artist Karen Wheeler), Atlanta regional C&W manager Gaylen Adams; Karen Wheeler, national promotion director Tom Cassie, Minneapolis promotion manager James Heathfield; and Cincinnati promotion manager Chris Goury; and singer Waylon Jennings with Country Music Association executive director Jo Walker, Glancy and Bradley. Bottom row: RCA performers Ronnie Milsap, Jennings and Karen Wheeler; Jerry Reed with Bobby Bare; and Glancy holding up RCA’s first gold record of 1974, John Denver’s “Sunshine on My Shoulders.”

Len Levy Forms Consultant Firm

MIAMI — Len Levy has announced the formation of Len Levy Associates, a complete and personalized music consultation facility to be based in Miami, Florida. Levy Associates will offer consulting services covering a full range of activities including recording production for rock, country or MOR markets; marketing and merchandising; public relations; publishing and management for active firms and guidance for individuals seeking to enter the recording or entertainment industries.

Levy was formerly vice president and general manager of Epic Records, and was also president of Metromedia Records, based in New York. Levy’s first projects include the negotiation of production contracts for several country releases. He has also completed production of an album for Epic Records by a new group, Nashville, Len Levy Associates has offices at 6595 N.W. 36th St., Suite 203, Miami, Fla. 33166; phone (305) 871-6780.

Pete Wendling Dies

NEW YORK — Pete Wendling, composer and pianist and a member of the American Society of Composers, Authors and Publishers (ASCAP) since 1919, died in his home in New York City on March 7. Wendling, a native New Yorker, was 85 years old.

Times Music Pacts Jackie De Shannon

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 Plain & Simple Music, which includes a writing and in-house production agreement with singer-writer-producer Jackie De Shannon. Plain & Simple has a staff of five writers in addition to Ms. De Shannon and a catalog of over 250 copyrights including "Vanilla Olay."

Clark Forms PR Firm

LOS ANGELES — Sue Clark has formed Ballyhoo, a public relations firm currently representing Birtha, Bloodstone and Thomas Jefferson Kaye. Ms. Clark was formerly west coast publicity director of Buddah Records and more recently, director of publicity for ABC/Dunhill. Maggie Williams has joined the organization as account executive. Ballyhoo is located at 8838 Betty Way, Los Angeles, California 90069; telephone (213) 659-6134.

‘California Jam’ A Huge Success

NEW YORK — According to ABC Entertainment, a division of American Broadcasting Companies, Inc., their recent “California Jam” at the Ontario Motor Speedway “set a record for the largest paying crowd ever assembled for a live rock concert.” The audience was estimated by them to have been about 175,000 strong.

The event, starring Rare Earth; Earth, Wind & Fire; Eagles; Seals & Crofts; Black Oak Arkansas; Black Sabbath; Deep Purple and Emerson, Lake & Palmer was filmed in its entirety for showing on the ABC Television Network’s Wide World of Entertainment later this spring.

Polydor Re-Pacts Spring

NEW YORK — David Gest, formerly west coast publicity director for London Records has been promoted to the post of national publicity director. He now will be located in London’s New York offices located at 539 West 25th Street, New York, N.Y. 10001. He can be reached at (212) 675-6060.

London Ups Gest

NEW YORK — David Gest, formerly west coast publicity director for London Records has been promoted to the post of national publicity director. He now will be located in London’s New York offices located at 539 West 25th Street, New York, N.Y. 10001. He can be reached at (212) 675-6060.

Retailers Plead Guilty

LOS ANGELES — Six local retailers pleaded guilty here last week (1) to having knowingly sold pirated tape recordings following arraignments stemming from a December 12 raid on 12 downtown record stores by the Los Angeles Police Department and representatives of the Los Angeles City Attorney’s office (RW, Dec. 22). A spokesman for the city attorney’s office said at the time that the raid, which resulted in the seizure of over 5000 pirated tapes, was probably the largest raid ever against retail establishments in Southern California.

Sentences

The six defendants, each of whom pleaded guilty to one misdemeanor count in division 50 of the Los Angeles Municipal Court, were sentenced to one year summary probation on the conditions that they pay fines of $250 or spend 10 days in the county jail, that they refrain from selling or associating themselves with anyone selling pirated materials and that they obey all laws.

Five more retailers whose establishments were also raided on December 12 remain to be charged. Their cases were continued for arraignment until April 22 or 23.

Piracy Bill Vetoed

BOISE, IDA. — Gov. Cecil C. Andrus has vetoed a bill passed by both houses of the Idaho State Legislature that would have allowed anyone to manufacture and sell pirated sound recordings if a two-cent royalty was paid to the owner of the master recording.

Governor Andrus said the measure would, in effect, "legalize rather than prohibit tape piracy and place a substantial burden on the recording industry."

Under the terms of an agreement signed by Polydor Records president Jerry Schoenbaum and co-founders of Spring/Events Records, Roy and Julius Rifkind and Bill Spitalsky, Polydor will continue to distribute the Spring/Event label. On hand for the signing at the company’s New York offices were, from left, Polydor executive vice president Stephen Schefes, Roy Rifkind, Julius Rifkind, Jerry Schoenbaum and Bill Spitalsky. The Spring roster currently includes Joe Simon, whose latest album is set for May release, Millie Jackson, Garland Greene and Act I. The Event label features the Pappas and the Mainstreeters.

RECORD WORLD APRIL 20, 1974
BAEZ SINGS DYLAN:

"FOREVER YOUNG"

A NEW SINGLE FROM JOAN BAEZ ON A&M RECORDS

Produced by Joan Baez and Henry Lewy
Atlantic Inks Linhart

Jerry Wexler (l), executive vice president of Atlantic Records, has announced that Buzzy Linhart, ischemia, has been signed to an exclusive, long-term contract by Atlantic Records. Buzzy Linhart's first album for Atlantic, "Pussycats Can Go Far," produced by Barry Beckett and Roger Hawkins from Muscle Shoals, has just been released. "You're Never Have to Tell Me Goodbye," from the album, has been released as a single. Also pictured are (from left); Jerry Greenberg, Atlantic's senior vp and general manager; Mark Meyerzon, A&R co-ordinator and Ahmet Ertegun, president of Atlantic.
New Musical Express
1974 Reader's Poll
(World Section)
Best Single:
RADAR LOVE

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

Golden Earring

1974 Tour
(Partial Listing)
5/1 Washington, D.C.
5/3 West Palm Beach
5/4 Tampa
5/5 Miami
5/6 Atlanta
5/10 Jacksonville
5/11 Philadelphia
5/12 Painters Mill, Baltimore
5/15 Houston
5/17 Dallas
5/18 Denver
5/20 Albuquerque
5/21 San Francisco
5/24 San Francisco
5/25 San Francisco
5/26 Phoenix
5/30 San Diego
5/31 Los Angeles
6/3 Pittsburgh
6/6 Charleston, S. Carolina
6/7 Greensboro
6/8 Roanoke
6/10 New York
6/11 New York
6/12 New York
6/13 New York
6/14 New York
6/15 Boston
6/17 Central Park, N.Y.
6/19 Detroit
6/21 Chicago
Howard Stein On Booking in the Big Apple

By HOWARD LEVITT

At age 31, Howard Stein is already one of the most successful concert producers in the country. An aspiring actor earlier in his life, he organized, produced and acted in a summer repertory in Pennsylvania before having his business and theatrical instincts enticed by the world of rock. He became associated with Lee Guber in booking the then unknown Joe Cocker, Grateful Dead and others into the Westbury Music Fair and the Pavilion before heading out on his own at age 26. Now responsible for a nationwide network of concert bookings, Stein, in the following Dialogue, comments on the whys and wherefores of the booking business, and gives his own personal views on the nature of the medium in which he works.

RW: How do you coordinate such a vast network of concerts?

Stein: I'm really the only promoter who works in as many markets as I do, that goes to the trouble of setting up local offices, sometimes by going into partnerships with what would otherwise be my local competitor. So I've got an office and a staff in Coconut Grove which handles our Miami and our Gaineville and our West Palm Beach shows. I've got an office in Houston that takes care of the other Texas cities and our Tulsa concerts, and our Oklahoma City and El Paso concerts. I've got an office in Chicago that handles our midwest shows and we do a lot of them out of here directly. So the only possible way I feel we could do that many shows and do them right and really accommodate an act with knowledge of the market—as opposed to us being strangers in the town at the same time as the act—is by getting up this local kind of bureau for ourselves.

RW: One thing that I'm really curious about is the aesthetic pleasure you get out of booking concerts. In what form does that manifest itself? I mean, how do you get off on what you do?

Stein: Well, there are a variety of ways that you get fulfilled in this business. There's a kind of creativity in administrating all those markets and doing 300 concerts in one year. We almost have a concert a night—we've done tonight in Chicago for example, we had two last night in Atlanta and one in Fort Worth. There's a kind of creativity in administration of organization and even a creativity in building a business and watching it grow and learning the trade so you can book the right acts in the right cities and do them the right way. And aesthetically it's like anything else. If an act that appeals to me is presented in the right hall and in the right fashion and does business as well, it's fulfilling on that level.

RW: Having such a widespread network now, booking all over the country, does it make it difficult in terms of dollars and cents and knowing exactly how you stand or where you are going?

Stein: No, I know exactly how I stand financially at any particular minute. We operate in such a clean way—for example, the night we do a show we pay off every single bill related to that show. I don't want to be in the position of having a million dollars in the bank and then finding out that I've got $700,000 worth of accounts payable. We're going to gross about $8,000,000 and we don't even have an accounts payable file.

RW: You mean to say that at the end of any given night, you know exactly how you've done that evening?

Stein: Exactly—totally. One of my skills is really organization, which we think is very important.

RW: You're an organization man—would you say that's your strongest point?

Stein: Yeah, almost obsessively, obsessively neat and organized.

RW: That relates back to the kind of pleasure you get.

Stein: Sometimes to a disadvantage.

RW: You were once quoted as saying the Academy of Music a "dream palace." I don't want to take that out of context—in what sense did you mean that?

Stein: Let me see if I can phrase it right. The ideas that a 16-year old has about rock and roll and about a society...are all consummated at the Academy of Music.

RW: I understand what you just said in terms of the kids that were there; however, I would say that the subculture that is created around there is extreme to the rock and roll scene that teenagers have had. The people that were too young and missed the Fillmore East are going to the Academy of Music. The rate of success there is higher than it was even at the Fillmore East and for those people, it is their palace. It's the last traditional rock and roll place in a country that used to have a circuit of palaces like that.

Stein: Okay, anybody who went to the Fillmore knows it was twice as notables—if the Academy is horrible for a person who is outside of that culture. The neighborhood was tougher, the amount of junkies—I remember coming out of the Fillmore and having junks fall on top of you—the panhandling, going to the parking lot and hoping that you got there safely enough, the fights, the liberation of the theater, all these things are blurred with memory and because it's the past, people forget what the Fillmore was. And the Fillmore had the same good qualities as the Academy of Music. It related to the teenager. If you talk about drug clinics that they had to have set up at the Fillmore, the busts, the overdoses at the Fillmore East were unprecedented anywhere in the country.

RW: But I maintain that the same kind of things still take place at the Academy.

Stein: Okay, to a certain extent, it does. That's the first thing about the Fillmore being different. It was different, it was more exaggerated, all the problems that you see as problems. Secondly, if the press finds that scene so despicable, they probably shouldn't be in that business because, in fact, they hate the business that they are relating to. That's what rock and roll is about. Rock and roll is about those kids living their life style and if it's a subculture, it's a subculture, but they live it and if the press finds that so horrendous, then they are really in an industry that they hate.

"The ideas that a 16 year old has about rock and roll and about a society...are all consummated at the Academy of Music."

RW: Okay, rather than say it's horrendous or despicable, from my point of view I find depressing is the word. In other words, what I see these kids are into is not good.

Stein: To a certain extent, I agree with you, but by that same token, once you say that, you have to then say that the people who support my industry and your industry are into a bad scene. We're living off a decadent scene. And if that's true, I won't argue that, but I will say that rock and roll is a teenage phenomenon. It's teenagers that buy most of the records, it's teenagers that go to most of the live non-athletic events in America and that's it. If the press hates them or is afraid of them, then they shouldn't be in the industry. I really believe that.

RW: How much control do you actually have over what goes on during a concert? In other words, the way the place is handled.

Stein: I have different control in different places.

RW: Okay, let's take the Academy.

Stein: At the Academy, I have more control over the environment than anywhere else because I use my own security. I use my own lighting designers, I have an opportunity to choose my own sound systems more often than I would in most other places. So I say I have more control over the Academy than other places.
Mm good!

The Trammps are one of Philadelphia's favorite local groups.
Now, like the rest of Philly's favorites, the Trammps are about to meet the nation. "Where Do We Go From Here" is vintage 1974 Philadelphia Sound.
A delicious feast for your ears.
"Where Do We Go From Here" by the Trammps.
On Golden Fleece Records
A product of Philadelphia International, distributed by Columbia/Epic Records
Produced by Baker, Harris & Young
By CRAIG FISHER

CLAPTON REDIVIVUS: Whether the members of Cream will be recorded for a tour here this summer, and whether Eric Clapton will be joining the much rumored George Harrison tour, are still moot points. However, Clapton is finally going back on the road again, in England, probably in June. A British source says that the announcement came last week at a ball luncheon, that Carl Radle will join him on bass and that the rest of the band has yet to be chosen. But it seems not unlikely that the latter will be comprised of keyboard player Dick Simms and drummer Jamie Oldaker. Together with Radle, the pair make up the Tulsa Rhythm Section, based at Shelter's Third Street Studios in the Oklahoma burg Oldaker. Together with Radle, the pair make up the Tulsa Rhythm Section, based at Shelter's Third Street Studios in the Oklahoma burg Oldaker. Together with Radle, the pair make up the Tulsa Rhythm Section, based at Shelter's Third Street Studios in the Oklahoma burg Oldaker. 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SEEN 'ROUND: Lotsa folks at Paul Williams' Troubadour opening, among 'em Clive Davis, Emerson, Lake & Palmer, Stealers Wheel, George Chakiris, Timothy Bottoms, Rossey Grier and Kenny Rogers ... And Keith Emerson also dropped by the Whisky last week to see the Raspberries and Apple & Appleberry. So did Stealers Wheel, the Hudson Brothers, Michael De Barre, some members of the Moody Blues and Deep Purple, reportedly, and Keith Moon and Chicken Shack's Stan Webb, both of whom sat in during the Raspberries' final set. Earlier, Moon was seen eyeing the dance floor from his booth—with binoculars. ... Also last week, the Fireisgn Theatre entertained at UCLA, and Cheech y Chong were there. ... In recording news: Allen Toussaint will shortly begin producing Z. Z. Hill for UA, probably both in New Orleans and here. ... George Fane started recording last week at those Shelter Tulsa facilities. Glynn Johns was producing ... And at the same time, Aretha Franklin finished some sessions in Miami, with Arif Mardin, Jerry Wexler and Tom Dowd all helping out. ... Brent Platt told Record World that "everything else will remain the same" in the record and bookstore operation.

CHOTIN EXITS ALMAR

ST. LOUIS — Steve Chotin has resigned his position as vice-president of Almar Records, and where he headed the firm's Colorado division, Davis Sales. Almar president Brent Platt told Record World that "everything else will remain the same." And Davey Johnstone and Nigel Olsson, we learn, both from Elton John's band, are featured on Webb's next album, due shortly from Elektra/Asylum. ... In release news: UA in June will offer several "The Very Best of" packages—in fact, 11 in all. Some double sets are included. Among those represented are Johnny Rivers, Cher, Gordon Lightfoot, Vikki Carr, Little Anthony and Ferrante and Teicher.

ALSO OF NOTE: RW alumnus Bob Merlis and his LuAnn had a son last week, on the 9th. He weighed in at 9 lbs., too, and they dubbed him Alexander ... In departure news: Jenny Halsall, unhappily, is no longer at Elektra/Asylum here. She's resting, says Jenny, after which she assures us she'll be on the prowl for a new position ... In errata: It was Robby Krieger's bronchitis, not a kidney ailment, that forced the Byrds to cancel their tour, and in Dallas, not Fort Worth. However, Krieger is recuperating nicely here, and that, after all, is what's important. ... In tours news: Steve Miller takes to the road again on the 18th, at St. Francis College in Loretta, Pa., and James Cotton will share the bill. After that, Miller keeps going till June 1 at Patti's Coliseum, and all along the way, either Cotton or Boz Scaggs—and often both—will join him. ... Rick Nelson and the Stone Canyon Band will do their first European tour this fall, probably of 15 cities ... Les McCann is in the midst of an eight-week national tour. But he'll interrupt it, in New York the middle of next month, when he'll record a vocal album which Joel Dorn will produce. ... Creative Source are (Continued on page 52)
Diana Ross' Sleepin'
A single classic.

"No 'sleeper' here. This is a sure shot."—Cashbox

"... powerful sound."—Billboard

"... most powerful lyrics she has ever worked with. No sleeper this one."—Record World.

Lyric by Ron Miller
Music by Terry Ettinger
1974 Tam & VanStock, Inc.

©1974 Motown Record Corporation
CHASE—EPIC 5-11113
RUN BACK TO MAMA (prod. by Frank Rentz/Lea Prod.) (Chic-Bill/Bald Medusa, ASCAP)
You've heard all about mama's boys; this tune concerns their feminine counterparts. Hom-roc's should run back to the charts in style, abetted by tight brasswork.

OHIO PLAYERS—Mercury 73480
JIVE TURKEY (PART 1) (prod. by Ohio Players) (Ohio Players/Unichappell, BMI)
"Funky Worm" men have a new wrigglin' hit. Once again, it's animal time for the gang. This long-time expression gets more than its just musical deserts. A prize bird!

JIVE TURKEY (PART 2) (Ohio Players/Unichappell, BMI)
"Funky Worm" men have a new wrigglin' hit. Once again, it's animal time for the gang. This long-time expression gets more than its just musical deserts. A prize bird!

MEL CARTER—Romar 761 (MGM)
I ONLY HAVE EYES FOR YOU (prod. by Tony Scott, John D'Andrea/Bob Marucci) (WB, ASCAP)
The intro makes this one. Even the "sheebop-shebop's" carried over from the Flamingos' '59 version are secondary to the Barry White-type sexy narrative.

BLACK SHEEP—Chrysalis 2038 (WB)
STICK AROUND (prod. by Stuart Alan Love/Open Love Prod.) (Chrysalis, ASCAP)
Much of the power of Free's "All Right Now" is duplicated on this original. Debut of first American act on the British diskery. Their family should be proud indeed!

BLUE MINK—MCA 40230
GET UP (prod. by David Mockay) (Goakaway, ASCAP)
English studio contingent fronted by Madeleine Bell turns out a more than typically funky item. Lots of disco dynamism here in the intro that had the original Buddy Knox '57 version are secondary to something big.

GAMBLE—Roulette 7154
PART DOL (prod. not listed) (Patricia, BMI)
Label that had the original Buddy Knox hit back in '57 issues an update picked up from Major Bill Smith's LeCarn Records. Still has a solid r&f feel to it.

VAN MORRISON—Warner Bros. 7797
AIN'T NOTHIN' YOU CAN DO (prod. by Van Morrison, Ted Templeman/Coledonia Prod.) (Dunh, BMI)
Pulled from his current live album, Van's version of Bobby Bland's '64 smash is a resilient remake of the blue-rocker. Whole lot done here towards perfection.

EARNEST JACKSON—Stone 203
FUNKY BLACK MAN (prod. by John Fred, Ron Shaob) (Matto 8oll, BMI)
Artist touring with James Brown this summer gets down to his own funk. Title and rhythm concept should blend into a top request and sales item—Earnestly.

LAMONT DOZIER—ABC 11438
FISH AIN'T BITIN' (prod. by McKinley Jackson) (Bullet-Proof, BMI)
"Tryin' to Hold On . . ." brought this man (formerly connected with the two Hollands) up front. Now he's out to reel in another biggie. Expect more than nibles.

LANDSLAGET—EMI 3866 (Capitol)
FRIDAY'S MY DAY (prod. by Bengt Palmers) (Beechwood, BMI)
From the Swedish producer who brought an Italian pop effort. This production goes straight into crossover action.

JIMMY CASTOR BUNCH—Atlantic 3021
MAGGIE-Pt 1 (prod. by Castor-Pruit Prod.) (Blackwood/Novelene, BMI)
Man who last hit huge with "Trogloolyde" should be able to open new doors with this mostly instrumental version of the Redbone rocker. "Maggie"'s in the baggie!

JONES GIRLS—Paramount 0279
YOU DON'T START NOTHING (prod. by E. Tufo, L. Simon, L. Hutson/Gemini Prod.) (Curtom, BMI)
Producers from Curtis Mayfield territory have gotten together a group of fine soul foxes to start something big. Uptempo disc is lookin' for crossover action.

MAGIC TREE—Little Mother 1014
BRING ON THE MUSIC (prod. by Warren Schatz) (Spiral, ASCAP)
Gladys Shelley's latest contribution to the art of songwriting is produced in an up and lively top 40 manner. Sparkle herein could turn this seedling into a big one.

INVITATIONS—Silver Blue 809 (Polydor)
LIVING TOGETHER IS KEEPING US APART (prod. by Bobby Martin & Joel Diamond) (Shelby, BMI)
Group that has come across with a number of heavy r&f charters since the label's inception gets into a tough lyric on their latest affair. Truly together tune.

KENNY ROGERS & THE FIRST EDITION—ABC 11438
LOVING YOU IS SWEETER THAN EVER (prod. by Bobby Martin & Joel Diamond) (Shelby, BMI)
Group that has come across with a number of heavy r&f charters since the label's inception gets into a tough lyric on their latest affair. Truly together tune.

KELLY ROGERS & THE FIRST EDITION—ABC 11438
Makin' Music for Money (prod. by K. Rogers) (United Artists/Big Av, ASCAP)
Mandolin introduces a fine performance from the First on one of Alex Harvey's best copyrights. The disc to put Kenny's contingent right back in the chart money.

ALLEE WILLIS—EPIC 5-11110
CHILDSTAR (prod. by Jerry Rogovoy) (Children, ASCAP)
Tot-aged but wild-eyed fantasy saga of the artist as a young self-hype. Former copywriter for Columbia Records has written herself a winsomely distinctive debut.

GIGIOLA CINQUETTI—P. I. 413
ALLE PORTE DEL SOLE (no producer or publisher listed)
Peters Intl. has unearthed a sensational Italian pop effort. This production goes through a number of changes that all indicate it could be a Roman "Eres Tu."

GEORGE McCRAE—T.K. 1004
ROCK YOUR BABY (prod. by H. W. Casey & R. Finch) (Sherlyn, BMI)
Take a Timmy Thomas-type percussion track, add electric piano zest and you've got a pop-soul sound that's as hard to ignore as rock itself. George does it.

PETER FRAMPTON—A&M 1506
(BABY) SOMETHIN'S HAPPENING (prod. by P. Frampton) (Almo/Fram-Dee, ASCAP)
Action cut from his latest album could happen as a single with the right airplay breaks. Already an FM staple and somethin' top 40's should definitely get into.

RICK CUNHA—GRC 2016
(IF I'M A) YOYO MAN (prod. by Ken Mansfield/Hometwon Prod.) (Martin Cooper, ASCAP)
Label has big hopes for this artist in the Roger Miller mold. Spring always brings out the yoyoos; production brings out the ups inherent in the popular toy.

DANNY CONSTANTINO—Domestic 277
WHERE CAN I GO? (no prod. listed) (Shopiro Bernstein, ASCAP)
Greek-born Canadian citizen has founded his own label, recorded a new album (from which this is culled) and plays NY's Town Hall April 25. All bases covered!

DAVID T. WALKER—Ode 66045 (A&M)
LOVING YOU IS SWEETER THAN EVER (prod. by Lau Adler) (Libere, BMI)
This Four Tops hit from the summer of '66 is instrumentally set by the guitarist in front of a lush but soulful orchestra, not unlike the way Love Unitd. Orchestra has met with such success.

RAZZY & THE NEIGHBORHOOD KIDS—Aquarian 601 (N.S.D.)
I HATE HATE (prod. by Rassy & R.J. Ent.) (Nuarts/Hi-Nint, BMI)
Lead singer on this easy-going message song sounds a bit like Sam Cooke. Infec-tious childrens chorus could make this the "Everything's Beautiful" of '74. Love it!
Announcing

The Marvin Gaye Anthology Album.

Motown Records is pleased to announce the addition of the long-awaited Marvin Gaye Anthology to its Anthology Series. Like its companion editions, the Marvin Gaye Anthology is part of the most comprehensive collection of classics ever assembled. The three-record set is virtually a recorded history of Marvin’s career—from Stubborn Kind of Fellow to Trouble Man. Included in the deluxe package is a 12-page booklet, filled with color photos of Marvin (some never before published), as well as a definitive, chronological history of Marvin and his hits.

The Motown Anthology Series: Tomorrow’s collectors choice today.
CROSSWINDS
BILLY COBHAM—Atlantic SD 7300 (5.98)
Former Mahavishnu drummer solos for a second time, lushly weaving jazz and pro-
gressive rock sounds into an intricately delicate pattern. Side one is encompassed
by Spanish Moss — “A Sound Portrait,”
which is laden with infectious musical ver-
satility and the flip has three sensitive se-
lections, with the title track highlighting.

PUSSYCATS CAN GO FAR
BUZZY LINHART—Arco 7044 (5.98)
Singer/songwriter, and legendary New
York musicman, Linhart emerges vibrant
throughout the variety of musical
styles exhibited here. Buzzy retains an
‘honest’ attitude which is most appealing.
Entire album is delightful, with “See You
Again,” “The Greatest Person I Know”
and the single, “You Don’t Have To Tell Me
Goodbye,” being the gems. Waylon’s Wailin’!

THIS TIME
WAYLON JENNINGS—RCA APL-0539 (5.98)
Waylon’s deeply rich vocals are enhanced
by superb production from Waylon and
Willie Nelson, with special spice from Don
Brooks on harmonica. Categorically a cross
between country and pop, strongest cuts
are “Louisiana Women,” “It’s Not Sup-
posed To Be That Way” and the title tune.
Waylon’s Wailin’!

FUNKY SNAKEFOOT
ALPHONZE MOUZON—Blue Note BN-LA222-G (UA)
Tunefully tight jazz bordering on r&b
is offered here. A most versatile musician,
Mouzon displays expertise via vocals,
drums, Moog bass, organ and piano, ably
supported by Randy Brecker on trumpet. Best
of the batch include “You Don’t Know
How Much I Love You,” “I Gotta Have You” and
“Oh Yes I Do.”

TERRY MELCHER
Rupture MS 2185 (5.98)
What do you do after you produce some
of the finest hits for the Byrds and the
Association? You come forth with a fine
solo effort of your own. Background vocals
from Bruce Johnston, Spanky Mac Farlane
and mom Doris Day enhance, with special
attractions being “Just A Season” and “Dr.
Horowitz.”

SAVE THE CHILDREN
ORIGINAL MOTION PICTURE SOUNDTRACK—
Motelown M600-82 (7.98)
Some of the finest performers in the re-
cording business turned out for last year’s
Black Expo and the excitement they gener-
at ed is captured here. The various artists
appearing include Marvin Gaye, Gladys
Knight & The Pips, Roberta Flack, Bill
Withers and oh so many more. A truly
‘alive’ recording.

INSTANT COFFEE
Dennis Coffey—Sussex SRA 8031 (6.98)
Catchy instrumental compositions by guitar
virtuoso Coffey will cause excitement. A
lush orchestral sound is achieved through
marvelous vibes via Gary Coleman and
tight string and horn arrangements. The
self-penned “Moon Star” is a great vehicle
for the display of Coffey’s expertise.

NEKXUS
ARGENT—Epic KE 32573 (5.98)
Progressive foursome continues and excels
in that vein, ascending new heights with the
quality herein. Primarily lyrical, the
harmonies of these former Zombies accent
powerfully compelling instrumental.

HOMIE, HOME ON THE ROAD
NEW RIDERS OF THE PURPLE SAGE—Columbia PC
32870 (6.98)
Grateful Dead spinoff group with a country
orientation sounds better than ever, as they
are captured here live and dynamic. Jerry
Garcia production is superb as are “Hi,
Hello, How Are You,” the rockin’
“Groupie,” their speeded up version of
“Hello Mary Lou” and Chuck Berry’s
“School Days.”

HOWDY MOON
A&M SM-3628 (6.98)
Three mellifluous voices are mixed and
make for a mellow mood on the trio’s first
effort. All but one of the compositions are
penned by the trio, and the tunes are as
euphonic as the vocals and the music
surrounding them, with “Lovelight,” “I’m
Alone” and “Cook With Honey” out-
standing.

BUTTERFLY DREAMS
FLORA PURIM—Milestone M-9052 (5.98)
Employing her voice as a musical instru-
ment, silver-throated vocal tones come
from pure emotion. A jazzy synthesis of
sound, luster is added from husband Airto,
horn maven Joe Henderson, bassist Stanley
Clarke and pianist George Duke. Tilt track
highlights with “Love Reborn” glittering,
too.

WINTER IN AMERICA
GIL SCOTT-HERON/BRIAN JACKSON—Strata East
SES-19742 (5.98)
Jazzy jaunts with r&b overtones form a
melodic blend on the selections offered
herein. Solt, and yet simultaneously strong,
the assortment of musical styles is com-
pelling. From the easy listening feel of “A
Very Special Time” to the full-bodied
sound of “The Bottle” to the bluesy qual-
ity in “Song For Bobby Smith” this disc is
first-rate.

THE ELEVENTH HOUR’S GREATEST HITS
20th Century T-435 (5.98)
Tight production from Bob Crewe and
strong arrangements from Charles Calello
make for a powerfully professional set.
Harmonies are compelling and material
will certainly cause a stir. A fifties flare
surounds “Volcano” and “Nasty,” the
latter dealing with s&m. Choose your
pleasure.

INSIDE THUNDER OUTSIDE LAUGHING
JIM SULLINS—20th Century T-438 (5.98)
Mellow folk rock with a country twang
makes for a delightful debut. Sweet vocals
and genteel arrangements combine with
sensitive self-penned songs to form an
appealing first attempt. Highlighting the
album are “Abel McCabe” and “Country
Mommin’ Woman.”
PERSONALS—
FOR SINGLES ONLY

My Mistake. Diana & Marvin. Two Superstars together make one super-duo. And a super hit. M1269F.

Heavenly. The Temptations. Heavenly is the title. And heavenly is the sound. G7135F.

Sleepin'. Diana Ross. Cashbox says, "no sleeper here, this is a sure shot." M1295F.

Hickory. Frankie Valli & The Four Seasons. "has a contemporary identity all its own... a certain smash for the Seasons"—Cashbox. M1288F.

Don't You Worry 'Bout A Thing. Stevie Wonder. Don't you worry 'bout a thing. It's another hit single from Innervisions. T54245F.

Dancing Machine. The Jackson Five. Non-stop action. Right over the top of the charts. M1268F.

You're My Love. Bottom & Co. Bottom's up! Up the charts, with a new single from Muscle Shoals' best. M1291F.

Available Now

Roxanne. Michael Edward Campbell. He says, she sure has a fine design. Or is that a hit design? M1289F.


Coming Soon

Son of Sagittarius. Eddie Kendricks. Boogie down with another hit from The Thin Man. It's in the stars. T54247F.

Business Opportunities

Sell Motown Hit Singles.
HOLLYWOOD—Larry Douglas, general manager of Mums Records, a division of Landers-Roberts, Inc. and a Columbia/Custom Label, has announced the appointment of Steve McCormick as associate general manager. In this position, he will coordinate national promotion and A&R, as well as other aspects of the company. Prior to coming to Mums, McCormick was president of For The Record, an independent national promotion staff which worked on breaking top 40 singles. He also worked on the Bob Hamilton Radio Report as assistant to the editor and was vice president of Rancor Productions, an independent record production company.

AL Stewart on Tour

NEW YORK—Scottish singer-composer Al Stewart (Janus) is currently on his first major American and Canadian tour. In order to create maximum impact, Stewart will be playing return engagements in several key cities. Concerts with Renaissance, Climax, ELO, Fairport Convention, George Carlin and Alan Price will give Stewart excellent exposure to U.S. audiences.

ABC to Release LP By Locomotiv GT

LOS ANGELES—Jay Lasker, president of ABC Records, has announced the shipping of "Locomotiv GT," an album by the Hungarian rock group of the same name. The deal with the band, made through Joel Weinstein and Jimmy Miller of Jimmy Miller Productions out of New York and England, continues the expansion of ABC Records into foreign markets abroad. Earlier negotiations have included the recent Ray Davies/Konk Record pact and the establishment of Chalice Productions, responsible for Eugene Wallace.

Winning the Warbucks

Jaffe Joins GRC

ATLANTA—Michael Thevis, president of General Recording Corporation (GRC), has announced the appointment of JoAnn Jaffe to the position of marketing analyst.

In this position, Ms. Jaffe will be working with top 40 radio stations across the country. She will be based in Atlanta and report directly to Jim Jeffries, GRC's national marketing manager. Ms. Jaffe joined the GRC staff from a two year affiliation with Atlanta's WPLF-FM radio where she served as traffic director and hosted an automated midnight-to-6 a.m. program "The JoAnn Jaffe Show."

Jaffe Joins GRC

New York central

By IRA MAYER

The black tie and orchestra the night before were no affectations. In his suite at the Hotel Pierre the next day, there was a formality to Alan Price's mode of dress and something more appropriate about the wheeled-in tray of silver plated sandwiches and champagne for a mid-afternoon lunch. Patricia Hearst, we all realized together (there were only a few people in the room) was what "O Lucky Man" had been all about. Poor people.

"The things I write are not particularly complicated," he said. "I like to use the style of music which . . . where you can use quite heavy lyrics—waxing political. Using a simplistic musical form makes it much easier for people to assimilate and accept. You can write something which has a lot to say that way. If you try to marry the music to the lyrics in one form, you lose the point."

Finding himself often in need of others to drive and urge him on in his work, he was proud of the first show he'd done opening at the Bottom Line, and of the fact that "O Lucky Man" had provided him with a core of songs around which to build a set "without having to repeat previous hits by other people."

But what of this dichotomy between the easy gentility on the surface of his songs, and that undercurrent of hostility and tension? "If you're trying to be true to yourself and your opinions . . . I mean sometimes you're scheduled and you're hostile. Depending on the mood. If you're going to write about deprivation and poverty, you can't say in sort of a romantic sense, 'Buddy, can you spare a dime?'

"Now if you say something like, 'Poor people are poor people because they don't understand,' people say, 'Oh dear.' It's not really horrible, just blunt. People obviously feel it's bad to be tactful. We all know you get things done quicker if you shout than if you whisper. That's my feelings on the subject, even if they're confused. But the con-fusion really amounts to how nobody really knows what they are. The work that they do or the individuals that they are. Especially when you've got a pretty face."

And the face matches the music.

(Continued on page 30)
THE YOUNGHEARTS ARE MAKIN' IT WITH

"ME & YOU"
TC-2080

Their smash new single from their newest 20th Century album T-427
Produced by Vernon Bullock

WHERE THEIR FRIENDS ARE!
Motown's April Albums

LOS ANGELES — Highlighting Motown's April album release is the Marvin Gaye Anthology, the fourth release in the label's current anthology series. The collection traces Gaye's career from 1962 through 1972 and includes a twelve-page booklet which does likewise. "Foxy Brown," an original soundtrack from the motion picture of the same title, is the second soundtrack effort for Wilson. Also included in the release are Diahann Carroll's debut album, "Save The Rainbow for Amie Karen Cancer Center and United Negro College Fund, on May 17.

Singles from left (top): manager Roy Silver, publicist Gary Stromberg and Casablanca president Neil Bogart; and (below) group members Patti Quatro, Jean Millington, Brie Barry and Nicky Barclay.

L.A. NARAS Names Nominating Chairmen

LOS ANGELES — The Los Angeles Chapter of the Record Academy (NARAS) has named its nominating committee chairmen for the forthcoming elections to the local board of governors. The chairmen represent each membership classification within the Academy and in turn select two non-board members to form a nominating committee in their classification.

Chairmen selected are Marilyn Jackson (vocalists, singers); Lin- coln Mayorga (leaders, conductors); Al DeLury (producers) Artie Wayne (songwriters, composers); Mike Melvoin (arrangers); Paul Shure (instrumentalists); Sy Mitchell (engineers); Richard Oliver (art directors, annotators); Rod McKuen (spoken word); and Mario Guarneri (classical).

Four governors from each field (six for classical) are on the local board, each serving for two years. Two of the four are voted in an even year; the other two in an odd year to maintain the balance between new and already-serving governors.

Leipzig to Coordinate ‘That’s Entertainment’

LOS ANGELES — Lloyd Leipzig has been appointed world premiere coordinator for MGM’s film, “That’s Entertainment!”

The motion picture, a newly made cavalcade of great musical moments from MGM’s Golden Era, will have its world premiere at the Beverly Theatre in Beverly Hills, California with a star-studded gala for the benefit of the Motion Picture and Television Fund, on May 17.

Epic Signs Harmony

Hollywood — Michael McCurr, Epic Records west coast a&r producer, has announced the signing of the sought after pop group Harmony. Composed of Quiltman Dennis, Tommy Amato, Tommy Albett and Terry Kellman, the group members reside in Nevada. Epic will be releasing Harmony’s first single in early spring.

Mead, Stevens Go Gold

LOS ANGELES — Cat Stevens’ “Buddha and the Chocolate Box” album has been certified gold by the RIAA, as has Sister Janet Mead’s single, “The Lord’s Prayer.” Both records are on A&M.

Fanny Flings with Casablanca

Fanny, all-female rock group out of Los Angeles, has signed with Neil Bogart’s Casablanca Records in Hollywood, and will have their first single out April 10, following three weeks in the studio. The group go out on a cross-country tour starting April 11 and ending May 30, playing colleges, concerts and night clubs. Masked from left (top): manager Ray Silver, publicist Gary Stromberg and Casablanca president Neil Bogart; and (below) group members Patti Quatro, Jean Millington, Brie Barry and Nicky Barclay.
The Single Is:
RIKKI DON'T LOSE THAT NUMBER

STEELEY DAN
PRETZEL LOGIC
A New Album of Rare and Salty Flavor
ABCD-808

April 3
Lincoln Center
New York, N.Y.

April 4
University of North Carolina
Cullowhee, North Carolina

April 5
Clemson College
Clemson, South Carolina

April 6
Cumberland County Auditorium
Fayetteville, North Carolina

April 8 & 9
Electric Ballroom
Atlanta, Georgia

April 12
JFK Center
Washington, D.C.

April 13
Palace Theatre
Providence, Rhode Island

April 16
Masonic Temple
Detroit, Michigan

April 17
Civic Arena
Pittsburgh, Pennsylvania

April 18
Orpheum Theatre
Boston, Mass.

April 19
St. John Arena
Ohio State University
Columbus, Ohio

April 20
Allan Theatre
Cleveland, Ohio

April 21
Field House
University of Toledo
Toledo, Ohio

April 25
Palace Theatre
Waterbury, Ct.

April 27
North Central University
Naperville, Illinois

April 29
Ambassador Theatre
St. Louis, Missouri

April 30
Ellis Auditorium
Memphis, Tennessee

May 5
Long Beach Arena
Long Beach, California
The ‘Source’ of Radio Ratings

LOS ANGELES - In a recent Radio World article, the state of ratings was likened to the Mark Twain quote on the weather—“Everybody complains about it, but nobody does anything about it.” Well, while no one else was doing much complaining, two women in Los Angeles decided to do something about it. Terry D’Angona and Deborah Gonder, both with extensive backgrounds in radio research, formed Dimension Unlimited, which specializes in “creative research in media and marketing.” The aspect which receives the greatest priority is the rating survey, The Source.

Expect to Add Markets

The Source, at present operating only in the Los Angeles market but expecting to add San Francisco, then New York, Chicago and San Diego, is now completing the third book. The methodology differs from both ARB and Pulse in many ways. First, to get the sample, postal listings are used rather than telephone listings. This eliminates the complaint of missing those people with no phones or unlisted numbers. Second, the random sample is distributed in all the areas serviced by the stations in the market, so as to avoid any gaping holes in the survey. Third, the diaries are placed and retrieved personally, with a one-time reminder in between. Also, no diaries are left, unless the person is home to receive personal instruction. So far the diary return has been 85 percent. Fourth, in addition to radio information, data is gathered regarding income, race, home, and car ownership, the presence of children, and product usage (each survey is placed and retrieved). So far the diary return has been 85 percent.

Expanded Data

Ms. D’Angona, who had been research director of the Buckley Broadcasting Corp., and Mr. Gonder, who had been research director of KBPI-FM (Los Angeles), both felt the need for expanded data concerning radio listeners. As they both emphasized, “Advertisers always knew more about the consumer than the station did. Radio was always limited to data on just age and sex before. Also, the added consumer information would give stations the possibility of selling spots for a particular kind of listener, such as all the families in a certain income bracket who spend a specified amount on groceries each week.” The interviewers, who are specially trained housewife-types, interview after 9 p.m. when people are more apt to be at home.

Convince Agencies

The main concern voiced by contemporary radio stations regarding ratings seemed to be that the very people who listen to their stations are too difficult to pin down by Pulse and ARB. Also that the sample used was too small and very often unevenly distributed. The Source purports to have solved all these problems. “We have found the objective, but so far no one has complained about our methodology not being better,” reports Ms. D’Angona. Now the goal is to convince more and more agencies to do their radio buys from The Source. Until that time the ladies realize that stations will not be able to give up the ARB and/or Pulse, but will have to use their service in addition, which they say many stations are already doing.

‘Who’ Flower Hour Draws Strong Response

NEW YORK—Response to the King Biscuit Flower Hour Who concert on April 6 has proven a national hit listener-wise as well as showing the effectiveness of advertising on the program. As reported last week in Record World, the Who’s upcoming June dates at Madison Square Garden sold out within less than three days on the basis of a single 60 second spot run on seven local stations in the north-east.

Radio Reaction

Radio station reports of listener response came into the offices of Peter Rudge, the Who’s American manager, and the King Biscuit Flower Hour. Northwestern University immediately planned a quadrophonic broadcast of the show before a live audience; WCMF-FM in Rochester scheduled three mini-concerts at local colleges; and Los Angeles, Washington, Boston and Cleveland stations all reported enthusiastic phone response.

By BEVERLY MAGID

KDWB (St. Paul) . . . New general manager Gary Stevens has brought in Buzz Bennett to be program consultant to help boost falling ratings. Bennett will remain at the station for at least six months, with Bob Shannon relinquishing PD duties and remaining as morning man. Jay Walker is in from Z93 in Atlanta to do 6-10 p.m. and both Rob Sherlock and David Bradley have left. So far, says Stevens, the playlist has been trimmed and tightened, the oldies researched, and there will soon be more promotions. Although they had only 10 days before the current rating period started, they’re hoping to have made some impression with the changes.

WTAE (Pittsburgh) . . . The FM station which had been partially simulcasting is now totally automated oldies. The AM is currently running the Penna. Derby, which is the horse race where selected listeners bet on which jock will win the simulated race, and can win from $10 to $1000. This one also allows listeners to mail in their choice and play along with those who call in.

WQIV-FM (Lake Oswego, Ore.) . . . PD Jim Lafawn is looking for an afternoon jock, good in production for the 100,000 watt quad progressive-rock station. Contact him at (503) 638-6838 or at KQV-FM, Lake Oswego, Ore. 97034

KLOS-FM (Los Angeles) . . . PD Tom Yates gave glowing reports of the all-day California Jam music festival. The station, with a mobile tent and interviews with all the performing groups, had police reports, and traffic news was sent in from reporters on motor bikes on the free-ways. The festival, with over 200,000 fans, was reminiscent of Woodstock with reports of good feelings, and, due to an incredibly good set-up, actually ran 15 minutes ahead of schedule.

KYA (San Francisco) . . . Dean Goss (KDON-Salinas) doing the 6-10 p.m. shift. Jimmy Jet (KLIV-San Jose) is on from 2-6 p.m. and Brian Roberts has shifted to the 6-10 a.m. show. The station has started a “Music Board” which is made up of 700 kids from the Bay Area schools who help to select a top five from the various Bay Area communities. A different top five is played 45 minutes before the hour.

WXLW (Indianapolis) . . . Morning man Joe Pickett was on the air promoting a contest featuring a grand prize of $20,000 when a listener called in and suggesting donating the money to the tornado victims instead. Pickett then spontaneously volunteered to stay on the air until that amount had been raised. In less than five hours the sum was reached and he continued from 9 a.m. to 7 p.m. on Saturday and 12-7 p.m. on Sunday (the station is a daytimer only) when a grand total of $55,000 was raised and turned over to the Salvation Army.

WDAL-FM (Chicago) . . . It is Bill Dowd (not Todd) who has moved from WKQZ-Cinn. to be program director in the Windy City.

WKTK-FM (Baltimore) . . . As of June 1, the station will be in 24 hour operation, six days a week.

San Francisco . . . According to Earth News, Public Interest Communications has prepared a series of print, radio and television features to counter oil industry advertising during the energy crisis. Five 60 second radio spots are available free, as are TV and print ads, from Public Interest Communications, 1300 Sansome Street, San Francisco, Calif. 94111.

WLIR-FM (Long Island) . . . Former PD Ken Kohl has left to go to KBPI-FM in Denver. George Taylor Morris (from WWDF) is new PD.

(Continued on page 41)
With deepest sorrow we announce the passing of Al Riley

Always to be remembered.....

Chess/Janus Records
### Singles Chart - April 20, 1974

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UNDER THE INFLUENCE OF LOVE UNLIMITED</td>
<td>20th Century Fox</td>
<td>20th Century Fox</td>
</tr>
<tr>
<td>2</td>
<td>YOU CAN'T HANDLE IT</td>
<td>Graham Central Station</td>
<td>20th Century Fox</td>
</tr>
<tr>
<td>3</td>
<td>THE EAST EAST ODDITY</td>
<td>Haven</td>
<td>ABC/Dunhill</td>
</tr>
<tr>
<td>4</td>
<td>DON'T MESS UP A GOOD THING</td>
<td>Love Unlimited</td>
<td>ABC/Dunhill</td>
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<tr>
<td>5</td>
<td>SATISFACTION GUARANTEED</td>
<td>Harold Melvin &amp; The Blues</td>
<td>ABC/Dunhill</td>
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<tr>
<td>6</td>
<td>I Don't Want To Be Lonely</td>
<td>Billy Sherrill</td>
<td>ABC/Dunhill</td>
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<tr>
<td>7</td>
<td>IT ONLY HURTS WHEN I LOOK FOR THE LIGHT</td>
<td>B.W. Stevenson</td>
<td>ABC/Dunhill</td>
</tr>
<tr>
<td>8</td>
<td>TRAVELING BOY</td>
<td>Carfunkel</td>
<td>Columbia</td>
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<tr>
<td>9</td>
<td>IF YOU WANNA GET TO HEAVEN</td>
<td>Ozark Mountain Daredevils</td>
<td>Warner</td>
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<td>10</td>
<td>ROCK A HANDBILL</td>
<td>Lonnie Almond</td>
<td>ABC/Dunhill</td>
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<td>11</td>
<td>THIS HEART</td>
<td>Gene Redding</td>
<td>Capitol</td>
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<td>12</td>
<td>TO MAKE IT SO HARD (TO SAY NO)</td>
<td>Boz Scaggs</td>
<td>Columbia</td>
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<tr>
<td>13</td>
<td>SAME OLD SONG AND DANCE</td>
<td>Aerosmith</td>
<td>Columbia</td>
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<td>14</td>
<td>TEEN ANGEL</td>
<td>Wednesday</td>
<td>Sussex</td>
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<td>15</td>
<td>IN THE MIDST OF LOVE</td>
<td>Frankie Valli &amp; The Four</td>
<td>20th Century</td>
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<td>16</td>
<td>I'M A TRAIN</td>
<td>Ham and Jam</td>
<td>ABC/Dunhill</td>
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<td>17</td>
<td>SHE'S MY LADY</td>
<td>Don Reed</td>
<td>MGM</td>
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<td>18</td>
<td>THE LONE RANGER</td>
<td>Oscar Brown, Jr</td>
<td>Atlantic</td>
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<td>19</td>
<td>SWEET JANE</td>
<td>Lou Reed</td>
<td>RCA</td>
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<tr>
<td>20</td>
<td>GIVE IT TO ME</td>
<td>The Crusaders</td>
<td>Blue Thumb</td>
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<tr>
<td>21</td>
<td>I WERE A CARPENTER</td>
<td>Leon Russell</td>
<td>Shelter</td>
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<td>22</td>
<td>SINATRA ARE A DOLLS</td>
<td>Frank Sinatra</td>
<td>Reprise</td>
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<tr>
<td>23</td>
<td>HELP YOURSELF</td>
<td>Undisputed Truth</td>
<td>Gordy</td>
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<td>25</td>
<td>CHANGES</td>
<td>David Bowie</td>
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<td>26</td>
<td>HEADLINE HUSTLER</td>
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<td>U.K.</td>
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<tr>
<td>27</td>
<td>HOPE YOURSELF</td>
<td>10 cc</td>
<td>U.K.</td>
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<tr>
<td>28</td>
<td>BAD, BAD LEROY BROWN</td>
<td>Frank Sinatra</td>
<td>Reprise</td>
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<tr>
<td>29</td>
<td>IF YOU WANNA GET TO HEAVEN</td>
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<tr>
<td>30</td>
<td>SCRATCH CRUSADERS</td>
<td>Silver Blue 808</td>
<td>Blue Thumb</td>
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<td>31</td>
<td>SUNDOWN</td>
<td>Lenny Waronker</td>
<td>Moose</td>
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<td>74 STREET SYNDICATE</td>
<td>Bell 4501</td>
<td>Columbia</td>
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<td>33</td>
<td>TOUCH A HAND</td>
<td>Built Proof</td>
<td>BMI</td>
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<td>34</td>
<td>THERE WON'T BE ANYMORE</td>
<td>Chet Atkins</td>
<td>ABC/Dunhill</td>
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<tr>
<td>35</td>
<td>ONCE YOU UNDERSTAND</td>
<td>Stallman</td>
<td>ABC/Dunhill</td>
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<tr>
<td>36</td>
<td>THE WAY WE WERE</td>
<td>Marty Paich</td>
<td>ABC/Dunhill</td>
</tr>
<tr>
<td>37</td>
<td>WHAT DO YOU KNOW ABOUT LOVE</td>
<td>Apple &amp; Appleberry</td>
<td>ABC</td>
</tr>
<tr>
<td>38</td>
<td>SCRATCH CRUSADERS</td>
<td>Silver Blue 808</td>
<td>Blue Thumb</td>
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<td>THE LONE RANGER</td>
<td>Oscar Brown, Jr</td>
<td>Atlantic</td>
</tr>
<tr>
<td>40</td>
<td>SHIELDS AND FINGERS</td>
<td>Johnnie Taylor</td>
<td>ABC/Dunhill</td>
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<td>THE LONE RANGER</td>
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<td>44</td>
<td>NOVEMBER'S THUNDER</td>
<td>Jimmy Buffett</td>
<td>Dunhill</td>
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<tr>
<td>45</td>
<td>I WERE A CARPENTER</td>
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The Sound of Charles Mingus

Charles Mingus, who has been aptly described as a giant of twentieth century music, offers his first release for Atlantic in over a decade. The legendary bassist/composer/arranger/bandleader (and recently celebrated author of his autobiography "Beneath the Underdog"), is re-united on this recording with his original Atlantic producer, Nesuhi Ertegun. Mingus leads his quintet, consisting of Ronald Hampton on tenor sax and flute, Don Pullen on piano, and Danny Richmond on drums, in arrangements of his own fine, original compositions and selections by Doug Hammond and Sy Johnson. Mingus continues to be one of the true greats of our era.

The Sound of Charles Mingus

Charles Mingus

SD 1653

The chief concerns of the newly formed chapter will deal with the concrete task of getting more recording work done in San Francisco and making the area more attractive to producers and promoting a healthy image of San Francisco as an alive and growing recording center.

RAELETT'S DO DISC

NEW YORK — The first album by the Raelettes, who accompany Ray Charles on all his tours, has just been produced by Charles for Crossover Records. The disc contains all new material and will ship May 1.

Frisco NARAS Chapter Formed

SAN FRANCISCO — On March 25, with the general membership ratifying its charter by unanimous approval, San Francisco became the sixth city in this country with its own chapter of NARAS. The San Francisco chapter will now include the territory from just north of Santa Barbara to Canada.

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Mentor Williams

Mentor Williams has made a name for himself as a songwriter and producer, but nobody knew he could sing. That was before he had "Feelings" - the first Mentor Williams album and single.

Produced by Tracy Seals and Mentor Williams for Third Son Productions.

MCA RECORDS
MCA-404 (LP) MCA-40205 (Single)

AmericanRadioHistory.Com
### The Singles Chart

**APRIL 20, 1974**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>Label</th>
<th>Number (Distributing Label)</th>
<th>WKS. ON CHART</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Hooked on a Feeling</td>
<td>Blue Swede/EMI 3627 (Capitol)</td>
<td>10</td>
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<tr>
<td>2</td>
<td>Best Thing That Ever Happened to Me</td>
<td>Gladys Knight &amp; The Pips/Buddah 403</td>
<td>10</td>
<td></td>
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<tr>
<td>3</td>
<td>Bennie and the Jets</td>
<td>Elton John/MCA 4019</td>
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<td>4</td>
<td>The Lord's Prayer</td>
<td>Sister Janet Head/A&amp;M 1491</td>
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<td>5</td>
<td>Oh, My Ringo Starr</td>
<td>Apple 1872</td>
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<td>6</td>
<td>I Love You Baby</td>
<td>Redbone/Epic 4-46024</td>
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<td>7</td>
<td>I'll Have to Say I Love You</td>
<td>Sergio Mendes/Epic 5-11084</td>
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<td>8</td>
<td>Keep on Singing</td>
<td>Helen Reddy/Capitol 4-45964</td>
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<td>9</td>
<td>Touch a Hand, Make a Friend</td>
<td>The Staple Singers/ABC 11407</td>
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<td>10</td>
<td>Sunshine on My Shoulder</td>
<td>John Denver/RCA APBO-0246</td>
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<td>Tell Me a Lie</td>
<td>Sami Jo/MGM South S7029</td>
<td>9</td>
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**Chartmaker of the Week**

- The Streak
- Ray Stevens

- Barnaby 600 (Chess/Janus)

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**Producers and Publishers on Page 24**

AmericanRadioHistory.com
Not since "Get It On" have they gotten it on like this: "Run Back to Mama."

The new Chase single from their album "Pure Music."

On Epic Records
Marvin Hamlisch Laughs with His Honors But Takes His Composing Quite Seriously

By ROBERT ADELS

NEW YORK — Marvin Hamlisch’s three Oscar nominations are not totally inanimate, according to the composer who, in a telephone interview with Record World, tells us that “the one in the middle, the one for scoring for ‘The Sting,’ is especially cute: he’s always giggling.”

Hamlisch’s trio of Motion Picture Academy accolades (RW, Apr. 13) anthropomorphically stands in front of his two Golden Globe awards and an award from KHJ, atop the right-channel Omega speaker of his sound system. His home is a mid-Los Angeles apartment he shares with his mother who courteously answers the phone: “We’re Marvin?”

These last two weeks have been a “mini-world” for Hamlisch, “hectic but fun, but definitely taking that all important time away from creation. A composer needs that time.”

With a single from “The Sting” soundtrack bearing his name as both performer and producer bulleted at 33 on The Singles Chart— “The Entertainer” (MCA) — Hamlisch still thinks of himself as a composer. According to the low-keyed but convivial talent, that’s the way it will always be, despite some future plans of which he might, unless explained in his own words, indicate the contrary.

Future Recording

MCA Records is at present wrapping up plans for a Marvin Hamlisch album in answer to the sales response the single has met. Although still in the talking stages with the A&R department as far as material is concerned, Hamlisch indicated that the feeling all around is to come up with a package “musically in line with ‘The Sting’” which would put him back into the realm of ragtime. Hamlisch is both delighted and a bit dazed by this chain of events: “Up until the time George Roy Hill (‘The Sting’s’ director) picked me to do a score based on Scott Joplin for the film,” he explains, “I had never really played the music although I’ve been listening to it for a long time. I think if Gunther Schuller or Joshua Rifkin — who really started the ragtime revival — had a big movie behind them, they’d be making my album now.”

Chief Goals

And while the phone keeps ringing with offers to score and compose for various media projects in the wake of his historic Oscar success, he is turning many of them down for two main reasons. In addition to a prior commitment to compose the original score for “Prisoner of Second Avenue” (which will co-star Oscar winner Jack Lemmon and Anne Bancroft for Warner Bros. Pictures), and whose music he describes as a “New-York concerto feeling, piano and strings”), Hamlisch has two immediate projects and one consuming passion occupying most of his time and energies these days.

The first project is a Broadway musical slated for the White Way next season with the working title “Autobiography of the End.” George Firth (“Twigs”) will be providing the book and lyrics, but other information is strictly confidential at this time.

The second project is what Hamlisch describes as a series of “An Evening With ...” bookings at colleges and “other select audiences — after all, I don’t do a Vegas act,” built around his current success. It will be a sort of “how to” presentation for all budding composers, and will more than likely be booked by a “lecture” agency, although that word makes him squirm a bit.

Hamlisch’s passion is to find an artist, probably a female who is at this moment languishing, talented but undiscovered, in some club or at some party he may eventually attend, to perform his songs in so much the manner in which Bacharach-David took Dionne Warwicke under their collective wing. “But it is conceivable,” he relates, “that I may never find her.”

Not’ Plans

Hamlisch is also very intent on not becoming certain things. He doesn’t want to become a

lyricist: “each project should be cast with the most appropriate lyricist; I must have all my options open.” He also doesn’t want to be record producer: “the whole of a true hit — not a fluke smash — boils down to the material and the performer.” And although he enjoys being recognized on the street — “I really got a bang out of a policeman who waived at me at the airport and asked me, ‘How’s everything going, Marvin?’ — he does not expect his recording and/or “An Evening With ...” trip to interfere with his main work: composing.

Phone Phobia?

In line with that, he may have one further “not” in his future: not picking up the phone as readily as he does now. But having spoken to the man at some length, it’s hard to get the feeling that this open, quietly impressive talent could ever enjoy ignoring people, whether they are Oscars or not.

Zing Goes ‘The Sting’ On Our Charts

In the wake of “The Sting’s” seven Academy awards, including Best Score Involved in an Adaptation, its recent record sales surge, after 17 weeks of action, “The Sting” soundtrack (MCA) has zoomed to a bulleted 4 on The Album Chart while Marvin Hamlisch’s performance of “The Entertainer” (MCA) from the same score is a bulleted 33 on The Singles Chart.

New York Central (Continued from page 18)

COVERED STREAKS: Not among those to ignore a hot new trend, those of us around these offices have been spotting increasing numbers of bongs (and/or portions thereof) in the buff on the covers and liners of recently released albums. Oh, we all remember Joni Mitchell from afar, and some of the current crop “au naturel” is indeed tasty. Some, on the other hand are just plain patronizing. You can make your own decisions, but among some recent contenders in both categories: Buffy Sainte-Marie, Supersax, Jo Jo Gunne, Three Dog Night, Watergate Smash, Humble Pie, Velvet Underground, Golden Earring and Ohio Players, with honorable mentions to Tom Scott & the L.A. Express and Dana Gillespie.

MAX’S ON THE MOVE: Max’s Kansas City is truly one of N. Y.’s more unique establishments. I myself have literally seen — no drinks that night, either, and I have witnesses — a small group of people enter with a baby elephant, two chimpanzees and a baby lynx. Naturally, the entire entourage was served (peanuts and milk constituted the bulk of the order), with one of the waiters, with nary a flinch, commenting proudly, “We pride ourselves never to discriminate among our customers.”

That’s the restaurant, though, and quite a scene, so much so as to garner the cover of the latest New Times (article: “Adventures in a Bisexual Wonderland”). Upstairs is the music room, where everything from glitter to almost-forgotten folkies find a stage. Word has it they’re up for refurbishing at the moment, with plans to expand the room, set off an area for industry types, and install a new sound system.

VIVA LA DIFFERENCE: Even Viva is devoting increasing amounts of space to the rock ’n roll world. April’s issue includes an interview with John McLaughlin and Carlos Santana; a “Country Queens” article by Paula Cabe about the likes of Donna Fargo and Kitty Wells, among others; and a David Bowie piece in the review section, by Anne Rice.

SITTING IN: New York is reportedly just not their town, as word has it that in three visits to the area, Steely Dan has been consistently plagued by sound problems. At Avery Fisher Hall recently, they didn’t want to play without a sound check, but decided the show must go on without monitors. An interesting combination at the Bitter End coupled Norman Connors (Buddah) and Frank Speiser, Connors’ group was smooth, with Carlos (drums) Garnett (reeds) and Connors (drums) the main attention grabbers. Speiser is a one-man show contrasting two periods of Lenny Bruce’s life. His show, however, seemed as though it would have been more appropriate as a jumping off point than as a presentation unto itself.
...one thing in common.

Mention "Shure" anywhere on the Country music scene, and you'll get knowledgeable looks from such stars as Bill Anderson, Tompall Glaser, Tom T. Hall, Stonewall Jackson, George Jones, Bob Luman, Loretta Lynn, Barbara Mandrell, Charlie Rich, Johnny Rodriguez, Conway Twitty, and Tammy Wynette. They all use Shure microphones and Vocal Master sound systems. For yourself or your group, get with the sound of success, the Shure sound!

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"SECOND HELPING"

The new Lynyrd Skynyrd LP, featuring their honky tonk single "Don't Ask Me No Questions!"

Produced by Al Kooper

MCA RECORDS

MCA-413

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<td>Procol Harum-Chrysalis</td>
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<td>Street Lady</td>
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<td>Bright Eyes</td>
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<td>Rockin' John</td>
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**THE ALBUM CHART**

**APRIL 20, 1974**

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<td>23 22 1 I GOT A NAME JIM CROCE/ABC ABCK 797</td>
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<td>24 23 LIVE RHYMIN' PAUL SIMON/Columbia PC 32885</td>
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<td>29 28 A NEW LIFE MARSHALL TUCKER BAND/Capricorn CP 0124 (WB)</td>
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<td>30 29 ROCK N ROLL ANIMAL LOU REED/RCA APL1-0472</td>
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<td>31 30 MARIA MULDAUR/Reprise MS 2148</td>
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<td>32 36 MIGHTY LOVE SPINNERS/Atlantic SD 7296</td>
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<td>38 33 PLANET WAVES BOB DYLAN/Asylum 7E-1003</td>
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<td>49 40 TODD TUNDRENGREN/Bearsville 2BR 6952 (WC,</td>
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**CHARTMAKER OF THE WEEK**

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<td>50 58 PRETZEL LOGIC STEELY DAN/ABCD BOD</td>
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<td>51 47 THE WAY WE WERE SOUNDTRACK/Columbia KS 32830</td>
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<td>52 52 SEASONS IN THE SUN TERRY JACKS/Bell 1307</td>
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<td>53 48 ALL AMERICAN BOY RICK DERRINGER/Blue Sky</td>
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<td>54 44 LOVE SONG ANNE MURRAY/Capitol ST 11266</td>
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<td>55 51 BRAIN SALAD SURGERY EMERSON, LAKE &amp; PALMER/ Manticore MC 66659 (Atlantic)</td>
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<td>57 77 SONG FOR JEFFREY HELEN REEDY/Capitol ST 11284</td>
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<td>63 55 ENERGIZED FOHAT/Bearsville BR 6950 (WB)</td>
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<td>64 56 SAINTS AND SINNERS JOHNNY WINTER/Columbia KC 32715</td>
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**PRICE CODE**

| A | 5.98 C | 7.98 |
| B | 6.98 D | 9.98 |
| E | 11.98 |
Unmistakable new music from CAT STEVENS
On A&M Records
Licensed by Island Records, Ltd.
Produced by Paul Samwell-Smith and Cat Stevens
**THE ALBUM CHART ARTISTS CROSS REFERENCE**

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<th>Record World April 20, 1974</th>
<th>101 THE ALBUM CHART 150</th>
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<td><strong>JOHNSON TO HEAD ELECTRIC LADY</strong></td>
<td><strong>STANYAN RELEASES SQ QUAD DISCS</strong></td>
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| NEW YORK—Maxwell T. Cohen, administrator of the estate of the late Michael Jeffrey, has announced the appointment of Ron Johnson, veteran engineer and producer, to the position of executive director of Electric Lady Studios. Acting in the capacity of assistant to the administrator, Johnson has for the past three months been responsible for the administrative division and has announced the appointment of Ron Elliott to studio and traffic manager and Joyce Johnsen to controller. Continuing in key positions are Shimon Ron, chief engineer, and Dave Palmer, director of recording.

Johnson has been affiliated with Electric Lady since 1970. Associated with the numerous New York studios, he served as senior engineer for Dick Charles Recording for five years, and was independent for over ten years.

**THE ALBUM CHART ARTISTS CROSS REFERENCE**

<table>
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<tr>
<th><strong>AEROSMITH</strong></th>
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<td><strong>MAIN INGREDIENT</strong></td>
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<td><strong>BACHMAN TURNER OVERDRIVE</strong></td>
<td><strong>PETER FRAMPTON</strong></td>
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<td><strong>PAUL McCARTNEY &amp; WINGS</strong></td>
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<td><strong>JONI MITCHELL</strong></td>
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<td><strong>MADONNA</strong></td>
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<td><strong>MIKE OLDFIELD</strong></td>
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<td><strong>MIKHAIL LAMBERT</strong></td>
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**THE ALBUM CHART ARTISTS CROSS REFERENCE**

| **MARK KNOPFLER** | **STRANGE CHARITY** |
| **MARK KNOPFLER** | **THE TROUBLE WITH GOD** |
| **MARK KNOPFLER** | **WHO'S CINNAMON** |
| **MARK KNOPFLER** | **THE BEATLES** |
| **MARK KNOPFLER** | **NATIONAL LAMPOON** |
| **MARK KNOPFLER** | **OLIVIA NEWTON-JOHN** |

**THE ALBUM CHART ARTISTS CROSS REFERENCE**

| **JOHNNY RODRIGUEZ** | **O'JAYS** |
| **JOHNNY RODRIGUEZ** | **GUY DAVIS** |
| **JOHNNY RODRIGUEZ** | **MANY MOODS** |
| **JOHNNY RODRIGUEZ** | **JIMMY DURANTE** |
| **JOHNNY RODRIGUEZ** | **LEONARD COHEN** |
| **JOHNNY RODRIGUEZ** | **MICHAEL STIFF** |

**THE ALBUM CHART ARTISTS CROSS REFERENCE**

| **LADY LYNDA** | **GREAT EXPECTATIONS** |
| **LADY LYNDA** | **THE WAY WE WERE** |
| **LADY LYNDA** | **THE WAY WE WERE** |
| **LADY LYNDA** | **THE BEATLES** |
| **LADY LYNDA** | **NATIONAL LAMPOON** |

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| **LADY LYNDA** | **NATIONAL LAMPOON** |
| **LADY LYNDA** | **OLIVIA NEWTON-JOHN** |
| **LADY LYNDA** | **THE TROUBLE WITH GOD** |

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| **LADY LYNDA** | **THE TROUBLE WITH GOD** |
**CLUB REVIEW**

**Sayer Top Fare At Bottom Line**

- **BOTTOM LINE, N.Y.C. —** Once again, this new club proved to be the ideal spot for the American debut of a class British rock-plus attraction. On this eve (8), the talent never in question was Leo Sayer (W8), English lyricist extraordinaire and fully-costumed Harlequin.

Emerging as he does on stage in white clown suit splashed with black poms-poms, and white face rouged in crimson, your first impression is that this is yet another way for artist to ignore the audience between songs. Who would expect Emmett Kelley to talk?

But happily, this is not the case with Sayer. No mimist he, almost every song is pre-punctuated with pertinent commentary. Sayer glowed rather than cowered at the audience throughout his set; his expressive voice and material was concurrently matched by choreography befiting his costume.

Early on, he worked off songs he co-penned for Roger Daltry's solo debut disc with music by David Courtney ("Givin' It All Away" and "One Man Band"). These were followed by tunes likewise composed for his own "Silverbird" album: "Oh Wot a Life," "Innocent Bystander" and others. The string quartet which augmented his basic band on many of the tunes was especially effective on the quite sensitive "The Dancer."

Sayer closed the show with what is currently his signature tune, "The Show Must Go On." Currently a hit for Three Dog Night, he proved that he can get to the heart of that or any other matter, regardless of an audience's preconceptions of just what his art is supposed to be about. Leo Sayer is most definitely the kind of performer 1974 needs if it is to be remembered as a year of pop musical growth and development.

**Robert Adels**

**RCA Ups Lozea, Pieniek (Continued from page 4)**

1971 as manager, business and talent relations. Prior to joining RCA, Pieniek had been associated with the business affairs department of International Famous Agency.

**BMI Hosts Showcase**

- **NEW YORK—** For the eleventh year, BMI (Broadcast Music, Inc.) is presenting its annual Musical Theater Workshop Showcase to professional audiences at New York's Playhouse Theatre.

Three one-hour performances, the work of a number of aspiring musical theater talents, will be presented on May 7, 14 and 21. Each program will be introduced by Lehman Engel, director of BMI's Musical Theater Workshop.

The Workshop offers regular sessions in New York, Los Angeles and Toronto to young composers and lyricists. All costs are borne by BMI, and students who make progress may continue indefinitely. The Showcases are an annual spring event at which many of the writers' works are performed by professional talent before invited audiences which include theatrical producers, music publishers, the press and other interested professionals. Established in 1960, the Workshop is designed to stimulate proven writers and develop new talent for the musical theater.

**Burkan Prize Winner Announced by ASCAP**

- **NEW YORK—** Leonard A. Radlauer of Tulane University School of Law has won the $1500 national first prize in the 1973 Nathan Burkan Memorial Competition, announced ASCAP president Stanley Adams. This is the 35th year of the Annual Nathan Burkan Memorial Competition, sponsored by the American Society of Composers, Authors and Publishers in honor of its first general counsel, Nathan Burkan.

Radlauer's winning essay is titled "The USSR Joins the Universal Copyright Convention."

**Blue Thumb's April Towsome**

- **LOS ANGELES —** Blue Thumb's April album release will consist of Ben Sidran's "Don't Let Go" and Nick DeCaro's "Italian Graffiti."

Sidran's album is his third for the label and the single, "Don't Let Go," culled from the package, has recently been released. DeCaro has been previously known as an arranger, and with his new release is stepping forward to sing some of his own favorite tunes.

**Bernard Lozea**

**Toby Pieniek**
Columbia Launches "Soul Spectrum' Promo

NEW YORK — Rick Blackburn, Columbia Records director of national sales, has announced the launching of Soul Spectrum '74, the company's largest black album promotion campaign to date.

Soul Spectrum '74, scheduled to run from April 15 thru May 31, will feature the latest album releases of sixteen recording artists on the Columbia, Epic and Custom labels. The campaign will also include the entire CBS black product catalog.

The releases will feature three albums on the Columbia label: Earth, Wind & Fire's "Open Our Eyes," Herbie Hancock's "Headhunters," and Ramsey Lewis' "Solar Wind."


MFSB's gold album "Love Is The Message" and Harold Melvin & The O'Jays "Ship Ahoy," "Solar Wind."

Johnnie Taylor's "Super Taylor" (Continued on page 40).
BRUNSWICK • DAKAR • BRC

NEW! NEW! NEW!

CHI-LITES
"There Will Be No Peace"
(UNTIL GOD SITS AT THE CONFERENCE TABLE)
BR 55512
From Their New L.P.?

TYRONE DAVIS
"What Goes Up"
DK 4532
From His L.P.
"It's All In The Game"
DK 76909

BOHANNON
"Keep On Dancin"
DK 76910

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE
### Soul Truth

A birthday to remember.

Every day a new organization is appearing on the record front. This week Soul Truth found out about IRMA, What does that mean? Independent Record Manufacturers Association. It was formed by Deke Duberry of Creative Funk Inc., who states that "combined together under the same umbrella, we, as independents, will be capable of protecting one another by dealing with the same distributors in different markets." Already there are three companies who feel that this is necessary in a growing business where small firms are being absorbed by big conglomerates. Information you may contact Duberry by writing: Creative Funk Inc. Box 488, Rochdale Village Station, New York, New York 11434, or calling (212) 978-6400.

### New Airplay

<table>
<thead>
<tr>
<th>Artist</th>
<th>Station</th>
<th>LPs</th>
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<tr>
<td>JESSE FAXE</td>
<td>WHUR-FM (Washington)</td>
<td>&quot;Scratch&quot; - Crusaders (Blue Thumb); &quot;Winner&quot; - Gil Scott-Heron (Strata East); &quot;Claudine&quot; - Gladys Knight (Buddah).</td>
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<tr>
<td>JAY BUTLER</td>
<td>WJLB-AM (Detroit)</td>
<td>Star Hitboud: &quot;Sho Nuff Boogie&quot; - Sylvia &amp; The Moments (Vibration); &quot;Let's Get Married&quot; - Al Green (Hi).</td>
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### Paying Brown Back

**New York**—With more than 350,000 singles sold during the past four weeks of general release, William DeVaughn's "Be Thankful For What You Got" is expected to hit $1 million in sales by month's end, according to Wes Farrell, head of the label, and eventually become the single seller in Roxbury's history.

### Col Soul Release

**Continued from page 38**

The Dramatics’ "Dramatically Yours," The Soul Children's "Fiction," Albert King's newly-released "I Want To Be Funky" and Mel & Tim's album, simply titled, "Mel & Tim." Also included in the program will be The Isley Brothers' "3-1-4-7."
Dialing A Hit

Buddy Killen (left), executive vice president of Dial Records, Annette Snell, Dial recording artist, and Paul Kelly, Dial producer, are shown during Annette's recent recording session at Soundshop Studios in Nashville. Kelly and Killen co-produced the session.

Gospel Hits From Jewel

ALBUMS
“THE REAL THING”
Rev. W. Leo Daniels
(No. 1 Preacher in the nation)
Jewel LPS - 0087

“STRADDLE THE FENCE”
Rev. W. Leo Daniels
Jewel LPS - 0088

SINGLES
“HALLELUJAH HOSANNA”
Rev. Clay Evans
Jewel - 223

“ON MY WAY TO SEE JESUS”
Rev. Willie Morganfield
Jewel - 224

“GOD WILL HELP YOU”
Jordan Gospel Singers
Jewel - 225

“TESTIFY”
Brother Andrews & The Lillington Community Choir
Jewel - 227

“JESUS IS ON THE MAINLINE”
Hobson Family
Jewel - 228

Listening Post (Continued from page 22)

Paul Robinson (KZEL-Eugene, Ore.) is in to do 10 a.m.-2 p.m. Winn White (WHCN-Hartford) is in to do 10 p.m.-2 a.m. WBNY (New York) has a new operations manager, John Mazier, who replaces the departing Ruth Meyers, denied any possibility of the station changing its country format.

FCC-Washington, D. C. . . Application for assignment of license of KFOG-FM, San Francisco from Kaiser Broadcasting Corp. to General Electric Broadcasting Co. has been granted by the Commission for the total purchase price of $1,600,000 and grant fee of $32,000 . . . . The total broadcast complaints received by the FCC were 1950 during February, 1974, a decrease of 27 from January.

KSON (San Diego) . . . The station is holding its 5th Annual Wildcat Canyon Ranch Round-up with branding, barbeque and entertainment on April 20 . . . .

KOTN (Pine Bluff, Arkansas) . . . Celebrated its 40th anniversary during the month of March, using special announcements to lead into station breaks, excerpts from historically important newscasts, an old fashioned catfish fry featuring the music of Pinky Curry and the Honey Boys—the musicians who inaugurated the station in 1934; and a treasure hunt offering $1,490 from 1490 radio.

Stax Signs Zavaroni

MEMPHIS — Stax Records has announced the signing of nine year old British singer Lena Zavaroni for exclusive recording/releasing rights in the United States. On Philips in Britain, her current European hit is "My, She's Making Eyes at Me," backed by "Rockabye Your Baby." The single and album were produced by Tommy Scott and arranged by Tom Parker, and are due for release here shortly.

CLUB REVIEW

Peebles' Sunshowers

NEW YORK — It was almost to be expected — Ann Peebles (Hi) making her entrance at the Bitter End (3), the band leading into her current single, "I Can't Stand the Rain," she walking to the stage with umbrella over head and raincoat wrapped around her shoulders.

Translucent Pants

Dressed in translucent green lamé pants and a gold bikini top, the umbrella closed as the first few bars drifted into "Cry Like A Baby." Trying to strike a nerve mid-way between the smooth soul of a Gladys Knight and the more suggestive posture of a Tina Turner, Ms. Peebles did not take long to set the tone. "Love Vibrations," "99 Pounds of Soul," and an especially moving soul ballad, "Just Enough to Keep Me Hangin' On" provided the core of her set, returning to "I Can't Stand the Rain" in an extended version for a finale.

Entertainment

While Ms. Peebles' back up band, Peebles Unlimited, could use some tightening, and some of the songs a bit of editing, the end result is most entertaining and warmly honest evening. Kind of a lame pants and a gold bikini top, nothing to be expected - Ann Peebles (Hi) is a most entertaining and suggestive posture of a Tina Turner, Ms. Peebles did not take long to set the tone.

Ira Mayer

New York March 5 and recorded a new album at Specter's Recording Studio. John Bowden, the producer, said the album is due for release by the first week in April.

The 18th anniversary of Bro. Esmond Patterson of WAOK Radio was celebrated in Atlanta, Ga., featuring The Sensational Nightingales, Ernest Franklin and The Franklin All Stars, Dorothy Norwood, The Soul Searchers, The Supreme Angels, Rev. James Henderson, Dr. C.J. Johnson, The Missionary Chapter Choir, Atlanta's Christian Choir Link and Rev. Hopie Strickland Sunday March 10 at the city auditorium. Three rooms of furniture were given away.

The popularity of Cleveland's gospel show over KAGB in Inglewood, California has been such that his 9-10 p.m. broadcast on Sunday evening is also aired on Sunday morning 8-9 a.m. In addition, he has a daily show Monday through Saturday 6-7 a.m. Hats off to Del Shields, executive vice president and general manager of KAGB, who knows that gospel music is here to stay.

Fred Mendelssohn represented Savoy Records and Jo Wyatt and Dan Logan represented Jewel Records at the Gospel Music Workshop Board meeting held in New Orleans, La. March 20-23 at the Marriott Hotel. It was a big success. Yours truly represented ABC/Dunhill Records.

The National Black College Festival Album may be obtained at the price of $5 from United Ministries in Higher Education, c/o Dr. Frank L. Horton, P.O. Box 871, Nashville, Tenn. 37202.

Other releases to be expected from Hob Records will be a double pocket LP featuring a variety of Hob artists who had 45 releases but never an album. An LP on Rev. Brunsom and the Thompson Community Singers, "In God's Hand;" Swan Silvertone Singers, "Neary My God To Thee;" The Savettes, "Don't Give Up;" Victory Chorale Ensemble, and "Our Plea, Our Prayer," by Elder H. O. Ward and the Ward Singers. For deejay copies of any of the Hob releases call John Bowden at (800) 221-7289 or write to him at 254 W. 54th Street, N.Y. 10019.

Send all gospel news to Irene Johnson Ware, P.O. Box 2261, Mobile, Alabama 36601, phone: (205) 457-8012. Send gospel charts and local survey sheets also.

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May 20, 1974
Por Fin! La S.G.A.E. (Sociedad General de Autores de España) implant a las fábricas de Discos, máquinas para el control de las tiradas de los mismos. Bonita e interesante noticia que dará al traste con todas las especulaciones que existen hoy en día sobre el "robo" y digo robo entremolillado por que escértico que algunas casas discográficas actualmente. Me aclarará con el sistema que se emplea actualmente, una simple declaración-no se tienen control sobre la cantidad de discos que se prensan y que por consiguiente salen al mercado. Ahora sí que estás loco!... no va a pasar nada y te vas a quemar!... bueno, está pasando!... la vida sin lucha no valdría la pena de vivir. Se lucha firmemente cuando se creen algo y uno sabe interiormente que la creencia está bien basada. Sigo insistiendo, escribiendo cartas, haciendo llamadas telefónicas y contacto personal con radio emisoras en nuestro "mundillo" entero. La reacción es formidable. Se han unido muchos a la lucha. Ramón Inclán de la Sociedad de Autores y Compositores de Música de México me exclamó en Los Ángeles recientemente: "¿Ayudar?... más que eso, ha sido nuestra lucha y nos alegramos infinito de tu impulso!... Así se van uniendo emisoras, así se van uniendo los apápticos ante el reclamo y van situando en la cabeza de los legisladores de cada país esta idea. Hemos sido injustos y crueles con los compositores durante años. ¿Remediemos esta injusticia ya?... Y entonces, Ah, entonces me llaman de la WFAB Radio de Miami y me informan: "Tomás, nuestra emisora ha comenzado desde hoy a mencionar los nombres de cada uno de los compositores cada vez que una obra va al aire, a la par que mencionamos al intérprete y la canción. ...y se me llama la vida de alegría, Lució... pero la realidad es que la WFAB de Miami, Florida, me iluminó ese día. Y ahora, prometo ir publicando los nombres de programadores, emisoras e instituciones que se sigan anexando a este "QUEMAME LOS OJOS"

En Nueva York el nuevo sello discográfico Much Records... Firmó Raul Marrero contrato de exclusividad con Mardgris Records. Otro logro de Joe Cain... Copacabana lanzó en Brasil "Yo Soy un Poco de los Dos por Fred Rovella (San-D. Pat). El tema saldrá con el título "Tu Soi o que Sempre Quisser." Chuc Avelan en el grabó reciente para UA Latino... Firmó Julio Jaramillo contrato de artista exclusivo de Orfeon de México. ¡Bueno, ya no entiendo nada!... "Hice" en interpretación de Paulo Sergio de Brasil, trae fuerza de éxito metafórico. Audio Latino firmó como artistas exclusivos a los integrantes del Trios Los Martino, a los cuales se les producirá a 9 guitarras los temas de los grandes autores. El primero en la serie será el grande entre los grandes, Ernesto Lecuona. También firmó este sellos el grupo Century, estrellas impresionantes del Liceo Club de Miami. "La Luz" ha resultado un éxito de locura en casi todas partes. Ahora la grabaron los B de Colombia... El anuncio del nombramiento de Gil Beltrán como Presidente de Polydog Inc. con base en Nueva York es algo digno de comentar. Gil, demostrando energía, don organizativo y poder de decisiones inmediatas, pese de Presidente de MGM con base en Los Angeles a una postura de mayores decisiones, ya que los presidentes de MGM (aun no determinado), Jerry Schoenbaum, actual de...
Announcement regarding the appointment of Gil Beltran as president of Polydor Inc. in New York is real good news. Gil will report to Polydor's chairman of the board, Robert E. Brockway, and the presidents of MGM and Polydor Records will report to Beltran. His aggressiveness, knowledge and skills will make a lot of changes noticeable in the whole organization. Congratulations Gil! “Association of Authors and Composers from Spain” had been authorized to install, in every pressing plant in Spain, counting machines that will reflect the real truth regarding how many records had been pressed in any particular moment. Royalties will be much higher, as expected. Almost everybody in the industry is thinking about it. Well, let's see what happens in Spain and how good those machines are!

Nuestro Rincon
(Continued from page 42)

Polydor Records reportan directamente a Beltran, quien a su vez
rendirá resultados a Robert E. Brockway, presidente de Polydor. Chelo Jordán, Chelín de los 10, y presidenta de Polygram Corporation, empresa que domina a los dos grandes. Sigo desandole a Gil Beltrán todo género de éxito y pa'lante cubano... Lo que me interesa en lo mismo, unos pagar y otros ver como pueden.

At the beginning I knew it was going to be hard... and most of my friends told me. To fight for the cause of having credit granted to every composer every time a theme goes on the air! Thomas, you are completely insane! Forget it, it will never happen... Well, it is happening and how! ... I really appreciate all help received by our good friends from all radio stations in the States and Latin America. Now I also expect a reaction from radio stations in Spain. Publishing companies are also pushing with all their force. It is just a chain reaction. Now nobody will stop it... But it is so beautiful when somebody calls me, without being approached, contacted or begged, and states something like: “Thomas, from this minute on all our disc jockeys will mention the name of the composer every time a song goes on the air.” It came last week from WFAB Radio, Miami. My day became brighter! These are the little things in life that make it worth living!... And now, you that are reading, wouldn't you cooperate a bit to stop this great injustice we had been committing against composers and writers. Will you help?... Thanks.

“Retorno al Tango” was a beautiful event offered by the Argentine Ambassador to great personalities in Washington. The whole collection of paintings called “14 con el Tango,” which is a part of the recording production “14 con el Tango” produced several years ago by Mauricio Brenner in Argentina, was exhibited. “14 con el Tango” is a masterpiece!

Muchos Records was formed several weeks ago in New York. Their releases are expected in several days. Welcome!... Raul Marrero signed an exclusive contract with Mardigans Records from New York. Joe Cain made it possible! Copacabana released in Brazil “Yo Soy un Poco de los Dos” (“Eso Soy o que Sempre Quisier”) (SamD. Pat) sung by Fidencio Nunez. Chuchito Avallanet recorded this song in Spanish several months ago for UA Latino... Julio Jaramillo signed an exclusive recording contract with Orfeon, Mexico, after having over 40 recordings already released by hundreds of labels... “Hice” by Paulo Sergio, recorded in Brazil by Beverly is breaking with the force of a meteor everywhere. Well, this is the time for Brazil.

Audio Latino signed Trio Los Martino. Their first album will be a package offering music by the great Ernesto Leccuona, rendered by nine guitars and voices. It will be just a matter of dubbing and editing. Los Martino are superb performers. Audio Latino also signed an exclusive recording contract with Century, a very popular group which is performing at Liceo Club, Miami, Fl... “La Luz” had been a smash hit recorded by dozens in every market. Now, Los 8 de Colombia also cut this song. Great!...
La noticia internacional de farándula el la llegada de Tom Jones. Esto ha dejado un tanto a un lado a Roberto Carlos que también prepara maletas. Tom cobrando 60 mil dólares. Nosotros los colombianos nos preguntamos: Si se hará este dinero y mucho más en tres presentaciones que viene a hater? ¡Lo dudamos!

Por acá Christie unos melenudos ingleses que dizque venden mucho en Inglaterra. Pero nosotros no comemos cuento. Desde ya están llamados a ser fracaso sin demeritarlos que son buenos y que muchos irán a verlos.

Vino Cantinflas a promocionar su película "Conserje en Condominio." Claro que muy simpático y chistoso en el aeropuerto, porque en Colombia queremos a los buenos humoristas foráneos, pero no ya es el mismo para la juventud colombiana porque ésta no le conoce ni vi sus películas "reprises" cuando las presentan, porqué la juventud que le admiraba ya está vieja.

Con motivo del acostumbrado Festival de Cine Internacional que cada año por Febrero celebra nuestra hermosa ciudad Cartagena, la actriz gringa Eddy Williams principal de "Mas allá de las muriecas" fué protagonista de terrible escándalo al desnudarse varias veces ante los asistentes del citado certamen y besar muchas veces en la boca a varios personajes de nuestra hermosa ciudad Cartagena, la actriz gringa Eddy Williams presente en el Festival de Cine Internacional.

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ENGLAND

By RON McCREIGHT

Clarifying last week's announcement that ABC-Dunhill product would be handled by Anchor Records in the U.K., managing director Ian Ralfini explained that the association takes the form of a licensing deal with ABC-Dunhill after recent negotiations with Jay Lasker, whereby all their product will be released through Anchor on the Probe label, following the expiration of their manufacturing and distribution deal with EMI and the recent resignation of Probe U.K. manager Dave Chapman. To complete the story we must now await news of Ralfini's plans for the distribution of Anchor Records.

The formation of yet another new label has been announced, and this time it is the BBC who intended to increase their interest in the record business via their Beeb label, which will be launched in September. BBC Records are distributed by Polydor and till now have been mainly involved with album product, whereas the new label will issue singles which will be advertised extensively on radio and TV — BBC, not commercial!

Our fourth music-based commercial radio station, Piccadilly Radio in Manchester, opened last week and the initial feeling of optimism within the industry soon dampened after their format pointed towards top 40, a policy recently intensified by the BBC's national Radio One station. A great deal of speculation surrounds the industry as the search within the industry soon dampened after their format pointed towards BBC, not commercial!

Alan Price has crossed the Atlantic and has commenced a three week promotional tour after the release of his "Between Today and Yesterday" album, which is out here on his birthday, April 19. The single cut from the album, "Jarrow Song," looks like a big seller, and other chart certainties come from Mud — "The Cat Crept In" (Rak); Genesis — "I Know What I Like" (Charisma) which is moving at last after six weeks; and Allan Clarke — "Sideshow," on which EMI has undertaken a massive promotional campaign. Another good single out this week appears on Chrysalis — "No Love, No Life" by Billy Shears (the name must be straight from Sgt. Pepper).

Bell goes from strength to strength and enjoys five singles in the top 30, including three top tenners from Terry Jacks (no. 1), Gary Glitter (no. 4) and the Glitter Band (no. 5). Congratulations to Dick Leahy and his team, and also to Polydor who have positions 6, 7, and 8.

ITALY

By ALEX E. PRUCCHINI

No sign as of yet of any of the recent San Remo Festival songs creeping into the charts . . . The European Song Festival (to be held on April 6 in Brighton, England) will bring CBS/Sugar songstress Gigioli Cinquetti back out after a ten year absence with her attempt to be a two time winner with a captivating ballad entitled "Si." Another CGD artist, Massimo Ranieri, who is lately very involved with a film career, was back in Paris this week to tape two French TV shows in which he'll be plugging his latest "Amo Ancora Lei." A&M recording artist Drupi is trying to follow up his current European smash, "Vado Via" with a new tune entitled "Rimani." Adriano Celentano's latest song, "Pensieriucciosi!" got fabulous airplay in England, so it is being released here with the title shortened. Now it's called "That Song." Italian music is going through a revival in England. Groups like PFM and Le Orme have recently toured England (their albums are recorded in English) and they have gotten good reviews from the English press. Toad is a newly formed Italian progressive ensemble and they have just recorded a marvelous album, all in English, and are waiting for the international recognition that they deserve. Ciao!

GERMANY

By PAUL SIEGEL

BERLIN—NEWS OF THE WEEK: Germany's great musician, composer/producer Heinz Gietz, is celebrating his 50th birthday. To his credit he wrote many million sellers such as "Zwei Kleiner Italier" (Two Little Italians) and "Im Stadtpark Die Laterne" (In City Parks Lanterns). He also discovered artists like Caterina Valente, Cindy & Bert, Jacqueline Boyer, Freddy Breck and more. This reporter would like to wish him a hundred more glorious years!

RECORDS OF THE WEEK: Looking good is Rex Gildo's "Mary Ann Good Bye," on Ariola and produced by Ralph Siegel. Also doing well is Ringo Starr's "You're Sixteen" on Electrola/Apple, headed by director Wilfried Burger of EMI/Electrola here. The fabulous Les Humphries Singers with their top hit "Kansas City" on Teldec, also enjoying success . . . Chart action on "I'm A Train" on CBS by Albert Hammond . . . Same for the Hollies with "The Air I Breathe" on Polydor . . . Ditto "Seasons In The Sun" with versions by Bobby Wright on EMI/Electrola and Terry Jacks on Polydor . . . Chart movin' is Lulu's "The Man Who Sold The World" on Polydor . . . This reporter's chart tip of the week is "O Solo Mio" by Peter Alexander on Ariola, produced.

(Continued on page 48)
Why Does This Man Read Record World?

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

We at Record World are dedicated to the needs of the music/record industry. And we deliver.
CBS Sets Publishing Conference in Madrid

■ NEW YORK—CBS will hold its annual music publishing conference in Madrid, Spain, April 17. Meetings will be held at the Hotel Plaza April 18 and 19.

Agenda

Among the items on the agenda are: a year-end review of the activities of the individual CBS companies; mapping of independent and coordinated strategies for the coming year; discussions of new legal and professional developments in music publishing; and world-wide musical cooperation. In addition, each company will present new material from its individual country.

Good Noise to Set British Distributor

■ MONTREAL—Andre Perry, producer and head of Good Noise Records and Productions, will be in London April 21-28 to negotiate arrangements for British release of the label's product, and to examine equipment for new Montreal recording studio facilities.

Eleven Countries

The eight month old label's first two albums and singles are now scheduled for distribution in a total of eleven countries. New product including pop and country singles set for April and May release will also be contained in Perry's presentation.

England (Continued from page 46)

10 with Slade, the New Seekers and the Hollies respectively.

Following the break up of the New Seekers, vocalist Lyn Paul has signed a worldwide management contract with Tony Barrow. Her first solo assignment is to sing on the soundtrack of the new Gregory Peck movie "The Dove," which was scored by John Barry with lyrics by Don Black.

Radio Luxembourg has announced a new series of special programs featuring several of today's "superstars." Regular Luxembourg deejay Dave Christian will present the shows, the first of which is transmitted on April 27 and features Alvin Stardust, followed by a "teenybopper" special on May 4 which includes ABC (standing from left) Jeff Lynne; Ron Kass; Joan Collins; and Marisa Berenson.

It's good to be John Barry.
The Campus and Classical Music

By SPEIGHT JENKINS

NEW YORK — In this column last week John Harper, London's director of classical sales, said, "The campus reflects the pulse of the classical industry just as it does in pop." Arrested by this statement and some of Harper's other remarks on the importance of the campus, Record World began to investigate what other companies thought of the campus market.

Though record executives are not known for uniformity of view, their agreement in this case was amazing. Everyone looked at the campus as a vital selling area. The most expansive was RCA's new director of marketing of Red Seal and special projects, Peter Munves. "I think it's the greatest market in the world," cranked the propelled executive. "You've got a captive audience usually living in a small area. They're extremely hip and open to anything in music. Their increase in view began when the Beatles started writing good music; everything that has happened since has opened their ears further."

Hardly pausing for breath—a Munves trademark—he went on, "There's a new Ken Russell movie in England, 'Mahler Lives.' If it's good, it will pick up the already alive Mahler market just like Russell's movie on Tchaikovsky did. In colleges the fertility of the crossover from one medium to another, from rock to classics, is fantastic. I think students are looking for records to be a separate medium, adding something to what they have heard before. Our 'Spaced-Out Bach' and another one, 'Snowflakes are Dancing,' are attempts to reach beyond the concert walls." Shades of John Culshaw in an entirely different concept! The former English London executive believed that opera on records should be a unique experience fulfilling the composer's aural desires not able to be created onstage.

Munves went on, "Kids want flexibility in recorded sound, and they're caught up in the nostalgia boom. Classical music can fit into all this, and you have to use campus radio and particularly campus newspapers to get the story across. Records should be the way that they find out how great classical music really is."

Fred Dumont, director of the classical division of Deutsche Grammophon in the United States, had some hard facts to go with his appreciation of the college market: "College sales account for 20 percent of our overall turnover in a year. And we often sell them our relatively unusual items—Archive issues, the Bach B-Minor Mass and the St. (Continued on page 57)

DISCOUNT RECORDS/N.Y.

BACH: COMPLETE FLUTE SONATAS

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

CHOPIN: SONATAS

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

FRANKLIN SOUND/PHILA.

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

CHOPIN: MAZURKAS—Miles—4-Score

COPLAND: APPALACHIAN SPRING—

ALBEDO: GOLDEN CREST

CRUMB: MAZEKOKOSMOS I—Burge—

Nonesuch

MUSIC FOR FLUTE AND TAPE—Baron—

Nonesuch

JOPLIN: PALM LEAF RAG TIME—

BOITO: MEFISTOFEOLE—Caballe, Ligi, Domino, Treigle, Rudel—Angel

RACHMANNINOFF: PIANO CONCERTOS

NOS. 1, 2—Ashkenazy, Previn—London

SPACE-OUT BACK—Payne—RCA

STEINER: GONE WITH THE WIND—

Gerhard—RCA

STRAUSS: ALSO SPACR ZARATHUSTRA—

Karran—DG

VOGUE RECORDS & BOOKS/L.A.

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

CRUMB: MAZEKOKOSMOS I—Burge—

Nonesuch

CRUMB: MAZE OF THE WHALE—

Degotari—Columbia

JOPLIN: MORE RAGS—Schuller—

Golden Crest

JOPLIN: PALM RAG VOLS. I, II—

Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—

RCA

KORNGOLD: SYMPHONY IN F-SHARP—

Kempff—RCA

RIMSKY-KORSAKOV: SNOW MAIDEN—

Belgian—Après—Deca (Import)

SAINT-SAENS: SAMSON ET DALILA—

Ludwig, King—Eurodisc (Import)

SHAIKMAN: SCENES FROM FAUST—

Britten—Deca (Import)

TOWER RECORDS/SAN DIEGO

ARIZONA: IBERIA—De Larrrocha—London

BEECHER: COMPLETE PIANO

CONCERTOS—Ashkenazy, Safiri—

Angel

BELGIUM: I PURITANI—Silfs, Gedda, Rudel—

ABC

BOITO: MEFISTOFEOLE—Caballe, Ligi, Domingo, Treigle, Rudel—RCA

JOPLIN: PEDAL HARSCHIDOR—Bigos—

Columbia

JOPLIN: RED BACK BOOK—Schuller—

RCA

PACHELBEL: KAN—Eto

THE COMPLETE RACHMANNINOFF, VOLS.

JAPAN: VOICE OF THE COUNTRY—

London

WAGNER: DER RING DES NIBELUNGEN—

Nilsson, Windgassen, Hotter, Salter—

London

MUSIC ON RECORDS/PORTLAND

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

GO FOR BAROQUE—Vittoria

HAYDN: SYMPHONIES 1-19—Dorati—

London

JOPLIN: PALM RAG VOLS. I, II—

Rifkin—Nonesuch

JOPLIN: PALM LEAF RAG TIME—

Southland Singers—Angel

JOPLIN: RED BACK BOOK—Schuller—

RCA

KHACHRATURIAN: PIANO CONCERTO—

Habib—RCA

KORNGOLD: SYMPHONY IN F-SHARP—

Kempff—RCA

THE COMPLETE RACHMANNINOFF VOLS.

JAPAN—RCA

VERDI: I VESPRI SICILIANI—Anselm

JAPAN: SCENES FROM FAUST—

Britten—Deca (Import)

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JOPLIN: RED BACK BOOK—Schuller—

RCA

KHACHRATURIAN: PIANO CONCERTO—

Habib—RCA

KORNGOLD: SYMPHONY IN F-SHARP—

Kempff—RCA

THE COMPLETE RACHMANNINOFF VOLS.

JAPAN—RCA

VERDI: I VESPRI SICILIANI—Anselm

JAPAN: SCENES FROM FAUST—

Britten—Deca (Import)
Dialogue (Continued from page 10)

RW: Do you feel that the environment in which music is presented has a great deal to do with the success of that particular show?

Stein: I know that I developed more major acts in the last four years in New York City than any other. So apparently whatever that is it is down there that people like or don't like, it's responsible for being a catalyst for the industry. Everybody that you see at Fest Forum or at Madison Square Garden, 90 percent of those people I started at the Academy of Music.

RW: Would you say it's a completely different crowd that you'd find at Philharmonic than you would at the Academy?

Stein: No.

RW: Then would you say that the environment itself at the two different places has a bit to do with how the people in the audience react. People seem to act differently at the Academy.

Stein: Well, you don't get damage bills at Philharmonic Hall. I've done shows at Carnegie Hall, Philharmonic Hall—you can't take the house lights out at Philharmonic Hall any more if you do a show because the management is so disgusted with rock audiences. I couldn't put the house lights out for Joni Mitchell. I've seen kids take bulbs out of Carnegie Hall, couldn't put the house lights out for Joni Mitchell, couldn't put the house lights out at Philharmonic Hall any more if you do a show because the management is so disgusted with rock audiences.

Stein: That's New York City. And I really believe that.

RW: If you could design a concert hall . . .

Stein: It would have the sound of the Academy of Music, it would have the Academy of Music's lighting designer and it would have all of the goofiness and all the freshness without the drug abuse, without the vandalism, and without Fourteenth Street. You have to have Fourteenth Street—it's the character of the Academy of Music, quite frankly, because that's their house. I mean it's made for them, it's designed for them, and it suits their purposes. I find the things they do to Philharmonic Hall when an orchestra or an opera has to be there the next night, are horrendous.

RW: I sense that you think it's really important to provide a place for the people. And I sense that you think that rock and roll, in this case the sixteen and seventeen year old kids, because they're the ones that perpetuate it.

Stein: Right. And the jamming. You know the people who have jammed at the Academy? Bob Dylan walking out on stage—George Harrison back stage—there's nobody who hasn't played there or been there. It's a scene. And if you stop cleaning up rock and roll and say, well, rock and roll belongs in red velvet seats and we can have a drink, I'll meet you at the Carnegie Bar and you know, we'll have a champagne cocktail in between the Climax Blues Band and Wishbone Ash. You're taking the wholeblood and the whole life stream and the whole vigor that was rock and roll, it was anti-establishment music. It was down, it was dirty, it was scruffy and that's still where rock and roll is, and it's still the basis of rock and roll. The glitter and the puffy little acts and poopy little acts are not the kind of stuff that's gonna make this industry survive for me and for you. And the reason I'm not going to talk about my great aesthetic trips—I can talk about the Auditorium Theatre in Chicago, I mean I work in beautiful theaters—it's the Academy of Music, that's the most important theater in the world right now.

RW: If you could design a concert hall . . .

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RW: If you could design a concert hall . . .

Stein: That's New York City. And I really believe that.

RW: On the other end of the spectrum, do you feel it is at all important, let's say, for those of us, and I'm not necessarily including myself, that are no longer the 16 or 17 year olds, to be provided with an alternative for listening to rock music? I mean, do you think it's important that they still have shows at say Avery Fisher Hall with good rock acts? Do you feel it's really got to be that total look?

Stein: You see, we really left rock and roll as real involved people in it. I mean we listen to the same records that the kids do but we don't get off on being squeezed, you know. What's a complaint to you is sometimes the very opposite to the kid.

'I'm convinced that teenagers love to be squeezed against each other. Be a boy or a girl and be on line two hours, there's a chance to chat with those four kids who came in from Brooklyn and be squeezed in with that girl's boobs in your back and get pushed and squeezed and go in the bathroom and get stoned. Like smoking in the boys room. They like to be in the cold for two hours. They like to stand on chairs. Unfortunately, they like to break sour and they like to break toilet accommodations. But that's part of it, they like the

(Continued on page 32)

GRC Pacts Power House

Atlanta — General Recording Corporation president Michael Thevis has announced that the firm has completed a five-year contract with Power House Productions, Ltd., for the exclusive recording and management of artist Jack Kittel and singing duo Carl James and Jackie Irvin.

Detroit Power House officials Pat Meehan, president, and Johnny Powers, vice-president, leased the masters of "Psycho" recorded by Jack Kittel and "Dance Party Music" by Carl James and Jackie Irvin for distribution on the GRC record label.

Colecox Formed

Los Angeles — Producer Larry Cox and songwriter Johnny Cole have formed Colecox Ltd., an independent production company. The first artist signed is Rusty Lee.

Rivers On the Road

A backstage trip prior to Johnny Rivers' opening night set at the Troubadour, Los Angeles, featured Tom Davies, Atlantic Records regional marketing director; Rivers, and the entertainment's manager, Arma-ny and Scott Peigan. The date marked the start of Rivers' tenth anniversary tour, a cross-country string of shows that will cover some two dozen cities through mid-May, as Atlantic releases his first album for the label, "Roax," including the current single, "(I'm) In Limo."

Stars Sign with Columbia

Excitement rises as the Hollywood Stars finalize their contract with Columbia Records. Pictured from left are: Al Teller, vice president, merchandising and product management; band members Kevin Eldridge Barnhill, Terry Rae, Roben de Fuentes, Mark Stein, and Beau Bates; Sam Melville, vice president, west coast a&r; Denny Bruce, co-manager of the group; Michael Dilbeck, group's a&a representative; Sepp Donahower, group co-manager; and seated on the floor from left are Kim Frewey, the group's discoverer; and Tony Lawrence, product manager.
Chapin Guests at Guild
NEW YORK — Featured guest at the next American Guild of Authors and Composers' (AGAC) "rap session for songwriters" will be Elektra recording artist Harry Chapin. The meeting will take place April 24, 8-10 p.m. at the Barbizon-Plaza Hotel, and will be moderated by Alison Steele. All songwriters are welcome, and there is no admission fee.

SAS Signs Coven
NEW YORK — Sid Seidenberg, president of Sidney A. Seidenberg, Inc., has announced the signing of Coven for world-wide management. Coven is currently in recording sessions in Los Angeles with producer Shel Talmy. Danny Kessler, who heads up S.A.S. Inc.'s west coast operation has been appointed liaison for Coven.

The Campus & Classics
(Matthew Passion. DG looks at the campus as a vitally important market." Echoing virtually every other executive contacted, Dominick Donato said, "We have to work hard on the campus, because we're setting the buying pattern for a lifetime.

Pierre Bourdian, director of product management of Columbia Masterworks, agrees with what Munves, his former colleague, said and added, "Our basic repertoire sells on campus, but the interesting things really pick up there. Odyssey specifically, and our contemporary line. The American Music series has really taken off on campuses, and it's too early to tell about the Black Music Series.

Tony Caronia, eastern sales manager for Angel Records, summed it up: "Campuses tell us their own trends. They don't seem to be particularly oriented to the standards in Romantic nineteenth-century music, but they really buy baroque, classical and avant garde music. You ask how important they are. Look at The Red Back Book. Campuses began the craze for that, and everybody joined in. By watching what is happening there, we can tell what is going to be important everywhere."

"The unanimity of reaction to classics on campus demands a response, and the RW Classical Retail Report will attempt to do the trick. Every fourth week, beginning two weeks from now, a campus retail report will run on this page. Letters are going out at this time to major retailers located near the big college campuses of the United States, and if they cooperate, the campus market will have its own specific barometer in Record World.

Oldfield to Appear On 'Rock Concert'
NEW YORK—Don Kirshner has set Mike Oldfield to make his national television debut as a performer on a forthcoming Kirshner's Rock Concert" 90-minute special. Oldfield will perform "Tubular Bells." The show, on which Oldfield will appear, will air in New York on WNEW-TV, and in Los Angeles on KFI-TV, on May 11.

Hegel Cuts Disc
NEW YORK—RCA Records' Cincinnati based promotion man, Rob Hegel, recently took the studio to cut his first single for RCA, "New York City Girl." Having written, sung, produced and played on the session, he now returns to his regular post to see it, with the help of his promotion staff, he gets any airplay.

Fish Story
As part of RCA Records' participation in this year's NARM convention in Hollywood, Florida, the fishing boat, Alisan, was rented and guests were taken fishing. Shown in this picture with the biggest sail fish (7' 4") ever caught at a Discount Records; Joel Gage, southwest regional director, Discount Records; Irwin Katz, director of marketing, Discount Records (who caught the fish); and James Gaggin, southeast regional director, Discount Records.

Stevens 'Streak' (Continued from page 3)
We intend to continue capitalizing on that potential very aggressively.

Chess/Janus recently announced the acquisition of the assets of the Metro Media Records division. The GRT label, under the direction of general manager Dick Heard, has been reactivated for the release of all country product and based in Nashville.

In addition, Chess/Janus has taken on a strong international aspect via their recent breakthrough with Canadian Ian Thomas and successful introduction of England's Al Stewart into the U.S. market.
The Coast (Continued from page 12)
on the roads this month too, in the eastern U.S. . . . and FYI: Black
Oak Arkansas' Jim Dandy posed here in the nude Friday before last
for sculptor Ralph Massey, who's undertaken to do a full-scale work
depicting Dandy astride an Appaloosa. When the group goes to England
for the first time next month, they'll present it to the Queen (I), to be
deleted to the private collection of the British Museum of Con-
temporary Art.

AM Action (Continued from page 20)

Be Donaldson & The Heywoods (ABC) appear to have
captured the hearts of America's programmers with
their version of "Billy, Don't Be A Hero."
Major additions this week on the record included:
WCFL, WSAI, KMA, WLW and WAKY. WIXY in Cleveland,
which is playing both the ABC and the Mercury
versions, jumped the records from 41-27.

Stewart Does Benefit, Records Live Album

■ NEW YORK — RCA Records
artist John Stewart's recent benefit
concert in Phoenix, Arizona for
the Guadalupe Legal Clinic, an
organization that provides legal
services for the Yaqui Indians
among others, was termed a
major success by the College
of Law of Arizona State University,
which runs the clinic.

Double Disc
Stewart's two concerts in
Phoenix were recorded by RCA
for release as a double album
later this year. Produced by Nick
Venet, the songs on the album
are all Stewart originals.

Dialogue (Continued from page 50)

smell of dope. They like bouncing boobs. They like to feel their eardrums go as that
guitar sound comes through.

RW: As a guy that's so active — I mean more so than 90 percent of the
people — in booking acts, over this vast geographical area, there are
certain areas of the country that really lack places like we've been
discussing. Are there more to come?

Stein: No. Places like the Academy are not going to happen again.
So we're the last one. And that's why it freaks me out when . . . you
know you got a tradition. You know, the Fillmores are gone and that's
the closest thing to what rock and roll was.

RW: What does the future hold for concert halls?

Stein: They’ll be more sterile. They'll be less alive.

RW: And that's not something you're looking forward to?

Stein: Not that I'm looking forward to. It's marvelous for business—
I mean, if I can go into a 20,000 seat hall I can make a lot more money.
But when the Academy is gone, let alone any other theaters that
resemble it, there are going to be fewer places for new acts to develop.
And if there's no Academy you're gonna have lots of acts who are
going to have to wait and hope that they're lucky enough to have a
monstrous album or go on a monstrous tour with one group across
the country. But you're not going to have a place for them to relate
evenly, to get off on anything that should resemble it, there are going to be
fewer places for new acts to develop.

RW: If there's no Academy you're gonna have lots of acts who are
in a more musical na-
ture. But most of all, at a Kinks
concert on the roads this month too, in the eastern U.S.,
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temporary Art.
Make Room for Danny Thomas

By ROBERTA SKOPP and TONI PROFERA

NEW YORK — Danny Thomas has been entertaining millions of people for over three decades now. His colossal career has encompassed film, theater, radio and television ... the latter having thrust him into national popularity in the 1950s. An entire generation grew up while avidly watching his “Make Room For Daddy” show, which originated in 1953 and garnered five emmys in the eleven years it ran. His television involvement goes beyond acting and into the ‘behind the scenes,’ production role. His production company with Sheldon Leonard (T&L Productions) was responsible for the “Andy Griffith Show,” “The Dick Van Dyke Show” (the original with Mary Tyler Moore), “The Joey Bishop Show” and “Gomer Pyle” (Jim Nabors), to name a few. The most successful venture of his Thomas/Spelling Productions Company was the still re-run “Mod Squad.”

Thomas has, over these many years, also developed a strong reputation as a well-respected, stand-up comedian in nightclubs, as well.

Surrounded by this prosperous career, Danny Thomas decided to put forth an album, “I’ll Still Be Loving You” on Myrrh Records, exclusively displaying his prowess as a vocalist. Thomas told RECORD World that the reasons behind his latest undertaking can be traced to his strong commitment to the St. Jude Children’s Research back to his future plans, as far as his record buying public for. “I’ll Still Be Loving You” are from the pen of Jim Weatherly, as Thomas admires his style of writing because they “tell stories” — something that Thomas is noted for. The smooth production from Larry Munoberac (executively produced by Thomas’ son-in-law Larry Gordon) combined with the rich vocal capabilities of Thomas make it a most interesting pop-oriented, easy listening album. Thomas was recently in New York to promote the disc, which entailed a guest appearance on Lee Leonard’s “Midday Live Show” and autographing copies of the album at E. J. Korvettes’ Fifth Avenue store.

Recent Release

Most of the songs on “I’ll Still Be Loving You” are from the pen of Jim Weatherly, as Thomas admires his style of writing because they “tell stories” — something that Thomas is noted for. The smooth production from Larry Munoberac (executively produced by Thomas’ son-in-law Larry Gordon) combined with the rich vocal capabilities of Thomas make it a most interesting pop-oriented, easy listening album. Thomas was recently in New York to promote the disc, which entailed a guest appearance on Lee Leonard’s “Midday Live Show” and autographing copies of the album at E. J. Korvettes’ Fifth Avenue store.

Religious Album

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So, record buying public get ready ... make room for Danny!

Hooked On A Hit

Bengt Palmers (center), manager, akr, EMI-Sweden, receives a gold record for “Hooked On A Feeling” by Blue Swede, which has been certified a million-dollar seller by the RIAA. Palmers produced the single as well as the group’s new album, also titled “Hooked On A Feeling.”

Pictured with Palmers are: Chan Daniels, director, akr, operations, Capital Records, Inc. (distributors of EMI); Al Coury, CRI vice president, promotion; Rupert Perry, assistant to Brown Meggs, CRI executive vice president; and Mauri Lathower, CRI vice president, akr.

Fly-By-Night Affair

By LARRY LeBLANC

TORONTO—Bachman-Turner Overdrive has re-signed with Mercury Records for a further 5 years ... Bill King, has disbanded his group and may tour solo or with a trio ... The Stapledes preparing for their annual tour of the country which takes place from May 9 to mid-July ... Greaseball Boogie Band recording at Toronto Sound ... Burton Cummings has been offered (and will likely take) a movie part in an upcoming Hollywood flick ... A&M artist Valdy with his group Diamond Joe, and Bruce Miller are currently touring cross-country. Tour ends April 21 at Salt Spring Island. A&M’s Colin MacDonald has been coordinating press and college activities for the package ... Wednesday to Rochester May 7-19 ... Scrubbaloe Caine negotiating with Jack Richardson for future production ... Shawn Jackson finally hits the recording scene with a single, “Just As Bad As You,” on Playboy. The cut was produced by Dominic Trojano ... True North star Murray McLauchlan currently in Calgary for a one-nighter at MacEwan Hall ... CBC-TV to re-broadcast the Stapledes’ special, “A Short Visit To Planet Earth” ... New Dick Darmon single on Columbia is “Bitter Sweet Songs” produced by Gary Buc ... Transatlantic Records have released an album in Europe by Walter Horton with Hot Cottage, recorded in Edmonton. The new package includes liner notes by blues historian Mike Leadbitter. Producer of the set, Holger Peterson, has been given the go-ahead from Transatlantic to complete another album with bluesman Johnny Shines. The lp will be released in Europe in the summer ... NFB documentary “Rock-A-Bye” shown on CBS-TV on April 17. The film showcases performances by the Rolling Stones, Alice Cooper, the Stapledes, Ronnie Hawkins, Michel Pagliaro and Crowbar ... Columbia Records preparing to release debut single for Cliff Edwards ... CHOM-FM in Montreal has prepared a promo package on French Canadian artists featuring Jean Pierre Ferland, Robert Charlebois, Louise Forestier, Diane Dufresne, Paulin Julien, Gilles Valiquette, Contraction, Renee Claude, Harmonium, Guy Trepanier, Anne Anderson, Lewis Furry and The Hotel Orchestra. The sampler is being made available to program and music directors, free of charge. Those interested in receiving this package of albums and singles should direct their requests to Tim Thomas at 1355 Greene Ave., Montreal, phone: (514) 935-2425.

Azoff Forms Front Line

By ROBERTA SKOPP and TONI PROFERA

LOS ANGELES — Irv Azoff, formerly of Geffen-Roberts Management and Associated Booking Corp., has announced the formation of Front Line Management Co. Front Line is located at 9126 Sunset Blvd, here.

J5 Pass Million Mark

LOS ANGELES — The Jackson Five’s single recording of “Dancing Machine,” from their album “Get It Together,” has sold over one million copies, according to E. Abner, Jr., president of Motown Record Corporation.
NEW YORK — Despite his own seeming attitude that this was just another stop on the tour, there was a certain significance to Merle Haggard's (Capitol) commercial debut in the Big Apple (5). He had previously played some industry parties. Apprehensive at first, meeting a corps of New York and national press representatives, he eventually warmed up even in face of persistent questions as to how the author of "Okie From Muskogee" could find himself playing in a city where, as one questioner put it, "you'll be singing 'Okie' and all these kids out in the audience will be smoking marijuana."

Press Conference
The press conference took place the Friday afternoon preceding his two concert appearances at Madison Square Garden's Felt Forum, at the Penn Plaza club in the Garden complex. Haggard was dressed in a blue suit and blue shirt with white polka dots — something a fashion magazine reporter asked him about. Haggard explained that his last time in New York "all of you were in suits. I guess I should've worn my usual Levis." On stage that night he kept the shirt and a black leather vest, changing the pants to denim.

Bob Eubanks, of Concerts Express, the firm which has purchased all of Haggard's concerts for 1974, introduced the country singer trying to dispel the notion that he is a "country" singer or writer — a notion Haggard himself said at one point. "The song says, 'We don't smoke marijuana in Muskogee.' I've never even been there.

Whatever tension there was disappeared with two final subjects — Haggard's car built to run on railroad tracks (Haggard admitting he'd run the car on some tracks) (Continued on page 57)

Austin to Keynote ESCMI Banquet
MONTICELLO, N.Y. — Record World publisher Bob Austin will be the keynote speaker at the ESCMI country music convention banquet, to be held on Saturday, April 18. He will address an audience of record company personnel, club owners, musicians, recording artists, disk jockeys and other industry notables on the topic of "Opening New Outlets in the Northeast to Country Music," as well as commenting on the state of country music in general.

Artists who have played a major role in the growing importance of the country music field, is currently treasurer of the Country Music Association (CMA) board, and is one of its original members.

The convention is scheduled to run from April 18-21 at the Country Club in Monticello, and asks a registration fee of $10. The meet will feature, among other events, panel discussions and seminars among radio program directors and deejays, along with record company representatives.

NASHVILLE REPORT
By RED O'DONNELL

Johnny Cash, June Carter, Linda Ronstadt and Foster Brooks (who plays a comedy drunk on the Dean Martin series) are starring in a 90-minute, independently produced TV special, taped inside the Tennessee State Prison. Glen Sherley is hosting the program, which the backer and producer Chuck Isom hope to sell to a network. (It's being directed by Dick Carson, director of the Merv Griffin syndicated video series.)

A musical-variety special top-lined by Gladys Knight and the Pips and Tom T. Hall is to be taped May 9-10-11 at Six Flags Over Georgia amusement park in Atlanta...Produced by Burt Sugarman for airing June 21 on NBC-TV, it is titled "Midnight Train to Georgia."

Charlie Rich hosts the Midnight Special on NBC-TV May 3. Anne Murray, the Staple Singers, Dobie Gray and The Treasurers are to be the guests.

(Continued on page 56)

COUNTRY PICKS OF THE WEEK

Merle Haggard: 'Common Man's Poet' Comes to N.Y.
By IRA MAYER

RECORD WORLD APRIL 20, 1974

Bob Eubanks (left), Merle Haggard at press conference.

Austin to Keynote ESCMI Banquet

CMA Releases Anti-Piracy Disc

Despite his own

Merle Haggard:

'Common Man's Poet' Comes to N.Y.
By IRA MAYER

COUNTRY PICKS OF THE WEEK

Charlie Rich, "I DON'T SEE ME IN YOUR EYES ANYMORE," (Lauderdale, ASCAP). A monster record from the hottest guy around. This mellow tune will follow his others straight to the top. Chet Atkins masterfully produced this single from the Rich catalog. Disc will surely marry country and pop charts with ease. Another giant for the Silver Fox. RCA APB-0260.

Jeris Ross, "I KNOW THE FEELING," (Bronco, ASCAP). One of the most captivating records on the market this long time. Producer Ron Chace turns Jeris loose to sing a sultry, tender song that builds by the second. The first listen will tell you the tremendous potential this has on country and pop charts. Tune has all the ingredients—great vocals, top musicians, classy production — to break Jeris big! ABC 11436.

"NO CHARGE," MELBA MONTGOMERY. Whoopee! If you've been looking for a pure country album, the search is over. Ms. Montgomery puts her impressive talents into this collection of solid country tunes. Pete Drake has produced a well-balanced album that spotlights Melba's ability to interpret a song as few can. Jammed with strong material. Elektra EKS-75079.

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**CONCERT REVIEW**

**Joni Mitchell Moves Crowd at New Opry**

NASHVILLE — Joni Mitchell (Asylum) set a high standard of excellence for future pop performers to follow at the elegant new Grand Ole Opry House April 4. Mitchell is the first pop artist to use what is perhaps the finest live concert facility in the world. Taking advantage of the 32 house speakers plus 20 speakers of her own, Mitchell's crystal-clear voice filled the entire room.

Mitchell's appearance seemed to have a quieting effect after several days of terrors and storms in the area. An idealist who possibly doesn't want to be, she almost summed up her philosophy when she said, "I can't believe things can be so beautiful and yet so mean," while painting word pictures of a storm she witnessed the previous day.

Mitchell, and Tom Scott & the L.A. Express (Ode), who opened the show with some superb jazz arrangements, found a receptive audience of 3,800 for her two-part concert. The audience was almost too polite, paying close attention to each line. In this respect, it was hard to distinguish whether this was a literary or a musical affair.

Joni opened the show with "This Flight Tonight," then continued into "You Turn Me On, I'm A Radio." Scott and the L.A. Express complemented her perfectly as she matched her voice to each instrumental run. Mitchell offered the audience an anthology as she sang selections from each of her albums. She mixed in classics like "Woodstock," "All I Want" and "Both Sides Now" with new material like "Banquet," "See You Sometime" and "Cold Blue Steel and Sweet Fire." She also did "Help Me," "Raising On Robbery" and "Car On The Hill" from her latest LP "Court and Spark." The concert ended with a double encore, "The Last Time I Saw Richard" and "Twisted."

The mood of the affair was extremely difficult to put your finger on. It was flawless without a doubt. Perhaps it is her elusiveness and complexity that attracts her faithful following.

Bob Anderson

**PURE LOVE**

RONNIE MILSAP—RCA APLI-0500

Ronnie is gaining a larger audience with every release and this will continue the pattern. His perfect feel for a song is his greatest asset as he proves on "Please Don't Tell Me How The Story Ends," "Pure Love," "All My Roads Lead Back To You" and "Four Walls." Milsap's star is on the rise and this mellow album has plenty of hit appeal. A very positive outing for this talented artist!

**CROSS COUNTRY COWBOY**

BUZZ RABIN—Elektra EKS-75076

Rabin is a new kid on the block who's going to turn a lot of ears his way. He wrote Ringo Starr's "Beatle"s of Blues" hit awhile back and his first album shows additional solid material. Rabin wrote all the songs and gave each one just the right emotional touch. His strength lies in the moving lyrics of potential hits like "Angels In Red," "Cross Country Cowboy," "This I Know" and "Roads and Other Reasons." Rabin's debut shows him to be a singer/songwriter to be reckoned with.

**STARS OF THE GRAND OLE OPRY**

1926-1974

RCA CL2-0466

The title of this one speaks for itself. Every collector and fan will want one of these albums. A two-record set of previously released material by the greats: Uncle Dave Macon, Pee Wee King, Grandpa Jones, Kitty Wells, Eddy Arnold, Jim Reeves, Dolly Parton and many more too numerous to mention. Also included is a biography of each artist. Country music history in one package.

**COUNTRY HOT LINE**

By MARIE RATLIFF

Station Check List

Reporting this week: (Alphabetically)

KBUC, San Antonio
KBUY, Ft. Worth
KCC, San Bernardino
KDFI, Wichita
KFOX, Long Beach
KKTX, San Antonio
KLAC, Los Angeles
KWMT, Ft. Dodge
WAME, Charlotte
WANN, Louisville
WBAM, Montgomery
WBAP, Ft. Worth
WBBS, Norfolk
WEPR, Philadelphia
WENO, Nashville
WGH, Greensboro
WHN, New York
WHO, Des Moines
WHO, Des Moines
WKBK, Knoxville
WKN, Louisiana
WWVA-55
WVOJ, Jacksonville
WLL, New Orleans
WWVA, Wheeling

"This Time" Waylon Jennings has a hit! With picks all over and numbers already in several major markets, the timing on "This Time" is perfect for top ten!

Last week we mentioned a possible split on the new Charley Pride release, but this week's reports indicate nearly 85 percent of the play is on "We Could." The standard will be a smash all over again.

Another standard revived via the new Jim Reeves release of "I'd Fight The World," showing strength along the east coast and in Texas.

Left Field Possible: George Kent's "Take My Life (and Shape It With Your Love)" is one of Billy Cole's most requested at WHO; added to playlist at WPIK, WNN and KFOX.

Loretta Lynn is off to a fast start with "They Don't Make 'Em Like My Daddy," particularly in the East and Midwest.

Some split action beginning to show on the Anne Murray single; though KCKC, WHN, WWVA, WIRE and WBAP are heavy on "He Thinks I Still Care." Nashville and Norfolk are showing response to "You Won't See Me" as well as the 'A' side, and are airing both!

LaCosta's debut disc is mushrooming into a widespread heavy spinner; "I Wanta Get To You" getting to audiences at WWIN, KFOX, WIRE and WENO; picked at WGBG and WNN!

Willie Nelson's "Bloody Mary Morning" is getting great response nationwide.

Ho Hum Department: It's not really news, but we're throwing in the fact that Charlie Rich has another hit. RCA's "I Don't See Me In Your Eyes Anymore" will meet no resistance on its streak to the top!

Don Walton at KFDI says one of his most requested items is Ronnie Safari & Patti Tierney's "You Say The Sweetest Things." Tom Wayne at KBUC calls it one of his hottest chart items!

Regional Ratings: Harrison Jones' "Tonight I'm Gonna Love You" is #8 in Louisville, moving in Montgomery; Gordon Lightfoot's "Sundown" added at KBUC; Lobo's "Standing At The End of the Line" good at WCMS; Bob Loftis' "Next Time Goes" a hot charter in Columbus; James O'Gwynn's "Gotebo" is doing well in Des Moines; Billy Walker's "How Far Our Love Goes" picked at WENS.

A Country Convert: WJRD in Tuscaloosa, Alabama has made the switch from a contemporary format to country. Music director is Courtney Hayden.

KZIP in Amarillo announces some changes. Jack Grant becomes operations manager and Ed Stabler is the new program director.

Ace of Hearts has flipped the Bobby Lewis single; "Lady Lover" has been added to the lists at WHN, WIRE and KFDI.
WAYLON JENNINGS—RCA APBO-0251
TIME (Baron, BMI)
The title cut from his latest album sends Waylon right back up the charts. Jennings brings a special feel to his songs and this tune is no exception. A record with staying power.

LORETTA LYNN—MCA 40223
DOIN' NUTHIN' (Cal Miners, BMI)
Another hit from Loretta that will grab the mass audience. A light and commercial sound that will get big play on radio and jukes.

DON GIBSON—Hickory H318
ONE DAY AT A TIME (Acoustic, BMI)
The sky's the limit for this flowing ballad. Gibson gives it just the right vocal touch to make the Gary S. Paxton tune an instant standard.

BILLY BOB BOWMAN—Capitol 3864
THIRTY FOUR CENTS TILL THURSDAY (Evil Eye, BMI)
A happy song that will take Stampley to the top of the charts. Stampley's vocals are fine and so is the production. It all comes together for another winner.

JOE STAMPLEY—Dot DOA-17502
HOW LUCKY CAN ONE MAN BE (Su-Ma, BMI)
A happy song that will take Stampley to his usual spot at the top of the charts. Stampley's vocals are fine and so is the production. It all comes together for another winner.

JIM ED BROWN—RCA A1PBO-0267
IT'S THAT TIME OF NIGHT (Show Biz, BMI)
A great story line that Brown treats to perfection. Mellow song will receive super play wherever the wine flows. An excellent follow to "Sometime Sunshine," it's solid country with MOR potential.

BOBBY BARE—RCA APBO-0261
MARIE LAVEAU (Evil Eye, BMI)
THE MERMAID (TRO-Hollis, BMI)
It's a toss-up for the pick side. "Marie Laveau," a sassy rocker, is getting early action. "The Mermaid" will see strong play also. You can't go wrong with either.

JOSIE BROWN—RCA APBO-0266
SATISFY ME AND I'LL SATISFY YOU (Tree, BMI)
A smooth, tender vocal performance. Interesting lyrics will get instant audience attention. Tune will take Ms. Brown to a lofty chart position.

BRIAN COLLINS—Dot DOA-17499
STATUE OF A FOOL (Sure Fire, BMI)
Collins gives this country classic the touch to bring it back again. The emotion is there to pull the phones on the first play.

BOBBY G. RICE—GRT 001
SHE SURE LAID THE LONELIES ON ME (Uncle Ben's/Americus, ASCAP)
Crystalline rhythm will draw immediate response. Significant message will make this more than a regional hit. Solid chart material!

WEBB PIERCE (Continued from page 54)
Morris Inks Pierce

Nashville Report

Meanwhile a host of country music and Nashville Sound performers are involved in the taping of “Country Comes Home” at the new Grand Ole Opry House here. Johnny Cash is emcee of that hour salute. Guests include Roy Acuff, Bill Anderson, Chet Atkins, June Carter Cash, Roy Clark, Danny Davis and the Nashville Brass, Tennessee Ernie Ford, Tom T. Hall, George Jones, Kris Kristofferson, Loretta Lynn, Bill Monroe and the Blue Grass Boys, Dolly Parton, Minnie Pearl, Charlie Rich, The Earl Scruggs Revue, Ernest Tubb, Porter Wagoner and Tammy Wynette. It will be shown Friday, April 26 on NBC-TV.

George (Goober) Lindsey is sponsoring his second annual golf tournament in Montgomery, April 28, for benefit of handicapped children ... One of the highlights of the weekend will be a show on April 27 (Saturday night) featuring Tammy Wynette, George Jones, Jeanne Pruett, Curly Putman and Freddie Hart ... (Write Post Office Box 1443, Montgomery, Ala. 36102 for entry blanks and additional information.)

Birthday: Roy Clark, Bob Luman, Hylo Brown.

Memos Jim Pelton: “The pollution is so bad in my town that my younger sis. You'll never see Johnny Cash wearing a necktie. “The kerchief I wear is the closest I come to wearing a necktie,” explains the Columbia recording artist ...

Charlie Rich, still receiving richly-deserved dividends, sings the theme ("I Feel Love") in the “Benji” movie, starring Peter Breck, Chris Connelly, Mark Slade and Deborah Walley.

Last Friday was “Roger Miller Day” in Phoenix, Ariz. ... Yazzio City funnyman Jerry Clower will be the serious best man when his son Ray and Nan Wesley marry May 25 in the bride-to-be’s hometown of Canton, Miss. The Samuelsons, gospel group of Sweden, sang Easter Sunday at opening services of the new 3800-seat First Church of Nazarene in Denver, Colo. ... Last week the singers did a command performance in Stockholm for Sweden's King Gustaf.

Yes, pretty LaDonna Gatin of the Blackwood Singers, is a sister of singer Larry Gatlin.

Boating enthusiast Jeannie Seely has done some commercials to promote "Safety On Water" ... Chip Young's novel name for his Murfreesboro recording studio: "Young'n" ... Yes, the Stella Parton who headlines a show that features the Ewan Brothers band, is Dolly's younger sister.

Roy Clark and family in town to record their second lp session for Dot label with Jim Fogelson producing ... Music Row's Ray Griffl got the good news: his weekly “Good Time Country” is now the top rated musical variety series televised in the eastern province of Canada.

Last week the singers did a command performance in Stockholm for Sweden's King Gustaf. Yes, pretty LaDonna Gatin of the Blackwood Singers, is a sister of singer Larry Gatlin.

Playboy Gets Gilley

Los Angeles — Playboy Records executive vice president Tom Takayoshi has announced the signing of country artist Mickey Gilley to the label. Gilley is the first country artist signed to the label.

Gilley's first effort for Playboy, a single titled "Room Full of Roses," was produced by Gilley for Astro Productions.

Hagers Ink with 5&L

Los Angeles — Jon and Jim Hager, known professionally as the Hagers, have signed an exclusive management contract with Schiffman and Larson, Inc.
<table>
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<th>RECORD WORLD ALBUM CHART</th>
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<td>APR.</td>
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1. **THERE WON'T BE ANYMORE** CHARLIE RICH — RCA APL1-0433
2. **LEGENDARY PERFORMER, VOL. 1** ELVIS PRESLEY — RCA CPL1-0341
3. **BEHIND CLOSED DOORS** CHARLIE RICH — Epic KE 32247
4. **53 COMMERCIAL TRACKS** CHARLIE RICH — RCA APL1-0420
5. **53 COMMERCIAL TRACKS** CHARLIE RICH — RCA APL1-0420
6. **VOL. 1** CHARLIE RICH — RCA APL1-0420
7. **VOL. 2** CHARLIE RICH — RCA APL1-0420
8. **THE FASTEST HARP IN THE SOUTH** CHARLIE McCOY — Mercury SRM 7-505
9. **THE BEST OF DANNY DAVIS** CHARLIE McCOY — RCA APL1-10425
10. **HOUSE OF THE RISING SUN** JODY MILLER — Epic KE 32569
11. **ROY CLARK'S FAMILY ALBUM** JODY MILLER — Dot DOS 26018
12. **THEY'RE TRYING TO MURDER ME** JODY MILLER — Epic KE 32569
13. **INSIDE MY DREAMS** JODY MILLER — Epic KE 32569
14. **THE BEST OF DANNY DAVIS** JODY MILLER — RCA APL1-10425
15. **SOUTHERN ROOTS** JERRY LEE LEWIS — Mercury SRM 1-690
16. **THEY'RE TRYING TO MURDER ME** JERRY LEE LEWIS — Mercury SRM 1-690
17. **INSIDE MY DREAMS** JERRY LEE LEWIS — Mercury SRM 1-690
18. **I'M STILL LOVING YOU** JOE STAMPLEY — Dot DOS 26020
19. **SOUTHBOUND** JOE STAMPLEY — Dot DOS 26020
20. **THEY'RE TRYING TO MURDER ME** JOE STAMPLEY — Dot DOS 26020
21. **INSIDE MY DREAMS** JOE STAMPLEY — Dot DOS 26020

**United They Stand**

**Merle Haggard** (Continued from page 54)

He'd found which he thought were abandoned and bootlegs. Eubanks brought up the latter topic, Haggard telling the assembled that he feels a federal stamp on albums and tapes would help solve the problem. A large cake with cowboy toys decorating it was then rolled out in honor of Haggard's 37th birthday, which he was to celebrate the following day.

**Concert**

The late show that night continued to reflect Haggard's intention to downplay the significance of playing New York. He was low-key in presenting his songs — all of them immediately recognized by his urban audience. "The poet of the common man," as he was introduced, sang more than a dozen of his hits while his wife, Bonnie Owens, who sang harmony with cowboy toys on some tunes, did one solo number, and the back-up band, the Strangers, went into a short but expertly played "Way Down Yonder In New Orleans."

The show was rushed from the start, in order to clear the hall by midnight, and Haggard did not take the time to develop any of the solos or songs beyond making them recognizable in the most elementary form. "Corina, Corina," "Workingman Blues," "Will the Circle Be Unbroken," "Daddy Frank" and the inevitable "Okie" all came off well — but with somewhat less warmth than the singer has evidenced in the past. The lyrics, however, proved as convincing and meaningful as ever. Before "Okie" he invited Tanya Tucker to join him from the audience. She did "Della Division" and sang along on "Okie," providing an extra treat for the fans.

**Country Hits from Paula**

**"THERE STANDS THE MAN"**
B/W "HIS AND HERS"
Tony Douglas
Paula 395

**"LITTLE BOY TRACKS"**
Justin Tyme
Paula - 396

**"KEEP IT CLEAN"**
Justin Wilson
Paula LPS 2223

**Dj's write for samples on station letterhead**

**RECORD WORLD**

APRIL 20, 1974

**57**
**THE COUNTRY SINGLES CHART**

**APRIL 20, 1974**

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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>1</td>
<td>Hang in There Girl</td>
<td>FREDDIE HART</td>
<td>Capitol</td>
<td>3827</td>
<td>9</td>
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<td>2</td>
<td>Hello Love</td>
<td>HANK SNOW</td>
<td>RCA</td>
<td>APB-0020</td>
<td>11</td>
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<tr>
<td>3</td>
<td>A Very Special Love Song</td>
<td>CHARLIE RICH</td>
<td>Epic</td>
<td>5-11091</td>
<td>9</td>
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<td>4</td>
<td>Things Aren't Funny Anymore Here</td>
<td>MEL MCGARD</td>
<td>Capitol</td>
<td>3830</td>
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<tr>
<td>5</td>
<td>Country Bumpkin Cal Smith</td>
<td>MCA</td>
<td>40191</td>
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<td>6</td>
<td>&quot;I'll Try a Little Bit Harder&quot;</td>
<td>DONNA FARGO</td>
<td>Dot</td>
<td>17491</td>
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<td>No Charge MELA MONTEZELLY</td>
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<td>Columbia</td>
<td>4-46008</td>
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<td>Take Good Care of Her/ I've Got a Thing About You</td>
<td>B. S.</td>
<td>RCA</td>
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<td>It's Wrong (For Loving You) Sonny James</td>
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<td>Columbia</td>
<td>4-46008</td>
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<td>10</td>
<td>The Older the Violin, the Sweeter the Music</td>
<td>MAE THOMPSON</td>
<td>Dot</td>
<td>17460</td>
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<tr>
<td>11</td>
<td>(We're Not) The Jet Set</td>
<td>GEORGE &amp; TAMMY</td>
<td>Columbia</td>
<td>4-46008</td>
<td>5</td>
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<td>Would You Lay with Me</td>
<td>TAMMY TUCKER</td>
<td>Columbia</td>
<td>4-46008</td>
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<td>At the Time</td>
<td>JIM SHEPPARD</td>
<td>RCA</td>
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<td>It's Time to Cross That Bridge</td>
<td>JACK GREENE</td>
<td>MCA</td>
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<td>15</td>
<td>We Should Be Together</td>
<td>DON WILLIAMS</td>
<td>JMJ</td>
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<td>16</td>
<td>Rainy Night in Georgia</td>
<td>HANK WILLIAMS, JR.</td>
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**Record World** 48

**Cashbox** 50

**Billboard** 41

When you're "Born to Love and Satisfy" it shows.
...after all, isn't he what it's all about?

Sing him a "COUNTRY LULLABY"

Johnny Carver

abc Records
JAB IT IN YORE EYE

April 19 & 20 Pramie; New Jersey
Coastal Theatre (gold end)
April 22 Washington D.C.
Georgetown University
April 23 Canton, Ohio
Memorial Hall
April 24 Columbus, Ohio
Ohio State University

April 26 Rockland, New York
Rockland Community College
April 27 Hartford, Conn.
University of Hartford
April 29 Durham, New Hampshire
University of New Hampshire
April 29 Potsdam, New York
Clarkson College
(more dates to follow)

SHARKS