

RECORD WORLD

MAY 19, 1973

WHO IN *The* WORLD: DOBIE GRAY

'Drift Away' Has Been The Vehicle For The Long-Awaited Comeback Of Dobie Gray (MCA). The Smash Single And Highly Successful Album Will Match The Luster Of His Previous Gold Records, 'In Crowd' And 'Look At Me.' See Story On Page 16.



HITS OF THE WEEK

SINGLES



PAUL SIMON, "KODACHROME" (prod. by Paul Simon) (Charing Cross, BMI). Long awaited single from his spanking new lp "There Goes Rhymin' Simon" is another Simon masterpiece. Perfect fare for springtime-summer radio will be hummed and whistled by millions. Color it a smash! Columbia 45859.

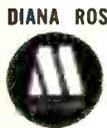
SLEEPERS



JACKIE MOORE, "SWEET CHARLIE BABE" (prod. by "The Young Professionals") (Cotillion/Assorted/Cookie Box, BMI). The gal who had a million seller a while back with "Precious Precious" returns with a soul swinger that hits the pop mark as well. Song is supported by a tight rhythm track and top notch vocals. How sweet it is! Atlantic 2956.

ALBUMS

PAUL SIMON, "THERE GOES RHYMIN' SIMON." Paul's second solo venture is a rich and varied musical feast. Typically brilliant songs are accentuated by Paul's own production and all-star arrangements, and several numbers feature fabulous vocal backups by celebrated gospel groups. "Kodachrome" is but one of many potential single smashes. An artistic and commercial triumph. Columbia KC 32280.



DIANA ROSS, "TOUCH ME IN THE MORNING" (prod. by Mike Masser & Tom Baird) (Stein & Van Stock, ASCAP). Culled from her forthcoming lp this gorgeous title cut is her first non-Billie Holliday disc in quite some time. Superior production, top tune and another standout performance by the incomparable Ms. Ross. Supreme! Motown 1239.



BILL QUATEMAN, "GET IT RIGHT ON OUT THERE" (prod. by Ken Ascher & Robin Geoffrey Cable) (High Ness, BMI). From his much-applauded debut album comes this chugger from singer/songwriter. Artist from Chicago should see lotsa action out there with this one. Should help establish him as a major talent. Columbia 45858.

YES, "YESSONGS." Remarkably fine sound quality for a live performance provides a perfect basis for a spectacular three-record set that captures the brilliant Britishers at their exciting creative best. Big songs like "Your Move" and "All Good People" sound great as do "Henry VIII" and other technically mind-boggling instrumental space-flights. Atlantic SD 3-100.



DONNA FARGO, "YOU WERE ALWAYS THERE" (prod. by Stan Silver) (Prima Donna, BMI). From her second album comes this tender ballad that should have no trouble crossing over from country to pop. Super thrush wrote tune that could become a standard. Could be her third top tenner in less than a year. Dot's nice. Dot 17460 (Famous).



FAITH, "FREEDOM" (prod. by Good Knight Prod.) (Brown Bag, ASCAP). Starting off with a few bars of a cappella, cut takes off into the stratosphere with some great hard rock. Group's first single from debut lp is a powerhouse that never lets up. Programmers have faith! Brown Bag BB-XW 242-W (UA).

ROGER DALTRY, "DALTRY." Lead vocalist of The Who soars on his first solo venture, wrapping his powerfully dynamic voice around some fine songs by Leo Sayer and Dave Courtney. Mid-sixties British rocker Adam Faith co-produced with Courtney. Big single "Giving It All Away" will let a great many people know "Who" Daltrey is. MCA 328.

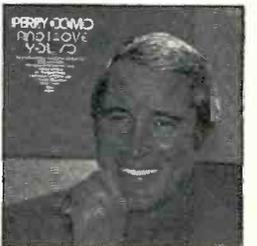


JUDY COLLINS, "SECRET GARDENS" (prod. by Mark Abramson & Judy Collins) (Rocky Mountain Nat'l Park, ASCAP). The grand dame of folk always releases tasteful records, and every once in a while they become Top 40 monsters. This self-penned beauty should bloom on pop stations across the land and blossom into a winner. Elektra 45849.



NINO & APRIL, "PUT IT WHERE YOU WANT IT" (prod. by Jeff Barry & Nino Tempo) (Four Knights, BMI). Nino Tempo and April Stevens have dropped their last names but not their distinctive sound. Brother-sister team peaked in 1963 with rumber oner "Deep Purple," but now it's comeback time. Disc will be where they want it—on top. A&M i443.

PERRY COMO, "AND I LOVE YOU SO." Mister mellow sings with more grace and style than ever as he cruises through a set of fine contemporary tunes, including his hit version of the title song. Chet Atkins' classy Nashville production and matchless guitar work provide the perfect backdrop for peerless Perry. RCA APL 1-0100.



RECORD A
WORLD
Special Section

THE CHANGING ROLE OF
Women In Music

Does it take an afrodisiac to score with an album?



LSP-4834
P8S/PK-2117

The Main Ingredient always makes out with singles. Now they have an entire LP getting big airplay in big markets.

The "Afrodisiac" is working. On stations in San Francisco, Los Angeles, St. Louis, Kansas City, Denver, Buffalo, Miami, Jacksonville, Memphis, New Orleans, Atlanta, Birmingham, New York, Philadelphia, Baltimore, Washington, D.C.

and Richmond.

It includes the new single "You Can Call Me Rover," 74 0939 already starting the crossover into pop.

With their new album, their hit single and their triumphant six week cross-country tour, The Main Ingredient is doing good.

RCA Records and Tapes

Hard Rock Blasts Off Again

By ALLEN LEVY and LENNY BEER

■ NEW YORK — A glance at this week's album charts reveals that hard rock has returned to a dominant position in pop music. After a year or two of gentle acoustic music, the listings are busting out with incredibly loud, raunchy, heavy, and, above all, electric sounds, so that the music has become, at least for the moment, once more city-oriented, complex and visceral.

In *Record World's* charts this week, over thirty albums out of the top 100 are hard rock, and while some groups are harder than others, it's obvious that the mellowness that was rampant a few months ago is no longer as strong as it once was.

So strong is this trend that oftentimes a group or artist that plays "the hard stuff" finds himself on the charts twice. So it is with David Bowie, whose "Space Oddity" holds down the number 36 spot, while his new RCA powerhouse "Aladdin Sane" has jumped up to 59.

Deep Purple, archetypical purveyors of hard rock raunch, are also represented with two Warner Bros. biggies, "Made In Japan" and "Who Do We Think We Are." Dutch rockers

WCI Moves To Acquire Sterling

■ NEW YORK—Warner Communications Inc. and Sterling Communications Inc. have reached an agreement in principle wherein WCI's wholly owned subsidiary, Warner Cable Corp. will acquire Sterling's Manhattan and Long Island cable franchises and systems for \$20 million in cash, it has been announced by WCI Chairman Steven J. Ross. The transaction is subject to negotiating a definitive agreement and the approval by Sterling shareholders and appropriate governmental agencies.

Sterling Manhattan Cable Television Inc. holds a cable communications franchise in the City of New York for the Borough of Manhattan, south

(Continued on page 87)

Focus, who are a bit more cerebral than most of their ilk, are also on the charts with Sire twins, "Moving Waves" and "Focus III." Whole families have been subsumed in the trend, with Edgar Winter's Epic "They Only Come Out at Night" moving into the number 3 spot, while brother Johnny (Columbia) attacks with his incredible new one "Still Alive and Well," 23. No brothers, not even the fabled Corsicans, have traveled a "harder" road.

Let it also be known that the number 1 album this week is by Atlantic's Led Zeppelin, whose heavy rock has been known to cause cracks in the earth—and that "Houses of the Holy" has been registered on seismographs all over the world.

A glance down the charts reveals such hardheads as Warner Bros. "Billion Dollar Ba-

(Continued on page 87)

Columbia's 'Week To Remember'

Event Filmed

■ NEW YORK — Columbia Records' "Week To Remember" at the Ahmanson Theatre in Los Angeles was filmed by a 15 man movie crew. A total of 29 Columbia, Epic and Custom Label acts were filmed during the seven day festival held at the 2100 seat auditorium. Total footage amounted to more than 160,000 feet or approximately 80 hours of film.

According to Al Teller, Columbia's Director of Merchandising and Product Management, future possibilities for the film include its use as television specials, sequences for regularly scheduled TV shows, promotional shorts, commercials and even a full-length movie feature. Immediate plans call for the footage to be edited down to approximately 90 minutes and shown at Columbia's Annual Convention, scheduled for San Francisco in late July.

(Continued on page 87)

Records, Tapes Up 10% In '72, Says RIAA

■ NEW YORK—A ten per cent rise in manufacturers' sales of phonograph records and pre-recorded tapes in 1972 over levels for 1971 was announced last week by the Recording Industry Association of America.

Combined record and tapes sales, at list price value, amounted to \$1.924 billion in 1972 compared with \$1.744 billion in 1971.

Discs sales in 1972 soared to a new high of \$1.383 billion, an increase of 11 per cent over the previous year. Of this total, sales of long-playing records increased 11 per cent from \$1.086 billion in 1971 to \$1.203 billion last year. Sales of singles rose 9 per cent from \$165 million to \$180 million last year.

Total sales of pre-recorded tapes jumped 10 per cent in 1972, totalling \$541 million last year compared with \$493 mil-

lion the year before. Sales of 8-track cartridges were pegged at \$425 million, up 10 per cent from the 1971 total of \$385 million. Pre-recorded cassette volume rose 6 per cent to \$102 million from the 1971 total of \$96 million. Reel-to-reel tape sales declined from \$12 million in 1971 to \$8 million last year. Sales of quadraphonic tapes, totalling \$6 million, were reported for the first time in 1972.

Mills Top Honoree At BMI Canada Presentations

■ TORONTO — The writers and publishers of 35 Canadian popular songs were honored in Toronto on May 3 at the 5th annual Awards Dinner sponsored by BMI Canada Limited.

In all 38 writers and composers and 25 music publishers affiliated with BMI Canada received Certificates of Honor following a dinner attended by music-industry personalities, leading broadcasters and members of the Canadian Radio-Television Commission. Two special awards were given: one to George Hamilton IV for his contributions to the success of Canadian music, and one to Mrs. Victor Mason of Oakville,

(Continued on page 86)

Feds Attack Tape Pirates

■ NASHVILLE — The Justice Department has promised full cooperation in the prosecution of violators of federal laws prohibiting the unlawful reproduction and sale of copyrighted records and recorded tapes.

At an April 30th meeting in Washington, CMA legal counsel Dick Frank was assured by the Attorney General's Office that the Department of Justice and other branches of the Federal Government are very interested in the matter. Violators of the federal laws will be strongly

(Continued on page 92)

A Musical Decathlon

By FRED GOODMAN

■ NEW YORK — During the week of April 29-May 5 Columbia Records presented a series of concerts hosted by president Clive Davis at the Ahmanson Theater in Los Angeles. Proceeds from these concerts were donated to the Park Century School for Crippled Children. Over twenty-five artists from Columbia, Epic and Columbia Custom labels participated in the benefit, which was a sellout for each of the seven nights. The theater holds 2,100 people.

Many of the executives at Columbia Records helped organize the event including Bruce Lundvall, Chris Wright, Steve Harris, Al Teller, John Babcock, Mike Dilbeck and Kip Cohen. In an exclusive interview with *Record World*, Cohen, VP of A&R, discussed the process of putting the event together a "question of outrageously complicated logistics".

"First of all," Cohen stated,

(Continued on page 87)

CBS Prexy Notes Record Profits Up

■ BOSTON — In remarks delivered to the Boston Security Analysts Society meeting here last week (7), Arthur R. Taylor, President of the Columbia Broadcasting System noted that "After broadcasting, the next strongest contributor to CBS earnings is the CBS/Records Group and CBS/Columbia Group, representing our music and recreation activities. Last year, they had combined sales of more than half a billion dollars and net earnings of more than \$27 million. Five years earlier, the respective comparative figures were less than \$300 million and \$7.6 million.

"The CBS/Records Group is off to a very fast start this year. First quarter results represent an all-time high for that quarter, with increased sales in both domestic and international markets. The latest evidence of CBS Records' ability year after year to do the most with new talent is in the field of rhythm and blues, the fastest-growing area of the record business. CBS Records leads the field in rhythm and blues sales.

"The CBS Records International Division continues to grow in both production and distribution of records around the world. Its first quarter sales are well above last year. Profit impact from this unit this year is expected to reach about that of the domestic operations.

"The CBS/Columbia Group had 17 per cent higher sales in the first quarter this year."

'Speedy' Newman's Trial Is Set

■ ALBUQUERQUE — The U.S. District Court here has set June 4 as the trial date for Herbert ("Speedy") Newman, the 52-year-old tape manufacturer who pleaded innocent to all counts of a 48-count piracy indictment handed down April 24.

The indictment, which stemmed from a march raid on Newman's premises by agents of the FBI and the Albuquerque police, was the first to be made following the passage of the new Federal sound recording act on Feb. 15, 1972.

Copyrite Recording Inc., Crown-Stars Inc. and Stars Inc. —all of which share Newman's address—will also be defendants in next month's trial. Named in last month's indictment along with Newman were H and N Contracting Inc. and H and N Tape Company Inc., both headquartered in Fresno, California.

Nashville NARAS Names Governors

■ NASHVILLE — The Nashville Chapter of the National Academy of Recording Arts and Sciences has announced the newly elected governors for the next two years. Seventeen positions were filled in this election, while nine other governors remain through next year.

The seventeen new governors are Skeeter Davis in Category I for vocalists and singers; Bill McElhinney in Category II for leaders and conductors; Joe Allison in Category III for a&r men and producers; and Mickey Newbury in Category IV for songwriters. Terry Woodford will serve the one-year term in Category V for engineers, while Glenn Snoddy will serve the

(Continued on page 93)

DeMarino New CMA Veep

■ LOS ANGELES — Buddy Howe, Chairman of the Board of Creative Management Associates has announced that Al DeMarino has joined CMA as Vice President. Among his responsibilities will be that of heading CMA's New York Music Department.

Formerly with the William Morris Agency, DeMarino served as co-manager of its Music Department.

Bienstock RSO Pres.

■ NEW YORK — Johnny Bienstock has been named President of RSO Records, Inc., it was announced by Robert Stigwood. RSO Records is the American company formed five months ago by Stigwood. Previously, Bienstock's title had been managing director, a British designation which has no direct equivalent in the American corporate structure. The change was made to conform with the articles of incorporation, under which the company was formed in January of this year.

Bienstock continues to be responsible for all phases of RSO Records' operations in the U.S.



Johnny Bienstock

Kornheiser, Schulman Upped at Atlantic

■ NEW YORK — Nesuhi Ertegun, Executive Vice President of Atlantic Records, and President of WEA International, has announced this week new promotions for Vice President Bob Kornheiser and Mark Schulman. Ertegun has appointed Kornheiser as his executive assistant, effective immediately.



Bob Kornheiser

Mark Schulman, Ertegun's assistant in the album division for the past five years, has been named director of album product for the firm. Schulman will be in charge of all album releases, overseeing all album packaging, including cover art and liner notes.

Komisar to Chess Marketing Post

■ NEW YORK — Stan Hoffman, Executive Vice President of Chess/Janus Records, has announced the appointment of Harold Komisar as director of marketing.

Komisar was New York branch manager for RCA Records before joining Chess/Janus. Komisar has also been Vice President of marketing for National Tape and director of marketing for Decca Records.

NMPA Names Directors

■ NEW YORK — The bi-annual election of the Board of Directors of the National Music Publishers Association took place on Tuesday, May 8 at the Drake Hotel.

Publisher members elected to the Board of Directors included Jean Aberbach, Joseph Auslander, Al Brackman, Leon J. Brettler, Jacques R. Chabrier, Salvatore T. Chiantia, Ernest R. Farmer, Al Gallico, Harry Gerson, Bill Lowery, Ralph Peer II, Wesley H. Rose, Larry Shayne, Alan L. Shulman and Ed Silvers.



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RECORD WORLD MAY 19, 1973

Jazz



Hold On, I'm Comin'
HERBIE MANN



SD 1632

Excursions
EDDIE HARRIS



SD 2-311

Live At Montreux
LES McCANN



SD 2-312

Prepare Thyself To
Deal With A Miracle
**RAHSAAN
ROLAND KIRK**



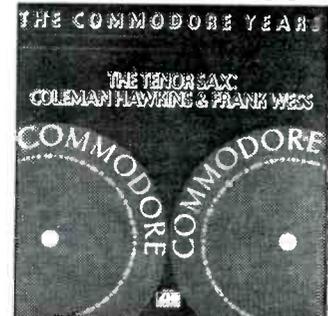
SD 1640

Atlantic Records
25th Anniversary
Special 2-LP Set
**THE
JAZZ YEARS**



SD 2-316

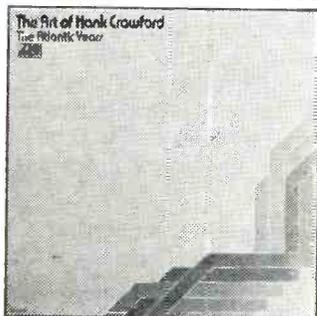
The Commodore Years
The Tenor Sax:
**COLEMAN
HAWKINS
& FRANK WESS**



SD 2-306

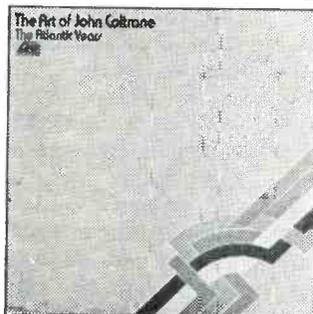
2-LP Set

**THE ART OF
HANK CRAWFORD**



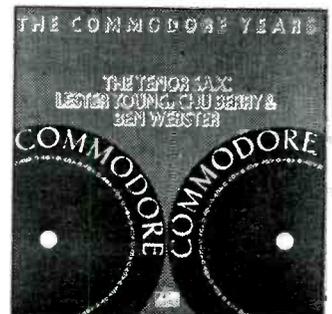
SD 2-315

**THE ART OF
JOHN COLTRANE**



SD 2-313

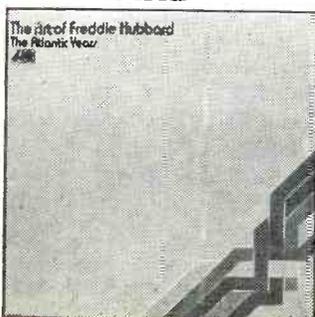
The Commodore Years
The Tenor Sax:
**LESTER YOUNG,
CHU BERRY &
BEN WEBSTER**



SD 2-307

2-LP Set

**THE ART OF
FREDDIE
HUBBARD**



SD 2-314

ATLANTIC RECORDS



AND TAPES

Ms. Baren Wins Lulu

■ LOS ANGELES — For the first time in the history of the competition, a record company has won a bronze Lulu award for first place in the 27th Annual Achievement Awards, sponsored by the Los Angeles Advertising Women.

The winning spot, produced by Clare Baren of A&M's creative services department, was for Billy Preston's current album, "Music is My Life."

Buddah to Release 'Seesaw' Caster

■ NEW YORK — Neil Bogart and Art Kass, co-Presidents of the Buddah Group, have announced that the original cast soundtrack album to the hit Broadway show "Seesaw" will be released in mid-June on Buddah Records. The recording session took place on Sunday, May 13. The show has music by Cy Coleman and lyrics by Dorothy Fields. Don Pippin is the musical director and also made the vocal arrangements. Orchestrations are by Larry Fallon and the entire production was written, directed and choreographed by Michael Bennett, and stars Michelle Lee and Ken Howard.

Jonathan King

Renaissance Music Man

By ROBERT FEIDEN

■ NEW YORK — Jonathan King is no ordinary music man. For one thing, he was educated at England's Cambridge University, and while a student there, he wrote and recorded the million selling single, "Everyone's Gone To The Moon," a poignant look at a then psychedelic, crazed world. "That song haunts me," says King, "there have been so many covers of it. Even Marlene Dietrich includes it in her night club act. "Shortly thereafter, Jonathan recorded "Good Newsweek," which revealed the satiric and cynical, but also amusing side of his personality.

After Cambridge, Jonathan went on to write a very successful pop column, wrote a novel, and produced many hit singles. "Bill Drake told me about the American 'oldies' and I decided to re-record them in a new way. I wanted to inject fun and amusement into them. But then, in 1972, suddenly everybody else started to do what I had been doing." At the same time, Jonathan recorded more single hits himself, and often released

Paper Moon Rises On Paramount

■ NEW YORK — Paramount Records has completed negotiations with various other companies to release the soundtrack of the forthcoming Peter Bogdonovich film "Paper Moon." The film stars Ryan O'Neil.

The conglomerate of music from the film included in the Paramount album includes Paul Whiteman, Bing Crosby, the Boswell Sisters, Victor Young, Dic Powell, Hoagy Carmichael and Ozzie Nelson. Release of the lp is set for this month.

Friedmann to New CBS Post

■ NEW YORK — Clive Davis, President of Columbia Records, has announced the appointment of Jane Friedmann to the position of Women Counselor for the CBS/Records Group. In her new capacity, Ms. Friedmann will be concerned with career opportunities for women in the Group. She will work closely with Joan Griewank, management development executive for the CBS/Records Group.

Ms. Friedmann will continue in her position as manager, administration, masterworks and original cast for the label.



Jonathan King

several at a time, using different names as pseudonyms.

King recalls that he was "transfixed" by the records of Buddy Holly, Phil Spector and Bob Dylan. "I'm hypnotized by the industry as a whole. I feel I'm a jack of all trades, but a master of none. I rely on other people's talents, but I give them the original ideas." In July, 1972, King formed U.K. Records, distributed in the United States by London Records, and over three million singles, all produced by Jonathan, have

(Continued on page 87)

Staff Build-Up at Evolution

■ NEW YORK—As part of the expansion plans for Evolution/Stereo Dimension Records, Loren Becker, President of the company, has announced several new appointments to enable the organization to exercise more extensive product control.

Fred Edwards has been promoted to general manager of the label. He had held the post of sales manager of Evolution for the past four years. All promotion and sales personnel will report directly to Edwards in his new capacity.

George Goodwin has been named east coast promotion & sales director. He will be based in the New York office, but will be on the road dealing with Evolution's independent promotion and sales people, and with distributor key personnel.

Roger Britt has joined Evolution in the post of r&b promotion director. He will work Stereo Dimension's r&b labels, which currently include Master Five (under the direction of Clarence Lawton), and Fred Frank's Roadshow label. He will be based in Baltimore.

Roberta Skopp has been appointed to the newly established position of director of creative services. Her responsibilities will cover all publicity for the company, coordinating r&b activity and handling college promotion.



Top to bottom, Fred Edwards, Roger Britt and Roberta Skopp.

Chappell's In Chart Country

By ROBERT NASH

■ NASHVILLE—Chappell Music's Nashville office is presently riding a crest of hits in the country singles charts, with no fewer than five charted items, marking the finest performance in the country field in the firm's history. Chappell's success in this area is even more impressive in light of the fact that the Nashville office, headed by Henry Hurt, has only been in operation since late in 1969.

Among the songs that Chappell is having success with are "Fool," written by James Last and Carl Sigman, and recorded by Elvis Presley for RCA; "Sweet Country Woman," a Chuck Tharp and Sandy St. John composition recorded by Johnny Duncan on Columbia; Jim Ed Brown's RCA recording of "Southern Loving" by Jim Owen; a Rory Bourke and Gail Barnhill composition, "Between Me and Blue," recorded by Ferlin Husky on ABC; and Cole Porter's "True Love," recorded by Red Steagall for Capitol.

An interesting aspect of this

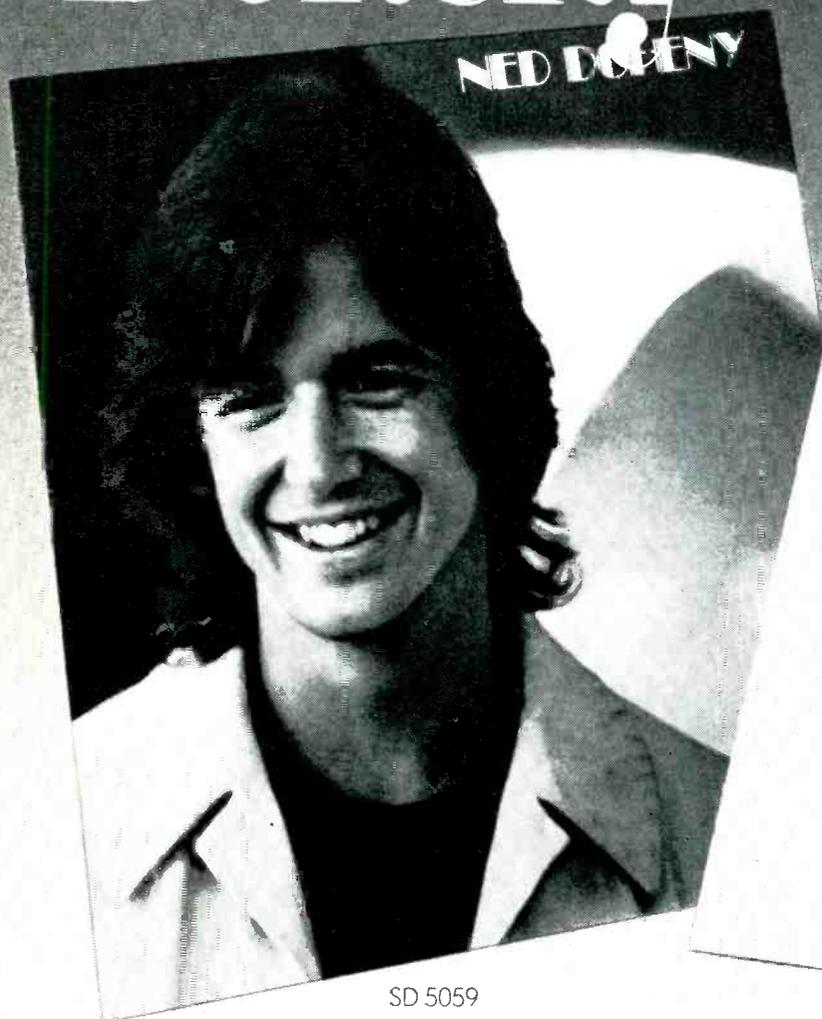
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Zeppelin Breaks Attendance Marks

■ NEW YORK—Led Zeppelin, English rock group here on a 33 city concert tour, launched off in astronomical style in Atlanta on Friday, May 4, and Tampa, Fla. the next night. The inaugural U.S. concerts set attendance and dollar records. The Atlanta session, held at Brave's Stadium before 49,236 customers paying out \$246,180 in gross receipts, was the largest crowd in Georgia history.

The previous record was set by the Beatles in 1965, same location, when they drew 33,000. The Tampa concert the following night also shattered a seven and a half year mark, also held by the Beatles, for attendance at a single artist's concert held anywhere in the United States. In 1965 the quartet starred at New York's Shea Stadium and drew 55,000 people and \$301,000. Led Zeppelin reportedly drew 56,800 people to Tampa Stadium with a \$309,000 gross.

Doheny



SD 5059

Ned Doheny has been playing guitar, both jazz and classical, since the age of four. His musical career has already included appearances with The Charles Lloyd Quartet, and with Dave Mason and Mama Cass Elliot. On his first album for Asylum, Ned Doheny sings with insight, perception and sensitivity.

Ferguson



SD 5060

Steve Ferguson is a talented young singer-composer and multi-instrumentalist from Washington, D.C. who has a unique way of looking at things and an uncanny ability to translate this particular view into dynamic and exciting music. Besides the sharp-edged, satiric lyrics and the flowing melodies, Steve provides us with some very personal, warm, and touching vocal work that enhances every lyric.

On Asylum Records and Tapes



Ruth Meyer:

'Good Guys,' Good Radio

By BEVERLY MAGID

■ *In the heyday of rock and roll radio, when everybody knew the Good Guys of WMCA in New York City, the woman who headed the station as program director was Ruth Meyer. The only woman to be PD of a major market radio station, she has come back to the fray as PD of WHN in New York.*

Record World: Could you explain how you got to WMCA?

Ruth Meyer: Well, I had started out as a radio copy writer in Kansas City, and then I came to New York to WMGM—it's now WHN—as production director. Then a friend of mine whom I had worked with in Kansas City became station manager at WMCA and hired me to do copy, production, promotion and all that kind of mish-mosh, and we just gradually started to build something and I became Program Director.

RW: How did the Good Guys concept start?

Meyer: Well, the concept was actually KJWB's in L.A. As I recall, the sales manager there, who is a friend of mine, was in New York on business and we had dinner together. He told me that they were using the Good Guys in the slogan but he thought there was so much more that could be done with it. I saw what he meant, so I got very excited about it, too, and we did it here—only we put together a much bigger concept, I think.

RW: I take it then, that you're a very strong believer in personality radio.

Meyer: Absolutely.

RW: Do you see any possible return to that now?

Meyer: Yes. I think the cycle is coming around to personalities again. I think personalities were always right, but more so in a bigger market, because you can afford to build personalities and work them all into an overall sound and not worry about them going up to another market as soon as you get it set. That's a big problem in smaller and middle-sized markets. But here especially it's easier, because this is the top of a man's field and we can hang onto our talent.

RW: Of course, even in New York or Los Angeles, the personality, having reached the top market, sometimes goes on to other things. How do you think that radio can hold onto its personalities?

Meyer: Well, I think that once a personality is involved with his audience and the whole dynamics of a radio station are right, you're chances of holding onto them are pretty good, because there's nothing better for them to leave for. If there's some other big project that they want to get involved in that makes it impossible for them to do both, well, you know, then they just drift on like we all do. If there was something terribly exciting that I wanted to do instead of radio, I'd move too. But basically when the dynamics of a radio station are right, it's just so much fun and everybody's communicating like crazy and it's hard to find anything that gives you that much fulfillment.

RW: Is there any key to getting all those dynamics correct?

Meyer: I could show you how to do it, but I can't tell you!

RW: I've never been able to find another Program Director who's a woman. Music Directors abound, but there are no Program Directors. Did you experience any problems initially being a female in the business?

Meyer: It's never been a problem for me, really. But I know that all the guys who have ever worked for me have often been asked, "What is it like working for a woman?" And after we've worked together for a while, I know that that question always surprises them, because with the kind of relationship we have, they're not thinking in terms of working for a woman. That always pleases me because I don't think of myself as a woman Program Director, either; I just think of myself as a Program Director.

RW: What do you think goes into the making of a good Pro-

gram Director, then, woman or a man?

Meyer: I think you have to respect the men you have working for you and care about them a lot. And I think you have to tell them that you care about them and you admire their work. There's nothing groovier than a very talented air man and working with him is a very exciting thing. Frequently, talent can't really reach their full potential by themselves; they do need some—semi-objective, at least—outside help and some direction. But when you have the direction and the talent working together so well, then it's such a terrific relationship that you trust each other and you believe in one another and you respect each other professionally. The only limit is your own talent and finding outlets for it.

RW: Who were some of the special people that you worked with at WMCA in the old days?

Meyer: Well, Joe O'Brien, for one. He was our morning man and I've never met anybody more professional both on and off the air. He has incredible instincts, he's a very talented man and he has a leadership quality with the other guys that make it just incredible to watch him work. Another tremendous talent is Dan Daniels. If I had to pick three guys in the whole world that I regard as being the most talented, he would be one. He just has a wild mind and a lot of warmth and relates very well to his audience. Then, I guess, one of the great talents of all times is B. Mitchell Reed. Those were exciting days, working with him. I've never known anybody who could make an audience care more about him. He just had a relationship with listeners that was unreal, incredible!

RW: Would that be the hallmark of the kind of air man that you would like to listen to?

" . . . when the dynamics of a radio station are right, it's just so much fun and everybody's communicating like crazy and it's hard to find anything that gives you that much fulfillment."

Meyer: Oh gee, I don't know, I never stop to think what I like to listen to; I don't think I can separate the two. I like a guy who has a sense of humor on the air and who doesn't take himself too seriously. That is I like a certain amount of irreverence on the air as long as the guy has good judgment. And then warmth.

RW: What kind of responsibility do you think radio really has to the public?

Meyer: Well, I think the big responsibility is to be involved with the community that you're operating in and involved with the people who are listening to you—to be straight with them. It's one thing to, you know, to do funny things and put-ons, but you have to be very careful that having tried to earn your audience's trust, you don't do anything to sell it out. I think an awful lot of broadcasters tend to feel superior to their audiences. But when you get that way, you shouldn't be in radio. I think you really have to care about the people who are listening to you—I mean really, truly care. The other day we got a letter from a guy in the Army who had just discovered us by mistake and it was such an enthusiastic, exuberant letter that it made my whole day. He may not even be my kind of person or anything like that, but to get that kind of response and that much warmth—as I said, it made my whole day. And I think that you have to feel that way about people listening to you or you're in the wrong business.

(Continued on page 12)

Diana Ross

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Nicky Hops In



Columbia recording artist Nicky Hopkins (seated, right) was a recent visitor to Record World's plush west coast headquarters. Hopkins, who brought with him a copy of his debut solo album, "The Tin Man Was a Dreamer," is pictured with RW's Craig Fisher (seated, right) and Tony Lawrence, Columbia product manager and former RW staffer.

Elliot Horne Joins S/S/R

■ NEW YORK — Elliot Horne, veteran publicist and music business executive, has joined the publicity-public relations firm of Solters/Sabinson/Roskin, Inc. Horne has worked for RCA and Columbia Records, and has also free-lanced in his own behalf, for non-musical clients.

Phonogram Out With Five

■ CHICAGO—Phonogram Inc. has released five debut albums on the Mercury and Vertigo labels as part of its May release. The lp's feature Bachman-Turner Overdrive, Ballin' Jack, Blue Ash, John Ussery, and Atlantis.

DOROTHEA JOYCE



"Enlightenment", her first single, released this week. Watch for it.

A seed of Enlightenment.



NARM Committees To Meet in June

■ BALA CYNWYD—The Rack Jobbers Advisory Committee and the Retailers Advisory Committee of the National Association of Recording Merchandisers (NARM) will each meet during the first week in June at the Regency Hyatt House in Chicago, Illinois, it has been announced by Jules Malamud, NARM executive director. The meetings were scheduled to coincide with the Consumer Electronics Show, so that members attending the meetings would be able to attend the CES function as well. The Rack Jobbers Advisory Committee meeting and the Retailers Advisory Committee meeting follow by a week the initial meeting of the Manufacturers Advisory Committee with the NARM Board of Directors.

Glasser to Beechwood

■ HOLLYWOOD — Jay S. Lowy, President, Beechwood Music Corporation (BMI) and Glenwood Music Corporation (ASCAP), has named Ted Glasser professional manager of the company. Glasser will be responsible for publishing activities relative to both firms and their subsidiaries on the west coast.

Polydor Out With May Release

■ NEW YORK — Polydor Incorporated has announced its May album release, headed up by veteran English rocker Manfred Mann and supergroup Cream. Also slated is vibist Roy Ayers' motion picture soundtrack for "Coffy," and Polydor debut albums by British progressive rock group Rare Bird, bassist Stanley Clarke and jazz-blues pianist Junior Mance.

'Hot August' Gold



Neil Diamond's latest lp "Hot August Night" has achieved RIAA gold certification. This award marks the sixth consecutive gold lp Diamond has received for his MCA recordings. Seen accepting the award for Neil is producer, Tom Catalano (left) with Pat Pipolo (center), Vice-President and director of promotion, and Rick Frio, Vice-President and marketing director presenting the award for the double record album.



THE COAST

By CRAIG FISHER



■ SCANDALOUS DEALS: The eight University Stereo stores here spent lotsa dollars last week advertising their spectacular Watergate Sale. But for sheer chutzpah, their didn't have a patch on the one taking place at Orpheus Discount Records, in Our Nation's Capital. According to the Associated Press, the folks at Orpheus, in a special Richard Kleindeinst Memorial Sale, offered all albums at 49¢ apiece to "anyone formerly a White House adviser, or anyone subpoenaed or indicted by a grand jury or Senate subcommittee, or Jack Anderson himself." Anderson, says the AP, was the first eligible customer. With several children in tow, he chose 10 lp's. Second to arrive was a woman indicted last summer following the takeover of the Bureau of Indian Affairs. Don't know how many records she walked away with, but the wire service concluded that after her visit, management announced that the sales was limited to three albums per customer . . . Back on the home front, Ode Records is readying both Carole King's and Cheech & Chong's newest albums for release early next month. Hers is called "Fantasy," and she'll include six songs from it in her current tour, natch. Theirs is entitled "Reds, Whites and Blues" . . . Yoko Ono will be in concert at New York's Town Hall May 20. No word on whether hubby John Lennon will be on stage or not . . . Barry White said to be dickering with several film companies about possible soundtrack chores . . . Roger McGuinn should be on the road within a month, with his own band. No names until they're all chosen, however . . . Bette Midler is here this week for confabs, with Aaron Russo in tow. Look for them at the Studio Grill . . . New Two: Joan Baez and Warren Beatty . . . If you were a member of Grand Funk Railroad this week, you'd no doubt be mighty happy . . . No telling how you'd feel though, if you were a former member of Limousine.

■ FLIP NEWS: ABC's Jimmy Buffett has a new single, "The Great Filling Station Robbery." The "B" side? That's "Why Don't We Get Drunk And Screw." And did you know that the "B" side of Three Dog Night's "Shambala" is conveniently titled "Our 'B' Side?" . . . Liverpudlian news: "Monetary stigmata" is how the cover of George Harrison's lp has been described which signifies that on the front and back covers, a hand with a coin in the middle of its palm will be pictured. And when the album is opened, we'll be treated to a mock-Last Supper tableau, featuring George and the other participants on the lp . . . And Apple's said to be prepping Paul McCartney's theme from "Live and Let Die," the newest James Bond opus, as his next single. The picture's soundtrack, however, will be on UA, out sometime next month . . . Stephen Schwartz ("Pippin," "Godspell"), now writing for WB Music, has been put together with Peter Yarrow. Mitchell Fink arranged the pairing. The resultant song, says Peter, is "the most important of my entire career." He'll record it as a single next month . . . RW's Fred Goodman spotted at the Knicks-Lakers game with Colin Blunstone. Colin's back in England now to record his third album, with Chris White probably producing . . . And Rick Springfield has departed for Australia to do a little performing on his own turf. July is now the target date for release of his next album.

■ PROJECT RECIDIVUS: Here for Mose Jones' opening at the Whisky, Al Kooper has also been rounding up the original Blues Project for a reunion June 22 in Central Park, as part of the Schaefer Festival. That means Kooper, Steve Katz, Andy Kulberg, Danny Kalb, and Roy Blumfeld . . . Katz has lately been producing Al Rocho's first album for Columbia. Five guys from Tulsa, signed with David Forest, they'll be debuting along with their album at Columbia's San Francisco Convention in July . . . Freddie King's newest on Shelter will be out June 4, the same as Leon Russell's. Leon produced Freddie . . . Playboy's Laurie Kaye Cohen, till June 9, when he plays Long Beach; Leo
(Continued on page 22)



WISHBONE ASH TOUR

(continued)

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Enjoy Wishbone Ash Four*



May 12 - New York City, N.Y.
May 13 - Buffalo, N.Y.
May 15 - Hammond, Ind.
May 16 - St. Louis, Mo.
May 17 - Orlando, Fla.
May 18 - Miami, Fla.
May 19 - Jacksonville, Fla.
May 20 - Tampa, Fla.
May 22 - Fort Collins, Colo.
May 23 - Colorado Springs, Colo.
May 24 - Albuquerque, N.M.

May 25 - Phoenix, Ariz.
May 26 - Portland, Ore.
May 27 - Seattle, Wash.
May 28 - Edmonton, Canada
May 29 - Calgary, Canada
June 1 - Vancouver, Canada
June 2 - Los Angeles, Calif.
June 3 - San Diego, Calif.
June 4 - Tucson, Ariz.

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MCA RECORDS

A Toast to the Women

Without making this sound like an editorial for an issue of Ms. Magazine, it must be acknowledged that the world of broadcasting, like the world in general, is certainly male-dominated. Because the housewives were supposed to prefer it, women were, until recently, not on the air during the day, and if they had air shifts at all, were usually relegated to the wee hours of the morning. Then the female disc jockeys were expected to be soft, sultry and sexy and not to come up with any relevant information.

With the advent of FM, that's all changed a bit, and one can find more female voices coming out over the air-waves now (although rarely on AM), as we have chronicled in recent issues of *Record World*. Women are more apt to be found in the music libraries of a station, some of them even having been made Music Directors, and some enjoy great impact in the breaking of new product as witness CKLW and Rosalie Trombley.

Other names that come to mind are Gertie Katzman, WNEW/AM, Elma Greer, KSFO, LaVerne Drake, KNBR, Marge Bush, WIXY, Sylvia Clark formerly with Pacific and Southern, and Betty Brenneman of RKO. When it comes to Program Directors, the only one that comes to mind is Ruth Meyer, once of WMCA fame and now with WHN. There are many other ladies who are and have been associated with radio, but not a very large ratio when matched up to the male equation. It's changing because society is changing, but for some reason the communications media are never a trend setter but a fad follower. So today the glass is raised on high to all the women in all the departments of all the stations all over the country and a special toast to the station who when asked about the women working in broadcasting for them, gave a list of their secretaries.

Beverly Magid



KAGB/FM President, Clarence Avant receives City Proclamation for Broadcast tribute to Duke Ellington at Los Angeles City Hall. From left, L.A. City Councilman Tom Bradley, Clarence Avant and Inglewood City Councilman Curtis Tucker.

Engineers Strike Continues

LOS ANGELES — The engineers' strike at KMET and KLAC continues. The disc jockeys are now working without a contract, since their current agreement has expired. So far AFTRA has not called them out on strike, but until there is a settlement of the engineers' dispute, no final negotiation of the AFTRA contract can be settled. Since the strike however, the jocks have not been spinning their own records, leaving that job to their engineer fill-ins.

Ruth Meyer

(Continued from page 8)

RW: After you left WMCA did you remain in radio at all?

Meyer: Yes, I did some consulting, but mostly outside the country. And I did some free lance work for agencies here in town, but I wasn't in New York radio, no.

RW: Then your return, really, was as Program Director at WHN?

Meyer: That's right. I feel that we had something so special at WMCA—it was one of those unique, one-in-a-lifetime kind of radio stations—that I missed radio, but I didn't want to go back into it if I was going to try to duplicate what we had done before.

(Continued on page 22)

By BEVERLY MAGID



WRC-Washington, D.C. . . . It took six months in the planning stages and 1½ months to produce at PAMS in Dallas but "The Fantasy" has been in full swing for the past 5 weeks on the air. Listeners, after being properly primed by promotion spots were asked to write in their own particular fantasy; legal, up to \$25,000 in cost, and possible to rent, buy, lease, borrow or obtain by the station. The fantasies have ranged from plastic surgery divorces, the use of a 747 plane as a flying prom ballroom to the building of a gigantic champagne glass filled with peach dacquiri for a swim-in. The winner's name will be drawn and he will be obliged to live out his or her dream.

KLIF-Dallas . . . With the new additions, the line-up will be Cousin Lenny Midnight-6 a.m., Paxton Mills 6-10 a.m., Michael O'Shea 10 a.m.-2 p.m., Mike Selden 2-6 p.m., Randy Robins (WSAI) 6-9 p.m., John London (KNUZ) 9 p.m.-Midnight . . . Dave Ambrose will continue as PD but off the air and the mid-day talk show will be discontinued until after the summer . . . As part of "This is the year that KLIF gives away the world," the station is giving away a \$13,000 motor home by giving clues to a vault combination which the listeners must call in and "crack."

KZEL-Eugene . . . At 6 p.m., May 9th a sonic boom was heard the world 'round. That's when the 100,000 watts transmitter was actually and definitely turned on. And knowing the station, that's not the only thing that was turned on.

WIN-Atlanta . . . Jim Randall, no longer PD but will continue on the air, with MD John Parker also assuming PD duties and Robert Baughan becoming Production Director.

Los Angeles . . . Add Judy Collins, Dionne Warwick, Terry Garthwaite, War, Freddie King, TV Star Trek's Nichelle Nichols, Frank Zappa, Sha Na Na and the Siegal Schwall Band to the NAPRA anti-dangerous drug album.

WDAI-Chicago . . . The current line-up is Steve Randall 6-10 a.m., Dick Stadlen 10 a.m.-2 p.m., Dave Van Dyke 2-6 p.m., Ed Romey 6-10 p.m., Mitch Michaels 10 p.m.-2 a.m., Wayne Juklin host of the all-nite talk show, Ron Copeland PD (was known as Sean Conrad,) Jo-Ellen Ervin Music Librarian and on the air on weekends.

KGBS-Los Angeles . . . Reid Leath, Director of Public Affairs was awarded the City of Los Angeles' Distinguished Service Plaque for his efforts in the area of public affairs.

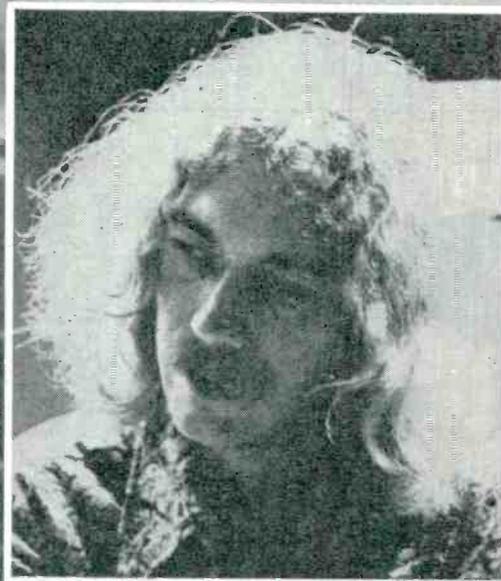
WTAE-Pittsburgh . . . Program Director Bernie Armstrong, Jr. announced that Chuck Brinkman has been appointed Music Director of WTAE-Radio, being the first person in a long time to be officially dealing exclusively with music for the station.

KOST-Los Angeles . . . William C. Hillinck, a six-year veteran of the McLendon radio/TV chain has been named General Manager of KOST as well as Director of U.S. Sales for X-tra (Tijuana).

KFI-Los Angeles . . . Paul Compton will be moving his traditional nighttime gig to mid-afternoon from Monday thru Friday. Also he plans to add an "Interview by Music" segment featuring a guest celebrity disc jockey, playing for that part of the show, the music the guest chooses.

The Rain...
The River...
The Separation...
The Love.

PAUL DAVIS
SINGS OF THESE ON THE NEW SINGLE,
"MISSISSIPPI RIVER"
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BANG RECORDS, DIVISION OF WEB IV MUSIC, INC., ATLANTA, GEORGIA

In High Company



Shown during a recent visit to Washington is (top right) Record World publisher Bob Austin with (from left) newly named Counsel to the President Leonard Garment, President of the RIAA Stan Gortikov and Senator Claiborne Pell.

Playboy Inks Ivory

■ LOS ANGELES — Playboy Records has signed the five-member keyboard-rock band, Ivory. Their first album, "Ivory," produced by Tim Alvarado, will be released in two weeks. Ivory has also signed for management with Alexander Westbrook and Assoc.

Morgana King To Paramount

■ NEW YORK—Morgana King has been signed to Paramount Records announced Tony Martell, President of Famous Music. An album of new material by such songwriters as Kenny Rankin, Paul Williams and Michel Colombier is being planned for a late August or early September release in conjunction with a concert that Ms. King is doing Sept. 21st at New York City's Alice Tully Hall.

'Sing' Goes Gold For Carpenters

■ HOLLYWOOD — "Sing," the current Carpenters' single has passed the million mark in units sold, reports Bob Fead, Vice President Sales, A&M Records. "Sing" is from the soon to be released album "Now and Then" by the Carpenters and is the sixth gold single for the group in their career.



MONEY MUSIC

By KAL RUDMAN



■ Sensational album of the week: We have just heard the new George Harrison lp. There are at least two songs in it that are even better than Harrison's current single which is obviously going to #1. You should be waiting to receive this album with open arms.

Independents on Wand. This record has been trying for a long time to crossover from r&b to a pop giant. This week WFIL Philadelphia and WABC New York went on it. It detonated 18-9 at WTIH New Orleans and 27-14 at KQV Pittsburgh.

New York City on Chelsea. Thom Bell and Linda Creed emerged triumphant. This crossover has been going up and down like a yo yo. This week it jumped on CKLW, WIBG, KDWB and WXLO. It is one of the biggest selling singles in the country.

Pink Floyd. Only two new key stations added the record this week, KJR Seattle and WOKY Milwaukee. We continue our prediction that this will end up a top ten record. It is obvious that hard rock records are chart-busting the best. Whether you call people who like this kind of music "greasers, blue collar kids, motorcycle jockeys, leather-jackets" or anything else, they are very large in numbers and very loyal to their music and the artists who make that music. Demographically, they fall into that large age area between the early teen bubblegum crowd and the young adults.

Another hard rock smash winner that we have been predicting since before it came out of the album: Alice Cooper "No More Mr. Nice Guy." New believers: WOKY, WMAK, KTLK, WSGN. We had the pleasure of introducing this group from the stage at their sold-out concert last Friday in Hollywood. It was like "Beatlemania" there.

Still yet another hard rock smash prediction hit for this summer . . . the greasers love it: "Smoke On The Water" by Deep Purple on Warner Bros. This is probably the #1 band in the world. The single was edited from the lp. Rosalie Trombley informs me that the first night she added it to CKLW Detroit (which obviously is the world's capital of blue collar people who make those automobiles) "the switchboard burned out. Top five phone requests going for #1." Passionate new believers: KJR, KDWB, KTLK, KOL, WHHY. Everybody asks me what is the trend in hit music? The answer is obvious. Haven't you noticed? The hard rock records are big and they are "in." Look at the Edgar Winter . . . look at the Focus. My next prediction for a sleeper hard rock winner is the one by the British group, Foghat. They opened the show at Philadelphia's Spectrum that was headlined by Johnny Winter. I did the introducing from the stage. The show was promoted by Alan Spivak and Larry "Magic" Magid who are the biggest

(Continued on page 88)

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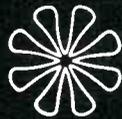
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of this record.

Dobie Gray: Drifting Back Into The Charts

■ UNIVERSAL CITY—"I came to Hollywood thinking I was going to take 'em by storm," says Dobie Gray. "I was going to be an overnight success, going back home a star. If someone had told me it would take this long to become a reality, I wouldn't have believed them."

Several gold records and nine years later, Dobie Gray has become a reality with his hit single, "Drift Away." The single is now No. 5 with a bullet on **Record World's** charts, while the album climbs steadily, maintaining its bullet status.

Coming from Brookshire, Texas to Hollywood and responding to a radio ad for new singers brought Dobie to the recording business and early association with Specialty Records, Charger Records and his ensuing success. The success of "In Crowd," his second gold record, kept Dobie working for years afterwards.

Despite the fact that he worked on a number of tours, Dobie suffered the occupational hazard of watching a budding musical career descend into a sea of one nighters and very little else. He based himself in L. A., studied pre-law in college

and concentrated on acting. To pay the bills, he cut dubs for various writers and joined a group called Pollution as a creative outlet.

Dobie Gray's career took a turn in the right direction when he met Mentor Williams, brother of Paul Williams and producer of Dobie's first album for MCA. Paul asked Dobie to cut a demo for him at A&M and Mentor was there.

That association resulted in Dobie's near million seller "Drift Away" and marks a long-awaited comeback in his musical career. The album has been cited as "one of the best produced" and radio stations such as KSFJ in San Francisco played the single for 8½ hours straight because the lyrics expressed the stations' philosophy.

MCA is excited about having Dobie Gray as part of its family and plans on the further insuring of Dobie Gray's recording success. Dobie is currently on tour in the midwest and is glad to be back with the in crowd.

Slade Squad Attacks RW



An epidemic of Slademanias struck the offices of Record World last week, brought by Polydor's fanatical Slade Squadron. Clad in glitter-spangled T-shirts, the ladies enlisted Record World staffers Lenny Beer and Toni Profera (above, right) in the cause, raising the rallying cry of Slade's new hit single: "Cum On Feel The Noize!"

Gimbel Hears Baby Cry

■ NEW YORK — Herman Gimbel President of Audio Fidelity Enterprises, is listening to a new "sound effect." He's hearing the cries of his second grandson, Adam, born May 1st in New York City. Adam's parents are Mr. and Mrs. Steven Prince.

Blackberry Moon Delight



The Blackberries (currently supplying soulful vocals with Humble Pie on-stage and on their new album, "Eat It") have been signed by A&M Records and are currently recording their own album. Their first single, "Twist and Shout," has been released by A&M. Pictured top to bottom: Gil Friesen, Vice President of creative services and administration, Chuck Kaye, Vice President of a&r, publishing, Blackberries Vanetta Fields, Clydie King and Billie Barnum with manager Dee Anthony.

CLUB REVIEW

Aces, Stories Shine

■ NEW YORK—Stories (Buddah) made an impressive appearance at the Bitter End (4) and demonstrated their capacity to withstand the loss of even as important a group member as Michael Brown. Ian Lloyd, the group's lead vocalist and co-writer (with Brown) of most of the group's material, winningly delivered "And You Told Me" to open the set and followed with "Winter Scenes" both from the group's first album.

Several "groupies" provided mild distractions from the band's performance, and the close quarters of Colby's place made it slightly difficult for Stories to keep their instrumentals and vocals well balanced, but their excellent songs continued to shine through. Especially successful were songs from their second Buddah album, "About Us," including a solid rock tune "Don't Ever Let Me Down," "Love Is In Motion," which has received considerable FM airplay, and the delightful "Please, Please."

Also appearing was the improvisational troupe the Ace Trucking Company, who turned audience suggestions into remarkably funny sketches. Their wide exposure on late-night television seems to have brought them to a level of professional competence unusual in improvisational groups.

Robert Nash

BMI Student Awards Given

■ NEW YORK—Twelve young composers from the United States and Canada are sharing in the 21st annual BMI Awards to Student Composers competition, which is sponsored annually by Broadcast Music, Inc. (BMI), the performing rights licensing agency. The award recipients this year range from 16 to 25 years of age. One of them has been a previous student award winner. This year's awards, BMI president Edward M. Cramer announced, bring to 185 the number of young people in the Western Hemisphere who have been presented with BMI student composers awards to be applied toward their musical education.

1972 BMI Awards to Student Composers are being made to the following: Donald Crockett, 21, of La Canada, Calif. Mr. Crockett's winning piece is "Two Movements for Orchestra"; Sydney Goodwin, 21, of DeWitt, Ark. Mr. Goodwin's winning piece is "Tangents for Winds and Percussion"; Gary Hardie, 24, of Newhall, Calif. Mr. Hardie's winning piece is "For Five/Four," a requiem to Kent State; Denis Lorrain, 25, of Montreal, Canada, Mr. Lorrain's winning piece is "Suite Pour Deux Guitares." This is Mr. Lorrain's second BMI student award; William Matthews, 22, of Coralville, Iowa. Mr. Matthews' winning piece is "Karma Lou's House of Music," for piano and percussion; Christopher Rouse, 23, of Philadelphia, Pa. Mr. Rouse's winning piece is "Kabir Padalavi,"

(Continued on page 86)

Historical Bowie Songbook Issued

■ LOS ANGELES—An historical songbook devoted to David Bowie has been produced by West Coast Publications, Inc. All the compositions are from Ember Enterprises' Sparta Florida Music Group Ltd. and, for the United States and Canada, Kenwood Music Inc.

Expedition to Sweet Fortune

■ NEW YORK—Joe D'Imperio and Lenny Scheer have announced that Ringling Brothers, Barnum & Baily Records has signed The Expedition with Ronnie Lewis and James Clark. Their recordings will be released on Sweet Fortune Records through Paramount.

Mantovani May—Again

■ NEW YORK — Celebrating Mantovani's 26th year with London Records, the label will inaugurate their 22nd consecutive "May is Mantovani Month," the industry's longest continuing annual program devoted to one artist. The focal point of the campaign will be the release of his latest album, "An Evening With Mantovani."

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Fame XW 250-W (UA)

MOTHER-IN-LAW (prod. by Rick Hall) (Minit, BMI)

Carter has had many charters, but this Allen Toussaint classic could be one his more successful outings. Tune was a number one record in 1961 by Ernie K-Doe and could do it again. A mother!

PROCOL HARUM—Chrysalis 2013 (WB)
GRAND HOTEL (prod. by Chris Thomas) (Chrysalis, ASCAP)

Lavish title cut from monster lp has been chopped for Top 40's, but still retains its beauty. Song by Gary Brooker and Keith Reid should be one of their biggest sellers. Programmers should reserve room for this one.

JOHNNY WINTER—Columbia 45860
SILVER TRAIN (prod. by Rick Derringer) (Promopub, ASCAP)

With brother Edgar riding the number one spot on the singles chart, Johnny rocks 'em and socks 'em with this Mick Jagger-Keith Richard thumper. Should climb aboard charts immediately.

JOHN HIATT—Epic 10990
WE MAKE SPIRIT (prod. by Spreen & Moman) (Tree, BMI)

This high spirited calypso-ish tune sounds a bit like Van Morrison and has the same commercial potential. Top notch production by Glen Spreen and Chips Moman clinches it.

TODD RUNDGREN—Bearsville 0015 (WB)
SOMETIMES I DON'T KNOW WHAT TO FEEL (prod. by Todd Rundgren) (Earmark/Screen Gems-Columbia, BMI)

From his lp "A Wizard, A True Star" comes this r&b-oriented cut that hits the pop target. Super producer, engineer, writer and performer is due for another biggie, and this feels right.

AUSTIN ROBERTS—Chelsea 78-0123 (RCA)
THE LAST THING ON MY MIND (prod. by Janssen, Hart, Roberts) (Pocket Full of Tunes, BMI)

Singer who did it right with "Something's Wrong With Me" performs this Janssen-Hart tune which sounds a lot like Bread's "If," so what's wrong with that? Should be the first thing on the lotsa playlists.

BECK, BOGERT & APPICE—Epic 10998
I'M SO PROUD (prod. by Don Nix & The Boys) (Curtom, BMI)

This Curtis Mayfield standard has been a hit twice, in 1964 by the Impressions and again in 1970 by the Main Ingredient. Super trio does an outstanding version that should have no trouble at all.

CHRIS DELTON—AMI 12-373
NIGHTLY NEWS (prod. by Del Kacher) (Leddel, ASCAP)

Instrumental is the theme for news programs in L.A. and other major cities and is already getting much airplay on the coast. Catchy ditty could come from leftfield and score. A little night music.

ARLO GUTHRIE—Reprise 1158
GYPSY DAVY (prod. by John Pilla & Lenny Waronker) (TRO-Ludlow, BMI)

Culled from his latest lp "Last of the Brooklyn Cowboys," this Woody Guthrie tune is done superbly by son, Arlo. Artist hit Top 40 lists a while back with "City of New Orleans," and this could have a longer chart ride.

JOHN KAY—Dunhill 4351 (ABC)
MOONSHINE (FRIEND OF MINE) (prod. by Richard Podolor) (Four Star/Caleneye, BMI)

From his second solo lp "My Sportin' Life" this former lead singer of Steppenwolf glows on this Les Emmerson-penned chugger, Reminiscent of "Bottle of Wine" which was a smash. Tasty.

AUGUST—Buddah 358
CHARLIE BOY (prod. by Kasenetz, Katz, Kenny) (Kaskat, BMI)

The masters of the bubblegum world, Kasenetz and Katz, return to the fray with this driving number that's a departure from their usual catchy candy fare. Boy, oh boy!

DON DOWNING—

Roadshow 7004 (Stereo Dimension)

LONELY DAYS, LONELY NIGHTS (prod. by Bongiovi & Monardo) (Elbomo/Roadshow, BMI)

Artist wrote tune that's a r&b natural that could cross over pop and become a giant. Electric sitar a la Box Tops cuts through fine production to make disc a winner. Should get label's show on the road.

Spins & Sales

FRIENDS OF DISTINCTION—RCA 74-0956
LOVE CAN MAKE IT EASIER (prod. by Ray Cork and Friends of Distinction) (Alexscar, BMI)

CLAUDIA LENNEAR—Warner Brothers 7702
TWO TRAINS (prod. by Ted Templeman) (Naked Snake, ASCAP)

ROY BUCHANAN—Polydor 14178
SWEET DREAMS (prod. by Peter Kieve Siegel) (Acuff-Rose, BMI)

BETTY EVERETT—Fantasy 696
DANGER (prod. by Mitchell & Chamers) (Jec, BMI)

PAT KESSEE—Brut 803 (Buddah)
GLORY GLORY HALLELUJAH (prod. by Rick Baxter) (Brut, ASCAP)

LILY FIELDS—Paramount 0203 (Famous)
ROCKS IN MY BED (prod. by John Bennings) (Elstokes, BMI)

BABY WASHINGTON & DON GARDNER—

 Master Five 9103 (Stereo Dimension)
FOREVER (prod. by Martin & Lawton) (Jobete, BMI)

AMANDA AMBROSE—Bee Gee 109
GIMME SHELTER (prod. by Amanda Ambrose) (Gideon, BMI)

THE RAELETTES—Tangerine 1031 (ABC)
IF YOU WANNA KEEP HIM (prod. by Ray Charles) (Sweet River, BMI)

MICHAEL MURPHEY—A&M 1447
COSMIC COWBOY (prod. by Bob Johnston) (Mystery, BMI)

SPEEDY KEEN—Track 40062 (MCA)
ARIES LADY (prod. by Speedy Keen) (Track, BMI)

FLORENCE WARNER—Epic 10974
REMEMBER (prod. by Spreen & Putnam) (Blackwood, BMI)

ARCHIE & EDITH—RCA 74-0962
OH, BABE WHAT WOULD YOU SAY? (prod. by Joe Reisman) (Chappell, ASCAP)

MARGIE EVANS—United Artists XW 246-W
YOU'RE DOING IT (prod. by Maxwell-Thorn) (Special Agent/Tippy/Unart, BMI)

SAM DEES—Atlantic 2937
JUST OUT OF MY REACH (prod. by Sam Dees) (Moonsong, BMI)

KENNY O'DELL—Capricorn 0020 (WB)
ROCK AND ROLL MAN (prod. by Kenny O'Dell) (House of Gold, BMI)

THE MONTCLAIRS—Paula 382
PRELUDE TO A HEARTBREAK (prod. by Sain & Frye) (Su-Ma/Frye, BMI)

MASON PROFFIT—Warner Brothers 7709
LILLY (prod. by Bill Halverson) (Flying Arrow, ASCAP)

LOU CHRISTIE—Three Brothers 400 (CTI)
BLUE CANADIAN ROCKY DREAM (prod. by Tony Romeo) (Pocketful/Wherefore/Limbridge, BMI)

DON NIX—Enterprise 9067 (Stax)
BLACK CAT MOAN (prod. by Don Nix) (Deerwood, BMI)

BLACK SOCIETY—MCA 40068
SHERRY (prod. by Black Society) (Claridge, ASCAP)

MURRAY McLAUCHLAN—Epic 10997
FARMER'S SONG (prod. by Ed Freeman) (Gregg Hill, ASCAP)

SONNY TERRY & BROWNIE MCGHEE—A&M 1444
YOU BRING OUT THE BOOGIE IN ME (prod. by Winn & Rogers) (Night Clerk/Grits 'N Gravy, BMI)

JAE MASON—Buddah 356
SONG FOR THE PEOPLE (prod. by Stan Vincent) (Buddah/Moon Rock/Malatto, ASCAP)



Red Rose Speedway

PAUL
McCARTNEY
AND WINGS

Side 1

BIG BARN BED
MY LOVE
GET ON THE RIGHT THING
ONE MORE KISS
LITTLE LAMB DRAGONFLY

Includes 12 page booklet.

Side 2

SINGLE PIGEON
WHEN THE NIGHT
LOUP (1ST INDIAN ON THE MOON)
MEDLEY: HOLD ME TIGHT
LAZY DYNAMITE
HANDS OF LOVE
POWER CUT

Apple Album SMAL-3409
Distributed by Capitol Records

YOU'VE GOT IT BAD GIRL

QUINCY JONES—A&M SP-3041

This brilliant composer/arranger comes through with a lushly lovely, yet intensely personal album that features Jones and Valerie Simpson on vocals, and a spectacular orchestra. Unbeatable Jones arrangements of "Daydreaming" and "Superstition" are some of the many great numbers.



STILL ON OUR FEET

RANDY BURNS AND THE SKY DOG BAND—Polydor PD-5049

Every song in this set is bright, tuneful and refreshing. Producer Mark Abromson captures the relaxed good-time feeling that Randy and the Sky-doggers bring to fine material like "Radio Song," "Colorado" and "Seventeen Years." A consistently enjoyable album.



DRIPPIN' WET

WET WILLIE—Capricorn CP0113(WB)

A powerhouse band like Wet Willie can best be appreciated live, kicking and rocking as they appear on this funky hunk of wax dynamite. Jimmy Hall's vocals and harmonica riffs stay on top of a stone solid rhythm section. "Shout Bamalama" is a torrid toe tapper.



PREVIOUS CONVICTIONS

SPEEDY KEEN—Track MCA-331(MCA)

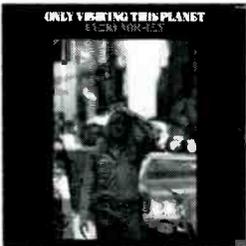
Drummer-vocalist of defunct Thunderclap Newman scores with this dazzling solo debut, as he sings, plays, writes, produces and arranges with flair and originality. Fine songs are headed by rousing "Don't You Know He's Coming," and a lovely "Aires Lady" could be a big single.



ONLY VISITING THIS PLANET

LARRY NORMAN—Verve V6-5092 (MGM)

Singer/songwriter Norman shines at both tasks in this marvelous album, a consistently perceptive and tuneful set that centers on artist's commitment to Jesus' teachings. Top-notch vocals and production make this album well worth the visit.



TV OR NOT TV

PROCTOR & BERGMAN—Columbia KC 32199

Firesign Theatre may have split up, but half the wits are still loose, busy splitting sides with this very punny "video vaudeville" on the near-future of pay TV. "Communist Love Song" will turn plenty of FM heads.



PLAYGROUND IN MY MIND

CLINT HOLMES—Epic KE 32269 (Columbia)

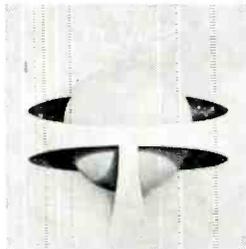
An exceptionally fine voice and a strong sense of style will keep artist at heights attained with the single "Playground In My Mind." "What Will My Mary Say" may be Clint's next biggie, with good pop and MOR play a cinch.



PILLOW TALK

SYLVIA—Vibration VI 126 (All Platinum)

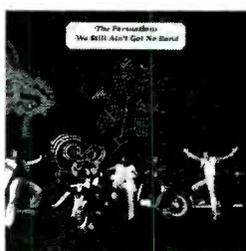
Smash single title cut has called attention to the delightfully sexy voice of Sylvia, who split writing, producing, engineering and arranging chores with Michael Burton. Sultry sounds abound, and "Didn't I" and "Had Any Lately" are real hot numbers.



TWICE REMOVED FROM YESTERDAY

ROBIN TROWER—Chrysalis CHR 1039 (WB)

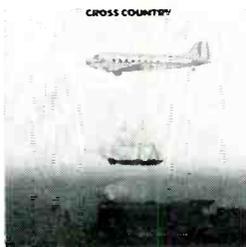
Ex-Procol Harum guitarist shows that he can stand alone in this exciting debut album. Strong back-to-the-roots production by another ex-Procoler, Matthew Fisher, features raw, direct r&b guitar textures on "Rock Me Baby" and "Ballerina."



WE STILL AIN'T GOT NO BAND

THE PERSUASIONS—MCA 326

These acappella fellas never disappoint, and this collection of some of the finest songs of the late '50s is a real delight from first cut to last. Special harmonic treats abound in Jimmy Hughes' "Steal Away" and a fine "Idol With The Golden Head," by Leiber and Stroller.



CROSS COUNTRY

Atco SD 7024 (Atlantic)

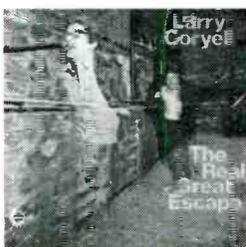
One-time Tokens Jay Siegal and Phil and Mitch Margo form the nucleus of Cross Country, whose debut album is filled with pleasant surprises. Title cut is light and harmonious and "Things With Wings" is sweet and mellow.



INTERGALACTIC TROT

STARDRIVE—Elektra 75058

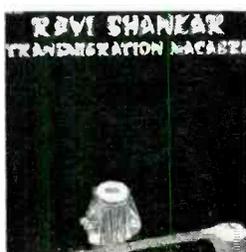
Robert Mason, an innovative synthesizer designer and performer, has put together a fascinating album based around the rich tonal clusters that emanate from his unique multi-voiced synthesizer. Familiar tunes are well mixed with spacey originals.



THE REAL GREAT ESCAPE

LARRY CORYELL—Vanguard VSD 79329

One of the jazz world's freshest guitarists mixes ruggedly tasteful vocals with his quintet's smooth instrumental work in this highly enjoyable set, finely produced by Danny Weiss. Best cuts are "All My Love's Laughter" and the great title track.



TRANSMIGRATION MACABRE

RAVI SHANKAR—Spark SPA06

This internationally acclaimed master of the sitar departs from the traditional raga form in this original Shankar composition, a film score he did for the British art film "Viola." Each cut is an insightful portrait of a different human emotional state.

CONCERT REVIEW

Astaire Gala 'Swelegant'

NEW YORK—There is only one and there will never be another and The Film Society of Lincoln Center honored Fred Astaire at Philharmonic Hall with a gala to raise money for next year's film festival. George Balanchine called him "the greatest dancer in the world," but more than that he is the screen's lasting symbol of a breezy kind of elegance sadly missing in the world today. And, of course, there's that Astaire voice, not one of the strongest, but surely one of the best ever in getting across the meaning of songs by America's very best writers, the Gershwins, the Berlins, who knew that if Astaire introduced a song in a film it had to be a hit.

For the filmed program the Film Society selected thirty dance excerpts from the more than 200 musical numbers featured in Astaire's films. The two-hour long film, joyously moving along from one dance sequence to another, began with his first film "Dancing Lady" (1933) and ended with the "Girl Hunt Ballet" from "The Band Wagon" (1953). Ginger Rogers, who was in the audience for the gala, was there on the screen whirling through some of the duo's most delightful numbers like "Pick Yourself Up" from "Swing Time" (1936) and "The Continental" from "The Gay Divorcee" (1934). For an Astaire buff, the only problem was that there wasn't more. Two of his greatest dance sequences, "Isn't This A Lovely Day To Be Caught In The Rain" from "Top Hat" (1935) and "Bojangles Of Harlem" from

Brenda to Solo For Mercury



Brenda Lee Eager, who as a duo with Jerry Butler has had three hit singles and a soon-to-be-released album, signs an exclusive solo recording contract with the Mercury label of Phonogram Inc. Looking on are Irwin H. Steinberg, President of Phonogram, and Syd Harris, right, the manager of Ms. Eager and Butler.

"Swing Time," Mr. Astaire's stunning tribute to another great dancer, were not included.

Astaire, himself, along with sister Adele, his first dancing partner, were present for the gala and received a tumultuous standing ovation when he made a brief heart-felt thank you speech from his box after the film. At a reception afterwards where Count Basie played for those who had bought \$100 and \$1,000 tickets for the benefit, Astaire, looking as divine as ever in a tuxedo, was practically crushed by a mob of evening-gowned and black-tied fans. In fact, one reporter who has covered many of these events, said that she had never before seen any star receive the adoration Mr. Astaire got—surprising especially from the usually blasé swelegant set who paid so much for tickets.

Those fans who missed the affair can console themselves with Arlene Croce's "The Fred Astaire & Ginger Rogers" book published recently by Outerbridge & Lazard. Miss Croce details the production of all the Astaire-Rogers films and as an attractive bonus, there's picture—flip sequences of two dances so that you can have Astaire-Rogers dancing any time you choose.

Loraine Alterman

Chappell Country

(Continued from page 6)

collection of songs is that their placement through the Nashville office is a direct result of close communication between all of Chappell's offices, as three of the five songs come from cities other than Nashville. "Fool," is originally a German song by James Last with English lyric by Carl Sigman, that was directed to the U.S. from Chappell's European affiliates, "Sweet Country Woman" came to Nashville from California, and "True Love" came from Chappell's large standing catalogue.

Buddy Robbins, director of professional activities for Chappell says of his company's great record in Nashville, "Any major firm opening in Nashville has to be willing to persist in obtaining the right team of administrators and quality writers. We made a commitment in 1969 and stayed with it, and are experiencing great success today."

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Before you assume anything again, you should know about a *revolutionary* new record compound called Q-540.

Q-540 has a unique capability to absorb 4 blended discrete channels of sound and reproduce them with greater clarity and brilliance than has ever before been possible. It is expected that Q-540 will greatly accelerate the move to quadrasonic recording.

It is also anticipated that most records in CD-4 or matrix quad, stereo or monaural will be pressed on Q-540 in the future. Here's why:

- **GREATER BRILLIANCE** — you have to hear Q-540 to appreciate its incomparable clarity and brilliance.
- **LONGER WEARING** — with ordinary compounds, the 30,000 cycle carrier channel required for quad recording wears off with repeated usage. A record pressed on Q-540 — whether in quad, stereo or monaural — will reproduce the sounds with total fidelity regardless of the number of plays.
- **ANTI-STATIC** — less surface noise, simple to keep the grooves clean, less susceptible to dust attraction.
- **FAST-FLOWING** — increases production rate by decreasing pressing cycle. Fills better than ordinary compounds. Less susceptible to warp at faster cycle rate.
- **ECOLOGICAL** — easily surpasses all government requirements.

Now that you know about Q-540, we think you'll want to *specify* it for your future recordings.



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Rod 'n Records



While in Chicago for a concert, Rod Stewart, second from left, stopped by Downtown Records on Rush Street researching material to be included on his next Mercury album. With Rod, from left, are Sandi Ambross, co-manager of Downtown Records, Mike Gormley, Director of Publicity for Phonogram/Mercury, and Phyllis Gallegos, co-manager.

Harrison & Tyler To 20th Century

■ LOS ANGELES — Harrison & Tyler have been signed to 20th Century Records, Russ Regan, President of the label announced. The woman comedy team, noted for their liberated woman attitude, will be spotlighted by the label at a radio and dealer gathering at the Troubadour in Los Angeles, May 22 and 23. Their first album, "Wonder Women," is scheduled for immediate release.

Beatle Gold

■ LOS ANGELES — The new Apple Records anthology albums, "The Beatles/1962-1966" and "The Beatles/1967-1970," have been certified million dollar sellers by the RIAA.

The Coast

(Continued from page 10)

Kottke, beginning May 18 in Long Island and concluding June 17 in Denver; Seals & Crofts, beginning the 17th and including two Carnegie Hall nights, the 22nd and 23rd; Harry Belafonte, starting the 31st and ending with a week's stand at Universal's Ampitheatre here in August, and Savoy Brown, with 21 cities scheduled through June 30. Belafonte and Savoy Brown will also have new albums out soon . . . Steely Dan are finishing their new one here . . . And Bonnie Bramlett will probably have a tour to promote hers in July . . . Moving: John Stanton, Capitol marketing biggie, to Atlanta . . . Also, 46 of the 150 servicemen stationed at Camp David, transferred following someone's discovery that they were smoking something funny . . . Led Zeppelin offed the Beatles' record in Atlanta. They sold 4,000 more tickets than their predecessors had, we're told . . . Sports news: 20 teams are confirmed for the first annual Canned Heat Bowling Tournament here May 14. They include: Ten Years After, Steeleye Span and one being whimsically referred to as the Rock of Agents . . . The Checkmates have begun recording their first for Buffalo Records here, with Paul Rothchild and Sonny Charles producing. Arthur Lee, meanwhile, has finished mixing Love's lp for the same label . . . Sonny Rollins has been set to open the Newport Jazz Festival-West, June 17 at the Hollywood Bowl . . . FYI: "Garden Party" has gone gold in South Africa.

Shepherd To King Promo Post

■ NASHVILLE — Hal Neely, President of the Starday-King Music Complex, has announced the appointment of Mike Shepherd to head up the group's national pop promotion. Shepherd will be based in Nashville.

Shepherd served in similar positions with Monument Records and Barnaby Records.

O'Loughlin to Marks Music

■ NEW YORK — James O'Loughlin has joined Marks Music's professional department, Joseph Auslander, President has announced.

Weissberg to WB

■ NEW YORK—Warner Bros. Records has announced the signing of Eric Weissberg to a long-term recording contract. Weissberg already has a gold record with the label for his "Dueling Banjos" from the movie "Deliverance."

Cooper Sells Out

■ NEW YORK—An unbroken string of 20 consecutive sell-outs featured the second month of the all-time high grossing Alice Cooper "Billion Dollar Babies," tour, known as "America 1973." The 20 dates during the middle (April) phase of the tour drew a grand total of \$1,742,000 gross.

Dialogue

(Continued from page 12)

And I wanted to stay in New York, so I could never really find something that had the same kind of kinky challenge that we had when we first started at WMCA, because we took it from MOR to Top 40, and there were already three other rockers on the market when we did it. So, it was a challenge and it was an exciting thing and I was waiting for something different enough with the same kind of excitement, and that's why, I guess, I really got more excited about this than I would have, probably, about anything else.

RW: How did it feel to come back to a country format, something that New York hadn't had previously?

Meyer: Well, I think it's easier to make the transition from rock to country than it is from say, MOR to country—you know, in your head—because rock and country are similar in so many ways. But I think our timing is just perfect with country. I think the world is kind of looking around for something new to interest them musically. It went from Rock into sort of acid and a lot of the stuff the FM's are doing now and I think there's a kind of boredom setting in with music and people are kind of looking for a new expression. And the country timing is just so right and the way country has changed into the kind of sound that we have now is exciting and much, much more urban than it was before. So I think you are going to find a lot more of the major markets going country, successfully and mixing the idiom of country and urban life with a great deal more ease than might have been possible a few years ago.

RW: You were saying before that you felt there was still some problems for women in broadcasting or in the program area. Is there anything that's opening up as far as women are concerned?

Meyer: Well, I think basically, the problem in terms of women Program Directors is that management has a certain amount of difficulty dealing with so called temperamental air personalities and the resistance to a woman being boss of these guys was because they felt that it was just sort of adding additional problems and women tend not to be able to handle volatile men, in great numbers at least, in a business environment. So the resistance, I think, is not particularly to women executives in radio, but it's primarily in having women deal with difficult men. The idea being that women are difficult, I suppose. I must say women's lib, notwithstanding, I don't think women particularly, generally speaking, make very good Program Directors.

RW: How about on the air personalities?

Meyer: There is a problem, I think, in this country because the people aren't, oh, they haven't heard enough women on the air, to make them believable. So, it's difficult for women to sell on the air, I think. Partly because of the way they see themselves. They're either terribly, terribly feminine and direct themselves primarily to women or they're so aggressive and strong on the air that they tend to make people react negatively to them. But I think it'll smooth out eventually. You know, in Europe, they've used them always.

(Continued on page 89)

Juke Box Gathering



In celebration of nostalgia, Wurlitzer introduced a new Model 1050 Jukebox fashioned after the vintage phonographs of the late '30s and mid '40s. Part of the gallery of stars who came to Wurlitzer's Jukebox Introduction at The Plaza in New York City, (from left) are A. D. Palmer, advertising and sales promotion manager of The Wurlitzer Company; Tommy Tucker, first recording artist to sell a million records; Bob Austin, Publisher of Record World who arranged the gathering; Lionel Hampton; Teresa Brewer; Amile A. Addy, Vice-President and general manager of Wurlitzer's North Tonawanda Division; Sammy Kaye and Count Basie.

SPEEDY KEEN

Speedy Keen "Previous Convictions"

MCA-331

The talented SPEEDY KEEN, former lead singer of Thunderclap Newman fame and co-writer of their smash single "Something in The Air," makes his solo debut on MCA Records with "PREVIOUS CONVICTIONS" a sure stormer for an incredibly exciting talent.

Thunderclap Newman created a totally bizarre album, "Hollywood Dream," and topped the charts with their first single, "Something In The Air." They disbanded shortly thereafter going "from nowhere to everywhere and back to nowhere again in less than a year."

Since the demise of Thunderclap Newman, SPEEDY KEEN has spent two years in recuperation.

Now you have "PREVIOUS CONVICTIONS"—Speedy wrote the songs and sings them, plays drums, guitars, and pianos. He did the arrangements and the production. SPEEDY KEEN's PREVIOUS CONVICTIONS are now yours to digest.



MCA RECORDS



CAMPUS REPORT

College Offers Record Biz Program For Women

By GARY COHEN

LOS ANGELES — Two Los Angeles women are involved in setting up an experimental course to teach women how to get involved in the recording industry; the course they are planning will be taught at the Sherwood Oakes Experimental College in Hollywood.

The purpose of the course, according to Karen Ehresman, one of its originators, will be to teach women how to get involved in the record industry, and will feature discussions on engineering and production, women in radio, and all other facets of the music business. Sherwood Oakes College will offer the class, as part of its program of offering courses that relate to the needs of its students. Previous subjects offered by Sherwood include classes on filmmaking, songwriting, record production, and a course on jazz.

Ms. Ehresman explained to Record World that courses are begun after interested students have registered and paid the course fee; advertisements for this course have already been placed, and instruction is scheduled to begin in June. The total enrollment will be between 25 and 50 people, and cost is around \$50 to enroll. Ms. Ehresman noted that so far, many women have indicated an inter-

est in attending.

Guest Lectures

The course will be taught from the perspectives of both Ms. Ehresman and Bonnie Goldman, who will also bring guest lecturers in from the outside. Ms. Ehresman has been a mastering engineer and an office manager for a recording studio; she has also done disc cutting and mixing and hopes to get into production. Ms. Goldman, on the other hand, is a songwriter and has worked with different management companies, and can relate to the problems faced by female artists. Finally, the outside speakers they plan on inviting will be women who have succeeded in the industry, and who can give insight into the problems faced by women who are trying either to break in, or to establish themselves, in the recording and music industry.

Part of the course will be an analysis of the record business — from record production and cutting to manufacture, distribution, promotion and sales. All of these subjects will be covered — either by the two women leading the course, or by one of the outside speakers.

Cite Changing Attitudes

Attitudes toward women in the media are changing, according to Ms. Ehresman. "Record companies are getting more involved with women promotion people and women artists. What we hope to do is to let them know what they are going to be faced with once they get involved in the industry."

Sherwood Oakes College is located at 6671 Sunset Blvd., Suite 1520, Hollywood 90028.

Jake Jones Joins Greene Bottle

NEW YORK — Jake Jones, a St. Louis-based group, has joined the Greene Bottle family, according to an announcement by company president Charlie Greene. First album on the label will be "Advance Chess," to be released by June 10.

Distaff Campus Executives

NEW YORK — The role of "women on campus" — defined as women who run their label's campus promotion departments — is an important one. Phyllis Chotin of Polydor handles that company's campus department and has responsibilities in artist relations; Karen Williams of RCA handles campus promotion and is that label's trade liaison; and Janis Lundy runs Capitol's college program, having worked with secondary market top 40 stations previously.



COLLEGE RADIO AIRPLAY REPORT

MAY 19, 1973

WAER-FM—SYRACUSE UNIV.

Syracuse, N.Y.
Dave Duff
ALADDIN SANE—David Bowie—RCA
BLOODSHOT—J. Geils Band—Atlantic
CAPERS AND CARSON—Janus
PREVIOUS CONVICTIONS—Speedy Keen—MCA
REAL GREAT ESCAPE—Larry Coryell—Vanguard

WAMU—AMERICAN UNIV.

Washington, D. C.
Bob Korycansky
ALADDIN SANE—David Bowie—RCA
PARCEL OF ROGUES—Steeleye Span—Chrysalis
RED ROSE SPEEDWAY—Paul McCartney—Apple
SOLD AMERICAN—Kinky Friedman—Vanguard
TV OR NOT TV—Proctor & Bergman—Col

WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.
Brad Simon
ALADDIN SANE—David Bowie—RCA
BEST OF FOUR TOPS—Motown
MARSHALL TUCKER BAND—Capricorn
TV OR NOT TV—Proctor & Bergman—Col
YESSONGS—Yes—Atlantic

WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.
Ric Browde
DOUBLE DIAMOND—If—Metromedia
OLD SOLDIERS NEVER DIE—Head, Hands & Feet—Atco
RED ROSE SPEEDWAY—Paul McCartney—Apple
WE'RE EVEN—Clinic—Roulette
WILD SAFARI—Barabbas—RCA

WFDU-FM—F. DICKINSON UNIV.

Teaneck, N.J.
Tony Loving
DESPERADO—Eagles—Asylum
ISAAC HAYES LIVE—Enterprise
MY SPORTIN' LIFE—John Kay—Dunhill
RED ROSE SPEEDWAY—Paul McCartney—Apple
SOLD AMERICAN—Kinky Friedman—Vanguard

KDVS-FM—UNIV. OF CALIFORNIA

Davis, Calif.
Mike Jung
DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
GIVE ME LOVE (single)—George Harrison—Apple
MONTY PYTHON'S PREVIOUS RECORD—Charisma
PIANO IMPROVISATIONS VOL. 1—Chick Corea—ECM (Import)
SWEETNIGHTER—Weather Report—Col

WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.
Paul Levine
COSMIC COWBOY SOUVENIR—Michael Murphey—A&M
HOME GROWN—Don Agrami—Elektra
MILES DAVIS IN CONCERT—Col
NED DOHENY—Asylum
PARCEL OF ROGUES—Steeleye Span—Chrysalis

WLUC—LOYOLA UNIV.

Chicago, Ill.
Jim Benz
ALADDIN SANE—David Bowie—RCA
BLOODSHOT—J. Geils Band—Atlantic
EGE BMYASI—Can—UA
LIVE SONGS—Leonard Cohen—Col
RED ROSE SPEEDWAY—Paul McCartney—Apple

WRPI-FM—RENSSELAER POLY. INST.

Troy, N.Y.
Joe Tardi
LIVE SONGS—Leonard Cohen—Col
OLD SOLDIERS NEVER DIE—Head, Hands & Feet—Atco
TV OR NOT TV—Proctor & Bergman—Col
WISHBONE FOUR—Wishbone Ash—MCA
YOU BROKE MY HEART, SO I BUSTED YOUR JAW—Spooky Tooth—A&M

WFIB—UNIV. OF CINCINNATI

Cincinnati, Ohio
Alan Kornbluth
ARIES LADY (single)—John Keen—MCA
DESPERADO—Eagles—Asylum
GIVE ME LOVE (single)—George Harrison—Apple
LIVE SONGS—Leonard Cohen—Col
PARCEL OF ROGUES—Steeleye Span—Chrysalis

WSRM—UNIV. OF WISCONSIN

Madison, Wisc.
Bruce Ravid
FLO & EDDIE—Reprise
FOCUS III—Sire
RED ROSE SPEEDWAY—Paul McCartney—Apple
THE TIN MAN WAS A DREAMER—Nicky Hopkins—Col
WIZZARD'S BREW—Roy Wood's Wizzard—UA

WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.
Rick Krieger/Dave Fricke
ALADDIN SANE—David Bowie—RCA
ARIES LADY (single)—John Keen—MCA
BORN IN MISSISSIPPI, RAISED IN TENNESSEE—John Lee Hooker—Impulse
SWEETNIGHTER—Weather Report—Col
THAT'S THE STORY OF MY LIFE—Lou Reed & Velvet Underground—Pride
THE POWER OF FEELING—Sir Edward—Encounter

WPGU-FM—UNIV. OF ILLINOIS

Champaign, Ill.
John Parks
ALADDIN SANE—David Bowie—RCA
ANTHOLOGY—Quicksilver—Capitol
CALL ME—Al Green—Hi
ISSAC HAYES LIVE—Enterprise
SEXTANT—Herbie Hancock—Col
SWEETNIGHTER—Weather Report—Col

WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N.Y.
John Davlin
ART OF CHARLES MINGUS—Atlantic
ASTRAL WEEKS—Van Morrison—WB
DIXIE CHICKEN—Little Feat—WB
SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
THE MELODIYA ALBUM—Various Artists—Melodiya

Daltrey



"GIVING IT ALL AWAY"

*Roger Daltrey's hit
single is just one of ten
great new songs from*

Daltrey

MCA-328



MCA RECORDS

Irving Berlin at 85—The View from the Top

By JOE FLEISCHMAN

■ Irving Berlin, a man who has set countless records during a phenomenal composing career spanning almost three-quarters of a century, this week achieved another significant milestone—the occasion of his 85th birthday. Now at the peak of his profession, Berlin enjoys the unique distinction of viewing the music world from a height few have attained.

In his early teens he went to work as a singing waiter in Chinatown. In no time he worked his way up to a “busker”—entertaining for tips. It was here in 1907 that Berlin and pianist M. Nicholson together wrote the words and music for a song called “Marie From Sunny Italy.” The song was accepted for publishing by Joseph Stern marking it Berlin’s first published work.

In 1911 Berlin at 23 composed “Alexander’s Ragtime Band”—a hit that is considered even today to be a vital turning point in the popular music of its time. It took advantage of the big ragtime trend and injected a new degree of syncopation that influenced musical composition for years afterward.

Having been a vaudeville performer in those early years, Berlin had a prime interest in writing music for the stage. As early as 1910, he had composed some of the songs for the Broadway revue, “Up And Down Broadway.” The first all-Berlin score debuted in 1914 with the show, “Watch Your Step.”

In 1924 when the American Society of Composers, Authors and Publishers (ASCAP) was formed, Berlin, who had helped to organize the association, was made a charter member on the first board of directors. His foresight in the future growth of this segment of the industry was reaffirmed when he formed his own music pubbery — Irving Berlin, Inc.—in 1919. In his own company Berlin assumed the triple capacity of composer, author and publisher.

During World War I, while Berlin was serving in the army with the rank of Sergeant First Class, his musical pursuits continued. For Broadway he wrote, produced and appeared in an all-soldier show, “Yip, Yip, Yaphank.” It turned out to be one of the big moral boosters of the war. Out of this 1918 hit came

a song that was destined to be sung again 24 years later by Berlin in his 1942 smash “This Is The Army.” It was of course “Oh How I Hate to Get Up In the Morning.” The song received a third outing in 1943 when “This Is The Army” was made into a film by Warner Brothers. Berlin sang it, and the film had the uncanny opportunity of starring two actors who now make headlines in politics — George Murphy and Ronald Reagan.

He also composed several songs for Flo Ziegfeld’s fabulous series of Follies, which included the outstanding “A Pretty Girl Is Like A Melody.”

Other Shows

Other Berlin Broadway shows of that period also had tremendous impact on careers as well as the material in the productions. “Cocoanuts,” which opened in 1925, catapulted the Marx Brothers into top box office—and later film—comedy stars.

The 1933 hit musical, “As Thousands Cheer,” produced the song that has become the world’s Easter anthem — “Easter Parade.”

R.K.O. Pictures contracted Irving Berlin in 1935 to write a score for a film featuring Fred Astaire and his recently-new dancing partner Ginger Rogers. Thus “Top Hat” was conceived and Astaire and Rogers broke box office records

throughout the world. Some of the great songs from that film included “Cheek To Cheek,” “Isn’t It A Lovely Day” and Astaire’s famous dance production of “Top Hat, White Tie And Tails.”

All Stars

In 1938 Darryl Zanuck conceived the idea of building a film musical around 20th Fox’s top box office stars—Alice Faye, Tyrone Power and Don Ameche. The song that inspired this concept — published almost a generation before — was “Alexander’s Ragtime Band.” The film bearing the name as well as the song went on to become one of the biggest hits of that year.

A young singer in the movie, who belted out the title song and helped to make it a hit all over again, was also destined to become Broadway’s biggest musical star—Ethel Merman. Today after many Broadway successes including Berlin’s phenomenal hit “Annie Get Your Gun” and the great “Call Me Madam,” Merman considers herself his number one fan. Recently she said in a telephone interview, “Irving is the greatest composer in the world. He found ‘Annie’ for me . . . and for that I’ll always be grateful.”

If some Berlin songs are considered institutions, Berlin can be credited for making institutions out of some of his songs. This first occurred with a song

originally written for but not used in “Yip, Yip, Yaphank”—“God Bless America.” Berlin reworked it and gave it to radio star Kate Smith to sing on her 1938 Armistice Day program. The song became a nationwide hit.

With its royalties Berlin established the God Bless America Fund, whose proceeds benefit the Boy and Girl Scouts. In later years additional song royalties were donated to the fund. They include “Give Me Your Tired, Your Poor” from “Miss Liberty” and “This Is A Great Country” from “Mr. President.” In recognition of his generosity, Berlin was awarded a special Gold Medal voted by Congress and presented to him by President Eisenhower in 1954. As of December 31, 1972, royalties from these songs have earned the fund a total of \$621,371.

Philanthropy

When “This Is The Army” opened on Broadway in 1942, Berlin arranged that the proceeds for this show, which he composed, staged and starred in, go to the Army Emergency Relief Fund. After its long Broadway run, he took the show on tour throughout the European Theatre of Operation and the South Pacific. In 1945 President Truman awarded Berlin a special Medal For Merit as an acknowledgement of his patriotic contribution. The show earned for the fund a total of \$9,761,000 including the film proceeds as of mid-1954. After that date all royalties from the show were assigned to the God Bless America Fund.

Berlin’s golden touch is most exemplified in the success of a song written in 1942 for Paramount’s “Holiday Inn.” “White Christmas” sung by Bing Crosby sprang from this film like a lightning bolt. Although the movie opened in September of 1942, sheet music sales had already rocketed over 1 million by the time the holiday season had arrived three months later. Since then the song has gone on to become probably the most phenomenal best seller in music business history. Unit figures as of December 31, 1972, reveal record sales of 89,779,673 copies and

(Continued on page 27)

Like a Melody



During the mid-20's Irving Berlin at the piano proves a pretty girl is like a melody as he composes for the great Eddie Cantor while master showman Florenz Ziegfeld beams approvingly surrounded as always by his fabulous Ziegfeld girls.

Berlin at 85

(Continued from page 26)

sheet music sales of 5,346,926. It was also honored with the Academy Award in 1942 as best song of the year.

Berlin however was still to achieve his greatest stage success on Broadway. In 1946 "Annie Get Your Gun" starring Ethel Merman opened and the critics went wild. So did the public. The show featured one smash song after another — "The Girl That I Marry," "You Can't Get A Man With A Gun," "They Say It's Wonderful," "I Got The Sun In The Morning," "Anything You Can Do" and the fabulous "There's No Business Like Show Business."

Following that was the charming "Miss Liberty" in 1949 which starred Eddie Albert. Allyn McLerie and Mary McCarty.

Then 1951 heralded the reunion of Berlin and Merman in Broadway's "Call Me Madam." It was another box office bonanza and Merman repeated her role in the 1953 film. The show's impressive song roster boasted "It's A Lovely Day Today," "You're Just In Love," "The Best Thing For You"— plus a

Onstage & Off



At left Irving Berlin about to launch into "Oh How I Hate To Get Up In The Morning" on stage in his 1942 Broadway smash "This Is The Army." At right Irving Berlin in his most recent photo.

song called "They Like Ike" which Berlin adapted in 1952 to "I Like Ike" for Eisenhower's official campaign song. (For Eisenhower's second term, Berlin did the musical honors again with "Four More Years.")

In 1962 Berlin composed the music and lyrics for the Broadway production of "Mr. President" which starred Robert Ryan and Nanette Fabray. It represents thus far Berlin's last Broadway entry. And it was duly honored by the attendance opening night of

President John F. Kennedy.

1966 saw the revival of "Annie Get Your Gun" for Lincoln Center in New York and Ethel Merman agreed to star. For this special event Berlin wrote Merman a new song for the show, "An Old Fashioned Wedding." The show again proved a box office smash.

Several big Hollywood films in the '40s and '50s were built around Berlin songs—"White Christmas," "Blue Skies," "There's No Business Like Show Business." But "Easter

Parade" starring Fred Astaire, Judy Garland and Ann Miller stands out as absolute perfection in film musicals. It was a blending of these top talents at the peak of their form with musical material superbly tailored to their abilities. One example is Astaire and Garland in a spectacular audition number of "When The Midnight Choo Choo Leaves For Alabam'." Their coordinated movements were a dazzling display of show business expertise.

Ann Miller's feature song and dance of "Shaking The Blues Away" was one of such electric intensity it could never be duplicated again. Certainly "Easter Parade" is a film that should be brought back to theatres and not just relegated to late hour television once a year.

Thus the living legend of Irving Berlin is an incredible account of the rise of an immigrant boy to the highest prominence in his profession. Honored by his peers and his country, he must seem to all the embodiment of that illusory American dream. But through his drive, talent and genius, he has made that dream come true.

To greetings on his 85th birthday, one can only add, "God Bless Irving Berlin!"

BERLIN & MERMAN

"There's No Business Like Show Business." Irving Berlin captured the essence of it and Ethel Merman sang it to the world.

London Records has brought the talents of these two music giants together in magnificent Phase 4 Stereo. "Merman Sings Merman," released only a few months ago, features some of Berlin's best known and loved songs. And—just recorded, soon to be released—Ethel Merman has recorded an outstanding new LP of "ANNIE GET YOUR GUN," a triumph for both Berlin and Merman. Watch for it.

We salute Irving Berlin for 85 years of greatness.





101 THE SINGLES CHART 150

MAY 19, 1973

THIS LAST
WK. WK.

101	105	SHAMBALA B. W. STEVENSON—RCA 74-0952 (ABC Dunhill/Speedy, BMI)
102	102	FRIEND STEPHEN AMBROSE—Barnaby B 5014 (Wilbur, ASCAP)
103	110	YOU CAN CALL ME ROVER MAIN INGREDIENT—RCA 74-0939 (Dish-A-Tunes, BMI)
104	104	DON'T LET IT GET YOU DOWN CRUSADERS—Blue Thumb BTA 225 (Four Knight, BMI)
105	101	AM I BLUE CHER—MCA 40039 (Warner, ASCAP)
106	114	I'M LEAVING YDU ENGELBERT HUMPERDINCK—Parrot 40073 (London)
107	108	HELLO STRANGER FIRE & RAIN—Mercury 7373 (Cotillion/McLaughlin/Love Lane, BMI)
108	111	THAT'S THE WAY YOU WANT IT DIAMOND HEAD—Dunhill 4342 (ABC/ABC/Dunhill/Soldier, BMI)
109	112	WHAT A SHAME FOGHAT—Bearsville 0014 (WB) (Knee Trembler, ASCAP)
110	113	THERE'S NO ME WITHOUT YOU MANHATTANS—Columbia 45838 (Backwood/Nattahan, BMI)
111	117	WILD ABOUT MY LOVIN' ADRIAN SMITH—MCA 40045 (Public Domain)
112	130	CALIFORNIA SAGA BEACH BOYS—Brother/Reprise 1156 (WB) (Wilobarston, ASCAP)
113	107	GOD GAVE ROCK & ROLL TO YOU ARGENT—Epic 5-10972 (Screen Gems/Columbia, BMI)
114	118	BEAUTIFUL CITY GODSPELL SOUNDTRACK—Bell 45351 (Godspell/Greydog, ASCAP)
115	116	GIVING IT AWAY ROGER DALTRY—MCA 40053 (Track, BMI)
116	127	MISDEMEANOR FOSTER SYLVERS—Pride 1031 (MGM) (Dotted Lion/Sylco, ASCAP)
117	121	BY THE DEVIL I WAS TEMPTED BLUE MINK—MCA 40031 (Big Secret, ASCAP)
118	120	NICE IN NEW YORK CITY TOMMY LEONETTI—Columbia 4-45807 (Colgems, ASCAP)
119	119	MAN OF THE WORLD ROBIN TROWER—Chrysalis 2009 (Chrysalis, ASCAP)
120	131	POWER TO ALL OUR FRIENDS CLIFF RICHARD—Sire 707 (Famous) (Gramophone, ASCAP)
121	128	BLUES BAND, OPUS 50 PT. 1 SIEGEL-SCHWALL BAND—Deutsche Grammophon DG 15068 (Polydor) (Southern, ASCAP)
122	122	I CAN'T TURN MY HABIT INTO LOVE BUCKWHEAT—London 45189 (Sicum, ASCAP)
123	—	MOONSHINE (FRIEND OF MINE) JOHN KAY—Dunhill D 4351 (ABC) (Four Star/Caleneye, BMI)
124	126	MAMA'S LITTLE GIRL DUSTY SPRINGFIELD—ABC 4344 (Trousdale/Soldier, BMI)
125	—	SAY THAT YOU LOVE ME LOUDON WAINWRIGHT III—Columbia 45849 (Frank, ASCAP)
126	—	REST IN PEACE GALLERY—Sussex 255 (Buddah) (Nano, BMI)
127	109	LA LA LA AT THE END LITTLE ANTHONY & THE IMPERIALS—Avco 4616 (Mighty Tree, BMI)
128	133	INDIANA GIRL MARTY COOPER—Barnaby B 503 (MGM)
129	—	SUNSHINE MICKEY NEWBURY—Elektra EK 45853 (Acuff-Rose, BMI)
130	136	I'D BE A LEGEND SAMMY DAVIS, JR.—MGM 14513 (Acuff-Rose, BMI)
131	134	YES, I'M READY BARBARA MASON—Buddah 355 (Stillran/Dandelion, BMI)
132	—	YESTERDAY AND YOU HOLLY SHERWOOD—Rocky Road 068 (Bell) (Keca, ASCAP)
133	123	SHOW & TELL JOHNNY MATHIS—Columbia 45835 (Fullness, BMI)
134	132	BREAKAWAY MILLIE JACKSON—Spring 134 (Gaucho/Belinda/Unichappell, BMI)
135	125	SINCERELY YOURS SLEEPY HOLLOW—Family 0916 (Famous/Home Grown/World Vitamin, BMI)
136	143	MR. EMERY WON'T BE HOME LIZA MINNELLI—Columbia 45846 (Peso, BMI)
137	148	IT'S FOREVER EBONYS—Phila. Int'l. 3529 (Col) (Mighty Three, BMI)
138	141	FINDER'S KEEPERS CHAIRMAN OF THE BOARD—Invictus 1251 (Col) (Gold Forever, BMI)
139	139	EASY EVIL SONNY BOTARI—Mandala 2516 (Starday-King) (Morris/Zapata, ASCAP)
140	135	PART OF THE UNION STRAWBS—A&M 1416 (Irving, BMI)
141	147	HURT BOBBY VINTON—Epic 10980 (Miller, ASCAP)
142	137	ROSALIE BOB SEGER—Palladium 1413 (WB) (Gear, ASCAP)
143	129	THE BED PETER COFIELD—Metromedia 68-0103 (RCA) (Smeads, BMI)
144	124	ON THE ROAD MICHAEL JOHNSON—Atco 6895 (Balboa, ASCAP)
145	138	BAD, BOLD AND BEAUTIFUL GIRL PERSUADERS—Atco 6919 (Cotillion, Yasman, BMI)
146	146	INSTIGATING (TROUBLE MAKING) FOOL WHATNAUTS—GSF 6897 (Access/Wesaline, BMI)
147	140	NO TIME AT ALL IRENE RYAN—Motown 1221 (Jobete/Belwin Mills, ASCAP)
148	142	LET'S STAY TOGETHER MARGIE JOSEPH—Atlantic 2954 (Jec, BMI)
149	144	LOVE MUSIC LLOYD PRICE—GSF 6894 (Trousdale/Soldier, BMI)
150	145	SHE SHOWED ME SAILCAT—Elektra 45844 (Muscle Shoals, BMI)

AM ACTION

This week marked the beginning of what should be a neck and neck battle to the number one position on the chart. George Harrison (Apple) and Three Dog Night (Dunhill) received incredible initial response and picked up almost across the board acceptance in their first week.

Harrison gained KHJ, KIMN, KYA, WTIK, KJR, CKLW, WOKY, WRKO, WIXY, WIBG, KQV, WCOL, and WPOP.

Three Dog Night also exploded with WSAI, KIMN, KYA, WTIK, KJR, CKLW, WRKO, WIXY, WIBG, WPOP and WDRG.

Another interesting development was the success of Bette Midler's revival of "Boogie Woogie Bugle Boy" on Atlantic which picked up KYA, KJR, WCOL and WPIX.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

MAY 19, 1973

A DAISY A DAY Curb & Costa (Sosette/Every Tune, ASCAP) 11	LET'S PRETEND Jimmy Tenner (C.A.M.-U.S.A., BMI) 28
A LITTLE BIT LIKE MAGIC Chuckanut (Criterion/Damadha, ASCAP) 76	LITTLE WILLY Phil Wainman (Chinnicap-Rak, ASCAP) 7
A PASSION PLAY Ian Anderson (Chrysalis, ASCAP) 81	LONG TRAIN RUNNIN' Ted Templeman (Warner Tamberlane, BMI) 45
AND I LOVE HER SO Chet Atkins (Wahweh, BMI) 41	MASTERPIECE Whitfield (Stone Diamond, BMI) 46
ARMED AND EXTREMELY DANGEROUS Staff for Stan & Harris Productions (Nickel Shoe/Six Strings, BMI) 26	MONEY Pink Floyd (TRO-Hampshire House, ASCAP) 84
AVENGING ANNIE John Nagy (April/Seaweed, ASCAP) 93	MONSTER MASH Gary Paxton (Garpax/Capizzi, BMI) 73
BACK WHEN MY HAIR WAS SHORT Kerner & Wise (Gunhill Rd., ASCAP) 43	MUSIC IS EVERYWHERE Lou Adler (India Ink, ASCAP) 69
BAD BAD LEROY BROWN Cashman & West (Wingate/Blendingwell, ASCAP) 42	MY LOVE Paul McCartney (McCartney/ATV, BMI) 13
BEHIND CLOSED DOORS Billy Sherrill (House of Gold, BMI) 67	NATURAL HIGH Mike Vernon (Crystal Jukebox, ASCAP) 56
BLUE SUEDE SHOES Johnny Rivers (Hill & Range, BMI) 31	NEVER, NEVER, NEVER Noel Rogers (Peer Int'l., BMI) 89
BOOGIE WOOGIE BUGLE BOY Barry Manilow (MCA, ASCAP) 58	NO MORE MR. NICE GUY Bob Ezrin (In dispute) 25
BROTHER'S GONNA WORK IT OUT Willie Hutch (Jobete, ASCAP) 82	ONE OF A KIND Thom Bell (Mighty Three, BMI) 39
CISCO KID War (Far Out, ASCAP) 4	ONLY IN YOUR HEART America (Warner Brothers, ASCAP) 62
CERRY, CERRY T. Catalano (Tallyrand, BMI) 75	OUT OF THE QUESTION Mills (Mam, ASCAP) 17
CLOSE YOUR EYES Gene Martynec (Eyor, CAPAC) 37	OUTLAW MAN Graham Nash (Good Friends/Benchmark, ASCAP) 87
COME LIVE WITH ME Jim Foglesong (House of Bryant, BMI) 97	PEACEFUL Tom Catalano (Four Score, BMI) 47
COSMIC SEA Todd, Winn & Guinnis (Ginsing/Medallion Ave., ASCAP) 91	PILLOW TALK Sylvia Robinson (Gambi, BMI) 10
CUM ON FEEL THE NOIZE Chas. Chandler (Yellow Dog, ASCAP) 68	PINBALL WIARD/SEE ME FEEL ME Lloyd (Track, BMI) 63
DADDY COULD SWEAR I DECLARE Johnny Bristol (Jobete, ASCAP) 51	PLAYGROUND IN MY MIND Vance-Pockriss (Van Leer, ASCAP) 20
DANIEL Gus Dudgeon (Dick James, BMI) 59	REELING IN THE YEARS Gary Katz (Red Giant, ASCAP) 8
DIAMOND GIRL Louie Shelton (Dawnbreaker, BMI) 80	RIGHT PLACE WRONG TIME Jerry Wexler (Walden/Oyster/Cauldron, ASCAP) 35
DRIFT AWAY Williams (Almo, ASCAP) 5	ROLL OVER BEETHOVEN Jeff Lynne (Arc, BMI) 85
DRINKING WINE SPO DEE O DEE Steve Rowland (Leads, ASCAP) 36	SATIN SHEETS Walter Haynes (Champion, BMI) 83
DUELING TUBAS Mull & Regehr (In Dispute) 99	SHAMBALA Richard Podolor (ABC/Dunhill & Speedy, BMI) 55
FENCEWALK Al Brown & Mandrill (Mandrill, Intersongs, Chappell, Soul Agent, ASCAP) 54	SING CARPENTERS (Jonico, ASCAP) 64
FIRST CUT IS THE DEEPEST Pig-Weed Prods. (Duchess, BMI) 78	SO VERY HARD TO GO Tower of Power (Kuptillo, ASCAP) 96
FRANKENSTEIN Rick Derringer (Silver Steed, BMI) 7	STEAMROLLER BLUES (Blackwood/Country Road, BMI) 22
FULL CIRCLE David Crosby (Irving, BMI) 11	STUCK IN THE MIDDLE WITH YOU Leiber-Stoller (Hudson Bay, BMI) 6
FUNKY WORM Ohio Players (Bridgeport, BMI) 15	SUPER FLY MEETS SHAFT Goodman & Passantino (Rainy Wed., BMI) 40
GIVE IT TO ME Bill Szymczyk (Luke Joint/Walden, ASCAP) 48	SWAMP WITCH Gernhard & Lobo (Famous/Boo/Kaiser, ASCAP) 65
GIVE ME LOVE George Harrison (Material World Charitable Foundation, BMI) 53	TEDDY BEAR SONG Jerry Crutchfield (Duchess, BMI) 33
GIVE YOUR BABY A STANDING OVATION Don Davis (Conquistador, ASCAP) 60	THE FREE ELECTRIC BAND Albert Hammond (Landers Roberts/April, ASCAP) 50
HARD TO STOP Willie Clarke & Clarence Reid (Sherlyn, BMI) 74	THE NIGHT THE LIGHTS WENT OUT (Russ, ASCAP) 19
HEARTS OF STONE John Fogerty (Regent/Travis, BMI) 30	THE RIGHT THING TO DO Richard Perry (Quackenbush, ASCAP) 12
HEY YOU GET OFF MY MOUNTAIN Tony Hester (Groovesville, BMI) 59	THE TWELFTH OF NEVER Curb-Costa (Empress, ASCAP) 23
HOCUS POCUS Mike Vernon (Bleu Disque, ASCAP) 16	THINKING OF YOU Jim Messina (Jasperilla, ASCAP) 18
I CAN UNDERSTAND IT Fuqua III (Unart, BMI) 32	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE Medress, Appell & Tokens (Levine & Brown, BMI) 3
I KNEW JESUS Jimmy Bowen (Encino, ASCAP) 38	TIME TO GET DOWN Gamble-Huff (Assorted, BMI) 79
I LIKE YOU Donovan & Hayes (ABKCO, BMI) 70	TOGETHER WE CAN MAKE SWEET MUSIC Clay McMurray (Stone Agate, BMI) 92
I'D RATHER BE A COWBOY Milt Okun (Cherry Lane, ASCAP) 88	WHAT ABOUT ME Canadian Capitol Prods. (Hudson Bay, BMI) 86
IF WE TRY Ed Freeman (Yahweh, BMI) 98	WHY ME F. Foster (Resaca, BMI) 94
I'LL ALWAYS LOVE MY MAMA Gamble-Huff (Assorted, BMI) 100	WILDFLOWER Erik the Norwegian (Etsel, BMI) 14
I'M A STRANGER HERE Dallas Smith (Four Star/Galeneye, BMI) 57	WILL IT GO ROUND IN CIRCLES Preston (Irving/WEP, BMI) 29
I'M DOIN' FINE NOW Thom Bell (Mighty Three, BMI) 21	WITH A CHILD'S HEART Perren & Mizell (Jobete/Stone Agate, BMI) 49
I'M GONNA LOVE YOU JUST A LITTLE MORE Barry White (January/Sa-Vette, BMI) 24	WITHOUT YOU IN MY LIFE Willie Henderson (Julio-Brian, BMI) 61
IT SURE TOOK A LONG TIME Phil Gernhard (Kaiser/Famous, ASCAP) 34	WORKING CLASS HERO Curb, Costa & Roe (Low-Twi, BMI) 72
ISN'T IT ABOUT TIME Manassas (Gold Hill, BMI) 71	YOU ARE THE SUNSHINE OF MY LIFE S. Wonder (Stein & Van Stock/Black Bull, ASCAP) 2
KODACHROME Paul Simon (Charing Cross, BMI) 66	YOU CAN'T ALWAYS GET WHAT YOU WANT Jimmy Miller (Gideon, BMI) 44
LEAVING ME Art Productions (Our Children's/Mr. T & Chenita, BMI) 27	YOU'LL NEVER GET TO HEAVEN Thom Bell (Jac/Blue Seas, ASCAP) 52
LETTER TO LUCILLE Gordon Mills (MAM, ASCAP) 95	YOUR SIDE OF THE BED Rick Hall (Screen Gems-Columbia/Songpainter, BMI) 90



bet you can't love just one...

*Where Is The Love
Put A Little Love Away
Don't Let Me Be Lonely Tonight
Killing Me Softly With His Song
Love Music
You Can't Dress Up A Broken Heart
Hey Look At The Sun
Walk The Way You Talk
I Won't Last A Day Without You
I Can See Clearly Now*



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On United Artists Records. 



THE SINGLES CHART

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

THIS WK.	LAST WK.		WKS. ON CHART
1	2	FRANKENSTEIN EDGAR WINTER Epic 5-10945 (Columbia)	10
2	1	YOU ARE THE SUNSHINE OF MY LIFE STEVIE WONDER/Tamla S54232 F (Motown)	10
3	3	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE DAWN/Bell 45318	15
4	4	CISCO KID WAR/United Artists UA XW163-W	11
5	8	DRIFT AWAY DOBIE GRAY/Decca 33067	13
6	7	STUCK IN THE MIDDLE WITH YOU STEALERS WHEEL/A&M 1416	12
7	5	LITTLE WILLY THE SWEET /Bell 45451	16
8	10	REELING IN THE YEARS STEELY DAN/ABC 11352	10
9	17	DANIEL ELTON JOHN/MCA 40046	7
10	14	PILLOW TALK SYLVIA/Vibration 521 (All Platinum)	9
11	12	DAISY A DAY JUD STRUNK/MGM 14463	10
12	13	THE RIGHT THING TO DO CARLY SIMON/Elektra 45843	9
13	20	MY LOVE PAUL McCARTNEY & WINGS/Apple 1861	6
14	16	WILDFLOWER SKYLARK/Capitol 6626	13
15	15	FUNKY WORM OHIO PLAYERS/Westbound 214 (Chess/Janus)	14
16	19	HOCUS POCUS FOCUS/Sire 704 (Famous)	11
17	18	OUT OF THE QUESTION GILBERT O'SULLIVAN/MAM 3628 (London)	12
18	21	THINKING OF YOU LOGGINS AND MESSINA/Columbia 4-45815	9
19	9	THE NIGHT THE LIGHTS WENT OUT VICKI LAWRENCE/Bell 45303	16
20	22	PLAYGROUND IN MY MIND CLINT HOLMES/Epic 5-1089 (Col)	9
21	25	I'M DOIN' FINE NOW NEW YORK CITY/Chelsea 78-0113 (RCA)	13
22	24	STEAMROLLER BLUES/FOOL ELVIS PRESLEY/RCA 74-0910	7
23	6	THE TWELFTH OF NEVER DONNY OSMOND/MGM 14503	11
24	34	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY BARRY WHITE/ 20th Century TC 2018	8
25	27	NO MORE MR. NICE GUY ALICE COOPER/Warner Brothers 7691	5
26	26	ARMED AND EXTREMELY DANGEROUS FIRST CHOICE/ Philly Groove 175 (Bell)	12
27	30	LEAVING ME INDEPENDENTS /Wand 11252	7
28	28	LET'S PRETEND RASPBERRIES/Capitol 3546	10
29	36	WILL IT GO ROUND IN CIRCLES BILLY PRESTON/A&M 1411	13
30	32	HEARTS OF STONE BLUE RIDGE RANGERS/Fantasy 700	8
31	31	BLUE SUEDE SHOES JOHNNY RIVERS/United Artists UA-XW198-W	12
32	35	I CAN UNDERSTAND IT NEW BIRTH/RCA 74-0912	8
33	39	TEDDY BEAR SONG BARBARA FAIRCHILD/Columbia 4-45743	6
34	37	IT SURE TOOK A LONG LONG TIME LOBO/Big Tree 16001	6
35	42	RIGHT PLACE WRONG TIME DR. JOHN/Atco 6914	6
36	38	DRINKIN' WINE SPO-DEE O'DEE JERRY LEE LEWIS/Mercury 73374	7
37	43	CLOSE YOUR EYES EDWARD BEAR/Capitol 3581	6
38	40	I KNEW JESUS GLEN CAMPBELL/Capitol 3548	9
39	46	ONE OF A KIND (LOVE AFFAIR) SPINNERS/Atlantic 2962	5
40	41	SUPER FLY MEETS SHAFT JOHN & ERNEST/Rainy Wednesday 201	6
41	48	AND I LOVE YOU SO PERRY COMO/RCA 74-0906	6
42	52	BAD BAD LEROY BROWN JIM CROCE/ABC 11359	6
43	47	BACK WHEN MY HAIR WAS SHORT GUNHILL ROAD/Kama Sutra KA 569 (Buddah)	8
44	49	YOU CAN'T ALWAYS GET WHAT YOU WANT ROLLING STONES/ London 45-910	5
45	51	LONG TRAIN RUNNIN' DOOBIE BROTHERS/Warner Bros. 7698	6
46	23	MASTERPIECE TEMPTATIONS/Gordy G7126 F (Motown)	13
47	11	PEACEFUL HELEN REDDY/Capitol 3527	15
48	53	GIVE IT TO ME J. GEILS BAND/Atlantic 2953	9
49	61	WITH A CHILD'S HEART MICHAEL JACKSON/Motown M 1218F	3
50	56	THE FREE ELECTRIC BAND ALBERT HAMMOND/Mums ZS7-6018 (Columbia)	4

51	57	DADDY COULD SWEAR, I DECLARE GLADYS KNIGHT & THE PIPS/ Soul S35105 F (Motown)	4
52	70	YOU'LL NEVER GET TO HEAVEN STYLISTICS/Avco 4618	2

CHARTMAKER OF THE WEEK

53	—	GIVE ME LOVE (GIVE ME PEACE ON EARTH) GEORGE HARRISON Apple 1862	1
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54	60	FENCEWALK MANDRILL/Polydor 14163	7
55	87	SHAMBALA THREE DOG NIGHT/Dunhill D 4352 (ABC)	2
56	69	NATURAL HIGH BLOODSTONE/London 1046	6
57	58	I'M A STRANGER HERE FIVE MAN ELECTRICAL/Lion 149 (MGM)	7
58	75	BOOGIE WOOGIE BUGLE BOY BETTE MIDLER/Atlantic 2964	3
59	64	HEY YOU! GET OFF MY MOUNTAIN DRAMATICS/Volt 4090 (Stax)	4
60	67	GIVE YOUR BABY A STANDING OVATION DELLS/5695 (Chess)	5
61	66	WITHOUT YOU IN MY LIFE TYRONE DAVIS/Dakar 4519	4
62	65	ONLY IN YOUR HEART AMERICA/Warner Bros. 7694	5
63	29	PINBALL WIZARD/SEE ME FEEL ME THE NEW SEEKERS/Verve 1070 (MGM)	13
64	33	SING CARPENTERS /A&M 1413	13
65	80	SWAMP WITCH JIM STAFFORD/MGM 14496	2
66	—	KODACHROME PAUL SIMON/Columbia 4-45859	1
67	73	BEHIND CLOSED DOORS CHARLIE RICH/Epic 5-10943	3
68	68	CUM ON FEEL THE NOIZE SLADE/Polydor PD 15069	7
69	72	MUSIC IS EVERYWHERE TUFANO & GIAMMARESE/Ode 66033 (A&M)	5
70	71	I LIKE YOU DONOVAN/Epic 5-10983 (Columbia)	4
71	78	ISN'T IT ABOUT TIME STEPHEN STILLS & MANASSAS/Atlantic 2959	3
72	74	WORKING CLASS HERO TOMMY ROE/MGM South 7013	6
73	84	MONSTER MASH BOBBY BORIS PICKETT/Parrot 348 (London)	2
74	79	HARD TO STOP BETTY WRIGHT/Alston 4617 (Atlantic)	5
75	44	CHERRY CHERRY (FROM "HOT AUGUST NIGHT") NEIL DIAMOND/ MCA 40017	10
76	83	A LITTLE BIT LIKE MAGIC KING HARVEST/Perception 527	2
77	77	FULL CIRCLE BYRDS/Asylum 11016 (Atlantic)	3
78	81	FIRST CUT IS THE DEEPEST KEITH HAMPSHIRE/A&M 1432	4
79	—	TIME TO GET DOWN O'JAYS/Phila. Int'l. ZS7-3531 (Col.)	1
80	—	DIAMOND GIRL SEALS & CROFTS/Warner Bros. 7708	1
81	89	A PASSION PLAY JETHRO TULL/Chrysalis 2012 (WB)	2
82	86	BROTHER'S GONNA WORK IT OUT WILLIE HUTCH/Motown M1222 F	3
83	115	SATIN SHEETS JEANNIE PRUITT/MCA 40015	1
84	91	MONEY PINK FLOYD/Harvest 3609 (Capitol)	2
85	97	ROLL OVER BEETHOVEN ELECTRIC LIGHT ORCHESTRA/ United Artists UA XW173-W	2
86	—	WHAT ABOUT ME ANNE MURRAY/Capitol 3600	1
87	88	OUTLAW MAN DAVID BLUE/Asylum 11015 (Atlantic)	4
88	—	I'D RATHER BE A COWBOY JOHN DENVER/RCA 74-0955	1
89	94	NEVER, NEVER, NEVER SHIRLEY BASSEY/United Artists UA XW211-W	2
90	90	YOUR SIDE OF THE BED MAC DAVIS/Columbia 4-45839	3
91	96	COSMIC SEA MYSTIC MOODS/Warner Bros. 7686	3
92	92	TOGETHER WE CAN MAKE SWEET MUSIC SPINNERS/Motown M1235 F	3
93	95	AVENGING ANNIE ANDY PRATT/Columbia 4-45804	3
94	98	WHY ME KRIS KRISTOFFERSON/Monument ZS7 8571 (Columbia)	2
95	103	LETTER TO LUCILLE TOM JONES/Parrot 40074 (London)	1
96	100	SO VERY HARD TO GO TOWER OF POWER/Warner Bros. 7687	2
97	105	COME LIVE WITH ME ROY CLARK/Dot 17449	1
98	55	IF WE TRY DON McLEAN/United Artists UA XW206-W	9
99	99	DUELING TUBAS MARTIN MULL & ORCHESTRA/Capricorn 0019 (WB)	2
100	—	I'LL ALWAYS LOVE MY MAMA INTRUDERS/Gamble ZS7-2506	1

FLASHMAKER OF THE WEEK



ALADDIN SANE
DAVID BOWIE
RCA

TOP FM AIRPLAY THIS WEEK

ALADDIN SANE—David Bowie—RCA
GIVE ME LOVE (single)—George Harrison—Apple
LIVE SONGS—Leonard Cohen—Columbia
OLD SOLDIERS NEVER DIE—Head, Hands and Feet—Atco
YOU BROKE MY HEART SO I BUSTED YOUR JAW—Spooky Tooth—A&M

WNEW-FM / NEW YORK

ANN ARBOR BLUES & JAZZ FESTIVAL—Atlantic
HONEY IN THE ROCK—Charlie Daniels—Kama Sutra
LIVE SONGS—Leonard Cohen—Col
NICE BABY AND THE ANGEL—David Blue—Asylum
OLD SOLDIERS NEVER DIE—Head, Hands & Feet—Atco
PARCEL OF ROGUES—Steeleye Span—Chrysalis
PORTFOLIO—Richie Havens—Stormy Forest

WCMF-FM / ROCHESTER, N. Y.

ARTHUR, HURLEY & GOTTLIEB—Col
DALTRY—Roger Daltrey—MCA
GET RIGHT—Mose Jones—MCA
KODACHROME (single)—Paul Simon—Col
RAINBOW RIDER—Brothers—Windfall/Col
WE STILL AIN'T GOT NO BAND—Persuasions—MCA
YESSONGS—Yes—Atlantic
YOU BROKE MY HEART SO I BUSTED YOUR JAW—Spooky Tooth—A&M

WHCN-FM / HARTFORD

ALADDIN SANE—David Bowie—RCA
ANTHOLOGY—Quicksilver—Capitol
BOOGIE CHILDREN (single)—Chambers Brothers—Col
CROSS COUNTRY—Atco
DR. ROCK & ROLL (single)—Dion—WB
FATHERS AND SONS—Chess
LIVE SONGS—Leonard Cohen—Col
LONDON SESSIONS—Bo Diddley—Chess
OLD SOLDIERS NEVER DIE—Head, Hands and Feet—Atco
ROBERT DAVID—RCA (Canada)
SONS SEALS BLUES BAND—Alligator
SWEETNIGHTER—Weather Report—Col
THE THING AT THE NURSERY ROOM WINDOW—Peter Lang—Takoma
WHERE ARE YOU NOW MY SON—Joan Baez—A&M

WBCN-FM / BOSTON

ALADDIN SANE—David Bowie—RCA
BIRTHDAY—New Birth—RCA
CALL ME—Al Green—Hi
DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
GIVE ME LOVE (single)—George Harrison—Apple
KODACHROME (single)—Paul Simon—Col

PASSION PLAY (single)—Jethro Tull—Chrysalis
RED ROSE SPEEDWAY—Paul McCartney & Wings—Apple
SWEETNIGHTER—Weather Report—Col
WARM LOVE (single)—Van Morrison—WB
WE STILL AIN'T GOT NO BAND—Persuasions—MCA
WHERE ARE YOU NOW MY SON—Joan Baez—A&M

CHUM-FM / TORONTO

BONNIE KOLOC—Ovation
CANNONS IN THE RAIN—John Stewart—RCA
GIVE ME LOVE (single)—George Harrison—Apple
LARK'S TONGUES IN ASPIC—King Crimson—Atlantic
NICE BABY & THE ANGEL—David Blue—Asylum
OLD SOLDIERS NEVER DIE—Head, Hands and Feet—Atco
PASSION PLAY (single)—Jethro Tull—Chrysalis
PRIMEVAL OF MAN—Mandingo—Capitol
THE TIN MAN WAS A DREAMER—Nicky Hopkins—Col
SHAMBALA (single)—B. W. Stevenson—RCA
WARM LOVE (single)—Van Morrison—WB

WMMR-FM / PHILADELPHIA

BEWARE THE SHADOW—Help Yourself—UA
CAPERS AND CARSON—Janus
COUNTRY GENTLEMEN—Vanguard
GIVE ME LOVE (single)—George Harrison—Apple
LIVE SONGS—Leonard Cohen—Col
PASSION PLAY (single)—Jethro Tull—Chrysalis
SON SEALS BLUES BAND—Alligator
SWEETNIGHTER—Weather Report—Col
WE STILL AIN'T GOT NO BAND—Persuasions—MCA
WORKSHOP—NRBQ—Kama Sutra
YESSONGS—Yes—Atlantic

WKTK-FM / BALTIMORE

BEST OF MARK/ALMOND—Blue Thumb
COMPARTMENTS—Jose Feliciano—RCA
DEMON IN DISGUISE—David Bromberg—Col
GIVE ME LOVE (single)—George Harrison—Apple
HONEY IN THE ROCK—Charlie Daniels—Kama Sutra
KODACHROME (single)—Paul Simon—Col
MICHAEL WENDROFF—Buddah
RED ROSE SPEEDWAY—Paul McCartney & Wings—Apple
THE TIN MAN WAS A DREAMER—Nicky Hopkins—Col
URIAH HEPP LIVE—Mercury
YESSONGS—Yes—Atlantic

WMC-FM / MEMPHIS

BLOODSHOT—J. Geils Band—Atlantic
COSMIC COWBOY SOUVENIR—Michael Murphey—A&M
HONK—20th Century
MARSHALL TUCKER BAND—Capricorn
MICHAEL WENDROFF—Buddah
OLD SOLDIERS NEVER DIE—Head, Hands & Feet—Atco
PASSION PLAY (single)—Jethro Tull—Chrysalis
PORTLAND—Gary Ogan & Bill Lamb—Elektra
THE WORLD IS A GHETTO (single)—Ahmad Jahmal—20th Century
YOU BROKE MY HEART SO I BUSTED YOUR JAW—Spooky Tooth—A&M

WRNO-FM / NEW ORLEANS

A WIZARD, A TRUE STAR—Todd Rundgren—Bearsville
ANDY PRATT—Col

BILLION DOLLAR BABIES—Alice Cooper—WB
DARK SIDE OF THE MOON—Pink Floyd—Harvest
DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER—Elton John—MCA
GRAND HOTEL—Procol Harum—Chrysalis
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
MOVING WAVES—Focus—Sire
MORE HOT ROCKS—Rolling Stones—London
OOH LA LA—Faces—WB

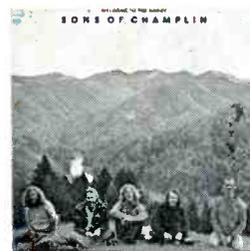
KADI-FM / ST. LOUIS

GIVE ME LOVE (single)—George Harrison—Apple
GOLDEN AGE OF R&R—Sha Na Na—Kama Sutra
HONEY IN THE ROCK—Charlie Daniels—Kama Sutra
I'D RATHER BE A COWBOY (single)—John Denver—RCA
KODACHROME (single)—Paul Simon—Col
MICHAEL STANLEY—Tumbleweed
MICHAEL WENDROFF—Buddah
SHAMBALA (single)—3 Dog Night—Dunhill
SPACE OPERA—Epic
THE TIN MAN WAS A DREAMER—Nicky Hopkins—Col

WMMS-FM / CLEVELAND

ALADDIN SANE—David Bowie—RCA
ALONE AGAIN NATURALLY—Esther Phillips—Kudu
BARRABAS—RCA
CHRIS DARRROW—UA
DALTRY—Roger Daltrey—MCA
KEEP ME COMIN'—Jesse Ed Davis—Epic
LIVE SONGS—Leonard Cohen—Col
RED ROSE SPEEDWAY—Paul McCartney & Wings—Apple
YESSONGS—Yes—Atlantic

FM SLEEPER OF THE WEEK:



WELCOME TO THE DANCE
SONS OF CHAMPLIN
Columbia

WEBN-FM / CINCINNATI

ALADDIN SANE—David Bowie—RCA
BLOODSHOT—J. Geils Band—Atlantic
DALTRY—Roger Daltrey—MCA
DR. ROCK & ROLL (single)—Dion—WB
DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
KODACHROME (single)—Paul Simon—Col
OGDEN'S NUT GONE FLAKE—Small Faces—Abkco
PASSION PLAY (single)—Jethro Tull—Chrysalis
SWEETNIGHTER—Weather Report—Col
WARM LOVE (single)—Van Morrison—WB

WZMF-FM / MILWAUKEE

ALADDIN SANE—David Bowie—RCA
BE WHAT YOU WANT TO—Link Wray—Polydor
DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
LIVE SONGS—Leonard Cohen—Col

PREVIOUS CONVICTIONS—Speedy Keen—MCA
RED ROSE SPEEDWAY—Paul McCartney & Wings—Apple
WHERE ARE YOU NOW MY SON—Joan Baez—A&M

KLZ-FM / DENVER

BLUE RIDGE RANGERS—Fantasy
DALTRY—Roger Daltrey—MCA
GIVE ME LOVE (single)—George Harrison—Apple
PREVIOUS CONVICTIONS—Speedy Keen—MCA
THERE GOES RHYMIN' SIMON—Paul Simon—Col
YOU BROKE MY HEART SO I BUSTED YOUR JAW—Spooky Tooth—A&M

KMET-FM / LOS ANGELES

ALADDIN SANE—David Bowie—RCA
CALL ME—Al Green—Hi
GIVE ME LOVE (single)—George Harrison—Apple
OLD SOLDIERS NEVER DIE—Head, Hands & Feet—Atco
PARCEL OF ROGUES—Steeleye Span—Chrysalis
PREVIOUS CONVICTIONS—Speedy Keen—MCA
SHAMBALA (single)—B. W. Stevenson—RCA
SON OF CACTUS—New Cactus Band—Atlantic
SUPER MELLOW—Paul Humphrey—Blue Thumb
TOWER OF POWER—WB
YESSONGS—Yes—Atlantic

KSAN-FM / SAN FRANCISCO

ALADDIN SANE—David Bowie—RCA
BLOODSHOT—J. Geils Band—Atlantic
BLUE RIDGE RANGERS—Fantasy
DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
ISAAC HAYES LIVE—Enterprise
LAST TRAIN TO HICKSVILLE—Dan Hicks—Epic
OOH LA LA—Faces—WB
PENGUIN—Fleetwood Mac—WB
RED ROSE SPEEDWAY—Paul McCartney & Wings—Apple
WELCOME TO THE DANCE—Sons of Champlin—Col
YOU BROKE MY HEART SO I BUSTED YOUR JAW—Spooky Tooth—A&M

KOL-FM / SEATTLE

ALADDIN SANE—David Bowie—RCA
BLOODSHOT—J. Geils Band—Atlantic
BLUE RIDGE RANGERS—Fantasy
DESPERADO—Eagles—Asylum
JO-ANN KELLY—Blue Goose
PREVIOUS CONVICTIONS—Speedy Keen—MCA
WELCOME TO THE DANCE—Sons of Champlin—Col
YESSONGS—Yes—Atlantic
YOU BROKE MY HEART SO I BUSTED YOUR JAW—Spooky Tooth—A&M

KZEL-FM / EUGENE, OREGON

ALADDIN SANE—David Bowie—RCA
CALL ME—Al Green—Hi
CAPERS & CARSON—Janus
COSMIC COWBOY SOUVENIR—Michael Murphey—A&M
GOOD DAY FOR SOMETHING—Lee Michaels—Col
HONK—20th Century
ISAAC HAYES LIVE—Enterprise
KEEP ME COMING—Jesse Ed Davis—Epic
OUTLAW MAN—David Blue—Asylum
WELCOME TO THE DANCE—Sons of Champlin—Col

THE CHANGING ROLE OF

Women In Music

SECRET GARDENS OF THE HEART

by Judy Collins

*My Grandmother's house is still there, but it isn't the same.
A plain wooden cottage, a patch of brown lawn,
and a fence that hangs bending and sighing in the Seattle rain.
I drive by with strangers and wish they could see what I see.
A tangle of summer birds flying in sunlight,
a forest of lilies, an orchard of apricot trees.*

*Secret Gardens of the heart
Where the flowers bloom forever
I see you shining through the night
In the ice and snow of winter.*

*Great Grandfather's farm is still there, but it isn't the same.
The barn is torn down, and the fences are gone,
and the Idaho winds blow the top soil away every spring.
I still see the ghosts of the people I knew long ago.
Inside the old kitchen they bend and they sigh—
My life passed them up, and the world in its way passed them by.*

*Secret Gardens of the heart
Where the old stay young forever
I see you shining through the night
In the ice and snow of winter.*

*But most of all it's me that has changed, and yet still I'm the same.
That's me at the weddings, that's me at the graves,
dressed like the people who once looked so grown-up and brave.
I look in the mirror through the eyes of the child that was me.
I see willows bending, the season is spring—
And the silver blue sailing birds fly with the sun on their wings.*

*Secret Gardens of the heart
Where the seasons change forever
I see you shining through the night
In the ice and snow of winter.*

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Life for me has always been a struggle to communicate, in music and in every other way. Inside of me, like you, there is joy, frailty, anger, beauty, and love. Life is not easy for most people in this world—and as a woman and an artist, I want to express as much of the joy and the struggle as I can. I have never believed in war and violence as the solution to our problems. If we search into each other's lives we will find an understanding of our differences; we will find the compassion to see into each other's secret gardens, and the patience to let our own gardens bloom.



22nd AWRT Set

■ MIAMI—The 22nd Annual Convention of the American Women in Radio And Television will be convening at the Americana Hotel, May 16 to 20, 1973. The agenda will include major speeches by FCC Commissioner Charlotte T. Reid, and Julian Goodman, President of the National Broadcasting Company. Other workshop meetings will feature members of all branches of radio, television, advertising and educational fields.

Behind the Scenes — But Creative

By ALLEN LEVY

■ NEW YORK — At one time in the music industry, women were confined to two camps. First, there were the performers, the Dinah Shores, Jill Coreys, Billie Holidays. Then, later on, there were the executives, the Florence Greenbergs, Thea Zavins, Arlyne Rothbergs, Monique Peers and Barbara Skydels. Now a new female force has emerged, that of the creative

(Continued on page 34)

Female Songwriters At the Top

By ROBERT NASH

■ NEW YORK—Although females have been among the most successful songwriters throughout the past dozen years, they have only recently begun to receive the respect and recognition due them. Women such as Carole King (with Gerry Goffin), Ellie Greenwich (with Jeff Barry and Phil Spector) and Cynthia Weil (with Barry Mann) were an important part of songwriting teams that continually topped the charts ever since the late 1950's but only when women began to perform their own songs (as part of the current wave of singer - songwriters) did the public come to appreciate their creativity, as well as their performing abilities.

If the ascendance of the singer - songwriter has been partly responsible for the public's awareness of the special talents and sensibilities of women like King, Laura Nyro or Joni Mitchell, it has also led to a subtle but widespread notion that any performer should be capable of writing his or her own material. A random look at the songs of

Today's Women Confront Challenges Of A Changing Record Industry

By LORAIN ALTERMAN

■ "I Am Woman" hit the music business over the head like a sledgehammer. Wham! Suddenly women's liberation had come to contemporary music—or so it seemed. Previously it was easy enough for the industry to ignore Yoko Ono's cry "Sisters O Sisters" or Dory Previn's lament "I Dance And Dance And Smile And Smile." They didn't set the cash registers in record stores jingling. Even when Aretha Franklin wailed a million "R-E-S-P-E-C-T" we never stopped to think about the implications of those words Otis Redding wrote. But, Ms. Reddy's song shot to the top of the charts and scored gold with a message that was loud and clear. And, it happened at a time when even those male executives most addicted to sending their "girls" out for coffee or telling their "chick singers" what to record could not ignore women's liberation.

Conscious of their own crea-



HELEN REDDY: Her "I Am Woman" both reflected and sparked a greater self-awareness for women.

...tive capacity, more and more women in the music business are seeking challenges bigger than typing out someone else's decisions or singing about living someone else's life. And Helen Reddy's potent declaration focuses on the fact that women in music, as in the rest of society, are indeed changing.

Of course, the music business had been through the throes of social change before. In the mid-sixties the success of "protest" records by artists like Bob Dylan, Joan Baez and Peter, Paul and Mary made all of us aware that popular music was a medium that could say more than "I'm Walking Be-

hind You" or "Come On-A My House" or "Do Wah Diddy Diddy." Because it reached so many more people than the Village Voice or the New Republic ever could, it was a powerful force for progress. The musicians both set and mirrored the life style of a new generation unwilling to accept the prejudices and pressures of their parents' lives. Inhabitants of the Brill Building began trading in their silk suits for denims and record companies were pampering "house hippies" who would let them know what was happening, babe, before their competitors found out.

Black artists, too, in the sixties strengthened their stand as songs like "I'm Black and I'm Proud" and "Mighty Mighty Spade and Whitey" reinforced their people's identity. More black faces began to appear outside the mailrooms and inside the executive suites. Unfortunately, the advent of psychedelia soon sidetracked much of this social energy. The performers, the kids and the business paid more attention to the walls quivering and shivering

(Continued on page 6)

Women Important To Theater and Movie Music

By FRED GOODMAN

■ Two of the most famous names in the competitive field of lyrics today belong to women—Dorothy Fields and Betty Comden. They both have earned for themselves topnotch places in music for both the theater and films.

Each has worked with some of the most outstanding composers of the last few decades, including Leonard Bernstein, Jule Stein, Jerome Kern, Sigmund Romberg, Morton Gould, Andre Previn, Cy Coleman and many others. Of the scores of scores that Ms. Fields' lyrics have brightened, two shows include "Sweet Charity" and the current success "Seesaw" are coupled with Cy Coleman's music. She received both the Tony and Grammy awards in 1959

(Continued on page 34)

Women Advancing in Music Industry

■ One of today's most important social phenomena, loosely known as "The Women's Movement," calls for a major reexamination of the woman's role in society, including a reevaluation of women's involvement in the artistic and business communities. Nowhere has this interest been more deeply felt than in the music industry, which has always been an accurate social barometer, and which has seen the number of female success stories increase steadily over the past few years, both in terms of artistic and executive advancement. One has only to glance at the charts or the corporate roster of almost any music company and compare the results with, say, five years ago, to appreciate the changes.

In recognition of these developments, and with the awareness that much more needs to be done, **Record World** devotes this special section to "The Changing Role of Women in Music." We also take this opportunity to thank our Editorial Consultant Loraine Alterman for her invaluable assistance, both for the articles she contributed and for her overall supervision of the project since its inception.

Three Artists on the New Consciousness

By LORAIN ALTERMAN

■ *Carly Simon, Dory Previn and Mary Travers are three major artists whose work and lives exemplify the independent role women are assuming in society. As writers, Simon and Previn are providing a new point of view about the relationships between men and women, and as an interpreter, Travers is performing material indicative of the new consciousness. In the following discussion, each artist offers some provocative thoughts about the women's movement and its relation to their music and the record industry.*

Record World: In what way do your own songs or the songs you select reflect your experiences as a woman?

Carly Simon: I don't think of myself as being a woman. I mean that's not what hits me first. The fact that I am a woman, of course, is reflected in the songs but I don't think that that comes first. That's why a song like "You're So Vain" is not necessarily sung at a man and not really pointed at a man or a woman. In fact, that song is as much about myself as it is about anybody else. Now there's this whole business about androgyny — male characteristics in female characteristics. I feel that in a lot of very basic ways, in fact in the most basic ways, there are probably more similarities between men and women than there are dissimilarities. I try to de-condition myself all the time to being what is thought of as a woman. In my early songs I was thinking much more about what it was to be a woman and to not be able to call up a man, to have to be the one to be sought after and not the seeker. That's not nearly so much in my songs now.

Dory Previn: My songs come out of my experience as a human being who happens to be a woman.

Mary Travers: I think it's impossible not to be a woman when you are picking songs because it's impossible not to have your entire life color your choice. There are times when I specifically choose a song because it deals with a problem that I specifically have or have had or that I know a great number of women have. For instance, "All My Choices" is not a particular problem I'm having at the moment. However, it is a problem that I've had, a feeling that I've had and a feeling that a great number of women have all the time. So it has a kind of validity for me.

RW: Has the Women's Liberation Movement affected your songwriting or choice of material?

Simon: Again, I don't do it on a conscious level. It comes out of my being a person because I am a woman and there's a lot of subconscious and unconscious material. I think, for instance, the Helen Reddy song, "I Am Woman," was a conscious attempt to make women and men realize that women weren't going to be put down any longer. I didn't happen to like the song particularly because it just came on too strong. There was nothing delicate about it. It was like she was out to do a certain thing and it was just over-stating the fact.

I don't sit down and think well, I want to get the world roused up about this or that. Anyway, I don't write songs for the public. I write them for myself. I write them out of little ideas that come into my head during the day. For example, I started to write a song about being a little girl and standing in the doorway and listening to my parents and their friends' conversation and thinking as a child, "How safe they are, how sure of themselves the grownups are and how when I get to be their age I'll be sure of myself too." But really, it's the penny candy syndrome. You think I just can't wait until I have enough money to get 100 sticks of penny candy and then when you are able to afford it, it makes you fat or it puts cholesterol in your blood or you don't want it any more. It's just that whole thing about growing up and being grown up myself. Just the other night a little girl was standing in the door and looking with such awe at me for being one of the grownups.

I was sitting there thinking, "I feel so uncomfortable, so shy and unsure of myself." And all the songs kind of come out of an experience and I don't consciously want to put a message across. If it happens, it happens. I guess there are some people who sit down and say, "All right, I want to write a hit single, what's a big item at the moment?", but I've never worked like that . . .

I'm aware of the influence of women's liberation sinking in by osmosis but it hasn't had an overt effect on me . . . You can't avoid the media and I certainly listen to what other people are



Carly Simon

Mary Travers

Dory Previn

singing and I'm very interested to read what women are writing about. I read recently a book called "Women and Madness" by Phyllis Chessler. It's a really, really heavy book. It talks about men who force women into roles which they don't know how to extricate themselves from which leads to depression or anxiety or some form of neurosis. That leads them into therapy, often with a male psychiatrist who perpetuates the whole syndrome of male-female role playing . . .

I've never felt that because I was a woman I was less capable. The major difference that I've felt in relation to men since the movement started, I guess, is that I really don't have the tools to be as out front, as aggressive as I'd like to be. Men grow up with tools that kind of teach them to succeed in a certain manner by being aggressive and going after what they want. Women are taught the tools to be feminine and recessive in a way.

Previn: Women as individuals and as human beings have become more conscious of themselves and amazed, as most so-called second-rate citizens are, at the realization. When one goes along and says well, that's the way it is, when you're doing it that way, when you're living that way, you're not even conscious of that's the way it is because that already implies an understanding that there is a situation. The moment someone says that's the way it is, then it's got to change.

When I speak of women as a minority, I mean a psychological minority because I guess there are more women in the world than men—but of course, there are always more slaves than royalty. I think women discovered their situation when other minorities began to be very vocal and we owe a great deal to them for that.

When I look at the old movies on TV late at night, I'm always astonished at the part that women took always as the satellite that spun around the focal point. Even if it was a very strong, terrific Rosalind Russell creature who really was the head of the publishing firm and ran the world, and man finally in the end either took her across his knee and spanked her or put her in her place in some other equally humiliating way and, of course, made her see the light. She then became a so-called good person or knew her place, so to speak, even though she still wore a hat to work.

Speaking for myself, I would have to say that it was my freedom that comes from within that led to a new freedom for me because I was in analysis before the women's movement. I knew that there was something wrong with me, with my situation, with my attitudes, my responses, my reactions, everything, and I was trying to liberate myself because the only way you can is by self-knowledge.

Travers: I think my initial level of consciousness may have been above some people's only because my mother was a working mother. She was a writer which carries with it a certain level of intellectual competence. She is also a very pretty woman so that I had a one-up position there. I had a model to look up to that disproved that pretty ladies were dumb or that all ladies were dumb or any number of computations of that particular syndrome. On the other hand, I have got to admit that I spent a lot of time being very unaware of the machinations I was go-

(Continued on page 5)

Ladies Populate Key Advertising Positions

By BEVERLY MAGID

■ LOS ANGELES — Although when she started at Warner Bros. Records, she worked from a desk in a small storage room, two and a half years later, Diana Balocca, director of advertising, is a very visible, audible and powerful member of the company team. Having gotten her start in the business at KOST/XTRA, ad firm Hoenin, Cooper & Harrington and Capitol Records assisting Rocky Catena, she now is in charge of budgets in excess of one million dollars. Diana works directly with Stan Cornyn, director of creative services, whom she feels has been particularly understanding in allowing the further expansion of her responsibilities and talents. "Generally women in my position are given a smart title and a subordinate role with little or no authority, but here at Warner Bros., they've been good about giving me lots of leeway." Her leeway involves heading the planning



Diana Balocca

of all ad campaigns, albums, artists' tours, ad buys and production in all the media; television, radio and print. She also instructs the advertising staff of WEA.

She felt that the special focus on women might somehow just perpetuate the bias, making it seem freakish and unusual to be able to be a woman and an executive at the same time. "Articles like this should be (Continued on page 28)

Forum

(Continued from page 4)

ing through and being put through by men. It's very important to put in when discussing the whole question of liberation the fact that when people's consciousness is raised, it is tantamount to passing the stage from adolescence to adulthood and there is a natural period of some rage as you realize who has control. Some women can pass through that period of rage quickly, others cannot. Some women get frozen in it just as some adolescents get frozen in it. It's the same for any group of oppressed people . . .

The rage is there with many women and the question of how to deal with it on a one-to-one basis is something every woman has to work out. We have to admit that we're angry. We have to say also that beating the other person is not the solution. It is not the solution having been a slave to become the master. The solution is — can't we all do it together.

RW: In your work do you consider the problems of men as well as women in relation to liberation from traditional role playing?

Simon: As I said in the beginning, my awareness isn't singled out in the category of what the problems are with women. It's with what the problems are to be a person and the sex roles somehow fit into that category, but I don't think really distinctly about them. Jacob Brackman wrote the lyrics of "That's The Way I've Always Heard It Should Be" out of a conversation we had had about it. But, the same thing in a way was happening to him. He was going through a period in his life where, when his girlfriend moved in with him, he had the same fear that he would no longer be him first, by himself and that this woman was going to come in and was going to live in his roots and that her things would gather among his things.

Previn: Now that I realize that I'm responsible for myself, I also realize how difficult the responsibility is in every other human being, male and female . . . The song "Don't Put Him Down" is about a man and the male performance and how he has to get an erection to prove himself. I wanted to try and say, "Hey, look, I know I'm saying in another song ('The Perfect Man') that he has feet of clay and I know I'm saying this about hunters and predators ('When A Man Wants A Woman'). But yet I understand what you're going through too. I know how tough it is for you (Continued on page 18)

Women Publicists:

Gettin' the Word Out

By ALLEN LEVY

■ NEW YORK—The music industry contains many women in responsible jobs, but nowhere does there seem to be more women than in the publicity end of the business. From independent publicity firms to house publicity departments, women have a strong foothold.

Sandy Gibson, senior press and information attache at Atlantic, says "I started out eight years ago in very menial jobs. I made eighty-five dollars a week and I was allowed to change the stamp machine. You meet people who have prejudice, you meet people who allow you a great deal of freedom. It's like everything else in life. It's the amount of confidence that you possess and how you handle your job that's important. If women have a tendency to be emotional, that's to their disadvantage, because business, ideally, should not be emotional. When someone is creating something, one's sex makes no difference.

Soozin Kazick, young veteran of the publicity wars, is now eastern publicity manager for Capitol. She seems optimistic about the future and deter-

mined about the present. "The major breakthroughs for women have occurred in individual prejudices—prejudices which never should have existed in the first place. But generally speaking, the men in the industry seem ready to allocate responsibilities to women. We've got the opportunities, all that's left for us to do is a dynamite job," she commented.

Head of her own publicity agency, Connie De Nave opines that "In the beginning years being a woman was an asset. It was a man's industry but it was much fairer than TV, which was highly prejudiced. Now there isn't as much time to assist one another as there are in the earlier years of the music business. But people are completely interested in your intellect and your capabilities. You are accepted on what you can do and the results. There is some backlash that women's lib has introduced, because it makes some people resentful.

"We didn't need a movement in this industry. I use women executives because they like the nitty gritty of public relations. Women like detail; they like to touch base."

Carol Strauss, head of Gibson and Stromberg's New York office, is one of Gotham's most visible music people. She states that "Women have advantages because they don't see the seamier side of things. Of course it's a little harder on the road to relate to the group on a professional level. I remember once when I had to go to Loew's Midtown to do a bio on the Grease Band, I got groupie-like treatment, it was uncomfortable. Now I know how to handle it better."

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Annie's Song A Happy One



Anne Murray (Capitol) this year reached new heights among the industry's leading female vocalists, with her chart busting version of "Danny's Song." The Canadian songbird, recipient of three consecutive "Juno" awards as her nation's leading female vocalist, is a simultaneous giant on both country and pop charts, with her new album, also called "Danny's Song." Recent U.S. TV appearances, including a host spot on the "Midnight Special" show, have only added to the lustre of Anne's gilded career.

'Woman of the Year' Set for CBS Airing

■ NEW YORK—CBS-TV will honor Pat Nixon with a special show, "Woman of the Year," on May 14. The show, telecast live from the Kennedy Center in Washington, D.C., will feature entertainers Helen Reddy, Diana Ross, Sandy Duncan, Marlo Thomas and Barbra Streisand.

Streisand, Minnelli, Ross Break Through as Multimedia Stars

By CRAIG FISHER

■ When she arrived in Los Angeles in the spring of 1967 to begin her first film role, in "Funny Girl," Barbra Streisand had seven gold albums and three Grammys as Top Female Vocalist to her credit. She had achieved Broadway stardom after her triumph in the stage version of "Funny Girl," and she had received an Emmy for her first television special. But Ms. Streisand told an interviewer then that she didn't really think of herself as a star. Being a star, she said, meant being a *movie* star.

Some two years later, by the time she accepted the Academy Award for her performance in "Funny Girl," Barbra Streisand had indeed become a movie star, and in retrospect, her crossover from recordings to films seems to have signaled the beginning of a new entertainment phenomenon. At this year's awards, two of the top contenders in the Best Actress category, Liza Minnelli and Diana Ross, were

ence of Streisand, Minnelli and Ross might be seen solely as yet another instance of women in music finally coming into their own.

More realistically, however, their emergence would seem to reflect the decline of the old Hollywood studio system and the simultaneous emergence of records as the most popular form of mass entertainment.

In an earlier era, the men who ran the studios demanded complete control of the careers of the performers they placed under contract. It was customary for those men to scout for talent wherever it might be found—on the Broadway stage, among big band singers, on radio. But once they hired a singer (Alice Faye, for example, or Betty Hutton), they would have found it unthinkable to encourage her to continue her activities in other areas. Instead, they purchased and shaped vehicles for their new acquisitions. In some cases, they made them stars—but only

Flack Flash



Roberta Flack, prime purveyor of the Black experience in song, knows where the soul goes. Her "Killing Me Softly With His Song" was an enormous smash and her soon to be released "Jessie" sounds like a soul monster.

Today's Women

(Continued from page 3)

with outasite hues than to the writing on the walls that was pointing to another step up in consciousness.

In print and on television Kate Millett, Germaine Greer, Betty Friedan and Gloria Steinem were shouting about the second-class status of women. Granted those voices at times were raised a bit too shrilly and far too pedantically, but women in music, both in the spotlight and in the office, began hearing their sisters' voices. The Lennons' "Woman Is The Nigger Of The World" concisely summed up what the women authors were taking thousands of pages of dry prose to say. And the Lennons had a beat. Popular music was a medium that had the immediate impact that all that revolutionary literature could never have on a generation tuned into the radio, not books. Because women are women no matter what their color or class or age their cause is all the more pressing because it contains the voices of all of the other groups suffering from discrimination.

Women have always been singers, songwriters and stars. But, they have most often sung about getting a man, losing a man or being used by a man. From "The Man I Love" to "I'd've Baked A Cake" to "It Must Be Him" through "Happiest Girl In The Whole U.S.A." women have been living through and for their man. And they were told time and time again that they wouldn't sell as many records as the fellas because the majority of pop record buyers were teenage girls buying a heart throb on vinyl. Now the outstanding success of younger stars like Carly Simon,

(Continued on page 10)

Billie Wallington On Long-Term PR

By LORAIN ALTERMAN

■ NEW YORK—No one knows the publicity business better than Billie Wallington, director of publicity for Warner Bros. Records for the past two years. One of the top women executives in the music business, Mrs. Wallington takes a creative approach to a field where too many others operate on a hit and run basis. As she says: "What you are is a transmitter between artist and the people of the press and hopefully you'll be a good transmitter. People do last by transmitting mis-information, but I don't think you're going to be able to have a continued relationship with a journalist if you operate that way. You certainly don't do the artist any great service."

Originally from Wichita, Kansas, where she began as a writer for the Wichita Eagle, Mrs. Wallington moved to New York after college to study music harmony and theory. Leonard Feather helped her get a job in publicity at Prestige Records and she soon left to work for Virginia Wicks, the top music publicist in New York at the time. Five years later, Mrs. Wallington became publicity and advertising director at Riverside Records and after five years there moved on to become Columbia's national publicity manager for five and a half years. While at Columbia she was instrumental in getting press for artists like Blood, Sweat and Tears, Laura Nyro, Leonard Cohen and Simon and Garfunkel early in their careers.

"You have to have some sort

(Continued on page 30)



BARBRA STREISAND, DIANA ROSS, LIZA MINNELLI: Their careers have spanned both recordings and films in a spectacularly successful way.

singers-turned-actresses; and, of course, Ms. Minnelli won.

Among actors, the presence in the star ranks of men who first made their marks as singers is nothing new. Bing Crosby, Frank Sinatra and Elvis Presley all achieved their initial fame through recordings. But there have never before been so many female movie stars who were first record stars (Doris Day is about the only one who comes to mind; other singers who made movies, such as Helen Morgan, Ruth Etting, Rosemary Clooney and Connie Francis, were never really movie stars), and so the emerg-

movie stars; they had no interest in developing audiences for them in other areas. The idea was that fans should have to pay to get into theaters to hear, as well as see, their favorites.

Since the demise of that system, American movies have been desperate for the kind of star vitality that was once one of their staple components. And at the same time, more and more people — potential moviegoers, all — were buying more and more records and creating a new breed of star, a breed that surely equals its movie counter-

(Continued on page 14)

Ethel Merman On Women's Opportunities

■ Queried on today's opportunities for the woman entertainer, Ethel Merman had this to say: "For a performer today it's still the same . . . getting the break . . . being in the right place at the right time." Miss Merman recalled her own experience when she was spotted while performing at the Brooklyn Paramount. The result was her first Broadway hit, George Gershwin's "Girl Crazy" in which she won stardom with "I Got Rhythm."



J O A N B A E Z

"I am passing on to you, as clearly and powerfully as I can, this gift which was extended to me by the sheer chance of being somewhere at the right time in history and living through it."

"Where are you now, my son?" chronicles a major chapter in the life and work of Joan Baez. Not only does it hold her new music, but also actual recordings of the war, from the massive Christmas bombing raids in Hanoi during December of 1972. These recordings serve as a backdrop to the title ballad which she has written, spoken and sung. The ballad captures her impressions during those ravaged and war-torn days.

Share these moments with her. The music of Joan Baez comes in many colors.

Where are you now, my son?



SP 4390

Bette Midler: A Now Woman

By LORAIN ALTERMAN

There are superstars and there are stars. In an age when any flashy rock and roller who captures the public's imagination for fifteen minutes is instantly dubbed a superstar, Bette Midler is a star. And the constellation she moves in sparkles with names like Bette Davis, Judy Garland, Joan Crawford and Aretha Franklin — women whose originality raises them above the rest of the cluster and continues to shine more brilliantly through the years. Miss M may be just at the beginning of her journey, but already her talent and style and wit transcend any easy categorization.

But the way to becoming the most glamorous and exciting new entertainer on the scene wasn't easy for the girl from Hawaii and part of the problem had to do with the way society conditions women. As Bette puts it: "I think women are taught from the time they are born to fear certain things, to fear not being married, to fear not being beautiful in the way society tells them that they should be. That's the way it was with me. Identity is a peculiar thing. Sometimes I don't know anymore who I am. I used to be Bette Midler and now I am the Divine Miss M. When people don't know the Divine Miss M, when they only meet Bette Midler and they don't know what she does for a living or what books she reads or programs she watches or food she eats or friends she has — when they don't know who I am all they see is this person, this face. Like one writer said that I looked like the kind of girl who wouldn't be asked out on a Saturday night. And that's very very funny. I was amused

Shirley Bassey: Audience Contact The Key

Shirley Bassey has the following advice for women trying to break into show business: "Find yourself first . . . accustom yourself to performing before an audience . . . apprenticing in live shows, a sort of vaudeville, prepares you for success . . . many artists have a big record hit and then don't know how to cope with the success that follows . . ." Miss Bassey compared this advice to her own experience when her recording of the title song from the James Bond flick "Goldfinger" catapulted her into an international star. She knew that to maintain this success she had to get in front of audiences so they could connect the voice with the person. She credits this advice for contributing substantially to her established career.

by it but I was also taken aback by it because I suppose it's very true. When people meet me for the first time, especially if I'm not dressed up or don't have any goo on my face, they're not interested in knowing me.

"Most people in our country aren't interested in knowing you if you're not one of the beautiful people, or if you don't have money. I suppose when I first started with this whole thing it was so that I would be asked out on Saturday night — now I'm too tired to go. I don't really care. I am content to be with people who don't care that I don't have any makeup on and that's what you have to

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Female Songwriters

(Continued from page 3)

stand on their own merits, being adaptable to other performers and styles of presentation. The number of really competent song writers may not be large, but a good many of these writers are women.

Carole King's (Ode) first hit composition was "Will You Still Love Me Tomorrow," recorded by the Shirelles, and a current King discography lists over 50 recorded versions of the classic since that time. The discography enumerates 80 other songs written by King, and among them are some of anyone's favorite tunes — songs that all-too-often were indented with the performer rather



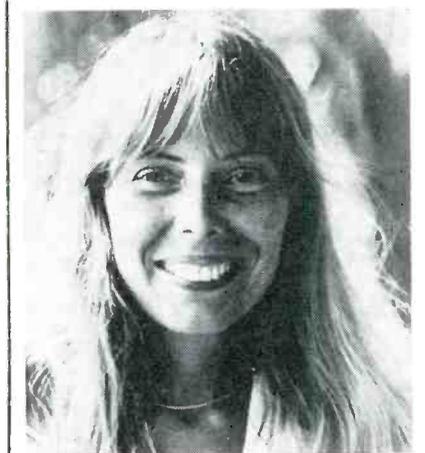
CAROLE KING: Co-author of some of the biggest songs of the '60s, her emergence as a recording star has not diminished her status as one of the best songwriters of the current era.

than the author. The now-legendary list includes Aretha Franklin's "Natural Woman," "The Locomotion" of Little Eva, the Drifters' "Up On The Roof," "Go Away Little Girl" sung by Steve Lawrence, "For Once In My Life," performed by the Righteous Brothers, the Byrds' "Wasn't Born To Follow," as well as newer songs performed by Ms. King herself, such as "You've Got a Friend" and "So Far Away." While she concentrated on melody in most of her earlier collaborative efforts, King now writes most of her own lyrics as well. In this she demonstrates the same meticulous craftsmanship (craftswoman-ship?) that has always graced her tunes, and her simple, direct lyrics reveal a maturity and worldliness tempered with just enough of the romanticism from her rock and roll days.

For one who began writing for others, King has made a completely successful transition to more personal statements about the loneliness of a traveling life and the demands of constant creativity. But her music is still perfectly

adaptable to other interpretations as evidenced by the fact that so many cover versions of her newer songs have achieved the same levels of success as during the days of collaborative writing.

Joni Mitchell (Asylum) gained attention as a songwriter before her own performances were recorded, through frequent exposure on albums by Tom Rush and Judy Collins. When the public finally heard Ms. Mitchell perform her own songs, and discovered that her exciting visual and tactile lyrics were more than matched by an equally spectacular voice, she was an immediate sensation. Her early works fell within the realm of folk songs, and some of these songs are now virtual folk standards, such as "The Circle Game" and "Urge For Going." The latter tune has never been recorded by Mitchell herself, but is one of her best known and most recorded songs. Songs like "Clouds" and "Chelsea Morning" helped win wider exposure for Mitchell, and her reputation as a performer has grown mightily in more recent years. Her songwriting has developed along totally original lines, though her extremely inventive and unusual melody lines and lyrical images ("You Turn Me On I'm A Radio") have not become at all inaccessible. Of the many artists, male or female, writing today, Joni Mitchell can make one of the strongest claims to genius.



JONI MITCHELL: She uses words as if they were colors on an artist's palette, and her songs are infused with her unique personal vision.

Laura Nyro (Columbia) has had her greatest commercial successes through the recording of her songs by other performers. This is not due to any lack of performing ability on

(Continued on page 22)



BETTE MIDLER: A true star with the same brilliance as Judy Garland and Aretha Franklin.

LANI HALL

sings Joni Mitchell.

A&M
RECORDS
SINGLE RELEASE

The first 1973 single from one of the best-reviewed voices of 1972.



Lani Hall BANQUET

Come to the dinner gong
The table is laden high
Fat bellies and hungry little ones
Tuck your napkins in
And take your share
Some get the gravy
And some get the gristle
Some get the marrow bone
And some get nothing
Though there's plenty to spare
I took my share down by the sea
Paper plates and Javex bottles on
the tide
Seagulls come down
And they squawk at me
Down where the water-skiers glide
Some turn to Jesus
And some turn to heroin
Some turn to rambling round
Looking for a clean sky
And a drinking stream
Some watch the paint peel off
Some watch their kids grow up

Some watch their stocks and bonds
Waiting for that big deal
American Dream
I took my dream down by the sea
Yankee yachts and lobster pots and
sunshine
And logs and sails
And Shell Oil pails
Dogs and tugs and summertime
Back in the banquet line
Angry young people crying
Who let the greedy in
And who left the needy out
Who made this salty soup
Tell him we're hungry now
For a sweeter fare
Like Joni says in the song
"Some get the gravy
And some get the gristle
Some get the marrow bone
And some get nothing
Though there's plenty to spare"

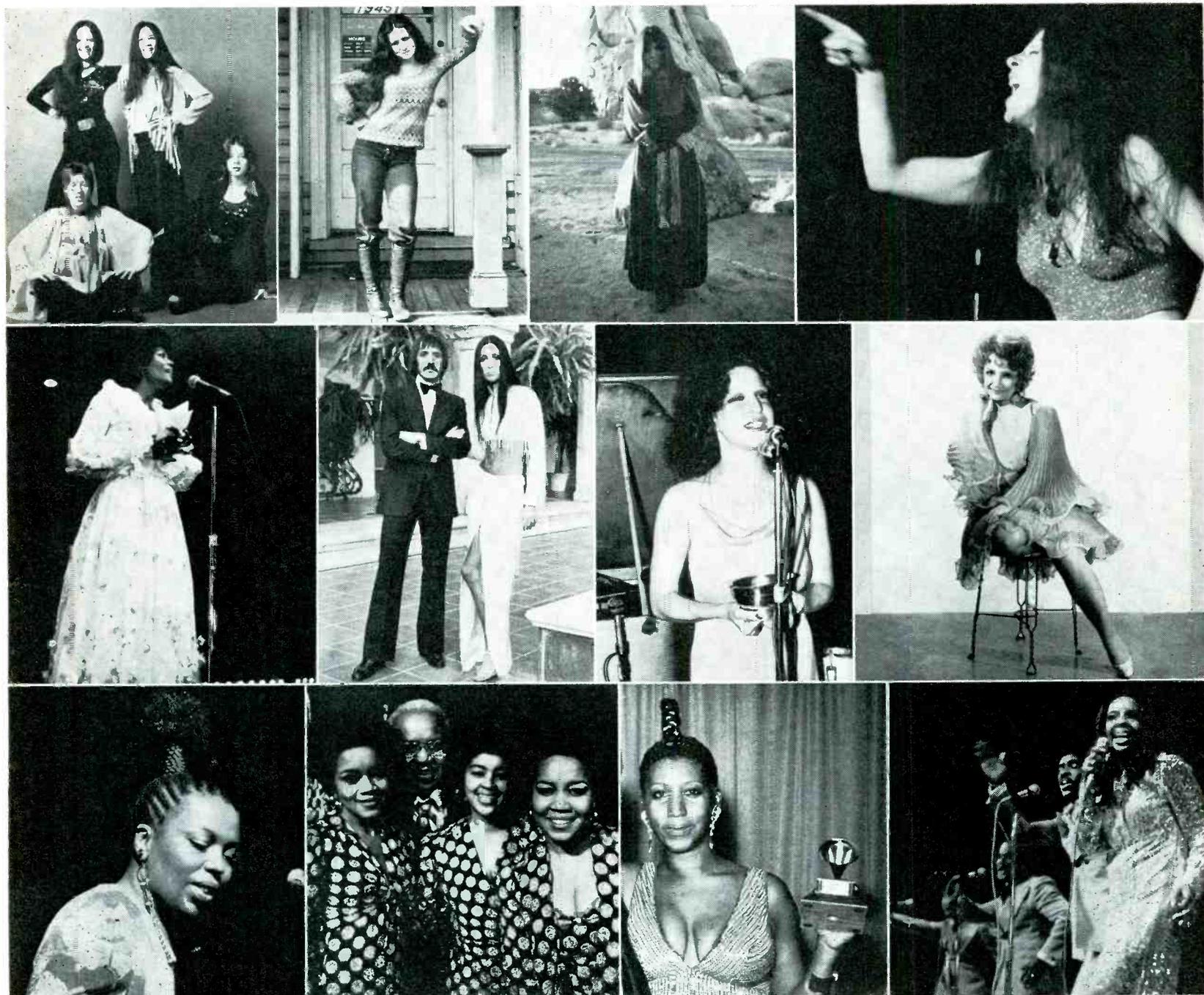
Joni Mitchell
1972 JONI MITCHELL
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AM-1433

ON A&M RECORDS
Produced by Herb Alpert

Onstage Fashion Moves Into the '70s



The way women dress today is an indication of the lifestyles they live and a reflection of the music in which they are involved. In former years female artists dressed up—their clothing often signifying their success. Today, this is no longer true—anything can be worn, anything is acceptable depending upon the mood and feeling of the artist at any particular time. 1973 in fashion for women performing in contemporary music is a time when ANYTHING GOES. Exemplifying the varied fashion styles women are wearing these days are, top row, from left: Fanny, Bonnie Raitt, Melanie, Elkie Brooks (of Vinegar Joe); second row: Dionne Warwick, Cher, Bette Midler, Brenda Lee; third row: Roberta Flack, the Staple Singers, Aretha Franklin and Gladys Knight & the Pips.

Today's Women

(Continued from page 6)

Roberta Flack, Bette Midler, Joni Mitchell and Carole King are proving that wrong.

The advent of the women's liberation movement coupled with a general tendency towards more personal revelation and reflection in songwriting opened up the field of vision for women in music. Certainly they still sing of love between men and women—only the most extreme and foolish feminists reject that—but many are asserting themselves as intelligent and independent human

beings no longer content to be victimized by society. While the male performers who are grabbing attention these days are adapting the make-up and glitter traditionally reserved for females, women are among the most exciting forces in music whether it's rock, blues, folk, country or soul. Fanny, Labelle, Bonnie Raitt, Claudia Lennear, Linda Ronstadt, Ellen McIlwaine, Carol Hall, to name a few, are all injecting fresh energy into the scene.

Above all there are the songs that reveal women's honest reappraisal of her situation and goals in life. Carly Simon and

Jacob Brackman wrote "That's The Way I've Always Heard It Should Be" and it hit the top of the charts saying "soon you'll cage me on your shelf/I'll never learn to be just me by myself." Both Joni Mitchell in "Let The Wind Carry Me" and Dory Previn in "Morning Star/Evening Star" point out that women have male as well as female components. Mitchell's "Woman Of Heart And Mind" is the statement of a mature woman who understands fully both the needs and nature of herself and her lover. Carly Simon reminds us that even if the truth is painful there

should be "No Secrets" in the relationship between men and women. Jon Stroll and Spence Michlin's "All My Choices" sung by Mary Travers discloses the soul shattering unfulfillment so many wives face and Toni Brown's "I Don't Want To Live Here" details one wife's repudiation of that plight. Taro Meyer asserts that she's had enough of traditional role playing in "Ain't Good For My Body." And Fanny's "Is It Really You" tells the female musician's view of her groupies.

Behind the scenes the music industry has barely begun to
(Continued on page 20)

Joan.



“It had to happen. This country has produced at last from the new generation a black singer of total individuality, owing something to the stream of soul and personal statement, but mostly owing everything to herself...a magnificently passionate and original songwriter-singer.”
— The London Sunday Times

Joan Armatrading was born in the West Indies, brought up in Britain, and produced in Paris. Now her music's in the U.S. on

A&M.

Produced by Gus Dudgeon

Women in Mixed Groups Speak Out



GRACE SLICK, B. J. FOSTER, ALICE STUART: Women who are in groups which include members of both sexes. Respected citizens of the musical community, they are impressive both professionally and personally.

By BEVERLY MAGID

■ By only the most technical definition of the term could Grace Slick be considered as just a girl vocalist with a male rock group. It is true that she most definitely is a girl, a vocalist, and working with other rock and rollers who happen to be male, and make up the rest of the group known as the Jefferson Airplane. But Grace from early childhood had been raised to believe strongly in herself and her own capabilities. Female subservience is an alien term to her. "I've never had any trouble with that, so it's hard for me to relate to it. If a chick can do something well, then she does it. If somebody has the kind of mind where they are able to be put in a subservient position, then no amount of Gloria Steinem is going to get their mind in better condition."

Grace lives in San Francisco overlooking the water with Paul Kantner and China, their 2-year-old irrepressible, flax-haired pixie-child. China, like her mother, will not grow up doubting either her femininity or her capabilities. "She's real hammy and extroverted and I don't know if that will lead to anything to do with music. Maybe she'll be a circus clown. She can do whatever she wants to do."

Grace's life right now offers great opportunities for creative and personal fulfillment ("The only complaints are just when things or machines break down or you have to repeat things that become boring. But I imagine if that bad shit piles up, then you just stop."). "I think that everybody likes music. There's something so pleasant about it. You may hate a cop, or hate a soldier, but you don't hate music. So if you're into

that it's such a good thing, because all that ever does is make people happy."

B. J. Foster

Despite the trauma of being banned from Sunday School at the age of three for doing a dance routine to the hymn "Jesus Loves Me," and the hysteria of having the stuffing come flying out of one's padded bosom on the night of one's singing debut in Las Vegas. B. J. Foster has managed to withstand it all and help to form the Canadian group "Skylark." Despite its wide open spaces, Canada is no different in its ideas about the place that women should take in society, mainly in the home. However, B.J., who also had to overcome the name Bonnie Jean, always planned a career as a performer and has been in the business, first as a dancer, for the past 12 years. "In Canada, I'm sure that half the women there would die if they saw me. It's still very established up there, and the girls go to work in the little office things."

Skylark, which was initially formed two years ago, now has their first American hit single, "Wildflower."

Having begun to attain all her dreams has changed not only her life but also her views. "Now what I'd like is to be able to be comfortable. Buy a home, have my older daughter able to live with me, buy a house. My 30th year has been my most glamorous and rewarding year of my entire life. I've always wanted all of this, and all of a sudden I have it."

Alice Stuart

Alice Stuart (Fantasy Records) once said she hated to be asked was how it felt to be a

(Continued on page 32)

Female Bands Rock On

By LORAIN ALTERMAN

■ Remember that old Wurlitzer ad? "They laughed when I sat down to play." Well, the same thing happened when all-women rock 'n' roll bands hit the scene. They might as well have been playing in a circus sideshow because most of the public regarded them as some kind of freaks. If not that, wasn't it just another gimmick to merchandise records? Who ever heard of a woman playing electric guitar or Fender bass? That was a man's province and any woman who tried it must have a screw loose somewhere.

First to Emerge

Fortunately, the first group to emerge nationally was Fanny and their talent made the audience take them seriously as rock and roll musicians. Fanny, who had their first Warner Bros. album released in 1970, proved that women could rock an audience just as hard as any men and they opened the door for other female groups. While there are more and more women rock bands working on a local level across the country, the only other one so far to score a record contract and make some headway on the national scene is ABC's Birtha. Just as for any new development the initial going is slow, it will take time before we see the charts bursting with as many names of all-women groups as it does these days with women singers. For now Fanny and Birtha are solid signs of a future where girls who aspire to a career in music can follow the path of the Rolling Stones as readily as they follow that of Carly Simon.

Nickey Barclay, June and Jean Millington and Alice de Buhr have been together as Fanny for three years. At this point, you might think they're tired of the whole issue of their sex, but Jean says: "Not really. Sometimes you get tired of it but you can't help it. You're a

woman. You're doing something for the first time and you're being successful at it. Of course, people want to know what is it like. What are the trips that you have to go through? We really don't recognize the trips we go through."

Sister June adds: "We've never been anything but women so how can we tell!"

Logical Step

Alice points out that joining an all-female band was a logical step for her to take. "When I first started playing rock and roll," she says, "all the guy groups were already doing gigs and stuff and I didn't know how to play and keep it together. The only people that did were girls my own age who said, 'hey, wouldn't it be fun to have a girls' group.' This is back in the midwest; in various other parts of the country June and Jean and Nickey were each saying the same things. It just came naturally."

Fanny consider themselves fortunate because soon after their arrival in Los Angeles they did a guest spot at the Troubadour where a couple of friends of producer Richard Perry alerted him to this new band. Perry liked them and because of his reputation got them a deal with Warner Bros. Though getting the contract wasn't difficult, Fanny admitted that the company was skeptical because they were doing something never done before. "In a way you have to say it is more difficult being women," Alice notes, "because it was a first. If we were donkeys, it would still be a first."

The same situation held true for promoters, as Alice explains: "A promoter isn't interested in something new; he's only interested in making money so you have to go around and spend your money on promotion to prove you can play."

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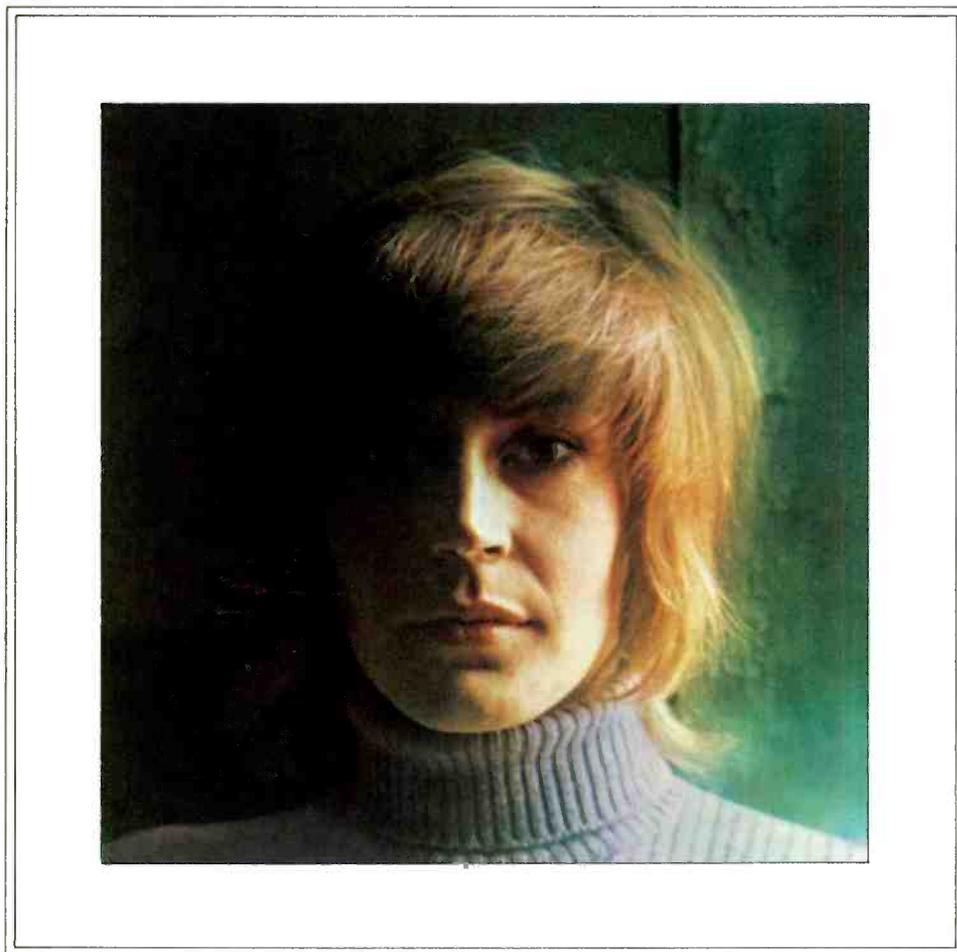


Birtha



Fanny

Helen Reddy



She's Our Woman



Jolene Burton: The '&' in A&M

By BEVERLY MAGID

■ LOS ANGELES — A colleague recently described Jolene Burton "as the & in A&M." Shortly after Herb Alpert and Jerry Moss formed their record company, they needed a girl who could do everything. Luckily for all concerned, Jolene, who had been working at Liberty Records, heard of the opening and, taking a salary cut, took the job because it offered a chance to grow and learn. As she explained, "I have a built-in overwhelming need to work. I enjoy work, I thrive on pressure. Working is a very big part of my life."



Jolene Burton

Starting at Liberty Records "a thousand years ago," as an accounting clerk, she set about learning all she could about the record business, and the actual process of making the disks, by visiting pressing plants, printing plants, distributors, always asking and checking out procedures. Then when the A&M job opened up, Jolene found herself doing everything and anything necessary; secretarial and receptionist work, bookkeeping, production. That left Jerry Moss free to sell and promote records and Herb Alpert free to stay in the studio. As the company prospered and expanded, it was necessary to have an in-company comptroller to oversee the finances of the operation. The situation was discussed and when Jerry Moss told Jolene that a decision had been reached, she immediately said "Who is he, I should call him." As it turned out "he" was Jolene Burton. Being so intimately involved with the operation of the company from the very beginning, she was the logical choice, since she was already handling most of the procedures anyway.

Jolene Burton says she has a five year plan when she can envision her taking off to sail around the world after having groomed a replacement. But

Gold Records On the Rise For Women

By GARY COHEN

■ Women in the recording industry account for an ever-growing percentage of the RIAA Gold Record Awards, according to the Association's statistics. As of April 30, 1973, RIAA has awarded eight gold records to women (women performing individually, and not as part of a group or duo); for four singles and four albums. Receiving awards for million selling singles were: Donna Fargo ("Funny Face"), Carly Simon ("You're So Vain"), Roberta Flack ("Killing Me Softly With His Song"), and Vicki Lawrence ("The Night the Lights Went Out in Georgia"). Million selling albums were certified for Donna Fargo ("Happiest Girl In The Whole U.S.A."), Barbra Streisand ("Live Concert At The Forum"), Helen Reddy ("I Am Woman"), and Bette Midler ("The Divine Miss M").

1972 saw 4 gold records earned by women for singles, and 13 for gold albums; the 13 gold albums representing somewhat more than 10% of that type of award. Artists honored for singles were Donna Fargo, Helen Reddy, Roberta Flack and Aretha Franklin. Album artists honored were Loretta Lynn, Joan Baez (two albums), Cher, Roberta Flack (two albums), Aretha Franklin (two albums), Melanie, Janis Joplin, Carole King, Carly Simon and Joni Mitchell.

So for all of 1972, women earned 17 gold records, while through the first four months of 1973 they have earned 8 gold records. Just five years ago, in 1968, women only accounted for 11 gold records (for four albums and seven singles), with six of those awards given to Aretha Franklin.

she is finding it difficult to meet anyone who is willing to do what's necessary to get themselves in the kind of position to take this job. "A lot of gals give a great deal of lip service to advancement but when it comes to the point of spending some of your own time learning, talking to people, going to

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Bonnie Raitt—Making Her Own Way

By LORAIN ALTERMAN

■ Bottleneck style blues guitar playing is traditionally a man's field—and a black man's one at that. Therefore, the first encounter with Bonnie Raitt, strawberry blonde daughter of musical comedy star John Raitt, jolts an audience. That freckle-faced young woman plays a mean bottleneck style to accompany her heartfelt interpretations of old blues numbers like Sippie Wallace's "You Got to Know How" or contemporary songs like Joni Mitchell's "That Song About the Midway."

There's no doubt that Bonnie is one of the new breed of women musicians who do what they wish despite the pressures of society or the record business. Bonnie grew up in the surfing sound Los Angeles of the early sixties but her summers spent at camp in the East put her in touch with people heavily into the blues and folk music. Bonnie discovered that as a musician she could best relate to John Hammond and Muddy Waters. "When I went to college," she says, "everybody went, 'well, how'd you learn to play like that?' Meanwhile they were all playing like Joan Baez and Judy Collins. I was always kind of tomboyish and rejected real feminine things anyway. I was really into what would be considered women's liberation a long time ago but I didn't know. I just

sort of rejected that kind of coquettishness and I always wanted to be really tough. So I grew up and everybody said, 'well, hey, you play just like a man. That's real funny.'"

At age 19 Bonnie took some time off from college in Cambridge, Mass., and began playing guitar and singing around Boston. All of a sudden people were calling up asking her to perform and she had a career on her hands. But while Bonnie wants to stick with her music, she is not anxious to become a big star dependent on

(Continued on page 19)

Records to Films

(Continued from page 6)

part in drawing and earning power. Barbra Streisand, Liza Minnelli and Diana Ross were of that breed (though Ms. Minnelli, admittedly, less than the other two), and so it is not surprising that a new breed of businessmen should have brought them into movies.

And vitality is what these three women brought with them. Quite apart from their abilities as actresses, each of them has a high-powered screen presence that obviously derives partly from the confidence she has gained as a singer. It might be argued that both Ms. Streisand and Ms. Ross' first vehicles were shaped for them every bit as much as earlier stars' were, and in Ms. Ross' case, that Motown functioned for her as a big studio once did for its potential screen idols. But the fact remains that audiences recognized them both immediately as movie stars. And what is more, they have continued to sell records. Contrary to what the moguls once thought, the public will happily support their stars in both media.

Nor are these three women likely to be the only singer-actresses around for very long. A Hollywood columnist reported recently that Robert Redford would like Carly Simon to co-star with him in a film; Bette Midler will almost surely do a movie eventually; and Roberta Flack will reportedly star in the film biography of legendary blueswoman Bessie Smith. The current state of black films is giving opportunities to more and more women who made it first on record. The door has been opened. The only price of admission now is talent.

Tough Tomlin



Lily Tomlin, outspoken feminist (she once walked off a television talk show when another guest referred to a woman as property) is well known for her comedic talents. On her new Polydor single, "Twentieth Century Blues," Ms. Tomlin sings and the results are super-spectacular.

"Melanie At Carnegie Hall" Something Special.

February 3, 1973. Melanie gave a one-woman concert at Carnegie Hall that held an audience spellbound for 2½ uninterrupted hours. It was her birthday, and she spent it with the people she loves the most: her fans. And a great concert album requires a great audience. "Melanie At Carnegie Hall" was recorded live, that night. It's a two-record set where Melanie shows her past self, present self, and future self. She covers a lot of years, a myriad of moods, and all the mellow music that makes Melanie. Melanie.



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Karen Carpenter: A Happiness Trip

By BEVERLY MAGID

■ LOS ANGELES—But for the quirks of fate, it might have been the Carpenters with Karen playing the glockenspiel. That's what she started playing in the high school band, before she came to the realization that musically "bells are a complete waste of time," (besides being hard to mike). Despite the general feeling that drums are not



KAREN CARPENTER: "I wouldn't sit still for anyone telling me I couldn't do something."

for chicks, drums were Karen's choice. "People kept asking me 'how are you going to carry those things' and I told them 'I don't know but I'll figure out a way,' and it used to kill me but I wasn't going to give up." Well, as musical history will record, she didn't give up and eventually Karen and brother Richard formed an instrumental trio which won first place in the Hollywood Bowl Battle of the Bands.

"It was really funny because

Jolene Burton

(Continued from page 14)

pressing plants, finding out what it's all about to print a record jacket, that's a different case. They are interested in seeing recording sessions, but not really interested in what's happening in the control booth, in finding out what the difference is between monaural, stereo and quad, why you record on 16 track. These are the things that go into making anybody, male or female, a very good record person." When pressed about the possibility of her actually giving up an active job to island hop, she admitted, that given the opportunity she might have to stop at one of those islands and help start another company. That's how she is.

I couldn't even move my trap case and people in all the other groups were going 'oh my God, there's a girl drummer over there,' she adds. They were all laughing, they thought it was extremely funny. Well they didn't think it was too funny when we walked off with the trophies!" Later there was a six piece group called the Spectrum, but after a year of making very little money, the group fell apart and Richard and Karen decided to see it through alone. "People always ask if I wasn't famous what would I be doing, well there is no other interest in my life except music. So if we weren't famous, we'd probably be trying to get famous."

Although playing drums was unusual for a lady, Karen never felt particularly like a pioneer, nor too affected by the women's lib movement. "Women's lib just gripes about doing something, but they never just do it. I think in this country, anybody can do what they want. Maybe I'm wrong, but I wouldn't sit still for anybody telling me I couldn't do something." Doing that something has brought the Carpenters many gold records, Grammy awards and millions of buyers for their recordings on A&M Records.

It was Herb Alpert who heard just four bars of their
(Continued on page 20)

Collins Cookin'



Elektra's Judy Collins, whose career is currently "Cookin'" (With Honey), was an early champion of women's rights; her interest in social issues stems from her strong folk roots. Her latest album contains "The Hostage," a song concerning the Attica prison riots.

Black Female Singers: Successful Spice

By ALLEN LEVY

■ NEW YORK—Black female singers have come into their own as top stars in the music industry; they are at least as aware of their blackness as of their femininity, and the combination has oftentimes made for powerful performances.

Any discussion of the black woman's role as performer must start with such soulful heavyweights as Diana Ross, who went from a member of the hit group the Supremes to being a full-fledged movie star, Roberta Flack, whose "Killing Me Softly With His song" was

certainly one of the biggest songs in years, and who has recently signed to do the life story of Bessie Smith before the cameras and Atlantic's Aretha Franklin, whose new album will be out shortly.

Other soulful stars in the black female firmament include Marilyn McCoo and Florence Gordon (5th Dimension), Gladys Knight and Mavis Staples, all standouts with groups that contain men, relative newcomer Millie Jackson, whose Spring records can always be counted on for mucho funk (check out "Strange Things" on her album), Martha Reeves (recently on her own after long time fronting of the Vandellas, Sister Rose (of the Cornelius Brothers and Sister Rose) Dee Dee Sharp, married to Kenny Gamble, Philadelphia super-soulman, Candi Staton, married to Clarence Carter, the three Bettys — Wright, Everett and Swann and soulstress Barbara Mason, Valerie Simpson, Tina Turner and Nina Simone.

Though there seems to be a paucity right now of female groups, sometimes groups surface under different names. Hi's Quiet Elegance used to be the Glories, for instance. RCA's Labelle is a superlative aggregation.

Laura Lee, Thelma Houston and James Brown protege Lyn Collins are also soulful women, as are Denise La Salle and the veteran songstress Carla Thomas, whose career goes all the way back to "Gee Whiz."

All in all, black female singers certainly add a whole lotta spice to the charts and the music business. Sultry or sedate, swinging or whisper soft, the black female artist has always been and continues to be a vital part of today's music scene.

Thornton Comments

■ Vel Thornton, Vice President of the Wes Farrell Organization, commented thusly on her experience as a woman in the record business: "I feel that as a woman I had to work twice as hard as a man to be recognized in this business, but if I had it to do over again, I would. I appreciate the fact that Wes gave me the recognition that I worked so hard for and I feel very fortunate and very happy being a woman and an executive in this business that I love."

BMI's Thea Zavin On Opportunities For Women

By FRED GOODMAN

■ NEW YORK—One of the major female executives in the music business is Thea Zavin, Senior Vice President in charge of performing rights administration at BMI. In a Record World Dialogue a few months back, Mrs. Zavin had some thoughts on woman's role in the industry.

When asked whether being a woman had hindered her career in any way, Mrs. Zavin replied, "Not particularly. The entertainment business, as such, has always been one of the most broad-minded and experimental areas for women. At one time, as a matter of fact, before it became fashionable to employ women lawyers, if at any given time you had added up the 100 most successful women lawyers in New York City I think you would have found that 80 per cent of them were in the entertainment field in one form or another. People in the entertainment field tend to be less rigid in their thinking than people by and large are; and they are far more ready to accept something that seems new or revolutionary to other people."

In answer to the question "Has women's lib made your job any easier at BMI?" Mrs. Zavin said, "Well I've always been very lucky, and I recognize that my experience is, unfortunately, atypical. I've been lucky in that I have always had the good fortune to work with people who didn't really give a damn what sex, color or shape you were. All they were interested in was who could do the job."



More And More Friends For Marlo Thomas And Friends...

"This album is a whole lot more than the best gift idea the industry's ever come up with . . . a children's concert LP which should change the course of things to come . . . In short, it's a record of, for and by human liberation for both children and their teachers and parents."...CASHBOX

"A collection of charming songs for now."-NEWSWEEK

" 'Free To Be . . . You And Me' " has obviously been put together with thought, integrity and skill. It's diverting and I applaud its message . . . The creators deserve the gratitude of liberated parents. The children will be too busy enjoying themselves to say thank you to anyone."-THE NEW YORK TIMES

"Marlo Thomas' 'Free To Be . . . You And Me' is one of the most exciting albums of the year for adults and children alike."

-Jim Bacon/HERALD EXAMINER

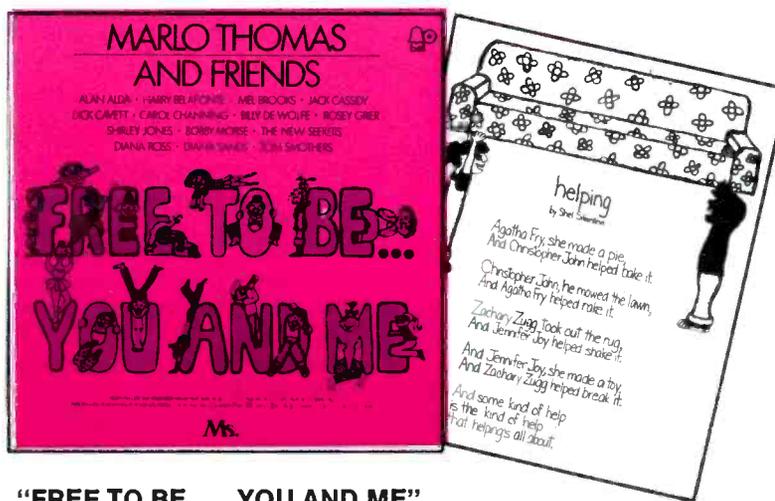
" 'Free To Be . . . You And Me' " (it's subtitled 'Marlo Thomas And Friends') is so charming and wonderful . . . it was made for children but it's equally delightful for grownups."

-Joyce Haber/LOS ANGELES TIMES

"This revolutionary album of songs and stories is funny, tender, and remarkably soft-sell. While offering children a world-without-end of options, it is bound to charm grownups and broaden their views, too."-NEW YORK DAILY NEWS

"Marlo Thomas' 'Free To Be . . . You And Me' is a delight for parents and a must for children."-Vernon Scott/UPI

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Ellie Greenwich: Letting It Be Sung—With Verve

By MIKE SIGMAN

■ NEW YORK—When Carole King made her remarkable breakthrough from songwriter to superstar recording artist in mid-1971, it was a natural signal for many of her mid-sixties pop songwriting contemporaries to attempt similar transitions. The following months saw solo efforts by Neil Sedaka, Barry Mann and Jeff Barry, all of which were far more successful aesthetically than commercially.

The female who has been conspicuously absent from this movement, Ellie Greenwich, has now joined in with an album that sets her apart from everyone else's. For while the others, including the phenomenally successful King, have been trying to make it on the strength of new compositions, Ms. Greenwich's new Verve album, "Let It Be Written, Let It Be Sung" consists of updatings of many of her most popular "oldie" compositions. And although that might seem a risky undertaking, since many of the tunes, originally written and produced in collaboration with Jeff Barry (then Ellie's husband) and Phil Spector, were masterpieces not only of writing but of production and performance in their original forms, Ellie has pulled it off, on the whole, with almost unbelievable success.



ELLIE GREENWICH: New versions of the simple love songs of the sixties.

Asked why she finally came around to making a major recording attempt, Ellie replied that "with all the tunes coming back, I thought why not do some of them in an album. The problem was which ones to pick. I mean, what could I do with 'Leader of the Pack' or 'Hanky Panky'?" [Ellie finally decided on several of her other more

well-known compositions, taken from a catalog that has been responsible for the sale of well over 20 million records. The selections on the album include "Maybe I Know" (originally recorded by Lesley Gore), "Chapel of Love" (Dixie Cups), "Be My Baby" (Ronettes), "And Then He Kissed Me" (Crystals) and "Today I Met the Boy I'm Gonna Marry" (Darlene Love), among others.]

Demo Queen

Anticipating the inevitable comparisons between herself and Carole King, Ellie said, "I am not Carole King or Carly Simon; I am Ellie Greenwich, whoever that is. On the album we tried something different, like doing 'Be My Baby' as a waltz or adding a Latin rhythm to 'Then He Kissed Me.' I will work live, even though I've never done it before," added the "queen of the demo record," as Ellie was known in the sixties.

For now, though, Ellie is totally immersed in promoting her album and continuing her prolific work on jingles. She has just formed a new company, Jingle Habitat, and with her songs coming back strong on all fronts ("Leader of the Pack" by the Shangri Las was recently a smash in England, while Bette Midler updates that tune and "Chapel of Love" on her top ten album), conditions seem right for super success for Ellie Greenwich.

Michael's Media At WB Music

■ One facet of the industry, music publishing, is a fine venue for many women in the business. One such remarkable woman is Eileen Michael, who is director of production and media for Warner Brothers Music Publishing.

In that capacity, Ms. Michael is responsible for nearly every phase of the company's printed folios and sheet music. She makes recommendations as to artists and companies to sign, secures all licensing agreements, and supervises all print and layout. She also determines all advertising, both consumer and trade, and maintains liaison rapport with songwriters and publishers.

Approximately Yoko



Photo by Shoot 'Em Up Photography/Peter Jones

One of the leading women on the music scene today is Yoko Ono, whose latest Apple recording "Approximately Infinite Universe" displays her varied feelings concerning women's liberation. Ms. Ono has been a top spokeswoman for human rights for a long time, and this album marks the best material she has ever written on the subject. The above photo was taken at an exclusive Record World interview which appeared in the January 27th issue. Pictured with Ms. Ono is RW Music Editor Fred Goodman.

Forum

(Continued from page 5)

as a man to do this." That was very important to me, like in the album before this the song "The Talkative Woman And The Two-Star General." Nobody really knew that was about menstruation as opposed to the general of the army and the difference between life and death. I was trying to say, "Look, I know what you generals have to go through too."

I don't want to just lambast everybody around and say this, this and this without compassion for the very people who are in the same kind of tragedy. Men are victimized just as we are . . . The fact that women are finding their voice and that we are writing the female point of view, I think, is temporarily a threat to men because we have no literary heritage of the magnitude of the male literary heritage. We have no Homer, no Shakespeare, no James Joyce. We do have a few women, all of whom were either suicides or committed mythic suicides, so consequently we don't have as great a mythology, chronology and heritage to live up to as men do. Consequently we are brave like kids who are taking on the Empire State Building. Fay Wray is now carrying King Kong up the Empire State Building or trying to or at least climbing up herself. Nevertheless, while I think that men resent it, I think the burden of living under the shadow of Homer and Shakespeare and James Joyce has become so unbearable and such a weight because there is practically nothing more to say. Men have said it all from the strictly male point of view.

Now when women in finding their voice threaten men for a while like the new fresh kid on the block taking over, men are going to retreat and then come back and say, wait a minute, what did you say. Then there'll be an encounter and I think that then they will begin to write first in an antagonistic response which will be healthy. Then there'll be a dialogue between men and women in literature, in painting and in songs and then I think that there will be a new platform, a new voice, which is not male, not female, but just a voice of human beings.

Travers: I look for songs like on my second solo album, "Man Song" by David Buskin, which specifically took the other side of the trap since I hadn't found a women's lib song which made sense and wasn't so trite or corny or hostile or angry that it didn't say anything. I thought David's song was perfect. Somebody should program it on a radio show back to back with "I Am Woman" because they are really two sides of that coin. Men have been trapped by it too. They've had to be noble, strong, take care of everything, don't cry, never show emotion, never be open, some

(Continued on page 20)

Ms. Jones Enjoys Being a Woman

By BEVERLY MAGID



SHIRLEY JONES: "The lack of control you have over your life is more in the problems of being an artist or actor, rather than being a female."

■ LOS ANGELES — Press releases always tout the overnight success, which usually turns out to have taken many years to attain, but in the case of Shirley Jones, it actually happened. She arrived in New York from a little town outside of Pittsburgh at the age of 17, had her first audition for the chorus in "South Pacific," was heard by composer Richard Rodgers and a short time later had the starring role in the movie version of "Oklahoma." To add to the publicist's dream, she met, fell in love and married Jack Cassidy when they both starred in a State Dept. tour of "Oklahoma" in Paris. Although noted for her musical roles, Shirley has won an Oscar for her dramatic performance in "Elmer Gantry" and an Emmy for "Silent Night, Lonely Night."

Of late however, she has attained prominence as the maternal head of TV and record's The Partridge Family, which also stars Shirley's real-life stepson David Cassidy. Being a legitimate singer, her voice (powerful enough to do opera) was not necessarily an asset when called upon to do some of the background for the Partridge albums. "Suddenly I was being asked to sing 'bee bops and doo-ahs' and I'm used to having everything written down and rehearsed beforehand. It was quite a musical jolt. Recording has always been a problem area for me, because you almost have to unlearn your singing when you have a concert voice." However, with producer Ron Miller of Motown fame, she has released a single, "Walk In Silence" which she feels finally captures her in the grooves.

Aside from having to beat an occasional retreat from a male producer's office, or a persistent pursuit around a table, Shirley Jones finds no problem in being a female in the music industry or any other phase of entertainment. "In performing, a woman is not really held back, and the lack of control you have over your life is more in the problems of being an artist or actor, rather than being a female." Shirley enjoys being a lady. She also adores the feeling of being taken care of, to be able to sit back and have her man do for her. "I would have been a miserable person without having had a marriage and my children. However, even though my family comes first, I do have the need to perform and am happier for the opportunity of doing that." Women's lib organizations have lost her support when they became hostile to the opposite sex. "I believe in equal pay and opportunities, but the area of entertainment has always been in the forefront of that attitude, and I know many women who are directors, writers and casting agents."

MGM's Carole Curb Scotti

By BEVERLY MAGID

■ LOS ANGELES — Being a female exec in the music business is unusual enough, but being the distaff half of a brother and sister team in the music business puts you in a very special category. However, because Carole Curb Scotti has been working alongside her brother Mike Curb, MGM President, since he had his own production company, she sees the involvement as a very natural development. She was a senior in college, he was a year older, very much involved with his own firm and needing lots of help. "We work very well together, and we were always building, and to see the fruits from your labor . . . it's very exciting."

She finds it difficult to pinpoint her responsibilities because of the nature of the operations. "We've always worked in an atmosphere where we roll up our shirt sleeves and do what has to be done. I'm particularly concerned with the coordinating of all of the artists' product and scheduling and keeping the record company going on a national and international basis. Also I'm personally responsible for all the

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Bonnie Raitt

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hit records and hype. Instead, she's concentrating on live performing and when she can, likes to do benefits for local self-help projects that directly aid a particular community. Furthermore, Bonnie will only do concert and club dates if she personally digs the other acts on the bill.

All of this sounds like a rather difficult path for a young female performer to take. To make it even rougher she manages herself except for having Dick Waterman handle the bookings. "I don't think that being a woman would be a problem," Bonnie explains. "It depends how you come on. I mean when it's time to talk to Joe Smith at Warner Brothers, I come and I talk to him although I'm not really all that forceful a personality. I didn't really need this career dumped in my lap and if I went away tomorrow, I wouldn't care so that's what I got to go on. They are the ones that need me anyway. They are the ones who



BONNIE RAITT: One of the new breed of women in music who do what they wish despite the pressures of society or the record business.

spend money and who try to sell records. If I didn't want to play live at all, too bad for them. I have a nice relationship with the business. I grew up in it and I watched how agencies ripped people off. After a while I saw that if you don't need to be a star, if you don't want to be one, if you don't need the money, the prestige and you don't take your music that seriously anyway, then all of a sudden you're really free to be what you want. It's the same thing with being a woman. Once you stop worrying about when am I going to fall in love,

when am I going to get married, it would probably happen. I'm sort of filling a hole now. There aren't too many girls playing blues guitar and the music industry is trying to push that end of it to make money off of me. I'm using them to get to the point where I can be of some political influence like Jane Fonda or Joan Baez."

Although Bonnie does write a few songs, she doesn't have much time to write because she's on the road so much. She finds it difficult to find songs that express her feelings as a woman. "It's hard for women songwriters," she says. "I mean most women who write good lyrics write crummy music. I have to like a song's music and I don't like that kind of Eric Anderson folk music. Most of the women that play guitar and write songs write much folkier music than I could feel comfortable doing."

What is it then that Bonnie would like a song to say about a woman? She answers: "There's a whole lot of different things about being a woman. There's a lot of angry songs. The type like 'You're So Vain' is real good in that way. It expresses anger. Or there's Bob Dylan's song 'Don't Think Twice'—a lot of times those feelings are expressed and have to be. I mean I'm a woman and the songs I sing express emotions that I think women go through. I don't think blues songs only express feelings of the 1920's because to sing them right you've got to take them with a sense of humor and some salt. I mean they make you feel real tough and ballsy and it's not like I'm trying to come on like that. That's why the other songs I do are real sad."

Bonnie and the members of Fanny are good friends and Bonnie points out: "We're in similar positions in the sense that usually girls play crummy guitar, or very adequate guitar, because their model when they were growing up was like Judy Collins—not that she doesn't play well. It just seems sort of silly that there aren't more girl musicians."

Certainly Bonnie's opinions are bound to make some stodgier members of the record biz more than a little nervous. But to others aware of the changes taking place in regard to women, it's refreshing to encounter an artist who refuses to play the game the old way. Bonnie Raitt's devotion to an independent course for herself isn't going to make her career any easier, but she knows, as so many women are now discovering, that it's the only way to self-satisfaction.

Veronique Sanson: Together

By ALLEN LEVY

■ MONTREAL — Veronique Sanson, Elektra recording artist, is a superstar in France and in the rest of Europe, and she has recently conquered Canada through a series of concerts which totally won over our neighbors to the north. Ever ready to investigate a burgeoning talent, *Record World* journeyed to Montreal, that most parisian of North American cities, to catch her act at the Palace des Arts.

Veronique was singing for a totally French-speaking audience, so all of her songs were in French, a language with which I am not familiar. Still, her artistry came through and I left the very beautiful Palace des Arts hall firmly a Veronique freak.

Ms. Sanson sings in a direct voice that kind of tapers off to a funky vibrato at the end of phrases. Singing songs from her Elektra album, she revealed herself to be one of the most distinctive rock singers on the scene today, and left no doubt that if she should choose to do some things in English (and she is now living in Colorado with new husband Steve Stills, so the prospects seem good), she could become as hot here as Joan of Arc.

In talking to her after the concert, I found that she is as direct in speech as she is in performance, and that she had some definite ideas about the place of women in music, both in Europe and in the States. Sitting in front of me in her Todd Rundgren shirt, slowly sipping what seemed to be an inordinate amount of scotch, Ms. Sanson betrayed no accent when speaking English and, in fact, sounded as if she came from the Southwest. She told me that she was kind of an anomaly, that "in France, very few girls go into music. Either they become housewives or they are secretaries looking to become housewives. That's why, said Veronique, "she has little patience with American singers who decry their fate. It's much harder for European girls — Europe is more conservative about such things than America is."

In discussing her music, she mentioned that her first album, available in the states, with some English language cuts on it, was designed to be simple, as accessible as possible, but that her second album, available in France and in Canada, is more complex, with more complex rhythms and more as she called it, "lyrical ambiva-

lence. This comes from my feelings as a woman, for on the one hand I am proud to be a woman, yet the pressures that sometimes come at me are great. It's kind of a representation of where my life is right now. Since I married Stephen, for in-



VERONIQUE SANSON: French superstar who is just now conquering the New World, knows just who she is.

stance, everyone has told me that now my career will flower, that now he and I can do concerts together. What they don't understand is that I want him to have his music and me to have mine. As far as possible I do not wish to mix our private lives with our musical lives, so that I doubt very much whether I'll ever perform with him. That is not to say that we don't influence each other. I'll be recording in America in the next few months using some of Steve's friends as sidemen, but, he will only appear on the album if he wants to — and I'm not going to ask him. It's very important to me that we keep the two careers separate."

Veronique Sanson looks fragile, a mere wisp of a girl — but she talks with the strength of knowing just who she is.

Karen Carpenter

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demo tape and then signed them. "Other people kept telling us, 'boy that's good, but what should I do with it?', or 'that's great, but can you sound like Bobbie Gentry?' or 'if you could only sound more like Gary Puckett.'" Well, their own sound was accidentally discovered as they experimented with over-dubs, and they kept on going.

Karen Carpenter enjoys the life she leads and feels that the whole Carpenter trip is a happy one. "Like the song 'Sing', it's such a happy record, and I think it's brought a lot of happiness to a lot of people."

Forum

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John Wayne picture. Needless to say, isn't it interesting that more men have ulcers than women. . . .

Maybe I'm moving beyond my past anger. I'm just interested in the problems of living for us all. I don't feel that women's liberation is an issue by itself. It's people liberation that I've always been interested in. Peace, civil rights, women — it's all part and parcel of the same thing — people liberation, of the problems of developing full human beings who are alive and who are not zombies.

RW: Have you had any formal involvement with the women's cause?

Simon: No, because it's always helped me to get together with my women friends and talk about common problems. And I've always somehow been able to fortify myself and my conviction about what it is that I want as a woman by talking to other women who seem to have the same problems . . . I've always felt a kind of comradeship with women that I don't with men. I feel a different type of comradeship with men.

Previn: No. This leads back to the first question. I've always been involved in a minority of one. I'm not seeking identification with a group but rather personal identity. It interested me because a critic carped on something in my latest album. He said that I used the very unsophisticated solution at the end of the old thing that we're all one. Well of course, we are not all one and I didn't say that at all. If he really read the lyrics and listened, I said we are all in one. And what I'm saying is that we are all minorities. I feel that I'm everyone in the universe and so are you. There is only one you. So consequently instead of trying to integrate outside first, until I can integrate all the various minorities that exist within myself, all in one, good, bad, up, down, back, forth — all the many many contradictions, until I can begin to get myself to co-exist with myself and within myself, I'm not going to be any good. I'm just putting on a bandaid by trying to co-exist with groups . . . The more I am able to get all the things inside me living together in one, the more I am able to co-exist on the outside.

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Today's Women

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respond to women's demands for equality. Very very few women hold positions of real power in the companies and only a handful work as producers or engineers in the studios. Just as in any business, men have been in command while women have been geared to the typewriter or switchboard so that it's a tough fight for recognition. A company can readily make millions from a hit record like "I Am Woman" but it will take much longer for that message to be translated into better opportunities and equal pay.

Of course, there are women who hold key positions at record companies like Billie Wallington, publicity director at Warner Brothers, Sue Roberts, administrator of business affairs at Elektra, Joleen Burton, comptroller at A&M, Florence Greenberg, President of Scepter, and Suzanne DePasse, creative director at Motown. In general, though, it's the old story of women having to be twice as good as men to move up in the executive chain of command. The control room of

the studio has for so long been a man's province that very few women even consider a career there. They've been conditioned to think that the female brain cannot even grasp the principles of complicated electronics.

In this special supplement we want to show what women are doing in the music business and where they hope to go. There's no intention of issuing a battle cry for revolution but rather one of awakening a fuller recognition of women's talents and abilities. To those men who equate power with masculinity the upward strivings of women represent a real threat. But, as artists, both male and female, continue to awaken our consciousness to the possibilities of a new equal relationship between men and women, those insecure men should begin to understand that we are all individuals whose similarities far outweigh our sexual differences. We are examining the changing role of women in music in the hope that we can all treat each other as human beings with R-E-S-P-E-C-T.

Maggie Bell
Elkie Brooks
Marti Brown
Vella Cameron
Jackie De Shannon
Litho Fayne
Roberta Flack
Aretha Franklin
Margie Joseph
April Lawton
Betty LaVette
Barbara Lynn
Mabel Mercer
Bette Midler
Joni Mitchell
Jackie Moore
Vivian Reed
Linda Ronstadt
Jamie Ryan
Judee Sill
Cathyie Sledge
Debra Sledge
Joan Sledge
Kim Sledge
Diane Steinberg
Myrna Summers
Bettye Swann
Liz Thorsen
Marion Williams
Betty Wright
Alston

On Atlantic, Atco & Asylum Records and Tapes



Women Songwriters

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her part so much as to a personal wish to avoid the demands of superstardom. Virtually undiscovered after releasing two albums, it was the Fifth Dimension's (Bell) version of "Sweet Blindness," "Stone Soul Picnic" and Three Dog Night's (Dunhill) rendition of "Eli's Coming," that established her as a major songwriting talent. Nyro writes intensely dramatic songs, such as "Poverty Train," but her good-timely numbers carry such a spark of down-home brash humor that is sometimes difficult to believe they were written by this darkly mysterious New York woman. While Nyro is good at expressing the depths of her personal feelings she is virtually unsurpassed as a master of colloquialisms, using language rather like a playwright to create character and location.

Melanie (Neighborhood) is one artist whose abilities as a songwriter were not truly recognized until after her emergence as a superstar performer. Although she is best known for her portrayal of the wise naive in "Brand New Key," her songs, which number well over 100, touch on far more mature issues. Melanie is a master of coy double meanings and subtle nuances as in the sexual over-



MELANIE: Although best known as an excitingly dramatic performer, she has compiled an impressive catalogue of songs that are winning her great respect for her creative talents.

tones of "Brand New Key," but her writing is also distinguished by a great deal of universality. The lovely "Candles In The Rain" has been recorded by artists ranging from Lawrence Welk to Mott the Hoople, and perhaps her best song, "What Have They Done to My Song, Ma" was a huge success throughout Europe and in the United States as recorded by

the New Seekers and Ray Charles as well as by Melanie herself. For all this, Melanie is still developing her songwriting abilities, and many of her best songs lie before her.

Dory Previn's (UA) songs are unlike those of anyone in the music business today. She presents songs that are acutely sensitive to the problems faced by all adults in society. Although she is sometimes con-



DORY PREVIN: One of the most articulate, perceptive and sensitive of modern songwriters, she goes deep beneath the surface of the relationships between people.

sidered a spokesman for woman's rights, her songs greatly exceed such demarcations in scope and applicability. It must be stressed that Previn does not write polemical songs; rather she writes about people with a sensitivity and analytical power which usually helps us understand *why* the people in the song feel the way they do. Previn is in no way a melancholy or maudlin writer, although her humor is often ironic and biting, and her songs are much in demand for film scores and plays (she recently wrote the lyrics to the theme from "Last Tango In Paris"). Although she appeals to an audience that likes to think as well as listen, Previn speaks clearly and wittily to all people.

Joan Armatrading (A&M) appears to be on her way to challenging U.S. domination of the woman singer/songwriter scene. Her debut album, "Whatever's For Us" is filled with delightfully original melodies, and features Ms. Armatrading's daringly unique voice. The songs' lyrics are by Pam Nestor, simple earthy lyrics that speak of family and friends

Bette Midler

(Continued from page 8)

get to in your life. I think that's where women have to get to. I think they have to accept themselves for exactly what they are and what they look like and not try to keep up. Not try to run ahead. Every two minutes you turn around there is something else that will tell you that this is what you have to buy, this is the deodorant you have to use in order to be accepted and presentable and loved. Some women spend their whole lives doing nothing but trying to keep up with that. I was hoodwinked into it myself, but somewhere along the line it took a perverse turn. Somewhere along the line the perspective changed and I became anti all those things.

"I became more sure of myself as a person when I took the anti-advertising stand and decided I wouldn't let them tell me what personality to have. When I decided that I didn't want to look the way they wanted me to look and decided that I would look exactly the opposite way and do it just the opposite of the way they were telling me to do it. That's when I took control of my own destiny and that's when the success started happening."

What changed the course of Bette's life was the theatre. When she came to New York, she wanted a career on the stage more than anything else

with a gentle natural wisdom. Perhaps the most impressive aspect of the songs are their great variety, ranging from rock to ballads to more artistic song forms. Bringing the flavor of the West Indies (Ms. Armatrading's birthplace) to modern, poetic songs, Armatrading and Nestor may well become the biggest songwriting team since Elton John and Bernie Taupin.

Women songwriters are indeed a vibrant and refreshing voice in popular music. The great respect and following that have come to women like Carole King and Joni Mitchell have helped make more people aware of the marvelous creations of other women like Dory Previn and Ellie Greenwich. Another effect may be a diminution of (or at least a counterbalance to) the male dominant songs that are so much a part of the blues and rock tradition. Whatever the future musical and social impact of the arrival of women songwriters — the ladies have most definitely arrived.

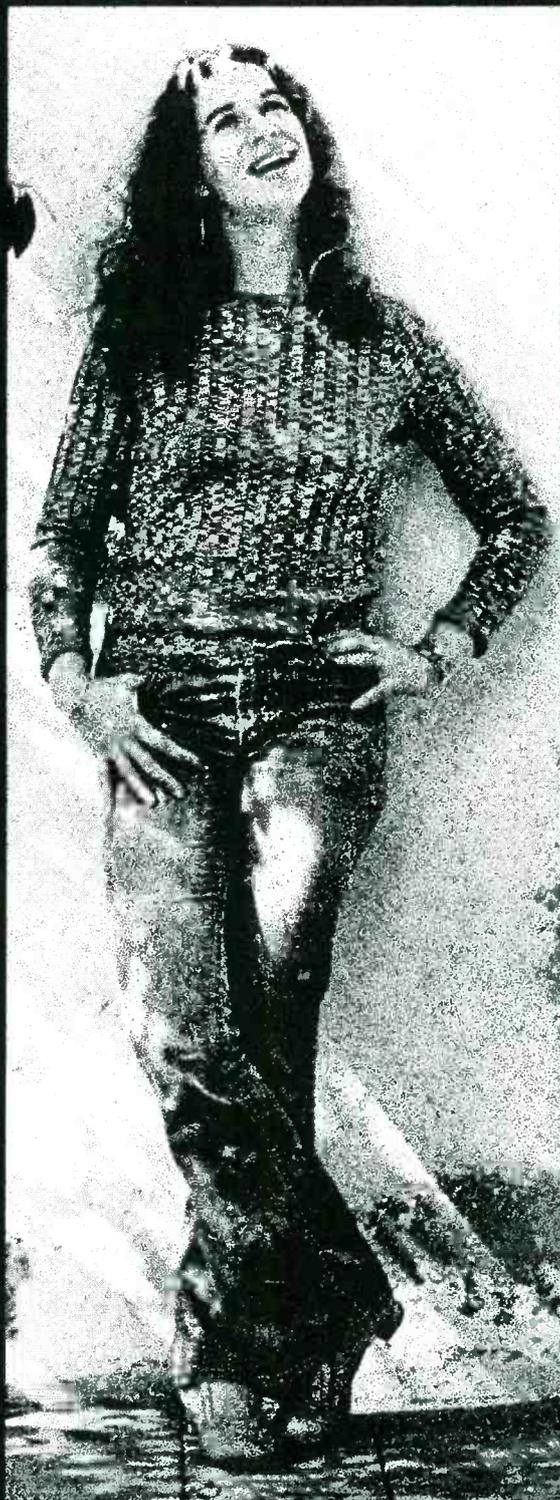
in the world, but she found the whole effort totally disillusioning. As she tells it: "I was trying to get jobs in the theatre and I just didn't fit into the mold. I can show you reams of pictures of myself I used to have in my portfolio. All these girls do it, come from far and near, truss themselves up, push themselves out, get their hair cut, get their hair dyed, thousands of dollars spent trying to push themselves into the mold. I spent a lot of money, time and energy and I made myself so sad because I couldn't fit into the mold.

She continues: "Anyway I used to look at those pictures of myself and no matter what angle they shot, I still couldn't get my foot in the door. I just decided I had to let that little dream go because it was destroying me. I knew that there was a nice person there, a whole person, an individual and it was unnecessarily cruel and unusual punishment to go through to compete in that realm. I just had no business there."

Even though she rejected the theatre world, Bette brought theatrical razzle-dazzle with her to the world of contemporary music. To some, her on-stage glamor might seem a contradiction to what she has been saying about being accepted for herself. Yet it all fits into the total Bette Midler-Divine Miss M personality. "Miss M is both a drawback and an asset," she says. "When I started and was doing Miss M, I was hiding. I still hide to a certain degree because it's real painful to get up and expose yourself to people. It killed Janis Joplin. I have found recently that I don't have to hide anymore. Last summer's Schaefer Concert in Central Park was a real knock-out for me. I mean I had some makeup on but I wasn't dressed very peculiarly at all. I was dressed very normally. That was really the happiest night of my life because I found out that I didn't have to hide, that they would take me for what I was, that I had succeeded and that I had achieved what I had started out to achieve which was to come to myself, to come back to Bette Midler.

I know now that I can take people on a theatrical adventure or I can take them on a musical adventure or I can take them on an encounter group. Once you eliminate the fear that you can't do it, then you are free and I'm very nearly free."

A NATURAL WOMAN



SCREEN GEMS-COLUMBIA MUSIC/COLGEMS MUSIC



Lilian Bron: On the Move

■ LONDON—Gerry and Lilian Bron met in 1962 when Lilian was singing in an International folk music choir and studying sociology at London University. They married in 1963 and Lilian 'took the plunge' into the music business in 1964 when a vacancy occurred at Bron as promotion manager.

She handles, through Bron, such acts as Uriah Heep, McGuinness Flint, Deep Purple, Electric Light Orchestra and others. With regards to Lilian's involvement as a 'Woman in the business,' we asked her what her attitudes were.

"Many men criticize the working wife and mother for neglecting her home and family. Personally I don't feel that I do. Granted, the children don't see as much of me as they would if I were home all day and didn't travel at all but the quality of the relationship that Gerry and I have with the children isn't affected by the amount of time we spend with them. A contented person as a mother to me is more important than someone who is bored and reluctantly tied to the home. I have never (particularly in dealing in Europe where there are many women music executives) been conscious of any inherent disadvantages to being a woman in the business. In fact, I have often found it to be a definite advantage.

"In the States, though, where, due perhaps to a high element of competition, male executives seem more insecure about their jobs, I have definitely encountered a different attitude towards women in business par-

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Joan Carries It On



Vanguard's Joan Baez, a veteran folk and pop performer, has constantly been in the forefront of many social causes, including great activity in the anti-war movement. Ms. Baez, whose new album is called "Hits/Greatest and Others" is a truly giant performer.

Judee Sill: Mulling Things Over

■ LOS ANGELES — With two albums out on Asylum Records which garnered lavish praise from Jon Landau of Rolling Stone and Chris Van Ness of the Los Angeles Free Press, Judee Sill is anything but satisfied with the way her life and musical talents are headed. She herself is headed for a spot in the Oregon woods to do some "spiritual woodshedding. I want to get something straight in myself and affirm what's good and get rid of the rest." More albums may be forthcoming but in the interim, Judee wants to sort through the events in her life.



JUDEE SILL: When she tried to play a "man's instrument," she ran into prejudice.

She never had any problems in being a female writer/performer as long as she played the accepted instruments played by ladies but "when I played the bass or some other instrument that a man usually played, I noticed that the other musicians would be really prejudiced. They wouldn't know who the bass player at the session would be and then I'd come on. When I started writing songs, things would be more open, but then women have always been writing songs."

Most of her songs have a spiritual lyric quality and universal religious allusions and imagery, her best known being "Jesus Was A Cross Maker." "I always noticed that real beautiful music would evoke certain feelings in me, and I was interested in why people thought of music in the first place, what were the emotions that made music come out. I think it's all tied up with the way the world is and the fact that man fell in the beginning. Music is really based on imperfection, and I felt like I had a mission in a way to try to write songs that would help make people feel better."

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Forum

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Travers: No. I think probably the only women's movement I ever belonged to was the Women's Strike For Peace and even then it was kind of a loose arrangement. I probably should have I guess. I suppose I feel like many artists that we have a method of dealing with the public and we do it the best we can in the sense that art is not a community project . . . I think the only thing a performer has to offer an organized group is the one thing they know how to do which has nothing to with "let's have a talk about it." It has to do with "Mary, will you sing on the benefit?" So I never felt a necessity to join one of those groups because what I have to offer is something that I do by myself. I've never felt the need to thrash out all of that stuff. I think it's marvelous some of the consciousness raising sessions where women can help each other see where the traps were. I feel that those things are very necessary for women or anybody to get together and talk about it and find what really the problem is all about. But some of the problems that I've had personally in dealing with men are ones that I kind of thrashed out in my analysis.

RW: In your career have you ever felt discriminated against in any way because you are a woman?

Simon: I don't like being made a sex object. I don't like it when I'm asked to pose for a picture in a sexy way. I guess that is a certain form of discrimination that you are a more salable commodity because you're a sexual woman. If I were short, fat and bow-legged, I probably wouldn't be as successful as I am, which is not to say that I'm a raving beauty, but the people on the selling end have tried to make a lot out of my sex appeal for some reason. I don't think it's bad to have sex appeal and if I have it, I'm really happy about it.

I think men are probably being discriminated against in the same ways. Certain men who are sexy will have an easier time of it in show business so that's really not being discriminated against. It's being made into a sex object. Every time I think of whether I'm being discriminated against, I think of men and the fact that they are too. . . .

In fact, I've felt special in the business because I am a woman. It's strange but I've been coddled and taken care of in a way that I probably wouldn't have if I were a man. I've never gotten paid less because I was a woman.

Previn: Yes I was. I was never aware in the male-female relationship that I was in fact the minority. I think back to what I put up with, with what we all put up with, and didn't know we were putting up with and that I still do because I'm a victim of that upbringing. At least now I have a knowledge of it but when I first started as a writer, I deeply resented the fact that I was a woman. I was told in no uncertain terms "we pay you less because you're a woman." I would collaborate with a man for a cartoon company. They paid him his money and didn't pay me mine. I said, "you can't do that, why would you not pay me mine." And the man said, "well, that's the way big bad businessmen are Dory." They used to talk to me as though I were a child. "You write nice little lyrics." Everything was in a diminutive.

Even a woman who recently interviewed me said, "Well, you've done this and this and isn't it terrific that you have the time to do that." And I said, "I resent that coming from you." I thought about it all night and the next day when she came back, I said, "Look, I wrote these things." Then I did an unconscionable thing. I reeled off what I have accomplished in the past four years. And I said, "That is not a person who is a dilettante. I don't take alimony. I take no support. I support myself and one other person also. These things were written because I work damn hard and I'm very serious and I never stop and I tear myself apart writing these things." What nerve to say, "isn't it nice you have time to do these things?"

Travers: Are you kidding? You always sort of feel kissy and telly about that. I always feel very hesitant about talking about it in the simplest way I know how, because some men don't know they are male chauvinists and they take it as an act of aggression if you tell them they are. It is not meant as an act of aggression. It's just that that's the way it is. Most men's male chauvinism is so overlaid with cultural upbringing and things that they are hardly aware. It's kind of like that old Dorothy Parker story, "Conversation In Black And White," where this woman keeps

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Southern Belles Holding Down Key Country Exec Positions

By DAN BECK

■ NASHVILLE—The fair sex has an impressive record in the musical business world of this city. Women are quite in keeping with the city's diversity; they are involved in various forms of entertainment and media and involved in virtually every tape of creative music position in the industry.

Record labels, publishing, public relations, radio, television and booking operations throughout Nashville's music community are reaping the profits from the efforts of women executives. Several women hold very influential positions with major organizations.

Perhaps Frances Preston was the first woman to reach a prominent position. Mrs. Preston, Vice President of BMI, has been actively involved in industry and civic affairs. Along with her energetic schedule for the international performing rights organization, she presently serves as President of the Country Music Association. She was previously the Chairman of the Board for the trade organization. Mrs. Preston serves on the board of the Nashville Symphony Association, the Chet Atkins Guitar Festival, the Tennessee Performing Arts Foundation, the Davidson County Anti-Tuberculosis Association and National Women Executives. She is also on the Board of Directors and serves as Vice President of the Nashville Public Television Council, Inc.

The busy Vice President of BMI has served as a National Director and President of Women in Radio and Television; she was the first woman in the 100-year history of the Nashville Chamber of Commerce to be on the Board of Directors; she was appointed by the Governor of Tennessee to serve on the Economic Study Committee. Mrs. Preston has also served in many other positions including Board membership of the Nashville Better Business Bureau and the Nashville Chapter of the National Academy of Recording Arts and Sciences. She also served as Executive Vice President for Nashville's NARAS Chapter.

Mrs. Jo Walker is another woman executive playing a key role in the success of the music industry. She serves as Executive Director of the very active Country Music Association, Inc. Her fifteen years with the CMA has seen it grow to present

worldwide membership of nearly 3000 individuals and firms. She not only serves as the Executive Director, but also as chief staff officer for employees of the Association. Under her direction, CMA has seen the establishment of the Country Music Hall of Fame as an institution for the great names of country music, the establishment and construction of the Country Music Hall of Fame as a building housing a museum, library and media center, as well as the offices for the two organizations.

Mrs. Walker's past activities include the position of Chairwoman for the 1971 Nashville Area Chamber of Commerce Convention and Visitors Committee. In 1972 she was active in organizing the CMA-UN nine-artist tour of New Zealand, Australia and Japan to benefit the orphans of Bangladesh. Also, during that year she served on the membership committee of the Chamber of Commerce's Nashville First Club.

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Female Stars Shine In Country Firmament

By DAN BECK

■ NASHVILLE—Women have been an essential force in the supply of talent in country music. The fair sex virtually match the male performers in numbers and through the last twenty years have reached the highest peaks of fame and music industry recognition.

Women began to make their mark in country music with Patsy Montana's "I Want To Be A Cowboy Sweetheart" in 1935. The record was the first million seller for a female artist. Kitty Wells led women to prominence in the field in 1952 by achieving the first number one country song by a woman. "It Wasn't God Who Made Honky Tonk Angels" was the beginning of Miss Wells' inspiring career as "The Queen of Country Music." Her continuous success was instrumental to fully establishing the womanly image in country music.

Later, Dottie West became the first female country Grammy Award recipient with "Here Comes My Baby" in 1964. This past October Loretta Lynn

brought even greater recognition to country music women by winning the coveted CMA Award for Entertainer of the Year.

The achievements of women past and present are already being immortalized. Cindy Walker and Felice Bryant were the first women to be placed in the Nashville Songwriter's Association Hall of Fame. The Country Music Hall of Fame also has placed women in their most elite positions. Mother Maybelle and Sarah Carter, original members of the Carter Family are the first women to be represented; inducted in 1970.

Today, women remain high on the country music charts, voicing lyrical interpretations that express contemporary women's liberation philosophies as well as the traditional feminine viewpoints. From heart songs to heartaches, country music women have been reflecting the role of the female in society from every angle for decades.

Country Ladies



Country's women performers take a back seat to no one, what with such powerful (and pretty) performers as (top row, from left) Dot's Donna Fargo, whose string of pop country hits includes "Funny Face"; Epic's Tammy Wynette, whose latest country-pop smash is "Kids Say the Darndest Things"; RCA's Dolly Parton whose current hot country disc is "Traveling Man"; (bottom row, from left) Lynn Anderson, who never promised us a "Rose Garden"; Decca's Loretta Lynn, the coal miner's daughter who's now diggin' up hits such as her latest, "Love Is the Foundation" and Mega's Sammi Smith who taught us about true heartache with "Help Me Make It Through the Night."

Publicists

(Continued from page 5)

Atlantic's Micki Cochnar recently chaired a seminar at Atlantic's Paris convention about "Women in the recording industry." She comments: "Of course this seminar was held in the room where breakfast had been served (the men were holding a promotion and sales seminar in the auditorium next door) with dishes being cleared and vacuuming going on all around us even as we spoke. But in all fairness . . . the cleaning was being done by men."

Pat Luce, A&M's East Coast director of Public Relations, stated that "It seems to me that being a woman in the record business or, for that matter, in any business, is as easy or as difficult as the men you work with make it. I've been fortunate enough to work with men who like women and like the idea of giving women a chance to move ahead. With that kind of support being a minority is really sort of fun and challenging. Without it, it must be dreadful."

The women who make the publicity wheels grind and bring the music industry's message to both those inside and outside the industry are many. Some of the key distaff drumbeaters include Jeanne Theiss, east coast head of publicity for Elektra; Roberta Skopp, newly named head of publicity at Evolution; Vivien Friedman, who does publicity for international publishers Chappell and Co.; Susan Blond, underground television star and associate in publicity at United Artists; Susan Munao and Betsy Volck, who puts out the press at Gibson and Stromberg in New York; Lita Eliscu, late of the Village Other and now doing publicity for Asylum on the west coast; Bunny Frietas, publicity person for International CBS; Karen Berg, just recently named to head up publicity at Vanguard; and Britisher Nancy Lewis who adds a bit of tradition to the press releases coming out of Buddah.

Other people who brighten up a journalist's dull life include Wartoke's Janie Friedman and Pat Costello; indies Barbara Christiansen and Victoria Lucas; Toby Goldstein, who recently joined Ren Grevatt; Bryna Millman of Solters, Sabinson and Roshkin; Lee Cadorette, formerly a **Record World**er, who now does it up right for A&M in California; Deanie Parker, who puts the soul in the news for Stax; the redoubt-

Male Execs Queried on Women

By TONI PROFERA

■ A survey of some of the top male executives at some major record companies reveals that there has been a wide acceptance of women in important, crucial positions at these companies. This is borne out by statements from the following:

Joe Smith, Warner Brothers President, stated: "In the areas of creative services, finance and those dealing with copyrights, licensing and royalties, women seem to have become the majority at most record companies. There are still great gaps in a&r, promotion, and marketing, but the trend is towards dramatic increase in participation at those levels."

Jac Holzman, President of Elektra Records: "I really believe that women executives are a plus and I have not found that being a woman is a hindrance to any of the executives at Elektra. Every once in a while someone will complain that he will not let any "chick" listen to his audition tape. Those calls are automatically transferred to me and I just lay it out that Ann Purtil is my selection of an a&r person. If they want Elektra they're simply going to have to buy Elektra's policy in terms of listening to material. If they don't like it and if they have those kinds of prejudices they better take their artists some place else."

Edward Scanlon, Division Vice President, Industrial Relations, RCA Records, stated: "RCA Records is interested in talent, without consideration for sex. It is sound business practice to make full use of the talents of women in RCA and the experience and aptitudes of other women in the labor market. We have many talented women serving in various executive and managerial positions."

Bruce Lundvall, Vice President of Marketing at Columbia Records, states that some of Columbia's best, key people are women. He evaluates them as individuals, looks for initiators who are well motivated and intelligent.

Jerry Greenberg, Atlantic Vice President: "Atlantic is a company that makes executive judgments on the basis of performance rather than color, family or gender. A record company is not a place for idle bureaucrats who owe their position to everything but the way they work. We're in business to make good records and to sell good records, and if it is a woman who is better suited for any of the jobs in that process, she will wind up with the job."

In speaking to Neil Bogart, President of Buddah Records, his statement was as follows: "The Buddah Group has always been a progressive force in the record industry. In this context, my feelings about women in the company can be answered pragmatically. There are women in just about every area of our operations: publicity, promotion, artist relations, sales, production, advertising, art direction. It has always been my policy to hire only those people who, I feel, really excel in their fields. If the Buddah Group is any indication, I don't think there is any question of the importance, value and permanence of women holding key positions in the record industry."

Gil Friesen, Vice President for A&M: "We're an equal opportunity employer, but the real opportunity that women have at A&M is that our personal director, Raina Taylor, is a woman, as is Jolene Burton, our comptroller. They are the ones that dictate A&M's employment policy."

"The Women's Lib cause is all over the media nowadays," remarks Polydor Incorporated director of marketing Phil Picone, "and it's about time women got their due—particularly in the music industry. Women are and will continue to be very much a part of Polydor's success."

"We've had our own 'Women's Movement' here at Polydor for years now, with talented ladies in executive posts in every phase of company operations."

Jules Abramson, Vice President of sales for Mercury Records, feels that even if a person has the talent, opportunities are limited because of lack of experience in the field (promotion, marketing, sales, etc.).

able Tammy Owens of MCA, Sue Rafael, who holds down the publicity chair at Famous; Bell's publicity stalwart Gloria Sondheim; Judy Paynter makes with the news at CBS in Cali-

fornia; Diane Gardner smiles beneficently on all newsmen at Buddah; and Brown Bag sports such electric people as VP Barbara Dalton and publicity director Candy Cabe.

Today Is Tomorrow

■ NEW YORK—The motto of Candy Leigh's publicity firm, Tomorrow Today, The Everything Agency, is "efficiency and flair." Those are the qualities that she feels that women most especially can draw upon. She felt so strongly about the qualities of women and the inequalities of their opportunities, that in October 1970, she opened her own agency, staffed exclusively by women. "I must unfortunately admit that during the early years of my career. I experienced many blatant examples of discrimination. Equal pay and equal authority were difficult to achieve. The answer for me was to have my own agency."



From left, Meg Gordean, Carol Livingston, Dee Breland, Bunny Silver; seated, Wendy Morris, Candy Leigh.

Some of her clients include Bette Midler, author Ayn Rand, Warner Brothers Music Publishing, the Alvin Ailey City Center Dance Company; she consults for Atlantic, Polydor and Stereo Dimension Records. Having worked in all areas of the music industry during her twelve year career, Ms. Leigh feels that opportunities may be opening up for the distaff side but is concerned "that the hardships involved for women may weigh too heavily on some, whose talents our industry should not be sacrificing."

Staff

Her staff includes Wendy Morris, Director of Client Activities, Dee Breland, in charge of Creative Services and Meg Gordean, who handles the Theatrical Division. Ms. Leigh decided to keep her agency female because she was discouraged by how few women executives there were, and even fewer were the instances of women being paid on a par with their male counterparts. Now it is the accomplishments of the agency which are considered, not the gender of the creators and that suits Candy Leigh and associates just fine.

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for other people...
what's left to do?



You record your own album



V6 5091

“Let It Be Written, Let It Be Sung”
by
ELLIE GREENWICH



Ladies in Advertising

(Continued from page 5)

done frequently the year-round. Generally women's roles are not very visible, women with talent rarely get the same opportunities, they're thrown a little authority, the way you might throw a puppy a bone. Unfortunately, they believe the myths about themselves, and given the chance women will surprise themselves more than anyone else. Many women are too busy surviving as women in a man's world as opposed to being a person in a people's world."

At A&M Records, Barbara Gosa became the first female director of advertising when she assumed that position four



Barbara Gosa

years ago. She supervises national and distributor advertising campaigns, all media buys in print and radio, keeps tabs on the independent distributors, and artists' tours. There is no average day ever, since she has to deal with the varied worlds of promoters, managers, club owners, distributors, publicity and promotions departments, and large advertising budgets.

"I personally have never encountered any negative experiences as a woman at this company, and the industry in general seems to be more receptive to women and have more awareness that they can be more than secretaries," says Barbara. Having a husband also in the business is an asset (Jim Gosa is a deejay at KBCA-FM) and she feels that she can appreciate home and family more when actively working. "Stagnation sets in when I'm doing nothing creative." Ms. Gosa feels positively about the future of the ladies in the industry. "If the ability is there, it will surface as I've seen happen many times with women here at A&M."

As advertising manager at Capitol Records, Mickey Diage is in charge of all print advertising, knowing what artist to

advertise in what publication and when. She first came to the company nine years ago, running the usual secretarial gamuts. Then she became involved with Capitol's in-house advertising agency and she became the agency coordinator. Even now with her experience and responsibilities, she feels that one of the problems of being a woman is being asked to do the petty things that are an extension of the secretarial job. "Still nine years ago, the only way I could start to work here was as a secretary, but today a girl with some smarts could come right into a high position. Times for women right now are fantastic. I don't think women in business is a tokenism anymore, but total integration is going to take a long time."

A believer in women's rights even before it had an organized name, Cathy Scully, national media coordinator at United Artists Records, feels that the belief has given her more freedom and self-confidence. She started at an ad agency and then four years ago went to UA's traffic and media departments and from the growth of those areas, was promoted into her present position. She feels that it is still very difficult for women to enter business, although the immediacy and exposure to current contemporary life makes the music industry far more aware than perhaps the insurance business. "Still, although gains have been made, there is a long way to go. The barriers are all the misconceptions that society has about the capabilities of women, the stereotype. I think the movement is less front page news now, and it is getting away from the bra burning and into the real issues: jobs and real alternatives for women."

East Coast

The east coast is also represented by several women in key advertising positions. Following are some of their comments:

Roselind Blanch, advertising



Roselind Blanch

Mary Martin — She's a Lady

By ROBERT FEIDEN

■ NEW YORK—Mary Martin, east coast a&r manager for Warner Bros., is the kind of lady who will tell you with all sincerity and grace that she really has nothing to say of special interest about her career. But she knows better. Mary has managed Leonard Cohen for three years, Van Morrison for one, and she was also responsible in great measure for introducing Bob Dylan to the Band. There are many other groups or solo artists who speak of Mary with a reverence usually devoted only to red bullets or gold records.

Mary left her native Toronto for New York as a result of "a broken heart" and found work through a friend as a receptionist for Albert Grossman. "I don't think I ever calculated to devote myself to music. It was just very comfortable to be there. The day I made the decision to leave Albert was based on the fact that John Cort, his partner, said, Miss Martin, we aren't interested in talent of that caliber. The artist he was speaking of was Leonard Cohen. I thought I had to do what I believed in. So I left in 1966." After Cohen consulted the I Ching and decided to become a "pop star" rather than a tourist minister for a black movement in England, he gave Ms. Martin three years to manage his career.

"I wasn't afraid or intimidated about going into management with Leonard, because in Albert I had a phenomenal teacher. And there are just some things you know you're going to win with, and Leonard



Mary Martin

was one," Mary repeats a story she must have told many times before, but it's fascinating to hear her tell of sitting in her bathroom with Cohen as he sang stripped to the waist in her shower into her little tape recorder as she took down his lyrics in short hand, sometimes not knowing when one song ended and another began. Garth Hudson of the Band, a friend, came to do the transcriptions." I knew I'd have trouble establishing Leonard as a singer, so the most important thing was to get his songs to Judy Collins." Collins recorded "Suzanne," and the rest is history.

When Van Morrison came to Mary, he had already recorded "Moondance" and Mary had still not even heard "Astral Weeks." Van arrived at her door and told her, "Richard Manuel said you'd take good care of me." With Van, says Mary, "it was a year of watching a boy grow into a man."

About her position as a manager, Mary stated, "Anyone who gives him or herself to somebody else for his or her betterment has to suffer a few slings and arrows, and managers do. Through both of these relationships, I can say I was brutalized and they were too. But those relationships were really rewarding experiences of total involvement. I lived and died for each of those people. But after my experiences with Van, I went back to Toronto for a year and had nothing to do with the industry at all. "Shortly thereafter, Mary wanted something to do, and she called Warner Bros. President Mo Ostin, whom she not only admired but loved as a friend, and within days Mary found herself in her current position.

Speaking of the issue of wom-

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executive at Columbia, is happy about the state of women in the advertising field of the business. Says Ms. Blanch, "I'm very happy to be part of the music business which offers great opportunity for advancement through equality."

Elaine Goldstein, who handles advertising at Polydor, and who has worked at various companies and ad agencies, puts her thoughts this way: "It's just a matter of being knowledgeable and competent at your job. Male or female, the only criteria should be performance. We're not at that point yet, frankly, but we're moving toward it."

Shelly Petnov, advertising coordinator at Elektra, puts her feelings this way, "I am constantly told that I don't know enough but I've met very few men in this business secure enough to teach me."

Jeanne Pruett

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Satin Sheets

MCA-40015

MCA RECORDS

Stax's Deanie Parker Defines Her Role



Deanie Parker

■ Following is a statement from Deanie Parker, head of Stax Records' publicity department: "I have been actively involved in the recording industry for almost a decade, progressing from artist and composer to publicity with the Stax Organization and several of these years have been in the publicity department which I had a role in creating. During these ten years, the Stax Organization has advanced from a two-car garage operation to the fourth largest record company in the United States.

"The publicity department has the responsibility of not only displaying a positive image of our artists, but also that of the Stax Organization all over the world. I sincerely believe that changes occur more often in the recording industry than in any other because of the creativity and consumer demand factor.

"One of the problems that exists regarding this factor is the diminishing boundary in classifying music. The national pop and album charts best exemplify this obscure boundary—as they list compositions which are neither pop, r&b, country, folk, hard-core rock or progressive rock, but rather a combination of all kinds of music. The fusion of music has somewhat created a complicated situation for the publicity/p.r. departments of many firms. Such a fusion is also indicative of an increased competition in the industry. Thus, it becomes difficult to establish reviewer/critic lists which allow the manufacturer to decide which piece of product or artist the reviewer/critic would choose to write about. For, in essence, reviewer/critic and publications serve as a barometer to public opinion.

"Like Marketing and Sales, the publicity department has to constantly reexamine its mail lists and p.r. procedures to secure effectiveness—in hope that the media will pick up our product more readily, regardless of whether the product is r&b, country, pop, etc.

Black Women Execs Speak Their Minds

By DEDE DABNEY

■ In the past many have dealt with the trials, tribulations and deaths of black women in experiencing the downfalls of such a business as the entertainment field. Today it seems the strength of black women has increased to great heights in overcoming the shortcomings of such a business.

In the following paragraphs you will hear direct experiences of black women executives who have felt the pain of defeat either from a personal or a business standpoint, as well as general reflections on their music business lives.

Yvonne Taylor, general manager of publishing for Chess/Janus Records:

"I would like to believe that attitudes have changed since I first started working in the music industry some years ago. I know that there are more black men (be they puppet, token or legit) in executive positions now than there were when I started and there are more women executives now also, but the black woman executive is still a rare breed. Where discrimination does exist, the black woman must decide, if she's being discriminated against because she's a woman, a black, or a black woman. Although, the 'company' may not discriminate and proves this by hiring you, you're not free of discrimination. You can encounter all three, within the company, from the mail room guy (never a girl), or from your contemporaries, as well as from those above you.

"Black women can and do succeed in this business. However, having succeeded they then have the responsibility of opening, and making sure that it stays open, the door to their sisters. It is to her sisters that the black woman must look to for understanding and support.

Barbara Harris, acting director of artist relations for Atlantic Records:

"Being a woman in the recording industry for the past five years has been quite an experience—in most cases, a rewarding one—on the whole. I think the most frustrating aspect was proving to the male sex that a woman can succeed and really do a good job in this business. My philosophy is dealing with this business as you would ordinarily deal if in any other industry. Life is life, and people are people, although I must admit

the people in this industry are of a special breed, and might I add, a groovy breed.

"My experiences, as I think back, have been quite diversified, such as travelling with a group of six men and having to keep them under control and on their toes—getting them up on time to make planes, gigs, etc., and maintaining their respect and still be feminine.

"Black representatives from companies should not be made to feel that they can only deal successfully with the black artist."

Mrs. Jerry "Swamp Dog" Williams, administrator of labels and publishing for her husband:

"I feel that problems in the record industry are not always confined to the sex of the individual, but sometimes to their skin pigmentation. Being a black woman does pose an additional problem. She is expected not only to "dance on the set," but backstage too."

Effie Smith, one time artist now director of her own independent promotion company:

"Together we can make the black industry work, with many totally aware folks, black women in a business filled with pressure have not only overcome much but will be instrumental in making it last. I personally become emotional with reference to the treatment of black women. The need is there for respect which should be given as an equal."

"The Queen"—Ruth Bowen, head of Queen Booking, the only black booking agency:

"There were many obstacles to being the head of the only black booking agency. The white agencies were so well established for many years that they sort of looked down not only on women but particularly a black woman coming into this business, they looked at it as a joke in the beginning. A lot of them are still; I think are saying it can't last. If a woman didn't do it by herself she had to have help of anybody behind her. It's a very difficult to convince some of the black acts that are out here saying that I'm black and I'm beautiful' but they don't still have the faith that we can do the job. When they are nobodys they hang in here with us while we keep them working until

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Billie Wallington

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of attitude of being able to stay with something you really believe in," says Mrs. Wallington. "Of course you have to move around and service all of your artists, but if you feel people are slow to pick up on the merit of an artist, you must stick with it."

"Press functions," Mrs. Wallington points out, "should have some useful or meaningful purpose to acquaint people with the artist. The real purpose of an event should be either to get people together with the artist, to get them to know the artist and more about his or her music or to get them to hear the music."

She also believes it is very important that she spend as much time as possible with new artists in order to get a feeling for what they are. She thinks it's vital to understand this so that she'll know which journalists will be responsive to them. "Some use the 'grab whatever you can get' approach," she says, "but I don't see that working in the long run."

Mrs. Wallington believes that publicity, particularly in the entertainment field, is wide open for women. Still she does note that, according to the Public Relations Society of America of which she is a member, women are as a rule paid less than men in equivalent positions. But she says that she herself has not seen any discrimination against women in public relations.

As far as she's concerned, publicity is an excellent career for women. "You have the opportunity to work with creative people," she notes. "In the case of new artists you can probably play an important role in their careers by getting people to know them when they are not well-known. If an artist is good, it does not always follow that talent will out. It's not possible to get everyone interested in every act, but you can reach people who can stimulate interest in the artist. There is a great personal satisfaction out of seeing an artist develop."



Billie Wallington

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Mixed Groups

(Continued from page 12)

female guitarist with a male group. Especially since with her bass player and drummer she regards herself as one of a trio. She started out as part of Frank Zappa's Mothers of Invention, and then took a seven year hiatus to get married and raise her son. The marriage ended and the need to return full time to music was strong enough to bring her back a couple of years ago when she recorded her first Fantasy album. "It wasn't hard to come back. It was super simple because I hadn't done anything for so long that I had all that new spirit back."

Writing, performing, arranging and recording requires all the energy and spirit that Alice can muster, besides feeling a great responsibility for doing more than just accompanying herself on the guitar. "If you're going to be a performer, you want to get the audience off too, or else you don't really get off either. If I was just a songwriter/singer I wouldn't give a damn what they did, but I'm not on that kind of trip. I'm on a total performing trip you know and I worry about whether the material makes it, whether my stage presence makes it, whether the band is together, whether the music is all fitting together correctly."

Alice hasn't encountered great problems in the area of female discrimination except "Sometimes you don't feel as though you are your own person, or I don't feel like I'm quite as free to make a mistake as some male guitarists. I think that they're a little freer to make some mistakes than I am, just because I've taken a lot on myself to do it. It's hard enough just trying to be a tasteful guitar player, and what I'm trying to do is play as tastefully and melodically as I can sing."

Judee Sill

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Women's lib has played no specific part in Judee's life, but she views it as part of the overall revolution that has occurred with people generally, creating great freedom of consciousness and also some tragic circumstances at the same time. It's the latter that plagues Judee's spirit personally, the effects of having "accumulated some terrible Karma" which will have to be "digested" before Judee Sill can continue to write and perform the music she'd want to share with other people.

Forum

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saying how nice colored people are and here she thinks she's really liberal and she's saying really terrible things. That's what a lot of fellows are about. They just love ladies and in truth have big problems with them.

To be specific, the whole industry is male geared in the sense that the whole society is. The major record buyers in this country are 14, 15 and female so right away are they trained to identify with women? No. They buy records because they are trained to identify sexually. They don't look at the female hero and wish to emulate her. . . .

Then you deal with the business world of the entertainment industry. There is not one high executive in any record company, except for maybe one, I think Scepter. One record company out of the whole shebang and they are all full of shit. Their level of tokenism is outrageous. . . . Then there's the business aspects of everyday affairs. Your manager will be a man; there are very few women managers. There are very few good managers period so maybe they are lucky they aren't in that one to get nailed with all those terrible things people say about managers. Your accountant, your lawyers, almost everyone you will touch in the business world, the producers and directors of television shows are men. . . .

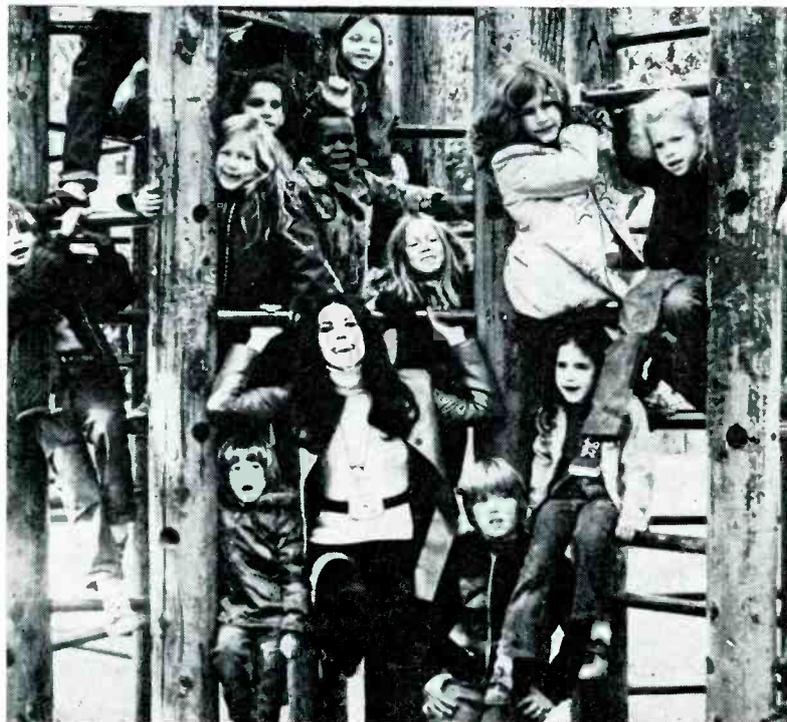
With musicians you aren't necessarily dealing with the most liberated crowd either. I mean I've had to ask contractors to please hire ladies if they are going to hire strings. I mean for years I made records and the only lady musician I ever saw was a harp player and I knew there were women who played other instruments. I said to the contractor, "I'm not asking you to hire a bad musician just because she's a woman. I'm asking you to hire a good musician who happens to be a woman. . . ."

RW: Do you detect any changes in the attitudes of men in the music business towards women?

Simon: I hear a lot of stories about women being exploited and about men in the business just thinking that women are kind of the brainless vocalists who get up in front of the mike and "just sing the song, honey, we'll do the rest." This certainly does happen. I've heard stories of women getting rotten deals, but then again I hear stories about men too. I mean men are really awful to other men. One of the questions that Phyllis Chessler points out in "Women And Madness" is that if women do win the fight, if it is a fight, and become the leaders of our society, will they be

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Ms. Thomas 'Free' On Disc



Marlo Thomas has become a recording star as well as continuing to be a top television personality. Ms. Thomas' Bell album, "Free to Be You and Me" was a highly innovative musical investigation of the cultural tyranny of male-female roles, with the decided upbeat accent on individual freedom.

Country Execs

(Continued from page 25)

She has served for several years on the VIP panel of the Nashville Cerebral Palsy Telethon. Nashville's Metronome Award was presented to Mrs. Walker in 1970 for her efforts in promoting country music and the city of Nashville throughout the world.

Mary Reeves Davis represents another area of women's involvement in music. She is President of Shannon Records, Inc., operates several publishing companies and is President of the Henderson Broadcasting Company. The broadcasting operation includes WMTS AM-FM in Murfreesboro, Tennessee and KGRI AM-FM in Henderson, Texas.

Mary has held the position of President of Jim Reeves Enterprises for the past eighteen years. Since her late husband's death, Mary Reeves Davis has continued the organization and the success of Jim Reeves' records around the world. He was inducted into the Country Music Hall of Fame in 1967.

Mary's own songwriting talents has produced hits such as "Where Does A Broken Heart Go," "Snowflake" and "Welcome To My World." She is actively involved in many organizations including positions as secretary of NARAS, a member of American Women in Radio and Television and a director of the Country Music Association.

Jane C. Dowden holds a presidency in yet another facet of the entertainment industry. She is the chief officer of Show Biz, Inc., a position she has held since the company's inception in 1964. Since that time, Show Biz has grown to one of the nation's largest producers of musical programs, currently servicing 630 television and radio stations each week. Among the Show Biz productions under the direction of Mrs. Dowden are the Bobby Goldsboro Show, the Porter Wagoner Show, the Wilburn Brothers Show, Country Carnival, Country Place, Gospel Singing Jubilee, The Ralph Emery Show and Music City U.S.A.

Prior to forming Show Biz, Inc., Mrs. Dowden was Vice President of Media for Noble Dury & Associates. She began her career in the entertainment industry with WSM radio and television in Nashville.

Many more women are sharing the executive spotlight in Nashville and country music. Clearly, the Southern Belles are creating their own sweet music in the field of management and marketing in the world of entertainment.

Ah Women . . . Amen!

■ NEW YORK—How appropriate in this special issue dedicated to women in music that we salute the sister muse—women in theatre—by reviewing the Broadway revival of the 1936 Claire Booth Luce all-female farce “The Women.”

Ms. Luce, whose self-referral as an ardent feminist, has alluded to this work as one of the first blows in the defense of women's rights. The irony that it is a play about the empty lives of pampered women whose main amusement is bitchery toward each other makes Ms. Luce's premise a bit hard to accept. However it is good theatre and superb comedy!

That “The Women” entertains is primarily to the credit of Ms. Luce's talent for theatrical flair. If a plot exists here, it is merely the episode of a complacent wife, Kim Hunter, whose best friend, a fork tonguer expertly played by Alexis Smith, reveals the husband's infidelity and convinces her to divorce him which ultimately results in his marrying the other woman, a gold digger

niftily portrayed by Marie Wallace. Film star Myrna Loy makes her Broadway debut as the wife's mother, whose wise advice not to upset the marriage cart, is unheeded. Thus the wife is off to Reno only to find all her old friends there for the same reason she is — d-i-v-o-r-c-e. The only exception is the constantly pregnant Dorothy Loudon who has found one expectant way to keep a husband. Rhonda Fleming, also making her Broadway bow here, is on hand as another divorcee stealing Alexis' husband. And the bitchery builds. Finally Kim wins by adopting the same female ploys used against her to get her husband back.

But it's Jan Miner (Madge the manicurist in those TV commercials) who practically walks away with the show and the laughs portraying the Countess De Lage, formerly of Brooklyn and the Swiss Alps. Leora Dana, who just won this season's Tony for best supporting actress in “Mrs. Lincoln,” lends her exceptional talent well in two small roles. And Mary
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Forum

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fair? Won't they go overboard just as much and oppress men. So it certainly is true that men are the leaders of our society and that they are more men politicians and executives than women politicians and executives but I would be curious to see what would happen if women took control.

Previn: I've had experiences even recently. I did the lyrics for “Last Tango In Paris” and had a line in it that says, “in the mirror we look as we pass/no reflections revealed in the glass.” The publisher actually said to me, “I don't think that's a good line because a man would never say that.” If you've seen “Last Tango” you know there are mirrors all through it. Every scene is reflected because they are reflected images. At one point after an encounter between the two human beings, Brando picks up a broken mirror and looks at himself in it. And the whole thing has to do with do we exist or don't we . . . I said to my publisher, “If I had been a man and written that line would you say that?” because I found it an unbelievable point. He didn't answer and then I said to him, “O.k., answer this, are you saying you wouldn't say that or men wouldn't say that?” He said, “I wouldn't say that.”

So yes, I still get that but I find not as much because you see we've changed. Women have changed. I used to go in with a chip on my shoulder all the time and that was my fault because I felt oppressed. I felt discriminated against. I felt inferior. That was my problem, not theirs . . . Now I don't. The result is that I don't get treated in such an inferior way any more. So you see what I mean about integrating oneself.

Travers: Fundamentally no. Surfacely yes. Men all over are aware that they must walk a little more carefully verbally with you. They are very, very sensitive. It's like that funny phase when people stopped saying “Negro” and said “black.” However, I'd like to remind the ladies that in the change from “colored” to “Negro” to “black” nothing really changed. So that although men may go through the motions verbally, don't get outfoxed by that.

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Carole Curb Scotti

(Continued from page 19)

press releases, and I'm in charge of our foreign contacts."

Working in a easy family-type atmosphere (Carole recently wed Tony Scotti, MGM Vice President in charge of a&r), Carole has not been as effected as others by the usual problems of women with careers. "I'm not involved in any of the women's movements and I never think of myself as being just a business woman, so I'm not as aware of this except that everyone here is great to work with." However her belief is that capable women are being given more opportunities now, and not being discriminated against to the degree that they had been.



Carole Curb Scotti

Mary Martin

(Continued from page 28)

en's liberation, Mary became quite intense. "Women's lib has the same kind of ring to my ears as group therapy. Anything that is vogueish, I tend to veer away from fast. I really feel you go where there is excellence, and it doesn't matter if it's men or women. I get bored with this subject. When I first started, I had no conception that there were men and women and that there was a fight going on. I enjoyed what I was doing and felt that I didn't run into any definitions of, 'oh well, but she's a chick.' When I was working with Leonard Cohen, the first person I worked with at Columbia was Billie Wallington, who was a great lady of dignity and pride. I also feel that gentlemen in some instances work much better doing certain things together than with me, so very often Leonard would go have chats with Clive Davis, Goddard Liberson and John Hammond. The people here at Warners recognize people for their ability, whether they are ladies or gentlemen."

Creative Women

(Continued from page 3)

woman who is behind the scenes but has a job that is directly involved in the music being put out. These people are the producers, engineers, a&r people, musicians and back up singers who help make the industry the vibrant force it is.

Producers who happen to be women included Susan Hamilton, who produces Jake Holmes for Columbia, Vicky Wickham, who produced La Belle for Track in England (now on RCA here), Shelley Snow, who was involved with the Clapton reissues on Polydor, Irene Pinn, who produces and manages outspoken feminist Lily Tomlin, and Myrna March, who with her partner Bert Keyes writes for and produces such acts as the Manhattans.

Lady enginers are harder to come by, but there are a few who man (so to speak) the boards: Ellen Libman's one — she works for Media Sound in New York. A&R Studios in New York seems to be a mecca for budding female engineers, with such stalwarts as Gretchen Zoeckler (now with Shaggy Dog in Massachusetts), Myra Goldstein and Wendy Whelen (now with WPLJ in New York) having trained there. Joan Decola, is now with Eventide Clockwork, an electronics firm that makes phasers.

For some reason or other, a&r has always been a fruitful area for women, perhaps because while it is still an important area of the business, it is not among the highest echelons of corporate structure. A twenty-year veteran of the a&r wars is RCA's Ethel Gabriel, recently appointed a&r producer for RCA's highly successful discount label, Camden. Industry heavy Barbara Bothwell also works at RCA as assistant to a&r chief Don Heckman. Bonnie Garner works in a&r at Columbia, Ann Purtill is east coast a&r coordinator at Elektra, while Barbara Davies holds down the a&r coordinator post at Polydor. M. Scott Mampe runs the classical department, including a&r, at Philips.

When we come to the areas of studio musicians and backup singers, women are an important part of the scene. Musical sidewomen include trombonist Melba Liston, a veteran of many a jazz and pop date, and lately Atlantic's April Lawton, has been logging studio time. Back up singers have included Claudia Lennear, Mellissa Manchester and Merry Clayton, who have gone on to become artists

in their own right plus studio veterans such as Jackie Cain, one of the busiest studio musicians in the business. Jackie, part of the team of Jackie and Roy (her husband Roy Kral) has been one of jazzdom's most enduring singers, has sung on almost everybody's sessions in New York, and does alot of work in commercials due to her unnering pitch and silvery-toned voice. Half of the ads you see on television feature her voice, though she's never named. And, indeed, that's about the only drawback to being a back-up singer and/or session musician: relative anonymity. That's why, though they are performers, they are still "behind the scenes" — and it is a rare bird indeed who can escape from the studio and become a star in her own right.

Another fine studio (and backup) musician, incidentally, is Susan Evans, who plays drums behind Judy Collins when Ms. Collins tours. While it is true that we are by now used to seeing all-girl bands (witness Birtha and Fanny) referred to elsewhere, it is not usual to see women as members of bands which includes both sexes. The short-lived Joy of in that aspect, the now defunct Ramatam had the estimable Ms. Lawton on guitar and Ms. Collins' group is made up of musicians of both sexes.

A newcomer to New York's female musician scene is guitar heavy Renate Klopsch, late of Dusseldorf, Germany, currently doing sessions and being handled by Joe Ferrer's Tiara Productions.

Women, then, are becoming an increasingly important part of the creative aspects of the music industry, certainly from the viewpoint of performers, but also in engineering, producing, management a&r and in the extensive use of female talent in the studio.

Black Execs

(Continued from page 30)

they get a little break, then the moment that they get a hit record, then zoom they're gone. Here come those other people waving dollar signs.

"We can deliver anybody. But the acts don't seem to realize this and its pretty maddening to me sometimes. I get pretty annoyed. I've had everything in the book thrown at me and I've faced it all so it can be done. I'm just determined!"

Ruth Bowen has summed up everything for all Black women. Determination is the key for all Black women who wish to climb the ladder of success.

NARAS Women

■ NEW YORK — The National Academy of Recording Arts and Sciences (NARAS) has women in many responsible positions. The Academy, which is an omnibus organization and so spans all companies involved in the record-music industry, is strongly committed to a policy of open employment.

NARAS women include: Christine Farnon, national manager; Mary Tallent, Atlanta executive director; Charlotte Ceasar, Chicago executive director; Betty Jones, Los Angeles executive director; Emily Bradshaw, Nashville executive director; and Jean Kaplow, New York executive director.

Theatre, Movies

(Continued from page 3)

for co-penning "Redhead."

Some of the most memorable tunes she has written include "I Can't Give You Anything But Love, Baby," "Exactly Like You," "On the Sunny Side of the Street," "I Won't Dance," "Lovely to Look At," "I Feel A Song Coming On," "I'm In The Mood For Love," "A Fine Romance" and "Big Spender." "The Way You Look Tonight" copped her an Oscar for best song of the year in 1936.

Betty Comden's contribution to the Broadway stage includes "Wonderful Town," which received the N.Y. Drama Critics and Tony Awards in 1953. Also to her credit are "Peter Pan" and "Do Re Mi." She was colibrettist on such hits as "On The Town," "Million Dollar Baby," "Two On The Aisle," "Bells Are Ringing," "Say Darling," "Subways Are For Sleeping," "Fade Out, Fade In," "Applause" and new lyrics for the production of "Lorelei (or Gentlemen Still Prefer Blondes)."

Her film credits are score and screenplay for "It's Always Fair Weather" and screenplays for "On The Town," "Good News," "Barkleys Of Broadway," "Singin' In The Rain," "The Bandwagon," "Auntie Mame," "Bells Are Ringing" and "What A Way To Go." In most of these ventures, Adolph Green was her collaborator.

Thus the woman's touch in the world of theatre and movie music is indeed significant to the success of this special art form and these two women have been in the forefront of this field for many important years.

Vikki Carr Branching Out

■ LOS ANGELES—Vikki Carr is going through some big changes, and as she describes it, "look out world, 'cause here I come."

Vikki Carr has been singing for fifteen years now, building a career, learning the ropes of a cut-throat business, being led down a few wrong roads, but in the end gathering a large following of devoted admirers around her.

But now, as she said in a recent interview, "my whole mental attitude about music and myself has changed. I have gained a new assurance in myself, and as far as I'm concerned my career is just starting."



VIKKI CARR: Her "Ms. America" reflects a new direction in the veteran songstress' career.

The most immediate example of the about-face happening within Vikki Carr is her recent recording of Danny Janssen and Bobby Hart's, "Ms. America." The song not only exposes Ms. Carr's new rhythm section, to which she attributes much of her new inspiration, but projects an image of a woman who wants to be taken seriously and listened to, both as a woman and performer. "Ms. America" is not a song that is meant to alienate anybody," says Ms. Carr, "it's a very simple song which says that today a girl at seventeen may not want to do what all her friends did . . . get married and have children."

Ms. Carr believes that women in music today are very influential in bringing forth the message of women's rights, and helping to keep it a prominent issue. Never before have so many female artists cornered the top 40 market as in the past two years, a fact that may be attributed, says Ms. Carr, that so many women are buying songs by female artists.

However, Ms. Carr feels, as with anything in life, there are

Female Bands Rock On

(Continued from page 12)

By now Fanny have their fourth album out and feel they are finally getting to the point where they are accepted as musicians who just happen to be women. Their newest lp, "Mother's Pride," has several original songs by the group that reflect their views of equality for both sexes. Nickey says of her own "I'm Satisfied": "The opening lines have an attitude of the girl passing judgment on the guy, nice little man, I'll take you home and meet mother." Then there's her "Is It Really You" in which the female rock and roll musician is musing about the hometown lover left behind and the groupies she has flings with on the road. It's an area that men have certainly written about, but women have never touched before.

Problems

Though Birtha wasn't the first, they've still run into problems because of their gender. As lead guitarist Shele Pinizzotto explains: "People just

extremes, and that there is always a happy medium to be found. It is within that happy medium of the woman's movement that she places herself. "I want to be independent, to have faith in myself as a woman and singer, but I also don't want to lose the femininity that I have. I don't want to feel so independent that I feel I can do without a man," she says.

Though she has experienced no problems on stage, just because she is a woman, business has proved to be another matter. It is her strong opinion that if she was a man and sang the way she sings now, she would have had a television special years ago. "Ms. America" has not yet reached the top 40, nor can you hear it often on the radio. The excuse she has been given for this fact is that there are too many women on the charts and radio stations are asking for instrumentals and male vocalists. "If this is in fact true," says Ms. Carr, "then it not only hurts my song, but think of the many other female artists that are not being played for this reason."

Vikki Carr has been independent by her own right now for fifteen years, and now that independence has given Vikki Carr a needed confidence that she says "you can't do anything or give anything without. I think what I am asking now, and what many women are asking is to just be treated as a fellow human being." **Teya Ryan**

don't expect to see girls playing and I think it just throws them off guard. I think eventually this whole thing is going to be broken down and that it will just be commonplace."

Drummer Olivia "Liver" Favella adds: "A lot of people say, well, we came because we just wanted to hear what chicks sounded like. They come in with the impression that we're just going to be real light and not very heavy sounding. When we play I guess they change their minds."

All four girls who also include Sherry Hagler on keyboards and Rosemary Butler on bass agree that people don't expect to see women rock musicians just because it hasn't been done before. "It's a social thing," says Shele, "like women didn't vote originally."

"I think too," adds Sherry, "it's because it takes a long time to get really good or to master something. Most people can't really picture a girl sticking to it or getting that serious about it. But since it's happening now, people will probably accept it because there are more and more women dedicating themselves to rock."

Birtha has had no trouble at all picking up female fans. "They relate to us because we draw out that thing they want to do too," says Rosemary. "When they see us they want to start doing it."

Fargo's Going Far



Donna Fargo's one woman who's made the word cross-over a household word in the music industry. Beginning as a country singer, she's recently had two million selling country-pop smashes in a row, "Happiest Girl In the Whole USA" and "Funny Face," an unprecedented feat. The Dot recording artist knows what's it's like to be a woman and she sings from the heart—a powerful hitmaking combination.

Diana Drops In



Up and coming performer Diana Marcovitz recently paid a visit to Record World to discuss her future tour plans, which include an appearance at Gotham's Metro on May 22. The singer-songwriter, a native of Montreal, will then go on an extensive college tour that will take her to Boston, Chicago, Ann Arbor and Philadelphia.

Lilian Bron

(Continued from page 24)

ticularly from certain less broadminded record company men, though this is far from generally predominant. In certain quarters there is still a reluctance to accept women on an equal basis when it comes to negotiation and general dealings.

"I am not advocating rampant 'women's lib.' It isn't a question of equal pay, just being open-minded enough to value each human being (man or woman) for what they personally are willing and able to give.

Ah Women

(Continued from page 33)

Louise Wilson and Doris Dowling also contribute substantially within the supporting ranks.

A large share of credit for the success of this production is attributed to the expert staging by director Morton Da Costa. Not since "Auntie Mame," another of Da Costa's successes, have wise cracks—of which there are hundreds here—been thrown so well. Oliver Smith's sets are superbly stylish in Art Deco.

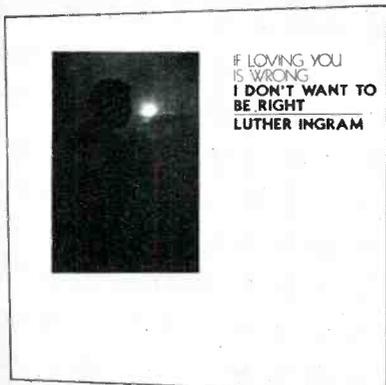
"The Women" is an audience pleaser and filled with some of those hilarious moments that make theatre going a pleasure once again. Ms. Luce said recently she had been hesitant to have the show re-staged on Broadway either as is or as a musical because it has been a golden goose — earning her over the years in excess of \$5 million. But as usual her timing is perfect. This production features excellence in all departments and it appears fresh, fabulous and full of fun. Ah, women! Amen!

Joe Fleischman

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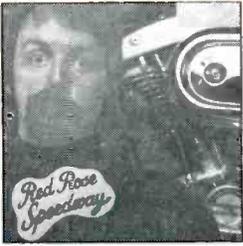
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SALESMAKER OF THE WEEK



RED ROSE SPEEDWAY
PAUL McCARTNEY
Apple

TOP RETAIL SALES THIS WEEK:

- RED ROSE SPEEDWAY—Paul McCartney—Apple
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- BLOODSHOT—J. Geils Band—Atlantic
- DESPERADO—Eagles—Asylum
- ALADDIN SANE—David Bowie—RCA
- ISAAC HAYES LIVE AT THE SAHARA TAHOE—Enterprise

DISC RECORDS/NATIONAL

- ALADDIN SANE—David Bowie—RCA
- BLOODSHOT—J. Geils Band—Atlantic
- DARK SIDE OF THE MOON—Pink Floyd—Harvest
- DESPERADO—Eagles—Asylum
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- THE TIN MAN WAS A DREAMER—Nicky Hopkins—Col
- URIAH HEEP LIVE—Mercury
- WISHBONE FOUR—Wishbone Ash—MCA
- YOU BROKE MY HEART SO I BUSTED YOUR JAW—Spooky Tooth—A&M

RECORD BAR/NATIONAL

- BLOODSHOT—J. Geils Band—Atlantic
- BLUE RIDGE RANGERS—Fantasy
- DESPERADO—Eagles—Asylum
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- INTERGALACTIC TROT—Stardrive—Elektra
- ISAAS HAYES LIVE AT THE SAHARA TAHOE—Enterprise
- ORIGINAL TAP DANCING KID—Jimmie Spheeris—Col
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- THE TIN MAN WAS A DREAMER—Nicky Hopkins—Col
- URIAH HEEP LIVE—Mercury

SAM GOODY/EAST COAST

- A LITTLE NIGHT MUSIC (Soundtrack)—Col
- ALADDIN SANE—David Bowie—RCA
- BLUE RIDGE RANGERS—Fantasy
- CAN'T BUY A THRILL—Steely Dan—ABC
- CREDENCE GOLD—Fantasy
- DARK SIDE OF THE MOON—Pink Floyd—Harvest
- I AM WOMAN—Helen Reddy—Capitol
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
- SPINNERS—Atlantic
- THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic

SOUNDSCOPE/BOSTON

- A WIZARD, A TRUE STAR—Todd Rundgren—Bearsville

- BEGINNINGS—Allman Brothers Band—Atco
- BEST OF BREAD—Elektra
- BLOODSHOT—J. Geils Band—Atlantic
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- ISAAC HAYES LIVE AT THE SAHARA TAHOE—Enterprise
- OOH LA LA—Faces—WB
- PENGUIN—Fleetwood Mac—Reprise
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- SPINNERS—Atlantic

CUTLER'S/NEW HAVEN

- ANTHOLOGY—Quicksilver—Capitol
- DESPERADO—Eagles—Asylum
- DIAMOND GIRL—Seals & Crofts—WB
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- MADE IN JAPAN—Deep Purple—WB
- REAL GREAT ESCAPE—Larry Coryell—Vanguard
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- RICH MAN—Climax Blues Band—Sire
- STILL ON OUR FEET—Randy Burns & Sky Dog Band—Polydor
- URIAH HEEP LIVE—Mercury

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

- GODSPELL (Soundtrack)—Bell
- ISAAC HAYES LIVE AT THE SAHARA TAHOE—Enterprise
- MOVING WAVES—Focus—Sire
- NEITHER ONE OF US—Gladys Knight—Soul
- OOH LA LA—Faces—WB
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- SPINNERS—Atlantic
- THE BEATLES: 1962-1966—Apple
- THE BEATLES: 1967-1970—Apple
- THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic

MIDTOWN RECORDS/ITHACA, N.Y.

- BIRTHDAY—New Birth—RCA
- BLUE RIDGE RANGERS—Fantasy
- DESPERADO—Eagles—Asylum
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- ISAAC HAYES LIVE AT THE SAHARA TAHOE—Enterprise
- MILES DAVIS IN CONCERT—Columbia
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- SPINNERS—Atlantic
- URIAH HEEP LIVE—Mercury
- WIZZARD'S BREW—Roy Wood's Wizzard—UA

WAXIE-MAXIE/BALT.-WASH.

- BLOODSHOT—J. Geils Band—Atlantic
- COMPARTMENTS—Jose Feliciano—RCA
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- MOVING WAVES—Focus—Sire
- MUSIC AND ME—Michael Jackson—Motown
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
- SPINNERS—Atlantic
- STEALERS WHEEL—A&M
- URIAH HEEP LIVE—Mercury
- WISHBONE FOUR—Wishbone Ash—MCA

POPLAR TUNES/MEMPHIS

- ALADDIN SANE—David Bowie—RCA
- BLOODSHOT—J. Geils Band—Atlantic
- CALL ME—Al Green—Hi
- DESPERADO—Eagles—Asylum
- DIAMOND GIRL—Seals & Crofts—WB
- ISAAC HAYES LIVE AT THE SAHARA TAHOE—Enterprise
- I'VE GOT SO MUCH TO GIVE—Barry White—20th Century
- PENGUIN—Fleetwood Mac—Reprise
- STILL ALIVE AND WELL—Johnny Winter—Col
- WISHBONE FOUR—Wishbone Ash—MCA

OAKWOOD/NEW ORLEANS

- ALADDIN SANE—David Bowie—RCA
- CALL ME—Al Green—Hi
- DESPERADO—Eagles—Asylum
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- ISAAC HAYES LIVE AT THE SAHARA TAHOE—Enterprise
- I'VE GOT SO MUCH TO GIVE—Barry White—20th Century
- LARK'S TONGUES IN ASPIC—King Crimson—Atlantic
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- WISHBONE FOUR—Wishbone Ash—MCA
- YOU BROKE MY HEART SO I BUSTED YOUR JAW—Spooky Tooth—A&M

NAT'L. RECORD MART/MIDWEST

- BIRTHDAY—New Birth—RCA
- BLOODSHOT—J. Geils Band—Atlantic
- DANNY'S SONG—Anne Murray—Capitol
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- I'VE GOT SO MUCH TO GIVE—Barry White—20th Century
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- THEY ONLY COME OUT AT NIGHT—Edgar Winter—Col
- THIRTY SECONDS OVER WINTERLAND—Jefferson Airplane—Grunt
- URIAH HEEP LIVE—Mercury
- WISHBONE FOUR—Wishbone Ash—MCA

DISC SHOP/EAST LANSING

- ALADDIN SANE—David Bowie—RCA
- BEST OF MARK-ALMOND—Blue Thumb
- CANNONS IN THE RAIN—John Stewart—RCA
- COSMIC COWBOY SOUVENIR—Michael Murphey—A&M
- DUELING BANJOS—Earl Scruggs—Col
- FORECAST—Eric Gale—Kudu
- MIZRAB—Gabor Szabo—CTI
- NICE DAY FOR SOMETHING—Lee Michaels—Col
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- SWEETNIGHTER—Weather Report—Col

RADIO DOCTORS/MILWAUKEE

- BECK, BOGERT, APPICE—Epic
- BLOODSHOT—J. Geils Band—Atlantic
- DARK SIDE OF THE MOON—Pink Floyd—Harvest
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- GOLDEN AGE OF R&R—Sha Na Na—Kama Sutra
- ISAAC HAYES LIVE AT THE SAHARA TAHOE—Enterprise
- MADE IN JAPAN—Deep Purple—WB
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- STILL ALIVE AND WELL—Johnny Winter—Col
- THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic

VENTURES/MISSOURI

- ALADDIN SANE—David Bowie—RCA
- BILL WITHERS LIVE—Sussex
- CALL ME—Al Green—Hi
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- GODSPELL (Soundtrack)—Bell
- ISAAC HAYES LIVE AT THE SAHARA TAHOE—Enterprise
- NATURAL HIGH—Bloodstone—London
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- THREE PIECES FOR BLUES BAND & ORCH.—Ozawa/S.F. Orch.—DG
- URIAH HEEP LIVE—Mercury

RECORD CENTER/COLORADO

- BLOODSHOT—J. Geils Band—Atlantic
- COSMIC WHEELS—Donovan—Epic

- DESPERADO—Eagles—Asylum
- DIAMOND GIRL—Seals & Crofts—WB
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- MADE IN JAPAN—Deep Purple—WB
- SWEETNIGHTER—Weather Report—Col
- TALKING BOOK—Stevie Wonder—Tamla
- THE BEATLES: 1962-1966—Apple
- THE BEATLES: 1967-1970—Apple

CIRCLES/PHOENIX

- ALOHA FROM HAWAII VIA SATELLITE—Elvis Presley—RCA
- BLUE RIDGE RANGERS—Fantasy
- DARK SIDE OF THE MOON—Pink Floyd—Harvest
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- MADE IN JAPAN—Deep Purple—WB
- MASTERPIECE—Temptations—Gordy
- MOVING WAVES—Focus—Sire
- SILENT WARRIOR—Xit—Rare Earth
- TALKING BOOK—Stevie Wonder—Tamla
- THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic

WHEREHOUSE/CALIFORNIA

- ALADDIN SANE—David Bowie—RCA
- BECK, BOGERT, APPICE—Epic
- BEST OF BREAD—Elektra
- CALL ME—Al Green—Hi
- DARK SIDE OF THE MOON—Pink Floyd—Harvest
- DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER—Elton John—MCA
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- SPINNERS—Atlantic

MUSIC ODYSSEY/CALIFORNIA

- ALADDIN SANE—David Bowie—RCA
- BECK, BOGERT, APPICE—Epic
- BEST OF BREAD—Elektra
- COSMIC WHEELS—Donovan—Epic
- DESPERADO—Eagles—Asylum
- DIAMOND GIRL—Seals & Crofts—WB
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- OOH LA LA—Faces—WB
- WHERE ARE YOU NOW MY SON—Joan Baez—A&M

RECORD FACTRY/SAN FRANCISCO

- ANTHOLOGY—Quicksilver—Capitol
- BECK, BOGERT, APPICE—Epic
- BLOODSHOT—J. Geils Band—Atlantic
- CALL ME—Al Green—Hi
- MY SPORTIN' LIFE—John Kay—Dunhill
- OOH LA LA—Faces—WB
- REAL GREAT ESCAPE—Larry Coryell—Vanguard
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- SWEETNIGHTER—Weather Report—Col
- TWICE REMOVED FROM YESTERDAY—Robin Trower—Chrysalis
- WISHBONE FOUR—Wishbone Ash—MCA

TOWER/SAN FRANCISCO

- BEST OF FOUR TOPS—Motown
- BLOODSHOT—J. Geils Band—Atlantic
- BLUE RIDGE RANGERS—Fantasy
- CALL ME—Al Green—Hi
- COMPARTMENTS—Jose Feliciano—RCA
- DESPERADO—Eagles—Asylum
- DOWN THE ROAD—Stephen Stills/Manassas—Atlantic
- PENGUIN—Fleetwood Mac—Reprise
- RED ROSE SPEEDWAY—Paul McCartney—Apple
- SOARING—Don Ellis—BASF
- TUNWEAVING—Dawn—Bell

THIS WK. LAST WK.

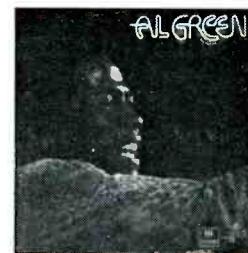
WKS. ON CHART



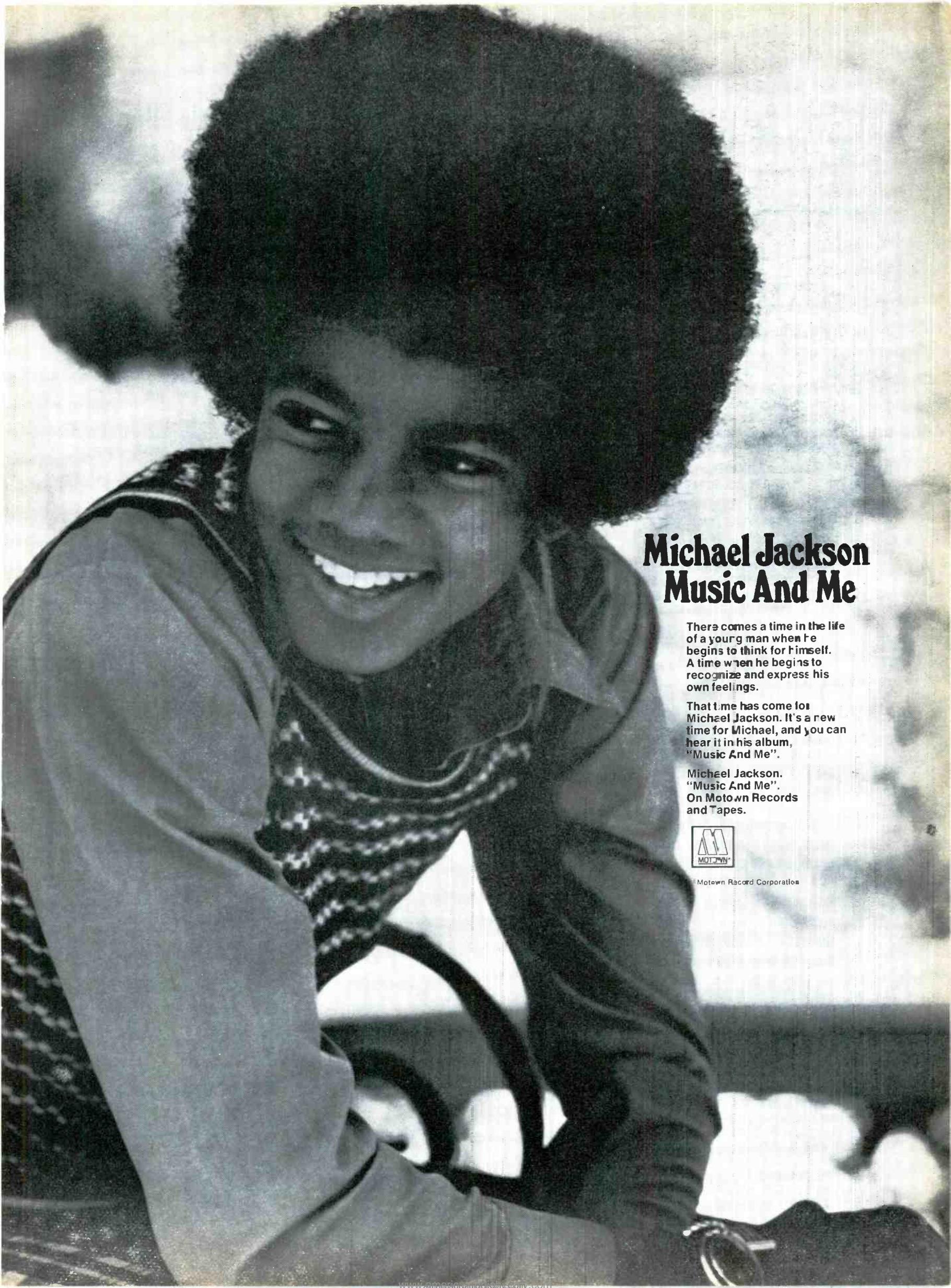
1	1	HOUSES OF THE HOLY LED ZEPPELIN Atlantic SD 7255	6
2	2	THE BEST OF BREAD BREAD/Elektra EKS 75056	9
3	4	THEY ONLY COME OUT AT NIGHT EDGAR WINTER/Epic KE 31584 (Columbia)	19
4	6	1967-70 THE BEATLES /Apple SKBO 3404	6
5	7	1962-66 THE BEATLES /Apple SKBO 3403	6
6	5	MASTERPIECE TEMPTATIONS /Gordy G965L (Motown)	11
7	3	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA VPSX 6089	13
8	9	MOVING WAVES FOCUS/Sire SAS 7401 (Famous)	15
9	8	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	10
10	10	BILLION DOLLAR BABIES ALICE COOPER/Warner Bros. BS 2685	10
11	16	BECK, BOGERT, APPICE /Epic KE 32140	7
12	11	CAN'T BUY A THRILL STEELY DAN/ABC ABCX 758	19
13	23	STILL ALIVE AND WELL JOHNNY WINTER/Columbia KC 32188	6
14	14	BYRDS BYRDS /Asylum SD 5058 (Atlantic)	9
15	26	MADE IN JAPAN DEEP PURPLE/Warner Bros. 2WS 2701	4
16	17	EAT IT HUMBLE PIE /A&M SP 3701	9
17	18	AROUND THE WORLD WITH THREE DOG NIGHT THREE DOG NIGHT/ Dunhill DSY 50138 (ABC)	10
18	12	NEITHER ONE OF US GLADYS KNIGHT AND THE PIPS/Soul S732L (Motown)	10
19	24	SPINNERS SPINNERS /Atlantic SD 7256	5
20	21	ALONE TOGETHER DONNY OSMOND/MGM SE 4886	7
21	25	COSMIC WHEELS DONOVAN/Epic KE 32156 (Columbia)	8
22	38	BLOODSHOT J. GEILS BAND/Atlantic SD 7260	3
23	28	GRAND HOTEL PROCOL HARUM/Chrysalis CHR 1037 (WB)	8
24	30	BIRTHDAY NEW BIRTH/RCA LSP 4797	8
25	13	LADY SINGS THE BLUES DIANA ROSS/SOUNDTRACK/Motown M758D	24
26	39	DIAMOND GIRL SEALS & CROFTS/Warner Bros. BS 2699	4
27	35	THE CAPTAIN AND ME DOOBIE BROS./Warner Bros. BS 2694	8
28	33	SIX WIVES OF HENRY VIII RICK WAKEMAN/A&M SP 4361	7
29	31	COMPOSITE TRUTH MANDRILL/Polydor PD 5043	11
30	32	THE SESSION JERRY LEE LEWIS/Mercury SRM 2-803	10
31	51	CABARET MOVIE SOUNDTRACK/ABC ABCD 752	6
32	15	THE WORLD IS A GHETTO /United Artists UAS 5652	26
33	37	SECOND CRUSADE CRUSADERS/Blue Thumb BTS 7000	8
34	19	BIRDS OF FIRE MAHAVISHNU ORCHESTRA/Columbia KC 31991	14
35	41	30 SECONDS OVER WINTERLAND JEFFERSON AIRPLANE/Grunt BFLL-0417 (RCA)	4
36	20	SPACE ODDITY DAVID BOWIE/RCA LSP 4813	24
37	22	DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER ELTON JOHN/ MCA 2100	15
38	27	BLACK CAESAR JAMES BROWN/Polydor PD 6014	11
39	29	BEGINNINGS ALLMAN BROS. BAND/Atco SD 2-805 (Atlantic)	10
40	34	THE DIVINE MISS M BETTE MIDLER/Atlantic SD 7238	23
41	40	NO SECRETS CARLY SIMON/Elektra EKS 75049	27
42	47	SKYWRITER JACKSON FIVE/Motown M761L	5
43	36	DELIVERANCE SOUNDTRACK/Warner Bros. BS 2683	15
44	42	SHOOT OUT AT THE FANTASY FACTORY TRAFFIC/Island SW 9323 (Capitol)	16
45	71	RED ROSE SPEEDWAY PAUL McCARTNEY AND WINGS/Apple SMAL 3407 (Capitol)	2
46	43	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731	32
47	44	TRANSFORMER LOU REED/RCA LSP 4807	19
48	58	DANNY'S SONG ANNE MURRAY/Capitol SD 11172	3
49	54	OOH LA LA FACES/Warner Brothers BS 2665	5
50	45	TALKING BOOK STEVIE WONDER/Tamla T319L (Motown)	24

51	61	FOCUS III FOCUS/Sire SAS 3901 (Famous)	3
52	81	DOWN THE ROAD STEPHEN STILLS/MANASSAS/Atlantic SD 7250	2
53	93	LIVE AT THE SAHARA TAHOE ISAAC HAYES/Enterprise ENX 2-5005 (Columbia)	2
54	60	THE SINGER LIZA MINNELLI/Columbia KC 32149	6
55	56	PLEASURE OHIO PLAYERS/Westbound W 2017 (Chess/Janus)	7
56	62	STEALERS WHEEL /A&M SP 4377	7
57	67	IN THE RIGHT PLACE DR. JOHN/Atco SD 7018 (Atlantic)	9
58	59	LIFE AND TIMES JIM CROCE/ABC ABCX 769	13
59	72	ALADDIN SANE DAVID BOWIE/RCA LSP 4852	2
60	82	LIVE URIAH HEEP/Mercury SRM 2-7503	2
61	48	PRELUDE EUMIR DEODATO/CTI 6021	17
62	49	I AM WOMAN HELEN REDDY/Capitol ST 11068	24
63	78	DESPERADO EAGLES/Asylum SD 5068 (Atlantic)	3
64	77	I'VE GOT SO MUCH TO GIVE BARRY WHITE/20th Century T407	2
65	73	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA VICKI LAWRENCE/ Bell 1120	3
66	46	TRUE STORIES AND OTHER DREAMS JUDY COLLINS/Elektra EKS 75053	14
67	52	I'M STILL IN LOVE WITH YOU AL GREEN/London XSHL 32074	31
68	53	WHO DO WE THINK WE ARE DEEP PURPLE/Warner Bros. BS 2678	17
69	55	WATTSTAX ORIGINAL SOUNDTRACK/Stax STS-2-3010	13
70	80	TUNEWEAVING DAWN/Bell 1112	2
71	76	BITE DOWN HARD JO JO GUNNE/Asylum SD 5065 (Atlantic)	6
72	86	LIVE AT CARNEGIE HALL BILL WITHERS/Sussex SXBS 7052-2 (Buddah)	2
73	91	GODSPELL SOUNDTRACK/Bell 1118	2
74	106	THE GOLDEN AGE OF ROCK 'N ROLL SHA NA NA/Kama Sutra KSBS 2073-2 (Buddah)	1
75	64	KEEPER OF THE CASTLE FOUR TOPS/Dunhill DSX 50129	27
76	79	RAUNCH 'N ROLL . . . LIVE BLACK OAK ARKANSAS/Atco SD 7019 (Atlantic)	4
77	92	WISHBONE FOUR WISHBONE ASH/MCA 327	2
78	89	MUSIC AND ME MICHAEL JACKSON/Motown M 767L	2
79	63	A LETTER TO MYSELF CHI-LITES/Brunswick 754198	7
80	74	FOGHAT /Bearsville BR 2136 (Warner Bros.)	4

CHARTMAKER OF THE WEEK



81	—	CALL ME AL GREEN Hi XSHL 32077 (London)	1
82	87	LAST OF THE BROOKLYN COWBOYS ARLO GUTHRIE Reprise MS 2141	2
83	88	MAC DAVIS /Columbia KC 32206	2
84	85	IN DEEP ARGENT /Epic KE 32195	4
85	90	DRIFT AWAY DOBIE GRAY/Decca DL 7-5397	3
86	65	LAST DAYS AND TIME EARTH, WIND AND FIRE/Columbia KC KC 31622	15
87	50	HOT AUGUST NIGHT NEIL DIAMOND/MCA 2-8000	23
88	57	DEREK AND THE DOMINOS IN CONCERT /RSO SO 8800 (Atlantic)	15
89	122	PENGUIN FLEETWOOD MAC/Reprise MS 2138 (Warner Brothers)	1
90	69	AMERICA, WHY I LOVE HER JOHN WAYNE/RCA LSP 4828	8
91	70	RHYMES AND REASONS CAROLE KING/Ode SP 77016 (A&M)	28
92	95	TANX T-REX /Reprise MS 2132	2
93	75	LIVE LEE MICHAELS/A&M SP 3518	6
94	83	SECOND ALBUM ROY BUCHANAN/Polydor PD 5046	5
95	98	TYRANNY & MUTATION BLUE OYSTER CULT/Columbia KC 32017	2
96	105	MY FEET ARE SMILING LEO KOTTKE/Capitol ST 11164	1
97	84	A WIZARD, A TRUE STAR TODD RUNDGREN/Bearsville BR 2133 (WB)	6
98	111	COMPARTMENTS JOSE FELICIANO/RCA APDI-0141	1
99	66	HOLLAND BEACH BOYS/Brother Reprise MS 2118 (WB)	18
100	68	TOMMY LONDON SYMPHONY ORCH. AND GUEST SOLOISTS/ Ode SP 99001 (A&M)	24



Michael Jackson Music And Me

There comes a time in the life of a young man when he begins to think for himself. A time when he begins to recognize and express his own feelings.

That time has come for Michael Jackson. It's a new time for Michael, and you can hear it in his album, "Music And Me".

Michael Jackson.
"Music And Me".
On Motown Records
and Tapes.



Motown Record Corporation



101 THE ALBUM CHART 150

MAY 19, 1973

THIS WK.	LAST WK.	ARTIST	ALBUM	Label
101	103	DAVE MASON IS ALIVE	DAVE MASON/Blue Thumb	BTS 54
102	109	THREE PIECES FOR BLUES AND ORCHESTRA	OZAWA AND SAN FRANCISCO ORCH./SIEGEL-SCHWALL BAND/DG	2530-309
103	101	CATCH BULL AT FOUR	CAT STEVENS/A&M	SP 4365
104	102	MY SECOND ALBUM	DONNA FARGO/Dot	DS 26006 (Famous)
105	120	ELECTRIC LIGHT ORCHESTRA II	/United Artists	UA LA 040-F
106	96	ACROSS 110TH STREET	BOBBY WOMACK & PEACE/United Artists	UAS 5225
107	104	ALBUM HI	LOUDON WAINWRIGHT/Columbia	KC 31462
108	107	SEVENTH SOJOURN	MOODY BLUES/Threshold	THS 7 (London)
109	113	AFRODISIAC	MAIN INGREDIENT/RCA	LSP 4834
110	134	BLUE RIDGE RANGERS	/Fantasy	9415
111	110	IT'S A BEAUTIFUL DAY TODAY	/Columbia	KC 32181
112	—	MUSIC IS MY LIFE	BILLY PRESTON/A&M	3516
113	99	LOST HORIZON	SOUNDTRACK/Bell	1300
114	112	LIVING TOGETHER, GROWING TOGETHER	FIFTH DIMENSION/Bell	1116
115	115	THE BLACK MOTION PICTURE EXPERIENCE	THE CECIL HOLMES SOULFUL SOUNDS/Buddah	BDS 5129
116	114	BEST OF THE JAMES GANG	JAMES GANG/ABC	ABCX 774
117	97	WILL THE CIRCLE BE UNBROKEN	NITTY GRITTY DIRT BAND/United Artists	UAS 9801
118	124	EVOLUTION	MALO/Warner Brothers	BS 2702
119	129	NATURAL HIGH	BLOODSTONE/London	BP 628/9
120	116	LIVING IN THE PAST	JETHRO TULL/Chrysalis	2CH 1035 (WB)
121	117	SLOPPY SECONDS	DR. HOOK & THE MEDICINE SHOW/Columbia	KC 31611
122	118	BITTERSWEET WHITE LIGHT	CHER/MCA	2101
123	119	EDWARD BEAR	/Capitol	ST 11157
124	100	GOOD TIMES	KOOL & THE GANG/Delite	DEP 2012
125	135	CHMD OF THE 50'S	ROBERT KLEIN/Brut	6001 (Buddah)
126	121	LIVE THE ISLEYS	/T-Neck	TNS 3010-2 (Buddah)
127	136	THE TIN MAN WAS A DREAMER	NICKY HOPKINS/Columbia	KC 32074
128	94	SLAYED?	SLADE/Polydor	PD 5524
129	133	THE O'JAYS IN PHILADELPHIA	O'JAYS/Phila. Int'l.	KZ 32120 (Col)
130	—	WHERE ARE YOU NOW	MY SON JOAN BAEZ/A&M	SP 4390
131	125	ME & MRS. JONES	JOHNNY MATHIS/Columbia	KC 32114
132	142	THE MACK	WILLIE HUTCH/Motown	M766L
133	—	BLACK BYRD	DONALD BYRD/Blue Note	BN LA047-F (UA)
134	144	THRILLER	COLD BLOOD/Reprise	MS 2130 (Warner Brothers)
135	143	LARKS TONGUES IN ASPIC	KING CRIMSON/Atlantic	SD 7263
136	127	BURSTING AT THE SEAMS	STRAWBS/A&M	SP 4383
137	141	A LITTLE NIGHT MUSIC	ORIGINAL CAST/Columbia	KS 32265
138	147	BLUE PRINT	RORY GALLAGHER/Polydor	PD 5522
139	149	INTRODUCING JOHNNY RODRIGUEZ	/Mercury	SR 61378 (Phonogram)
140	145	THE HISTORY OF BRITISH BLUES, VOL. 1	/Sire	SAS 3701 (Famous)
141	—	SKYLARK	/Capitol	ST 11048
142	146	MFSB	Phila. Int'l.	KZ 32046 (Columbia)
143	—	SON OF CACTUS	THE NEW CACTUS BAND/Atco	SD 7017
144	—	ANTHOLOGY	QUICKSILVER/Capitol	
145	126	LOGGINS & MESSINA	/Columbia	KC 31748
146	—	TWICE REMOVED FROM YESTERDAY	ROBIN TROWER/Chrysalis	CHR 1039 (WB)
147	131	CREEDENCE GOLD	CREEDENCE CLEARWATER REVIVAL/Fantasy	9148
148	108	TROUBLE MAN	MARVIN GAYE/Tamla	T322L (Motown)
149	137	TAPESTRY	CAROLE KING/Ode	SP 77009 (A&M)
150	138	MORE HOT ROCKS	ROLLING STONES/London	2PS 626/7

CLUB REVIEW

Hester, Grossman Glow at Folk City

■ NEW YORK — A most pleasant evening of music was offered last week (5) at Folk City here, with RCA's Carolyn Hester headlining a bill which also included up-and-comer Steve Grossman.

Grossman, a gentle and sensitive songwriter-singer, provided a quiet and oftentimes tender evening of songs, including the nicely melodic "Dancing to the Tune of My Song," and "Five O'Clock Song." In keeping with the times, (Grossman makes no secret of his private life—and hence his openness adds great poignancy to his performance) he performed "Ain't Nothin' Wrong With Bein' Gay," an affirmative song that was honest and moving.

Carolyn Hester, a veteran of the folk song wars, returned to

Folk City after a long absence and proved that in the interim her voice, though still silvery and exquisite in its upper ranges, has taken on some darker coloring, so that, while she could always sing as sweetly as an angel, she can now do some funk too. In a long and well-received set, she did "Guess I'm Gettin' Older," "Sing Halleluah," which brought back those good old hootenanny days as the audience sang along, her old standby "That's My Song," with one of the best choruses in the folk music canon, and the very moving "My Little Sister Donna" a heartbreakingly lovely song.

Carolyn Hester is a woman who sings gentle songs that have the ability to reach us where we live. **Allen Levy**

THE ALBUM CHART ARTISTS CROSS REFERENCE

MAY 19, 1973

ALLMAN BROTHERS	39
ARGENT	84
JOAN BAEZ	130
BLACK OAK ARKANSAS	76
BEACH BOYS	99
EDWARD BEAR	123
BEATLES	4, 5
BECK, BOGERT, APPICE	11
BLOODSTONE	119
BLUE OYSTER CULT	95
BLUE RIDGE RANGERS	110
DONALD BYRD	133
DAVID BOWIE	35, 59
BREAD	2
JAMES BROWN	38
ROY BUCHANAN	94
BYRDS	14
CACTUS	143
CHER	122
CHI-LITES	79
CREEDENCE CLEARWATER REVIVAL	147
COLD BLOOD	134
ALICE COOPER	10
LUDY COLLINS	66
JIM CROCE	58
CRUSADERS	33
MAC DAVIS	83
DAWN	70
DEEP PURPLE	15, 68
JOHN DENVER	46
EUMIR DEODATO	61
DEREK AND THE DOMINOS	88
NEIL DIAMOND	66, 87
FLEETWOOD MAC	89
RORY GALLAGHER	138
ISAAC HAYES	53
HISTORY OF BRITISH BLUES	140
DR. HOOK	121
NICKY HOPKINS	177
MICHAEL JACKSON	76
DR. JOHN	57
DOOBIE BROTHERS	27
DONOVAN	21
EAGLES	63
EARTH, WIND AND FIRE	84
ELECTRIC LIGHT ORCHESTRA	105
FACES	49
JOSE FELICIANO	98
FIFTH DIMENSION	114
DONNA FARGO	104
PINK FLOYD	9
FOCUS	8, 51
FOGHAT	80
FOUR TOPS	76
JAMES GANG	116
MARVIN GAYE	148
J. GEILS BAND	72
DOBIE GRAY	85
AL GREEN	67, 81
JO JO GUNNE	71
ARLO GUTHRIE	82
CECIL HOLMES	115
HUMBLE PIE	16
ISLEYS	126
IT'S A BEAUTIFUL DAY	111
JACKSON FIVE	42
JEFFERSON AIRPLANE	35
JETHRO TULL	120
ELTON JOHN	37
KING CRIMSON	135
CAROLE KING	91, 149

ROBERT KLEIN	125
GLADYS KNIGHT	18
KOOL AND THE GANG	124
VICKI LAWRENCE	65
LEO KOTKIE	96
LED ZEPPELIN	1
JERRY LEE LEWIS	30
LOGGINS AND MESSINA	145
MAIN INGREDIENT	109
MALO	118
MANDRILL	29
MAHAVISHNU ORCHESTRA	34
JOHNNY MATHIS	131
PAUL McCARTNEY	45
DAVE MASON	101
MFSB	142
LEE MICHAELS	93
BETTE MIDLER	40
LIZA MINNELLI	54
MOODY BLUES	108
ANNE MURRAY	48
NEW BIRTH	24
NITTY GRITTY DIRT BAND	117
OHIO PLAYERS	55
O'JAYS	129
DONNY OSMOND	20
OZAWA	102
ELVIS PRESLEY	7
BILLY PRESTON	112
PROCOL HARUM	23
QUICKSILVER MESSENGER SERVICE	144
HELEN REDDY	62
LOU REED	47
JOHNNY RODRIGUEZ	139
TODD RUNDGREN	97
SKYLARK	141
SLADE	128
ROLLING STONES	150
SEALS & CROFTS	26
SHA NA NA	74
CARLY SIMON	41
SOUNDTRACKS:	
A LITTLE NIGHT MUSIC	137
CABARET	31
DELIVERANCE	43
GODSPELL	73
LADY SINGS THE BLUES	25
LOST HORIZON	113
THE MACK	132
WATTSTAX	69
STEPHEN STILLS	52
SPINNERS	19
STEALERS WHEEL	56
STEELY DAN	12
CAT STEVENS	103
STRAWBS	135
T. REX	92
THE TEMPTATIONS	6
THREE DOG NIGHT	17
URIAH HEPP	60
VARIOUS ARTISTS: TOMMY	100
TRAFFIC	44
ROBIN TROWER	144
LOUDON WAINWRIGHT	107
RICK WAKEMAN	28
WAR	32
JOHN WAYNE	90
BARRY WHITE	64
EDGAR WINTER	3
JOHNNY WINTER	13
WISHBONE ASH	77
BILL WITHERS	72
BOBBY WOMACK	106
STEVIE WONDER	50

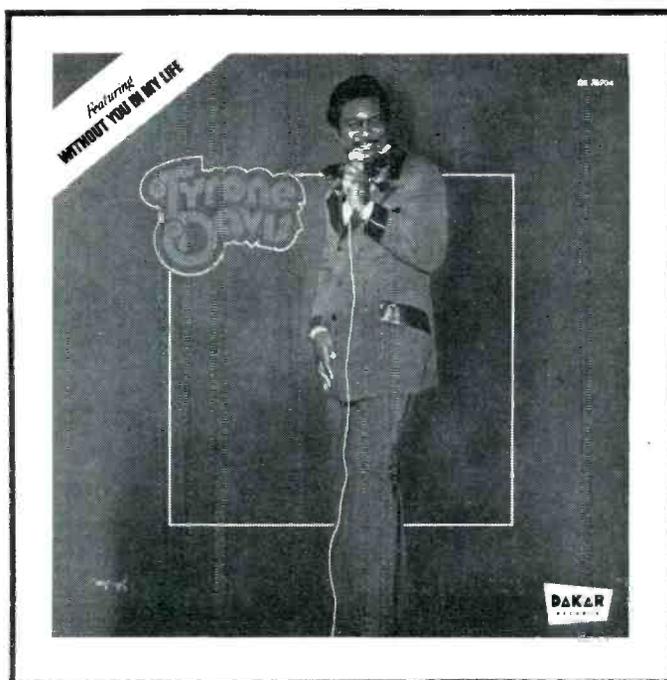
"Without You In My Life"

DK 4519

TYRONE DAVIS

BILLBOARD

CASHBOX



DK 76904

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE



MAY 19, 1973

1. **I'VE GOT SO MUCH TO GIVE**
BARRY WHITE—20th Century T 407
2. **BIRTHDAY**
NEW BIRTH—RCA LSP 4797
3. **PLEASURE**
OHIO PLAYERS—Westbound W 2017
(Chess/Janus)
4. **A LETTER TO MYSELF**
CHI-LITES—Brunswick 754188
5. **SPINNERS**
Atlantic SD 7018
6. **MASTERPIECE**
TEMPTATIONS—Gordy G965L
(Motown)
7. **BLACK CAESAR**
SOUNDTRACK, JAMES BROWN—
Polydor PD 6014
8. **THE 2ND CRUSADE**
CRUSADERS—Blue Thumb BTS 2000
(Famous)
9. **NEITHER ONE OF US**
GLADYS KNIGHT & THE PIPS—
Soul 5732L (Motown)
10. **CALL ME**
AL GREEN—Hi XSHL 32077 (London)
11. **THE WORLD IS A GHETTO**
WAR—United Artists UAS 5652
12. **COMPOSITE TRUTH**
MANDRILL—Polydor PD 5043
13. **LIVE AT CARNEGIE HALL**
BILL WITHERS—Sussex SXBS 7025-2
(Buddah)
14. **ROUND 2**
STYLISTICS—Avco 11006
15. **LIVE AT THE SAHARA TAHOE**
ISAAC HAYES—Enterprise ENX 2-5005
(Columbia)
16. **MUSIC & ME**
MICHAEL JACKSON—Motown M767L
17. **GREEN IS BLUES**
AL GREEN—Hi SHL 32055 (London)
18. **I'M IN LOVE WITH YOU**
DETROIT EMERALDS—
Westbound W 2018
19. **I'M STILL IN LOVE WITH YOU**
AL GREEN—London XSHL 32074
20. **LIVE, THE ISLEYS**
T-Neck TNS 3010-2 (Buddah)
21. **GOOD TIMES**
KOOL & THE GANG—Delite DEP 2012
22. **TALKING BOOK**
STEVIE WONDER—Tamlia T319L
23. **THE MACK**
WILLIE HUTCH/Soundtrack—
Motown 766L
24. **BLACK BYRD**
LONALD BYRD—Blue Note
BN LA 047-F (UA)
25. **NATURAL HIGH**
BLOODSTONE—London XPS 620

Soul Truth

(Continued from page 74)

female artist will go a long way toward establishing her as a star.

Thom Bell's new label will entitled just plain "Tommy." Of course it will be distributed through Columbia Records.

May 1st in Atlanta, Ga. the mayor of that city along with Mrs. Coretta Scott King presented the Main Ingredient (RCA) with the keys to that city.



From left to right are Clarence Lawton, Jeanette "Baby" Washington, Dede Dabney, and Roberta Skopp; Lawton bought Baby Washington by Record World to promote her latest duo release (with Don Gardner) of "Forever." This recording is the latest from Master

Five Records.

Rumor has it that Donnie Brooks is going down to Memphis to take the responsibilities of Operations Manager of Radio Station WLOK. We informed you that Brooks resigned from Radio Station KATZ effective May 11th.

New Airplay

E. RODNEY JONES—WVON (Chicago): Personal Pick: "Put In Motion"—J. Williams (P.I.R.). Album: "Isaac Hayes Live at Sahara, Tahoe" (Enterprise).

CHARM WARREN—WJMO (Cleveland): Personal Pick: "There's No Without You"—Manhattans (Columbia); Station Pick: "Hey You"—Dramatics (Volt). Album: "Isaac Hayes Live At Sahara, Tahoe" (Enterprise).

BARRY J—KATZ (St. Louis): Station Pick: "Finders Keepers"—Chairman Of The Board (Invictus). Album: "Call Me"—Al Green (Hi).

ROLAND BYNUM—KGFJ (Los Angeles): Personal Pick: "Let's Stay Together"—Margie Joseph (Atlantic); "Misdemeanor"—Foster Sylver (Pride). Album: "Call Me"—Al Green (Hi).

TONY HARRIS—WOOK (Washington): #1—"Natural High"—Bloodstone (Hi). Album: "Save The Children"—The Intruders (Gamble).

BUTTERBALL—WDAS (Philadelphia): Personal Pick: "There You Go"—Edwin Starr (Gordy); "Wake Up"—Diana Ross (Motown).

JOJO SAMUELS—WDIA (Memphis): Personal Pick: "It's Forever"—Ebonys (P.I.R.). Album: "Think About It"—King Floyd (Atco).

BUTTERBALL JR.—WCHB (Detroit): Personal Pick: "There You Go"—Edwin Starr (Gordy); Station Pick: "Oops It Just Slipped Out"—Courtships (Alston). Album: "Bill Withers Live"—(Sussex).

NORMA PINNELLA—WWRL (New York): Personal Pick: "Try It Again"—B. Byrd (Kwanza).

AL JEFFERSON—WWIN (Baltimore): Station Pick: "There's No Me Without You"—Manhattans (Columbia). Album: "Skullsnaps" (GSF).

King Sets Miss. 'Homecoming'

■ NEW YORK—B. B. King, at a press conference held last week, announced plans for a gala "homecoming" of Mississippi born artists, to be held in Fayette, Miss. on June 12. King, along with Charles Evers, Mayor of Fayette and brother of slain civil rights leader Medgar Evers, see the activities as part of a move toward creating a better understanding of and pride in the blues as part of the black heritage.

"Being a blues singer is almost like being black twice," stated King at the offices of his manager, Sidney Seidenberg. "When I went to England . . . the kids there seemed to know more about me than some of my relatives," he said, acknowledging the fact that many young southern blacks still view the blues as part of a past not worthy of their attention.

GSF Gets Liberation

■ NEW YORK—Larry Newton President of GSF Records, and Bill Lowery have announced the signing by GSF of a new group called Liberation, to a long term recording contract. The first release from Liberation is entitled "Little Green Piece Of Paper," and was produced by Frederick Knight for Bill Lowery Productions.

Liberation, an Atlanta, Ga. based group has recently made numerous personal appearances in the South and is presently planning to tour the rest of the country.

Aware Breaks 'Hotlanta'

■ ATLANTA—Michael Thevis, President of General Record Corporation, a division of Michael Thevis Enterprises, recently announced the coming of the "Hotlanta Sound" and Loleatta. From Aware Records, a General Record Corporation label, comes the "Hotlanta Sound" and christening this sound explosion will be Aware recording artist Loleatta Holloway with her new single, "Mother of Shame."

O'Jays Certified

■ NEW YORK — Philadelphia International group the O'Jays' "Back Stabbers," album has been declared gold by the RIAA.

**Check Out Maxayn
 "Check Out Your Mind" (CPR 0017)
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 from the album Mindful (CP 0110)
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WJMO#33	WVOL#29	WTLC-FM-PICK	WOKJ-PICK	WIGO-LP
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KDIA#38	WNOV-PICK	WHUR-PICK	WDAS-FM-LP	WIDU-LP
WOL#5	WAWA-PICK	WAOK-PICK	WHAT-LP	KGJF-PICK
WLIB#38	WVON-PICK	WXAP-PICK	WOOK-LP	
WEBB#17	WGRT-PICK	WERD-PICK	WWIN-LP	



**Check it out
 on Capricorn Records**

CAPRICORN RECORDS

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Cuco Sanchez uno de los más notables compositores é intérpretes de Mexico saldrá el próximo 28 de Junio rumbo a España en donde realizará su debut oficial el 1 ro de Julio.

Las Ciudades que abarcará Cuco en sus presentaciones serán Madrid, Pamplona, Victoria, Bilbao, Alicante, y Vigo; teniendo la jira una duración de 35 días en total. El compositor de grandes temas como "Fallaste Corazón," "Gritenme piedras del campo," y "Guitarras lloren Guitarras," acaba de concluir su vigesimosexto lp y prepara para esta jira un nutrido repertorio musical, así como también un completo y lujoso vestuario.

El viaje de Cuco Sánchez tiene un significado muy importante para el medio musical y periodístico de México, ya que se esperará con verdadera ansiedad el resultado del apoyo que debe brindar el periodismo Español al artista Mexicano, en reciprocidad de las atenciones que reciben los artistas españoles que llegan a actuar en México. El periodismo hablado y escrito de México es excesivamente generoso con el intérprete extranjero — en especial con el Español—, por lo que estoy seguro (ojalá no me equivoque), que Cuco Sanchez debe estar rodeado en todas sus presentaciones de una protección periodística que lo haga sentir como si estuviera en su propia tierra. ¡Felicidades y muchos éxitos Cuco!

Desde la Unión Americana me llegan los reportes de los triunfos que está logrando Roberto Jordán en su larga jira por el vecino País. Muchas son las Ciudades que está visitando el magnífico baladista Mexicano que tiene entre sus éxitos los temas "No se ha dado cuenta," "Rosa Marchita" y "Donde"... Sencillamente extraordinaria la grabación de Robertha con el número "Dolor" del compositor Dino Ramos, con el cual marca su reaparición en los discos la simpática morena Peruana... Todo listo para las presentaciones de Juan Torres en "La Naranja" del Hotel Aristos. El artista Musart estará rodeado de todos los cuidados en cada una de sus actuaciones, y desde ya la promoción publicitaria a cargo del amigo "Memo" Arriaga, Gerente de Publicidad de Musart, está siendo magníficamente orientada... Y como se esperaba, Pina Nevarez va para arriba con su versión "Tonto" que se ubica como una de las favoritas. La orientación y dirección que está recibiendo la diminuta y correcta Pina por parte de su grabadora Peerless está siendo la base en los índices de ventas que obtiene, y su movilización por la provincia Mexicana será de mucho beneficio en el futuro... El capacitado profesional Val Valentín concluyendo en discos REX y GAS lo que será uno de los más modernos y completos estudios de grabación de México y el mundo como lo mani-

(Continued on page 79)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

(This column appears first in Spanish and then in English.)



■ Las noticias que más impacto me han causado en estos días son la cancelación del contrato de Nicolás Mancera con el Canal 13 de la televisión Argentina. A más de gran fuente de trabajo, la promoción y labor ardua de Mancera través de sus populares "Sábados Circulares" afectará el destino y posición de muchos talentos argentinos. Aun cuando se rumora que su programación pasará a otra teleemisora argentina, pero reducido en duración y en otro

espacio de tiempo, todo indica a las claras que ya no será lo mismo. Luís Romanacce, el muy popular Director puertorriqueño de la W.A.D.O. Radio de Nueva York, ha dejado de formar parte del "Staff" de esta fuerte emisora neoyorkina. Aun cuando también se rumora que se hará cargo de la dirección de otra emisora latina del área metropolitana, se me ocurre pensar que a lo mejor tampoco será lo mismo.

Richard Nader celebrará otro "Festival de Música Latina" el día 2 de Junio. En esta ocasión presentará a Tito Puente y La Lupe, juntos por primera vez en muchos años, a Ismael Rivera, La Selecta, Azteca, Típica 73, y Joe Cuba y su Sexteto. Paquito Navarro será el Maestro de Ceremonias. El espectáculo, como los anteriores, será presentado en el Madison Square Garden de Nueva York y puedo anticipar que será también un éxito económico y profesional... Mi saludo a Chuck "Carlos" Henry, que a través de su programa "Su Casa" que sale al aire por KMOR Radio, en Murray, Utah, está obteniendo excelentes resultados, ya que cubre los territorios comprendidos por Utah, Idaho, Montana y Wyoming, con extensa población latina... Muchos condados en Estados Unidos están considerando la posibilidad de declararse a sí mismos "bilingües," ante el precedente iniciado por el Dade County de Florida... Herminio Ramos, cantante de música de la montaña puertorriqueña, está sonando fuerte con "Quisiera ser un Rayo de Sol" en Puerto Rico... Charlie Vázquez, antiguo integrante del gran cuarteto Los Hispanos está preparando un nuevo "elepé" bajo la producción de Bobby Marin. Este "elepé" fué programado para salir en Abril, pero Charlie tuvo que hacer algunos cambios entre los integrantes del Trio Los Sentimentales... Mis saludos a Augusto Monsalve en México.



Chuck "Carlos" Henry

Ha aumentado notablemente la exportación de Discos fabricados en Colombia hacia Estados Unidos. El sello preferido por los "hijos de incubadoras" es en este caso RCA, que es distribuido ahora bajo el sello Arcano de Caytronics Corp. Aun cuando cada vez que se le preguntan a los involucrados en relación con este asunto, tienen el descaro y poca moral, de hacerse los angelitos y desconocedores del asunto. ¡Les falta lo que necesitan los hombres para actuar con hombría! Y como RCA ha sido tan amplia como siempre, de no exigir en el contrato el respeto a un territorio determinado, legalmente no pueden hacer nada más que excusarse unos ejecutivos ante los otros. Mientras tanto, Caytronics tiene contrato de distribución para Estados Unidos por grandes cifras que cumplir. De todas maneras, como quiera



Charlie Vasquez



Augusto Monsalve

(Continued on page 80)



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LATIN AMERICAN HIT PARADE

New York Latin Soul

By JOE GAINES—WEVD

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CHARLIE PALMIERI—Alegre
3. CSITAS BUENAS
JOHNNY PACHECO—Fania
4. QUE VIVA LA MUSICA
RAY BARRETTO—Fania
5. THERE'S NO FEELING
PAUL ORTIZ—Mango
6. ADAM Y EVA
ORCH. COLON—Rico
7. TRAICIONERA
LOS SATELITES—Discolando
8. MI JARAGUAL
ISMAEL RIVERA—Tico
9. OH—JO—AH—JA
JOHNNY EL BRAVO—Horoscope
10. LA LOTERIA
ANDY HARLOW—Vaya

MAY 19, 1973

Mexico

By VILO ARIAS SILVA

1. TE VOY A ENSEÑAR A QUERER
MANOELLA TORRES—CBS
2. VOLVER, VOLVER
VICENTE FERNANDEZ—CBS
3. ES MEJOR DECIR ADIOS
LOS FREDDYS—Peerless
4. TE BUSCO, TE EXTRANO
JUAN GABRIEL—RCA
5. DETALLES
ROBERTO CARLOS—CBS
6. LO NUESTRO FUE UN SUEÑO
CESAR COSTA—Musart
7. QUIEN ES?
RAFAEL VAZQUEZ—GAS
8. UN SUEÑO
LA TROPA LOCA—Capitol
9. POR ESO TE QUIERO
ESTELA NUNEZ—RCA
10. PROMESAS DE AMOR
LOS BABYS—Peerless

MAY 19, 1973

Puerto Rico

By W.K.A.Q. RADIO

1. AMOR POR TI
PELLIN RODRIGUEZ
2. AHORA NO ME CONOCES
CHIVIRICO DAVILA
3. TRAICIONERA
LOS SATELITES
4. UN BESO Y UNA FLOR
NINO BRAVO
5. KILLING ME SOFTLY
ROBERTA FLACK
6. LA LOTERIA
ANDY HARLOW
7. DAMA, DAMA
TATA RAMOS
8. UNA AUDIENCIA MUERTA
JUSTO BETANCOURT
9. A VECES LLEGAN CARTAS
JULIO IGLESIAS
10. MANONO
TIPICA 73

MAY 19, 1973

Santo Domingo, R.D.

By H.I.J.B. (PEDRO MARIA SANTANA)

1. SI NO ES POR AMOR
FAUSTO REY—4 Puntos
2. HUELLAS DEL CAMINO
TEDDY TRINIDAD—Exitos
3. KILLING ME SOFTLY
ROBERTA FLACK—Atlantic
4. PERDON
SOPHY—Velvet
5. EL TABACO
JOHNNY VENTURA—Discolor
6. DAMA DAMA
TATA RAMOS—Gema
7. DOS QUE ME PARECEN UNO
JERONIMO—Exitos
8. LOCURAS TENGO DE TI
SOPHY—Velvet
9. VIVIRAS
LOS TERRICOLAS—Lamar
10. MI ULTIMA LAGRIMA
CHICO ALEJANDRO—4 Puntos

LATIN ALBUM PICKS

NORMAN PONCE

Caytronics 1372

Con "Has Regresado Viejo Amigo" como éxito, Norman Ponce ofrece otros temas de grandes posibilidades. Entre ellos "Lo Mismo que Usted," (Ortega-Ramos) "Aranjuez Sin Tí," (D. Ramos) "Si te has Cansado de mi Amor," (D. Ramos) y "Ya no Tengo Casa" (D. Ramos).

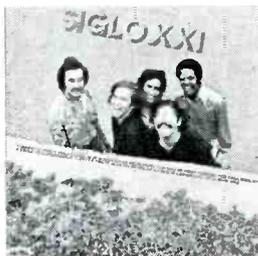
■ With "Has Regresado Viejo Amigo" (D. Ramos) has a smash hit all over, Norman Ponce offers here an excellent repertoire by the great Argentinean composer Dino Ramos. Among them are "Nada Más que Amante," "Se Desgasta," "Y el Poeta Lloro," "Este Amor me Está Doliendo" and "Si te has Cansado de mi Amor."

SIGLO XXI

Horoscopo H 015

Con gran influencia de Los Angeles Negros, el grupo Siglo XXI ofrece aquí un repertorio con posibilidades. Calixto Fortuno en los vocales. "Cuando Me Pidas Perdón," (D. Cruz) "Si te Acuerdas de Mi," (Mannix & Danny) "Un Papel," (N. Gueits) y "Todo es Triste Alla en mi Hogar." (D. Cruz).

■ The group is deeply influenced by the style of Los Angeles Negros, but could make it with such a good repertoire. "Por Cada Minuto," (G. Cruz) "La Nueva Caperucita." (Vivian) "Cuando Estamos Abrazados" (D. Cruz) and "Karina." (R. Alicea).



(Continued on page 81)

En Mexico

(Continued from page 78)

fiesta el propio Val; existiendo anticipadamente infinidad de solicitudes para su uso, ya que aparte de servir para las grabaciones del elenco REX y GAS, darán servicio al exterior en forma ininterrumpida... Juan Gabriel y Estela Nuñez preparando maletas para su próxima gira por USA. Estelita se pre-

sentará en el "Million Dollar" de Los Angeles, y Juan Gabriel, creador de muchos éxitos internacionales como "No Tengo Dinero" (grabado en varios idiomas), "Será Mañana," "Me he quedado solo" y "Te busco y te extraño," recorrerá por espacio de 22 días los Estados Unidos... ¡Y será hasta la próxima desde México!

CORRECCIÓN

En el anuncio de una página completa la semana pasada de Caytronics, la compañía de música latina, hubo un error de imprenta en el último párrafo, el cual debe leer como sigue:

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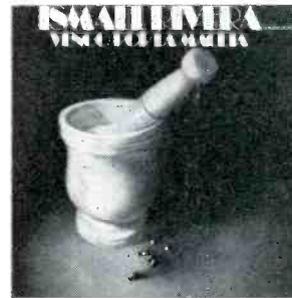
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Miami Dist.: Sanido y Discos Inc., 560 W. 29 St., Hialeah, Fla. 33112 (305) 888-5375

Record World en Argentina

By JORGE BEILLARD

■ El acontecimiento musical de las últimas semanas en Buenos Aires, lo constituyó la actuación de **Raphael**.

Roger Lopez de Parnaso Records y **Hector Ricardo García**, director del Canal 11 y propietario del hermoso Teatro Astros, donde se presentara el genial cantante, tiraron la casa por la ventana. **Raphael**, demostrando virtuosismo y profesionalidad,

animó él solo un espectáculo de más de cuatro horas de duración que tuvo que repetirse días después a insistencia del público. **Raphael** viajó luego a Paraguay y Asunción lo recibió también con todos los honores. Su tema "Le Lllaman Jesus," de **Palito Ortega**, está batiendo "records" de ventas. A ese triunfo suma Parnaso la inminente concreción del contrato con **Leonardo Favio** quien rescinde su contrato con CBS. A propósito de esta grabadora, **Laureano Brizuela** está en el caldero, más ahora con su versión de la ganadora del San Remo 73, "Un Gran Amor y Nada Mas."

Se cortó una gran fuente de trabajo para músicos y cantante: **Nicolás Mancera**, luego de comentada polémica, canceló su contrato con Canal 13 y por ende terminaron sus famosos "Sabados Circulares" que hacía 12 años que estaban en el aire. Se supone que cambiará de teleemisora pero con otro ciclo, posiblemente los domingos a la noche y de tan solo dos horas de duración. **Cacho Tirao** — guitarra — es el músico de moda. Su versión de "Classical Gas," puede darle proyecciones internacionales.

Gato Barbieri anda realizando conciertos de excepción por todo el país.

El tango parece tomar nuevo furor en Buenos Aires. Se dice que las nuevas autoridades argentinas daran fuerte impulso a la música popular. Hasta se comenta que volvería el "numero vivo" a la radiofonia argentina. Se barajan nombres para puestos claves en radio y televisión y todo es una gran expectativa por saber en defini-

(Continued on page 81)

NUESTRO RINCON

(Continued from page 78)

que **Joe Cayre** tampoco es de los que dejan pasar una oportunidad brillante para hacer unos dólares, el problema vendrá cuando se exijan los cumplimientos de los acuerdos establecidos. Pero todo ello está perjudicando directamente a todos los artistas que esperan ansiosamente que Caytronics invierta grandes sumas de dinero en su promoción, que ante la amenaza de ver cubiertos sus éxitos con producto fabricado en Colombia, estará con toda seguridad pensándolo dos veces. Ahora bien, el enorme gigantón dormido, también lo pensará dos veces y hasta tres o cuatro veces, antes de firmar los nuevos contratos de distribución en latinoamérica y me parece que el "ave de raro plumaje" no será incluida, aunque suene o tenga luz.

Triunfo de **Pellín Rodríguez** en Puerto Rico con "Amor por Tí" Pellín era el cantante de la agrupación musical boricua nombrada el **Gran Combo**, otrora excelentemente bien distribuida en Estados Unidos y Puerto Rico . . . Agradezco bellas cartas recibidas de **Enrique M. Garea** de Discos Columbia de España y de **Mariano Méndez de Vigo** . . . Y ahora . . . ¡Hasta la próxima!

Events that had a great impact on me this week, were the cancellation of the contract between **Nicolas Mancera** and Channel 13 of Argentina. Besides being a great working force, the promotion and great labor performed by Mancera through his very popular program "Sabados Circulares," will affect the future and position of many Argentinean talents. Even though the rumor is that his program will go on the air on another TV station in Argentina, but reducing the length and on another time spot, everything clearly indicates that nothing will be the same. **Luis Romanacce**, the very popular Puerto Rican director of WADO Radio of New York, is no longer a part of the "staff" of the very strong station. It is being rumored that he will be in charge of direction of another Latin station in the metropolitan area. Somehow I get the feeling this will not be the same either.

Richard Nader will celebrate another "Festival de Musica Latina" on June 2. This time he will present **Tito Puente** and **La Lupe**, together for the first time after many years, **Ismael Rivera**, **La Selecta**, **Azteca**, **Tipica 73** and **Joe Cuba** y su Sexteto. **Paquito Navarro** will be the Master of Ceremonies. The show, as the ones before, will take place at Madison Square Garden in New York and I can anticipate that it will be a smash both financially and professionally . . . My regards to **Chuck "Carlos" Henry**, who, through his program "Su Casa" that goes on the air on KMOR radio in Murray, Utah, is getting great results, since it covers the territories of Utah, Idaho, Montana and Wyoming, with a very large Latin population . . . Many counties in the United States are considering the possibility of declaring themselves "bilingual," after Dade County, Florida took the first step . . . **Hermínio Ramos**, singer of typical Puerto Rican music, is coming on strong with "Quisiera Ser Un Rayo De Sol" in Puerto Rico . . . **Charlie Vazquez**, the ex-integrant of the group **Los Hispanos**, is preparing a new album under the production of **Bobby Marin**. This lp was programmed to be released in April but Charlie had to make some changes among the integrants of **Trio Los Sentimentales** . . . My greeting to **Augusto Monsalve** in Mexico.

The exportation of Colombian-made records to the United States has increased notably. The favorite label of those "sons of incubators" in this case is RCA, that is distributed now under the Arcano label of Caytronics Corp. Even though when you ask anyone involved in the matter, they answer (their morals are so low that even the responsible ones try to appear as little angels) that don't know anything about it. They lack what men need to act like real men! And since RCA has been so considerate, as always, as not to request in their contract the rights to a specific territory, legally, they can't do anything about it, but excuse themselves as executives before other executives. In the meantime, Caytronics has the contract for the distribution in the United States for great quantities of product. Anyway, since **Joe Cayre** is one of those that do not let an opportunity to make money go by, the problem will come when it is requested that they go in accord to what is stated in the contract. All of this is only putting down their artists, who are impatiently waiting for

(Continued on page 81)



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SIGLO XXI

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Discos Borinquen Inc.

Tully

Alice Tully of Shawn York con-shawn is a n who has acoustical on his four e presented e audience. his acous-irst set as nin' Down Spaceman," a new ef-s set, how-al melodic, ic venture. ork to fol-atterns of terial was y the audi-ity of both the lyrics the reach ners. et Shawn went into ake, and hich fea-al Peter ards. To ips was a forces his earn their enny Beer

Lea Leaps Into Sahara

■ NEW YORK — United Artists' songstress Lea Roberts returns to the Sahara, Tahoe to fulfill her second engagement of a three year contract. During the four week (May 28- June 24) show Ms. Roberts will be backed by Electrified Action.

United Artists has just released a single, "If You Don't Want My Love, Give It Back."

En Argentina

(Continued from page 80)

tiva, si estos medios se privatizaran ó se oficializaran por completo.

Saludos de John Lear, gerente de Philips Argentina para Record World y Tomas Fundora. Otro abrazo fraterno para el bureau de Miami, de Nestor Selasco, presidente de Music Hall. Las oficinas de difusión de CBS, comandadas por Vincente Belfiore, de las más bonitas que conocemos; en pleno centro de esta enorme babel que es Buenos Aires, y a media cuadra de Corrientes, "La Calle que nunca duerme." En la próxima seré mas extenso. ¡Un abrazo para todos!

bum Picks

79)

Y SU CONGREGA-005

Roberto Angleró se do como vocalista a y también senti- "Guateque," (C. Curet Alon) "Mi) "La Besé," (E. ar ese Piso." (R. ción realizada en Cain.



Roberto Angleró ("La Pared") is released th great possibilities of smashing hits. Full ness; some are romantic and others senti- R. Angleró) "Armonioso Son," (C. Alonso) " (R. Angleró) and "Por Ahí." (C. Alonso).

ILP 8001

e Lavat declaman- Graciela Saavedra, pretaciones de di- l Mariachi Mexico odo diferente que pecialmente con "A en se incluyen "Te 'Como Maldición." Lejos de Tí."



Jorge Lavat recites here with his romantic igs by Graciela Saavedra. Mariachi Mexico ray. "En ti Creo," "No eres Mía," "Rencor Quiero Estar Junto a Tí." "A ti Madrecita" re occasion of Mother's Day.

NUESTRO RINCON

(Continued from page 80)

Caytronics to invest large amounts of money in their promotional campaigns, before the menace of seeing their hits covered by products made in Colombia, will be, of course thinking it over twice. Now, I consider that the enormous sleeping giant will also think it over twice, or three, or maybe even four times before signing the new contract for their distributions in Latin America and also the "bird with weird plumes" will not be included.

Pellin Rodriguez has gone straight up with his "Amor por Ti." Pellin was the singer of the Puerto Rican group named El Gran Combo, which, by the way, was in the past distributed excellently in the United States and Puerto Rico . . . I want to thank Enrique M. Garea of Discos Columbia in Spain and Mariano Mendez de Vigo for their letters . . . And Now . . . Until Next Week!

Reunion



Tito Puente and La Lupe go over details for their first album together in five years, at the office of Tico Records' managing director, Joe Cain. The lp is scheduled for July release. On June 2, Tito and La Lupe will appear together at Richard Nader's Latin Music Festival III at Madison Square Garden.

Chiarascuro Distribs Set

■ NEW YORK — The recent announcement by Audio Fidelity Enterprises that it will distribute the Chiarascuro jazz label has netted strong response from distributors. The specialty jazz line will be handled throughout the country by such distributors as: Boston, Music Merchants of N.E., Inc.; Chicago, Summit Distributors, Inc.; Dallas, Big State; Los Angeles, Record Merchandising Company, Inc.; Miami, Music Sales of Florida, Inc.; New York, Empire State Record Sales Corporation; Philadelphia, Schwartz Brothers; San Francisco, Eric Mainland Distributing Co.; St. Louis, Commercial Music, Inc.; Washington, D.C., Schwartz Brothers and others.

Laying Down the Laws



Signing on a number of dotted lines is Sam Laws, who recently signed with Solomon Burke's MBM Management. Burke, who records for MGM's Pride label, is currently negotiating a recording contract for Laws through MBM. Shown at the signing are, from left, Jerry Steiner, Vice-President of MBM motion pictures, Lee Chambers, Vice-President of MBM's publishing artery, The Kids Music; Laws; and Solomon Burke.

Solti in New York

By ERIC KISCH

■ Long before Sir Georg Solti was canonized by appearing on the cover of *Time*, New Yorkers were having a musical love affair with him and the Chicago Symphony Orchestra. This electric tension and rapport were amply in evidence last week when the combination returned to Carnegie Hall for a pair of concerts that will go down in N.Y. musical history as major events.

On Wednesday (2) Solti, a star team of soloists, men's chorus, and orchestra at full strength delivered an uninterrupted performance of the Third Act of Wagner's "Die Götterdämmerung" in a concert version. Even before the concert started, there was a crackling sense of expectation among the packed audience that something great was about to happen. And it did—the last one and a half hours of the "Ring" done in one vast unbroken arc of sound. The music pulsed, sang, soared, and lifted the entire audience to its feet for a 20 minute standing ovation.

The singing was uniformly excellent, and one can single out for special praise the glowing feminine warmth of the Brunnhilde of Helge Dernesch (who sings the role in the Karajan set on DG), the ringing, ardent Siegfried of Jess



Georg Solti

Thomas, and the brooding malevolence of Martti Talvela's Hagen, sung with superb characterization and an unbelievably deep bass voice that sent shivers down this listener's spine.

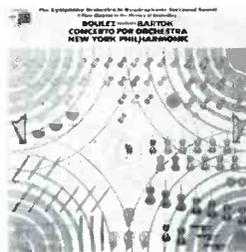
The real star in Wagner operas, of course, is the orchestra, and the gleaming, clear yet rich sonorities of this mighty orchestra illuminated the music in a way that's impossible in a normal opera house. And presiding over these massive forces, in full command of every nuance and line, was the expert hand and guiding vision of Maestro Solti.

It was the kind of evening where the world's best gave of their best in some of the best music ever written. They knew
(Continued on page 86)

CLASSICAL ALBUM PICKS

BARTOK: CONCERTO FOR ORCHESTRA.

New York Philharmonic Orchestra Pierre Boulez, conductor. Columbia MQ 32132. Columbia's first quad-only release. features a stunning performance of this orchestral showpiece by maestro Boulez and the crack NYPO. Recorded in Columbia's new "surround sound" technique, this is an issue which makes a strong case for classical quad. Great for demonstration.



BACH: THE COMPLETE CANTATAS, VOL. 6

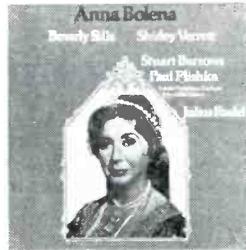
Soloists, Choruses, Ensembles, Nikolaus Harnoncourt, Gustav Leonhardt, conductors. Telefunken SKW 6/1-2.

This sixth volume of the definitive edition of the Bach cantatas maintains its musical and sonic excellence. Truly deluxe packaging includes history, notes and scores. The earlier releases have racked up incredible sales in their class, and Vol. 6 and subsequent issues will do so also. A must for every classical account.



CLASSICAL RETAIL REPORT

CLASSICS OF THE WEEK



DONIZETTI: ANNA BOLENA
SILLS
Audio Treasury



VERDI: RIGOLETTO
SUTHERLAND
London

BEST SELLERS OF THE WEEK

DONIZETTI: ANNA BOLENA—Sills—
Audio Treasury
VERDI: RIGOLETTO—Sutherland—
London
VERDI: ATTILA—Gardelli—Philips

SAM GOODY/EAST COAST

BEETHOVEN: NINE SYMPHONIES—
Karajan—DG
BELLINI: NORMA—Caballe—RCA
DONIZETTI: ANNA BOLENA—Sills—
Audio Treasury
HUNTER COLLEGE CONCERT—
De los Angeles—Angel
ORFF: CARMINA BURANA—Jochum—DG
PRIMO TENORE—Pavarotti—London
SAINT-SAENS: FIVE PIANO CONCERTOS—
Ciccolini—Seraphim
THE SEA HAWK (KORNGOLD)—Gerhardt—
RCA
TEBALDI IN CONCERT—London
VERDI: RIGOLETTO—Sutherland—London

HARMONY HUTS/WASHINGTON, D.C.

BEETHOVEN: MISSA SOLEMNIS—Jochum—
Philips
BEETHOVEN: SYMPHONY NO. 9—Solti—
London
DELIUS: VILLAGE ROMEO & JULIET—
Davies—Angel
JOPLIN: RED BACK BOOK—Schuller—Angel
JOPLIN: PIANO RAGS—Rifkin—Nonesuch
MAHLER: SYMPHONY NO. 8—Solti—London
ROMEO & JULIET (VARIOUS)—Ozawa—DG
RUSSO: THREE PIECES FOR BLUES BAND—
Ozawa—DG
VERDI: ATTILA—Gardelli—Philips
VERDI: RIGOLETTO—Sutherland—London

RECORD & TAPE COLLECTORS/ BALTIMORE

BEETHOVEN: SYMPHONY NO. 9—Giulini—
Angel
BRAHMS: SYMPHONY NO. 4—Haitink—
Philips
CALLAS: ARIAS I LOVE—Angel
DONIZETTI: ANNA BOLENA—Sills—
Audio Treasury
HANDEL: FIREWORKS/WATER MUSIC—
Somary—Vanguard
JOPLIN: RED BACK BOOK—Schuller—Angel
LITTLE MARCHES BY GREAT MASTERS—
Philips
OFFENBACH: OVERTURES—Fremaux—
Klavier
PUCCHINI HEROINES—Price—RCA
VERDI: ATTILA—Gardelli—Philips

FRANKLIN/ATLANTA

BACH: BRANDENBURG CONCERTI—
Harnoncourt—Telefunken
SWITCHED ON BACH—Carlos—Columbia
BEETHOVEN: SYMPHONY NO. 9—Solti—
London
CHOPIN: ETUDES—Pollini—DG
DONIZETTI: ANNA BOLENA—Sills—
Audio Treasury
FAMOUS ORGANS HOLLAND/NTH. GERMANY
—Biggs—Columbia
MAHLER: SYMPHONY NO. 1—Haitink—
Philips
ROSSINI ARIAS—Marilyn Horne—London
VERDI: ATTILA—Gardelli—Philips
VERDI: RIGOLETTO—Sutherland—London

DISCOUNT RECORDS/CHICAGO

BEETHOVEN: SYMPHONY NO. 9—Solti—
London
DELIUS: VILLAGE ROMEO & JULIET—
Davies—Angel
DONIZETTI: ANNA BOLENA—Sills—
Audio Treasury
HUNTER COLLEGE CONCERT—
De los Angeles—Angel
MAHLER: SYMPHONY NO. 8—Solti—London
RUSSO: THREE PIECES FOR BLUES BAND—
Ozawa—DG
HOROWITZ PLAYS SCRIBIN—Columbia
TEBALDI IN CONCERT—London
VERDI: ATTILA—Gardelli—Philips
VERDI: RIGOLETTO—Sutherland—London

GRAMOPHONE/SAN FRANCISCO

BEETHOVEN: MUSIC FOR EGMONT—
Karajan—DGG
MARIA CHIARA: ARIAS—London
CHOPIN CONCERT—Ashkenazy—London
FANTASIA (MUSIC FROM)—Stokowski—
London
MOZART: MARRIAGE OF FIGARO—
Colin Davis—Philips
PURCELL: FAERY QUEEN—Britten—London
RODRIGO: CONCERTO—Bream—RCA
SCHUMANN: KREISLERIANA—Kempff—DG
TEBALDI IN CONCERT—London
WAGNER: TRISTAN & ISOLDE—Karajan—
Angel

WHEREHOUSE/CALIFORNIA

BEETHOVEN: SYM. #5/SCHUBERT: SYM.
#8—Toscanini—Victrola
DELIUS: VILLAGE ROMEO & JULIET—
Davies—Angel
DONIZETTI: ANN BOLENA—Sills—
Audio Treasury
JOPLIN: PIANO RAGS—Rifkin—Nonesuch
ROSSINI: OVERTURES—Toscanini—Victrola
RUSSO: THREE PIECES FOR BLUES BAND—
Ozawa—DG
THE SEA HAWK (KORNGOLD)—Gerhardt—
RCA
VERDI: RIGOLETTO—Sutherland—London
WALTON: FILM MUSIC—Walton—Seraphim



ENGLAND

By RON McCREIGHT

Single of the Week for U.S.

SINGLE

NOTHING SUITABLE

SLEEPER

WITHOUT YOU DAY—Miki Anthony—Bell
 Publisher: Cokaway/Grenyoco Music

ALBUM

DRAGO KID—Laurie Styvers—Chrysalis

Amazing Liza Minelli continues to make a name for herself with her "Liza with a Z" TV spectacular on the BBC and her album with the same title which has topped the album charts on the eve of the "super-concerts." In addition BBC's MOR channel has named Miss Minelli their "Star of the Week" and she is competing with product: besides CBS, which has rated her "New Feelin'" and "Live at the Capitol" is promoting their "Maybe This Time" album up with a single of "Cabaret."

Novello Awards were presented by Songwriter, Brian Willey, with the assistance of long-time publisher, Joe Loss and his wife, at the Music Publishing lunch. Gilbert O'Sullivan visited the stage to accept the Song Writer of the Year trophy, as well as certificates in three other categories. Peter Dinklage won the Best Song and International Hit award for "It's Not Easy Bein' a Star" and Hurricane Smith's "Oh, Babe" won the prize.

The first of the commercial stations, will commence in October. Chairman Richard Attenborough, member of the executive board—John Whitney (chief exec), and chosen for the position of general manager and over three hundred applicants, was named director for WEATA, Washington DC, Ruth Gruber, appointments made this week at K-Tel Records as music promotions manager, Don Reedman as manager and at RSO where former DJM press secretary joins in a similar capacity reporting to the English.

York are Michael Levy, business advisor for the Des Champs Santa Ponsa record and promoter who will be conducting preliminary negotiations on behalf of the company, from London until May 19th. Also the songwriting/publisher Arnold Martin and Morrow who are enjoying their first single, "Hey, Mama" by Joe Brown, are visiting America for similar reasons.

starts on a two month tour immediately upon his world wide trip which included an eight day journey across the USSR and Europe. Nearly 100,000 copies reported immediate sell-outs and Bowie's "Lodger" on Saturday has shot straight into the Top 10. "Sane" set went in at No. 1 on the album charts, "heavies," Slade and Stone The Crows, will continue throughout May and June.

(Continued on page 84)

GERMANY

SINGLE EXPORT TIP OF THE WEEK

SHALOM—Maria Maerz—Reprise

SINGLE IMPORT TIP OF THE WEEK

ERES TU—Mocedades—Hansa ((Ariola)

TELEVISION RECORD TIP FOR ZDF NETWORK HIT PARADE



TAMPICO—Heino—EMI/Electrola

ALBUMS OF THE WEEK

(POP)—CHEVEUX DANS LE VENT—Noelle Cordier—Meridian (CBS)
 (CLASSICAL)—DAS WOHLTEMPERIERTE KLAVIER—Friedrich Gulda—BASF

By PAUL SIEGEL



■ BERLIN—My Record World boss, Bob Austin did a brilliant interview for the German trade mag, "Automatenmarkt" called "Berlin-Portrait." Bob Austin and some of his "Wise Lines" have enthused the entire industry here . . . Some German publishers very angry that for the forthcoming German Song Festival, one of the rules were that three German lyricists were allowed to have nine songs entered, but one composer was allowed only one song, and in answer to my question to UFA's boss, Joe Bamberger, "If this contest will be fairly judged?" ; Joe countered with, "Paul, this contest is made by people, not God!" . . . —Nuff said, I quit! . . . BASF officials Hans J. Versemann and Dr. Helmut Thurn made a historic trip to South America and the USA, and with each mile, the strength of the BASF chain grew stronger . . . I predict that the next big international recording star from Germany will be EMI/Electrola's Michael Schanze and please don't ask me why, ask Dean Martin and director Wilfried Jung . . . Dr. R. Hess of the Europawelle Saar in Saarbrücken (music) and Rolf Ganz, press of the very active radio station, have invited me to be a jury member for their coming Golden Europa 1973 Awards, and fella's you'll be sorry, as I eat garlic, onions, and old records . . . Mike Andries, editor of "The Record Suitcase" in Munich informs me that Ariola's press VIP, Willi Klofat was born August 12, 1927 in Marienbad, and that "Willi" loves Beethoven, Ellington, and Schubert . . . My good friend, Uwe Lentscher, Editor-in-Chief of Musikmarkt in Munich telephoned his old buddy in Berlin (me) and both of us want to put our heads together on one line, "There's No Biz Like Show Biz," and speaking of "Show," my pal, Dieter Liffers in Cologne, is also a great lyricist of life! . . . Flash! George LeVaye off shortly to Miami, California, and Acapulco, Mexico to be married to Gerti Bartelt with Dieter Weidenfeldt as best man, and Hans Beierlein as "Godfather" and people, who's kiddin' who? . . . Hanno Pfisterer of BASF in Mannheim is one of the most reliable record men around, whose word is like a written contract; there's only one problem between Hanno and myself, he's got more girl friends than me, dammit.

INTERNATIONAL HIT PARADE

MAY 19, 1973

ENGLAND'S TOP 10

1. TIE A YELLOW RIBBON ROUND THE OLD OAK TREE
DAWN—Bell
2. HELLRAISER
THE SWEET—RCA
3. HELLO, HELLO I'M BACK AGAIN
GARY GLITTER—Bell
4. SEE MY BABY JIVE
WIZZARD—Harvest
5. GIVING IT ALL AWAY
ROGER DALTRY—Track
6. AND I LOVE YOU SO
PERRY COMO—RCA
7. BROTHER LOUIE
HOT CHOCOLATE—RAK
8. DRIVE IN SATURDAY
DAVID BOWIE—RCA
9. MY LOVE
PAUL McCARTNEY'S WINGS—EMI
10. NO MORE MR. NICE GUY
ALICE COOPER—Warner Bros.

MAY 19, 1973

ITALY'S TOP 10

1. UN GRANDE AMORE E NIENTE PIU
PEPPINO DI CAPRI—Splash/MM
2. IL MIO CANTO LIBERO
LUCIO BATTISTI—Numero Uno/RCA
3. VINCENT
DON McLEAN—CBS Sugar/UA/MM
4. CROCODILE ROCK
ELTON JOHN—Ricordi Int'l
5. QUESTO PICCOLO GRANDE AMORE
CLAUDIO BAGLIONI—RCA
6. COME UN RAGAZZINO
PEPPINO GAGLIARDI—King/Cetra
7. HARMONY
ARTY KAPLAN—CBS/Sugar/CBS/MM
8. TU NELLA MIA VITA
WEISS & DIRI GHEZZI—Durium
9. SERENA
GILDA GIULIANI—Ariston
10. MANI MANI
LORETTA GOGGI—Durium

Through the Courtesy of:
MUSICA E DISCHI, MILAN, ITALY
Owner & Editor-in-chief (Mario de Luigi, Jr.)

MAY 19, 1973

GERMANY'S TOP 10

1. DER JUNGE MIT DER MUNDHARMONIKA
BERND CLUVER—Hansa (Ariola)
2. GET DOWN
GILBERT O'SULLIVAN—MAM (Teldec)
3. BIANCA
FREDDY BRECK—BASF
4. IMMER WIEDER SONNTAGS
(EV'RY DAY IS SUNDAY)
BASF
5. MAMA LOO
LES HUMPHRIES SINGERS—Decca
6. DREAMS ARE TEN A PENNY
KINCADE—Bellaphon
7. EIN FESTIVAL DER LIEBE
JURGEN MARCUS—Telefunken
8. BLOCK BUSTER!
THE SWEET—RCA
9. ROCK ME BABY
DAVID CASSIDY—Bell (Polydor)
10. YELLOW BOOMERANG
MIDDLE OF THE ROAD—RCA

Through the Courtesy of:
UWE LENCHE (MUSIKMARKT)
KILLY GRIPPEL (AUTOMATENMARKT)
KLAUS QUIRINI (DDO DJ ORG)
(Compiled by: Paul Siegel)

MAY 19, 1973

FRANCE'S TOP 10

1. RIEN QU'UNE LARME
MIKE BRANT—CBS
2. FOREVER AND EVER
DEMIS ROUSSOS—Philips
3. LES GONDOLES A VENISE
SHEILA/RINGO—Carrere
4. VIENS, VIENS
MARIE LAFORET—Philips
5. REVIENS, MON AMOUR, REVIENS
CHRISTIAN DELAGRANGE—Riviera
6. JE VEUX T'AIMER
MICHEL CHEVALIER—Discodis
7. WHY CAN'T WE LIVE TOGETHER
TIMMY THOMAS—Polydor
8. QUAND VIENT LE SOIR ON SE RETROUVE
FREDERIC FRANCOIS—Vogue
9. ET SURTOUT NE M'OUBLIE PAS
CRAZY HORSE—Disc'Az
9. PETITE FILLE AUX YEUX BLEUS
ART SULLIVAN—Carrere
10. CELUI QUI RESTE
CLAUDE FRANCOIS—Fleche

Through the Courtesy of:
L'EUROPE Nr. 1, PARIS RADIO
Program Director:
MADAME ARLETTE TABART

CANADA

By LARRY LeBLANC



■ TORONTO—Christopher Kearney's new album on Capitol is still unreleased due to pressing problems . . . GRT artist Ian Thomas will mix his new album in L.A. . . . Wayne Patton has left Capitol's A&R department and moved over to Leeds Music . . . Xaviera Hollander lp due this week . . . GRT artist Mike Graham is co-producing two sets of shows with CFTO producer Mike Steele and the Parole Board. The first will be held at the St. Lawrence

Centre May 15-18 and the second, at Maple Leaf Gardens, on May 25th . . . England's MAM label is releasing the James Leroy single "Touch of Magic" this month. Janus Records is releasing the single in the U.S. . . . Dr. Hook & The Medicine Show set for four Canadian concert appearances in the next month: Pacific National Exhibition in Vancouver (May 16); National Arts Centre in Ottawa (June 10); Capitol Theatre, Montreal (11); and Massey Hall in Toronto (14) . . . Lighthouse currently recording their next album at Thunder Sound and preparing for a Western Canadian tour for first two weeks in June . . . Humphrey and the Dumptrucks' first lp for U.A. will be titled "Days of Making Good Time Music" . . . U.A. going all out to break "Roll Over Beethoven" by the Electric Light Orchestra . . . New Karl Erikson single, "Ain't No Telling," was written by Gene MacLellan from the Ian Guenther-Willi Morrison produced "Areogramme" album on U.A. . . . Yvan Dufresne has been appointed director of the French division at London Records . . . Peter Foldy's Kanata single will be released in the U.S. on MGM and worldwide by Philips. It's titled "Bondi Junction" and is doing very well across the country . . . London Records has released a new Philips classical budget line on the Fontana label . . . French artist Alain Barriere currently touring in Quebec to SRO shows . . . Donald K. Donald Productions is handling the Bells' May tour of Ontario . . . SGM release "Take My Hand" by David Sinclair is picking up good secondary station airplay in Canada and U.S. stations along the border . . . Six CHUM Group radio and TV stations are participating in a pilot training program for Canadian broadcast journalists. Through the Canadian Contemporary News System in Ottawa, in co-operation with the Canadian Manpower authorities, the CHUM stations have placed recruits in their newsrooms for a 32-week, on-the-job training program, I'd sure like to see some Canadian record companies come up with a similar program for promotion personnel . . . New Bob Ruzicka single "Lately Love" hopefully will bring him the public attention he deserves so much . . . New single by Sweet Plum's Harry Marks, "Every Reason To Be Proud," was produced by Harry Hinde. Hinde is currently recording with Copperpenny and Tony Kingston . . . The Stampeders have a new single "Minstrel

(Continued on page 86)

England

(Continued from page 83)

EMI's contemporary label, Harvest has signed seventy-five year old French vocalist Monty De Lyle, whose first single for the label, "Yum Yum Song," was produced by Harvest executive Colin Miles, and features such British talent as Roger Ruskin-Spear, Thunderclap Newman (both on alto sax), Weedy Burton (guitar) and the Mike Sammes Singers. Harvest chief Nick Mobbs reports that De Lyle recorded for HMV "before the microphone was invented" and has been closely associated during his career with Pablo Picasso, Salvadore Dali, Ernest Hemingway and Isadora Duncan, with whom he jointly owned the French nightclub Maxims.

Thomas Ward Dies

■ NEW YORK—Thomas Henry Ward, European Director Emeritus and consultant to the Peer-Southern Organization, died May 2, 1973 at the age of 79 in England.

Born December 17, 1893, Ward served as European Director for PSO from November 1943 until his retirement in December of 1968.

Services were held on May 8 at the East Sheen Cemetery, London, England.

Carlin Tamla/Motown Terminate Contract

■ LONDON—Carlin Music announces that it has asked Tamla/Motown to agree to a termination of its contract on June 30, a year ahead of time. Tamla/Motown has acceded to Carlin's request.

The break is a most amicable one and comes at a time, as Freddy Bienstock points out, when both organizations have grown to such proportions that it is in the best interests of all concerned to go their own ways.

At BMI Canada Awards



Bob Austin, Publisher of Record World, center, was a guest at BMI Canada Limited's fifth awards dinner, in Toronto May 3. With him are, from left, Canadian writers Ralph Cole and Skip Prokop of Lighthouse; "Snowbird" and "A Thorn in My Shoe" author and performer Gene MacLellan; Frank Mills, a triple award winner, of Montreal; Paul Hofert of Mediatrix, which publishes Lighthouse material.

Open up the record markets of the world...

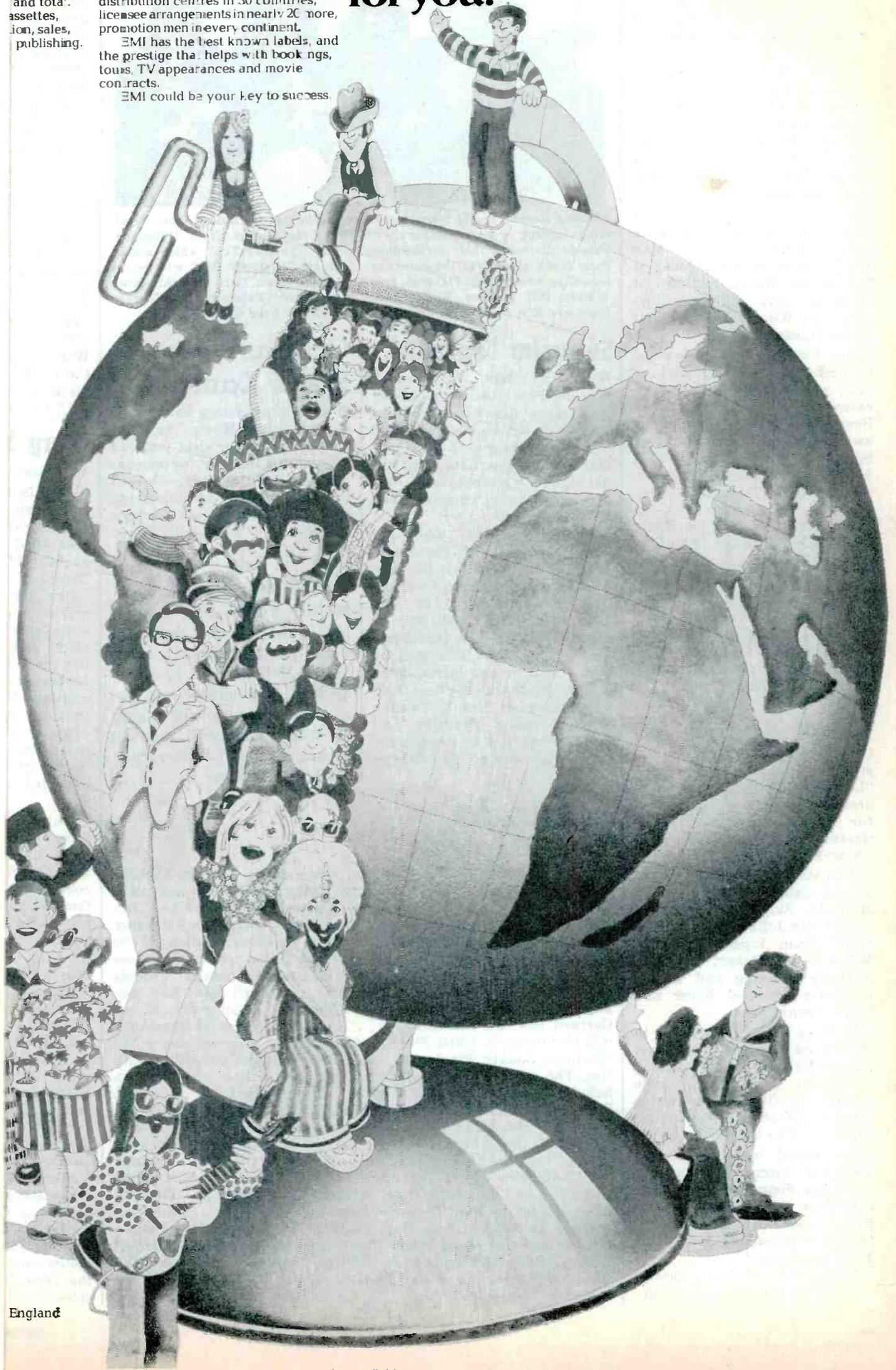
in the record
and total
assettes,
ion, sales,
publishing.

There are EMI manufacturing and
distribution centres in 30 countries,
license arrangements in nearly 20 more,
promotion men in every continent.

EMI has the best known labels, and
the prestige that helps with bookings,
tours, TV appearances and movie
contracts.

EMI could be your key to success.

for you.



England

BMI Canada Awards

(Continued from page 3)

Ontario, in memory of her father, Dr. Healey Willan, long recognized as the dean of Canadian music.

Frank Mills of Montreal headed the award-winning writers with three certificates, one each for his hits "For Better, For Worse," "Lord Don't You Think It's Time" and his biggest hit of all, "Love Me, Love Me, Love."

Awarded two Certificates of Honor each for their songs were Les Emmerson of Five Man Electrical Band, Terry Jacks of Vancouver, Michel Pagliaro of Montreal and Burton Cummings of Winnipeg, a member of the Guess Who.

Beechwood Music of Canada, Capitol Records' publishing arm, was awarded four certificates. Hit songs published by Beechwood were written by award winners Robert Quinn of Spryfield, Nova Scotia; Gerald Joly, from Gatineau, Quebec, now living in Toronto; Shirley Eikhard, Oshawa; and Gene MacLellan, Toronto, formerly from Prince Edward Island.

Other Quebec writers honored were: Gaston Cormier, Richard Huet, Jacques Alexandre and Robert Séguin. From Winnipeg came Chad Allan and Barry Erickson for "Dunrobin's Gone" and Norman Lampe and Robbie McDougall for "The Theme." Other writers from the West were Russell Thornberry, Edmonton, for "I Can Hear Canada Singing," Bill Henderson, British Columbia, for "Lonesome Mary," Joey Gregorash, Fort Garry, Manitoba, for "My Love Sings," Barry Greenfield, Vancouver, for "New York's Closed Tonight."

Toronto award-winners included James Ambrose; Bob McBride. Skip Prokop, Ralph Cole, Keith Jollimore and Larry Smith from Lighthouse; Bill Misener; Robert Cockell, Anthony Dunning and Robert Forrester of Steel River and Steve Kennedy.

R. Dean Taylor, now living in Hollywood, was awarded a certificate for "Taos New Mexico" and Terry Carisse and Bruce Rawlins of Ottawa certificates for "Who Wrote the Words," recorded by The Mercey Brothers.

An award went to Robbie MacNeill from Halifax for "Robbie's Song for Jesus," recorded by Anne Murray, and to Ellis Coles and Dock Nolan from Newfoundland for "Aunt Martha's Sheep."

During the evening a special

(Continued on page 90)

Guess Who Came to RW?



Visiting Record World recently was recording act the Guess Who. Fresh from signing a new contract with RCA, the quintet from Winnipeg, Canada discussed their forthcoming album "Number Ten" which marks their tenth album for the company. A single "Glamour Boy" will be released in two weeks. Pictured are: seated on couch (left to right) Kurt Winter, Bill Wallace, Burton Cummings, Garry Peterson. Kneeling in front are Ron McDougall and RW Music Editor Fred Goodman.

Superstar Expands

■ NEW YORK — Johnny Worlds, President of Superstar Associates, has announced the company's expansion. As a part of the new plan, all new Superstar managed artists that are not signed to a record label, will be on the company-owned Worlds Records.

The publishing arm for Worlds Records will be Story-Worlds Music. Under the new plan, the publishing company will be administered by Van Dyke Story. The label will be distributed by the company-owned Big Apple Distributors, which will be administered by Jimmy Northern, Michael Holbrook, Gordon Evans, Tawana Distract, Carol Brantley, and Sandi Worlds. All administrators will report to Johnny Worlds.

Canada

(Continued from page 84)

Gypsy" . . . Quality Records will now handle Anthem Records label in Canada . . . MGM Pictures, Columbia Records and A&M Records held a cocktail reception of Kris Kristofferson and Rita Coolidge . . . It's hard to believe by Ard Enterprises in Kitchener claims to have released the first English vocal version of "O Canada." The record is being recommended to member stations by the CAB, and by the Committee for an Independent Canada . . . Lee de Carlo, thanx for the nickel! . . . April Wine has completed their next album at Toronto Sound . . . Apparently Denny Gerrard has left Blackstone . . . New single from Mashmakhan will be "Dance A Little Step" . . . the Wackers recorded live at the Westport County Playhouse using Record Plant portable facilities. The group has signed a management contract with Norman Schultz Associates in New York . . . Riverson now recording . . . **BAD NEWS DEPT.:** The syndicated "Musical Friends" show, hosted by Jim McKenna, will not be renewed for next season by CFCF-TV, the show's homebase. As an outstanding promotional vehicle for prominent Canadian group the show will be missed . . . Hank Snow was in Toronto to tape two Tommy Hunter shows and guest on "Luncheon Date" with Elwood Glover . . . Tamarac label, headed by Stan Klees celebrates its 10th year . . . Key performers at the Mariposa Folk Festival this summer are Salome Bey, John Prine, John Allan Cameron, John Hammond, Michael Cooney, Adam Mitchell, Utak Phillips, Murray McLauchlan and Owen McBride. The 3 day festival is set for July 6-8 on the Toronto Islands.

BMI Student Awards

(Continued from page 16)

for soprano and orchestra; Brian Schober, age 21, of Roselle Park, N.J. Mr. Schober's winning piece is "Vistas I," for organ; Charles Sepos, 22, of Massillon, Ohio. Mr. Sepos' winning piece is "Intermooods," a trio for Bb clarinet, horn in F and harp; Philip Stoll, 16, of Ann Arbor, Mich. Mr. Stoll's winning piece is "Death Portrait," for soprano, tenor, bass, two choirs and orchestra; Bruce J. Taub, 24, of New York City. Mr. Taub's winning composition is "Six Pieces for Orchestra"; Wayne A. Walker, 20, of Canoga Park, Calif. Mr. Walker's winning piece is "Mass," for soprano, chorus and piano; Mark Edwards Wilson, 24, of Los Angeles, Calif. Mr. Wilson's winning piece is "De Profundis Clamavi," for orchestra.

Georg Solti

(Continued from page 82)

it—we in the audience knew it. In a word, unforgettable!

On Friday (4), Solti led his orchestral forces in performances of Mozart's "Jupiter" and Bruckner's Seventh symphonies. After the earlier Wagnerian glories, this was a bit of an anticlimax. The technical precision and polish were all there but the deep spirituality that is necessary for Bruckner was missing for this listener, although maybe not for the capacity audience which again responded with standing ovations which continued until Solti led the orchestra off the stage.

Until fairly recently, Solti's fame in the U.S. rested largely upon his superb recordings on London, which include the first complete "Ring," many operas from the German and Italian repertoire, the complete Mahler and Schumann symphonies plus a host of other symphonic works. Last year (the Solti/CSO version of Mahler's Eighth Symphony was Record World's "Classic of the Year"; it also won numerous other awards, including three Grammys. This year, Solti's interpretations of Beethoven's Ninth Symphony and Mahler's "Das Lied Von Der Erde" have been consistent best sellers, and the releases planned for later this year—including Wagner's "Parsifal," the complete Beethoven piano concertos with Vladimir Ashkenazy, Berlioz's "Symphony Fantastique," and an overture album—are sure to generate the same level of interest and sales.

an Re-Up With BMI



pause between concerts to mark the renewal of BMI are (from left) Dicky Betts and Gregg Allman Brothers, seen with Roger Sovine and BMI's Nashville office.

roll

May 11th, dams of the Composers, shers, hon-rol Burnett rating "her and dedica-f America." ented at the tribute to New York toria. The ies for the writer and

CI

ge 3) e west side treet on the proximately subscribers. over 350,000 bscribers. directly or s, holds cas franchises olk counties, rently unde- a small pilot Island fran- s a potential bscribers.

med

ge 3) on of Arnold creative dig, five cam-n live per- acts as the stra, Johnny Messina and evine also Meanwhile. l operated a uit to record

Musical Decathlon

(Continued from page 3)

"recognize that the artists were committing of their own free will to do something for which they were not being paid, since it was a benefit. We wanted to go overboard to make the artist feel at home and know that there was a very definitive schedule for sound checks, rehearsals and so on. So we had a staff of about a half a dozen people doing nothing but artist logistics. It was like running a mini-convention in the sense we have our convention shows. But, on the other hand, we were doing it for the public, and the public was paying a decent dollar for a ticket. We felt the obligation to give them a quality show. So we hired Chip Monck to do production knowing full well that was a guarantee that we would have quality sound, quality lighting, quality staging, and it would all be there on time."

"Another complicating factor," Cohen added, "was the filming of the event. How do you film the event so as to not interfere with the audience or the artists? We very delicately arbitrated what Chip wanted for stage lighting versus what the filmmakers needed to get the proper lighting for the film. The entire week I was serving as arbiter for these kind of problems."

Cohen also said that the most complicated aspect was how all the components of the event worked . . . "the artists with their interests, Columbia with its interest, the house itself with its concerns, the promoters in L. A. with their point of view and our production people—an incredible juggling of elements that was exhaustive but very rewarding. It was a musical decathlon."

L.A. NARAS Picks Governors

■ LOS ANGELES — The Los Angeles Chapter of NARAS (National Academy Of Recording Arts & Sciences) reported that voting members have elected twenty one governors to serve two year terms on the chapter's Board Of Governors. Those elected and the membership classification they represent are:

Vocalists: Jimmy Bryant and Marilyn Jackson; Leaders/Conductors: Lincoln Mayorga and Earl Palmer; Producers: Al DeLory and Rick Jarrard; Songwriters: Artie Wayne and Paul Williams; Engineers: Bernie Grundman and Sy Mitchell; Instrumentalists: Clare Fischer and Roger Kellaway; Arrangers: Jimmie Haskell and Mike Melvoin; Art Directors/Annotators: Hy Fujita and Richard Oliver; Spoken Word/Comedy: Rod McKuen and Marvin Miller; Classical: Louise DiTullio, Sinclair Lott, and Paul Shure.

Joining for one year to fill unexpired terms are: Harold Battiste, Jules Chaikin, Jay Cooper, Mario Guarneri, and Sam Samudio.

The governors-elect are scheduled for their first Board meeting Tuesday, June 5, with incumbents who have another year in office. At that time, new chapter officers will be elected.

Jonathan King

(Continued from page 6)

been sold since that time. Also, Jonathan's own album, "An Album By Jonathan King," covers a broad range of contemporary topics with typical King wit.

In the future, King sees "an onslaught of young, attractive looking kids" in the kind of tradition of America's David Cassidy. Signed to U.K. Records are two such young, attractive teenagers, Ricky Wilde and Simon Turner, whose respective singles are "April Love" (recorded way back when by Pat Boone) and "Baby I Got To Go," a King composition.

Controversial Ad

On a recent visit to New York, King announced his arrival with a most controversial full page ad in the Village Voice, proclaiming that he started his own label to have a lot of fun and make a lot of money. He probably will do both, which just goes to show you that a superior education need not stand in the way of success.

Lemmings LP Date Announced

■ NEW YORK—Bob Krasnow, President of Blue Thumb Records, has announced May 25 as the release date for the National Lampoon's "Lemmings" original cast album. The satirical revue continues into its fifth month at New York's Village Gate Theatre.

Hard Rock

(Continued from page 3)

bies" by Alice Cooper (10), who combines theatricality with ear bending acoustics; "Beck, Bogert and Appice, another Epic of raunch, (11); ABC's "Can't Buy A Thrill (12) by Steely Dan, whose hardness may be attributed to the fact that they are named after a dildo mentioned in a novel by William Bourroughs; "Eat It" by Humble Pie (16), AM's solution in case you need to break your lease; Atlantic's J. Geils Band's "Bloodshot" (22) which reveals the erstwhile blues band as one of the hardest rock groups on record; "Grand Hotel" by Procol Harum (23) though their approach is classical while the decibels mount; "The Session" by Mercury's Jerry Lee Lewis (30), certainly one of the hardest rocking records around, though the decibel level is kept within reasonable limits.

Other hard rockers on the charts include "Birds of Fire" by Columbia's Mahavishnu Orchestra; the Jefferson Airplane's live "30 Seconds Over Winterland" on RCA; the Allman Bros.' "Beginnings" on Capricorn; Traffic's "Shoot Out At the Fantasy Factory" on UA; Lou Reeds' RCA opus "Transformer"; Mercury's "Uriah Heep Live"; an ear-drum blower; "Bite Down Hard" by excitors Jo Jo Gunne on Asylum; the peripherally hard "Derek and the Dominos in Concert" on Atlantic; "Wishbone Four" by MCA's Wishbone Ash, who combine the hardness of rock with sweet guitar tone; the super sweat of Black Oak Arkansas' "Raunch and Roll . . . Live" on Atco; "Foghat" on Bearsville; Argent's "In Deep" on Epic; the primitive and heavy T-Rex doing "Tanx" on Reprise; "Lee Michaels Live" on A&M and the truly speaker-busting "Tyranny and Mutation" by Columbia's Blue Oyster Cult.

Music is thus mounting a frontal assault on its listeners, so stand back, and watch all the rockers (and their companies) boogie all the way to the bank.

MONEY MUSIC

(Continued from page 14)

promoters in the world and the Spectrum is the #1 concert hall in the world in every department. Larry Magid screamed to me: "Foghat is the best. They are fantastic!" I asked him: "Why?" He replied: "Because we have 20,000 animals in the house, and they are animals." I replied: "Larry, so are we!" Thom Bell and Linda Creed are the hottest writers and producers on the charts. Earlier in the column, we told you about New York City. They have two more monsters with the Spinners on Atlantic and the Stylistics on Avco.

Hit formula sound by a great writer and producer, Albert Hammond on Mums. Passionate new believers: KFRC, WRKO, WCOL, KYNO. Gary Crow KOL Seattle, reports: "It exploded to #18 and is pulling top three phones." Gary Shannon, KJR, confirms the Seattle action. It is charted at KILT, KLIF, KTLK.

Programmers' super ear pick of the month: The new Diana Ross on Motown. George Michael and Jay Cook WFIL Philadelphia, Jerry Galliano, programming consultant of Buckley Broadcasting (which includes WIBG Philadelphia) and Gary Crow of KOL say: "Smash."

Best record promotion job of the week: Perry Como on RCA. The "Godfather" V.P. Frank Mancini, Larry Douglas, Tom Cossie and their motley crew of "bandits" did a job and a half this week. After Paul Drew had dropped it at KHJ without ever charting it, he was forced to put it back on at #29 because every other music station in the market was playing it and making it sell extremely well. They pulled a coup by getting it on KQV Pittsburgh with Bob Harper. Other passionate new believers: WDGY, KXOK, WIXY, WIIN. It is charted at WOKY and KJR. They went to work and got the store reports and it detonated 23-17 at KLIF Dallas, 21-15 WBBQ Augusta and 23-18 WJDX Jackson, Mississippi.

Jim Stafford on MGM. This record is exploding in sales out of the South. WTIX New Orleans confirms that it is a smash. It got a number on the KJR Seattle chart. KOL reports top three phones. It is charted at: WOKY, WBBQ and WMYQ. It detonated 21-18 WMAK, 25-17 WHHY, 18-12 WIIN, 10-7 WAPE all of whom report "big phone requests." New believers: KLIF and WCOL.

Tower of Power "So Very Hard To Go" on Warner Brothers. The lead singer on this record out—"Greens" Al Green. You have to hear this record to appreciate it. It is already a sales monster Tasmanian GO-RILLA in San Francisco where it exploded 13-3 at KFRC. It came on the chart at #29 at KJR and Gary Shannon and Norm Gregory report: "good sales and action."

Bloodstone on London. Philadelphia is 50,000 in sales. The new edit came on CKLW at an explosive 24, it came on WPIX NYC at an explosive 18 and it came on WFIL Philadelphia as an lp cut.

John & Ernest on Mainstream. This was the big week for this r&b crossover to go on big stations. New believers: WHBQ and KHJ. Chart: DWGY. It detonated 24-19 at KFRC San Francisco, 15-11 KXOK St. Louis.

(Continued on page 90)

Dorothea Drops By



A recent visitor to Record World was singer-composer Dorothea Joyce, who stopped by to talk about her new album for Evolution Records, "Enlightenment." Ms. Joyce, author of "Loves Lines, Angles and Rhymes," which was a hit for the Fifth Dimension, explains her first solo effort as a concept album dealing with human evolution through pain and change to love and enlightenment. Joan Danto will present Ms. Joyce in concert at Carnegie Hall Recital Hall on May 31.

Greene Garners Talent in London

■ Charlie Greene of Greene Mountain and Greene Bottle Records, has been spending a lot of time in London recording new artists recently acquired for his labels. His Greene Bottle-produced "American Standard" by Gary Richardson is getting excellent reaction already in the UK.

Newest acquisitions are the Chris Mercer Maverick Band on Greene Mountain label. Chris used to be with Juicy Lucy, John Mayall, Keith Hartley. Clockwork is coming out with an lp on Greene Bottle called "Clockwork," and the "Mississippi Blues Mass" by Buck D.D. Black on Greene Bottle was recently released and is picking up good response.

MCA Making Wish-bone

■ LOS ANGELES—MCA Records has activated an extensive merchandising, advertising and promotional campaign on behalf of England's Wishbone Ash, who are currently touring the United States, it was announced by Pat Pipolo, Vice-President and director of national promotion for MCA.

The record company rush-released the group's new album, "Wishbone Four," prior to their embarking on a three-month national tour, and stocked the local outlets where the group is scheduled to perform.

ABC Youth Special Skedded for June

■ LOS ANGELES — "Rockin' the Palace," the first youth-oriented television special combining vaudevillian variety and contemporary music on the same stage, will air as an ABC-TV special on Saturday, June 2. Originating from the Hollywood Palace Theatre, "Rockin' the Palace" will be hosted by Skiles and Henderson, with Judy Price and Hank Saroyan producing, and Barry Glazer directing. The Dick Clark Teleshows, Inc., special will feature musical and variety acts to be announced.

Ms. Schnier to 'In Concert' Post

■ NEW YORK—Sunny Schnier has joined the production staff of the ABC Television Network's "In Concert" program, the bi-monthly rock series seen on "ABC Wide World of Entertainment," as talent coordinator. Ms. Schnier, who recently directed the current tour of Johnny Winter, was the director of publicity and advertising at Vanguard Records for four years. She was also director of publicity of the Woodstock Festival. Ms. Schnier has worked as talent coordinator on prior "In Concert" programs.

Young, Mazzetta to Phonogram Promo

■ CHICAGO — Stan Bly, national promotion director of Phonogram Inc., has announced two promotion appointments: Tommy Young will head Southwest regional r&b promotion and Pete Mazzetta will handle local promotion in Chicago.

Strong Stuff!



Visiting Record World to talk about his recently released controversial album "Songs that Made America Famous" on Adelphi is (right) folksinger Pat Sky. He's seen comparing, you should pardon the expression, physiques with Record World's Bob Nash.

RW Hooks James



Mark James stopped by the offices of Record World recently to discuss his return to performing, in conjunction with his enormously successful career as a songwriter. Composer of such hits as B. J. Thomas' "Hooked On A Feeling," "Suspicious Minds," recorded by Elvis Presley and songs for Lou Rawls, Nancy Wilson, Jose Feliciano and numerous other artists, James' first solo album promises him equal success as a performer. Pictured with James, right, is RW Assistant Editor Robert Nash.

'River' Single Aids Flood Victims

■ ATLANTA — Eddie Biscoe, President of Bang Records, a division of Web IV Publishing, Inc., has announced the re-release of the single "Mississippi River" by singer/songwriter Paul Davis and pledged the profits to help victims of the recent Mississippi River floods.

Blue Thumb Samples 2nd Crusade

■ BEVERLY HILLS — Blue Thumb Records Vice-President and General Manager, Sal Licata, has announced the release of a specially conceived sampler album featuring the music of The Crusaders. Distribution of the sampler will be to radio stations only.



During the recording of "Send A Little Love My Way" by Miley Kramer's "Oklahoma Crude," to chat with Miley Kramer, Hal David, and Stanley Kramer.

Dialogue

(Continued from page 22)

RW: Then maybe we'll have the Good Gals!

Meyer: That's right. It's possible.

RW: Are you planning anything special for WHN or going to be just a slow involvement build up?

Meyer: Well, I think it has to be a little slower than most places because of the nature of this market. A good portion of our audience is not going to be the hard core country people. So that a lot of people are going to learn to like country because it's not what they thought it was. When they hear it they're going to say, "Oh, is that country? Gee, we like that," so we can't just gang up on them kind of, overkill them, blow their minds too. But I think if—we're getting there much more quickly than I expected. We had a special Hooper survey taken in April and we just got the results on Friday and they're wild, we have just come on so strong and we're all dancing in the aisles because it was a lot quicker than we expected, but it'll probably take a while to show up in the other surveys because they are slower. But in the mean time, I think we've got to get our basic sound and then start building an environment with that.

RW: Are you going to eventually want to be a hard core country or is this going to be through a softer kind of

Meyer: Well, I think we're going to be different from anything and I'm not quite sure what it's going to be. We have to be . . . certainly we have to play the real country music. We tend to stay away . . . For example, Ray Charles, who is absolutely not a country singer, made that sensational album of country & western songs that bugged me for a while when I first came to work at WHN because we couldn't play it. But now it makes sense not to play it because the arrangements are not country and Ray Charles is not a country singer. So, he's really not country. That's the only example I can think of right now that stands out. But, we're not going to try to cheat in terms of plugging up some holes in the sound with some non-country things.

RW: How much of a country buff were you before you started at WHN?

Meyer: I didn't know anything about it and I didn't particularly like it. So maybe it takes one to convert one, I don't know.

RW: Well, maybe that's true because what would appeal to you, you would understand from the point of view of a listener who wouldn't have ordinarily tuned in.

Meyer: Well, I was the perfect example of somebody who thought she knew what country music was and didn't particularly like it and then when I heard what country music really is, I liked it. I resisted it a little bit when I first came to the station. You know, you don't have to like the music, but it helps if you do and so, I was listening and keeping an open mind and finding some things that I thought were interesting or that appealed to me, as a listener, rather than just doing it all professionally. And then one Sunday afternoon the Mets ball game was rained out, and I had a chance, without phones ringing or any other interruptions, to listen to a big long chunk of country music and I got so excited, I finally realized that I really liked country music. And it's a terribly exciting thing when it happens to you.

RW: How would you, or what would the range,—how would you define the range of country music?

Meyer: I don't think I could. In terms of range, it can appeal to everyone, which was not true a few years ago sound wise and lyric wise, it was much more restricted, but now, I suppose because the world is getting smaller and problems are getting more universal to everybody, the message of country, if you want to call it that, is much more universal. It's very real, honest music and it talks about real, honest problems and when the lyrics are funny they're wildly funny, really put-on funny. Like a Tom T. Hall or Jerry Reed or somebody like that, when they do comedy like Roger Miller—they're hysterically funny. And in a really universal way, unlike the old days when it was really shit kickin' music. But it kind of grew out of the old times in America, it's really root music and it's developing, I guess, the way the people's problems and lives are developing, so it's the kind of music that you really can get into and it always has been.

RW: You were mentioning before, the Hooper. Well, aside from the Hooper, which of course, we know at this point has got to be accurate, but how reliant are you on ratings or how trusting of them are you generally?

(Continued on page 90)

n 'Droff Visits



Buddah recording artist Michael Wendroff (left) recently visited Record World. A native New Yorker who can remember the days back when he was singing doowops in Brooklyn, Wendroff is scheduled to begin a series of personal appearances soon. His current single is "On the Highway," produced by Lewis Merenstein, who scored with several Van Morrison albums. Former RW assistant editor Robert Feiden is also pictured.

Audio Fidelity Raises Curtain

■ NEW YORK—Audio Fidelity has culled from its catalog of audio rarities definitive performances of several entertainers of this century and has packaged them in an album called "Curtain Calls of Yesterday." The album was conceived in response to the unprecedented demand for product steeped in nostalgia. Liner notes by radio/TV personality Joe Franklin offer brief descriptive comments on the careers and influence of Eddie Cantor, Fanny Brice, Gertrude Lawrence, George M. Cohan, Helen Morgan, Louis Armstrong and Maurice Chevalier.

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This year special...nters, people prominent in... music industry, were asked to make the presentations. Helmut Kallmann, head of the Music Division of the National Library of Canada, came from Ottawa to make the presentation to Healey Willan's daughter, Mrs. Mason. Frances Preston, President of the Country Music Association and a Vice-President of Broadcast Music, Inc., came from Nashville to present the award on behalf of BMI Canada Limited to George Hamilton IV, who recently has had released his fifth RCA album featuring tunes written by Canadians.

Mattawa-Chrysalis Publishing Pact

■ TORONTO—Mattawa Music Limited has announced the consummation of a publishing agreement with Chrysalis Music Limited for representation in the United Kingdom. The agreement revolves around the songs of Christopher Kearney, a Canadian artist-writer with notable international success, including representation of his country at the Seventh Rio International Song Festival in Brazil last year.

Solid Gold Piano Player



DJM Records gave a reception for Elton John and Bernie Taupin in London last week to present them with three gold albums. Two gold awards were presented for one hundred thousand copies sold of the albums "Honky Chateau" and "Don't Shoot Me I'm Only the Piano Player" in the U.K. The third gold album presented was for one million dollars worth of sales of "Don't Shoot Me I'm Only the Piano Player" in America. Pictured from left are Dick James, Elton John, Stephen James, Bernie Taupin.

Summerlea DJM Canadian Rep

■ NEW YORK — Dick James Music, Inc., has appointed Summerlea Music, Ltd., as its Canadian representative, it was announced by Louis Ragusa, general manager of Dick James Music. Brian Chater and Carole Risch of Summerlea will be responsible for exploiting both the American and English copyrights of Dick James Music with Canadian artists.

Bell Promo Meet Set

■ NEW YORK — Steve Wax, Vice President of promotion for Bell Records, has announced that the label's entire national promotion staff will participate in an intensive series of "information exchanges" and "creative seminars" to be held at the Essex House here May 17 and 18.

MONEY MUSIC

(Continued from page 88)

Electric Light Orchestra. This is another up-tempo hard rock winner that we predict will become a giant. It detonated 24-19 at WIIN Atlanta and new P.D. John Parker flasher: "#1 phone requests." Harv Moore, WFGC Washington, D.C. flashes: "It has climbed to #16 and sales are very steady and growing." KJR reports: "Good reaction to nighttime play, and we are very impressed with the giant sales across the river in Tacoma and at the Air Force base from heavy play on Derek Shannon's KTAC."

Adrian Smith on MCA. This record is pulling good phone requests. It is on WOKY and KCBQ. It jumped 32-29 at WCFL Chicago. It is the king of the secondary markets: WMID, WQTC, WRJN, KLWV, KCRG, WSRF, WSPR, KOGO, KWEB, WUSE, WGY, WNAB, WIP, WPEN, WILM, WILK, WOSH, WRIQ, WRRR, KGK, KFI, WSPT, WGN, WTMJ, WEMP, WEEF, KWLL, KISO.

Andy Pratt. He has the #1 selling album in Long Island. The record hit #1 at WRNO New Orleans. It is charted at WCOL and WKOL. Powerhouse new believer: WFIL Philadelphia.

Final note: There is no question that the song "Outlaw Man" is a hit song. If the **David Blue** version is played, it will be a hit. There is also an excellent version of it in the **Eagles** album.

Dialogue

(Continued from page 89)

Meyer: Well, we find that country music stations tend to not get their share of, and at least historically, have not gotten their share of the audience I know ARB is aware of the problem and they're trying to find out why. They accept the fact that it's true and they don't know exactly why. The first reason they've been able to come up with that kind of intrigues us all, is that because ARB is uses a diary. In interpreting music, audiences tend to be very active. They tend to not keep the diary accurately or return the diaries, they really don't pay that much attention to keeping the diary and that seems to be ARB's theory up to the present time. But we don't really know exactly why. They admit that it is a problem and they're trying to work it out and we have a meeting, I think it's next week, again with the people from ARB on this specific problem. But, it has been true with all country stations. We have to rely on the ratings to a certain extent because the time buyers do, so it affects (sales?) tremendously. But I do know that being in programming I have a lot of instinct and intuition and I can feel the audience kind of. It's very exciting for me because I can feel them the same way I felt it at WMCA when we first started and I didn't expect it to happen this soon and even if it doesn't show up this soon on the ratings, I know it's there and I know it's coming and it's very heady.

RW So, there's no question that you see a very bright future in broadcasting?

Meyer: Yes, definitely.

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Opryland TV'er Set

■ NASHVILLE—The Nashville Symphony orchestra will be featured in a nationally televised 60 minute special to be taped at Opryland U.S.A., May 6-12, and produced by the Timex Corporation, it has been announced by Opryland general manager Mike Downs. The special, to be called "Timex Presents Opryland U.S.A., the American Music Scene," stars Petula Clark, "Tennessee" Ernie Ford, Wayne Newton, Carol Lawrence and Melba Moore.

Wagoner Show for a guarantee in excess of \$1,000,000.

Eubanks further stated that in 1974 Concert Express would be concentrating its efforts on just two major country artists: Merle Haggard and Porter Wagoner.

Concert Express has promoted concerts with, besides Merle Haggard and Porter Wagoner, Conway Twitty, Loretta Lynn, Neil Young, Roberta Flack, Three Dog Night, Bread, George Jones and Tammy Wynette among others. Bob Eubanks has also promoted the Beatles, the Rolling Stones and Bob Dylan.



From left, Wagoner, Top Billing's Tandy Rice and Delores Smiley, Eubanks.



NASHVILLE REPORT

By RED O'DONNELL



■ Bob Eubanks' Hollywood-based Concert Express signed to promote all of Porter Wagoner's shows during 1973. The deal, which includes 100 performances, is for more than \$1 million . . . (Contract was worked out with Nashville's Top Billing, Inc. agency president Tandy Rice, who handles Wagoner's bookings) . . . Eubanks (host of ABC-TV's "Newlywed Game" and moonlights as country music promoter) says he'll concentrate next year on only two c&w acts: Wagoner and Merle Haggard . . . (A pair of box office winners).

Roger Miller and Patti Page have left the Mercury roster. Miller shifts to Columbia (where he has already sessioned under direction of Ronnie Bledsoe, the label's Down South boss) . . . Patti signed with Jack Clement's local indie J-M-I. Norro Wilson will be her producer.

Jimmy (Kid Cuz'n) West nicknamed his five-year-old son "Watergate." . . . Says Jimmy, "Why not? He bugs everybody."

Jimmy Dean, in town to promote his and brother Don Dean's sausage operation, says he'll be back in early June for a Columbia recording session under direction of Jerry Crutchfield, and to explore the possibility of doing a weekly Sunday morning non-religious "home-folks" type TV series.

Birthdaying: Eddy Arnold, Red Smiley, Martha Carson, Bobby Darin, Trini Lopez, Woody Herman, Perry Como, Mickey Newbury, Peter Townsend, Cher (Bono), Joe Cocker.

A construction worker friend of publisher Jim Pelton became interested in dancing. "It changed my life style," the guy said. "I went from hard hat to soft-shoe."

Loretta Lynn's newest MCA single "Love Is the Foundation" was written by William C. Hall of Canton, Ohio . . . It is the 18-year-old factory worker's debut as a professional songwriter . . . Loretta thinks the record will be a hit and that Hall has the makings of a hit writer. At any rate, he's been signed to a contract with Loretta's song publishing company.

Jeanne Pruett is celebrating her tenth year as a country singer. "I'll never forget the first show Jeanne worked as a professional," recalled her booking agent Shorty Lavender. "She was so nervous she forgot to collect her money from the promoted."

The next Dr. Hook and the Medicine Show's single is titled "Roland the Roadie Loves Gertrude the Groupie," written by that zany songsmith Shel Silverstein. Shel wrote such royalty-grabbers as "Boy Named Sue," "The Unicorn," and "One's On the Way," to list only three from his money-making catalogue.

Tom T. Hall and his Storytellers Band tour Australia and New Zealand June 18-24 . . . Guitarist-singer James S. Summey, for

(Continued on page 94)

RY PICKS OF THE WEEK

O HEAVEN" (Blue Book, lie doesn't need arith- tie this jewel adds up Number One! There is ker at getting to your tune has all the quali- sy Lovin'," "Super Kind " and "Got The All charts will go steady as good country music songs like Hart's! Capi-

SLEEPER



RONNY ROBBINS, "TRUE LOVE'S FORGIVING" (Tree, BMI). Marty's son will show the old man he can cut the mustard and the hits! Superb production and this Ed Bruce number make for great programming. A few more pick hits and this record will bring it on home. Ronny's got a lot of potential and this record is proof! MCA 40055.

ALBUM

DOTTIE WEST, "IF IT'S ALL RIGHT WITH YOU/JUST WHAT I'VE BEEN LOOKING FOR." Ms. Dottie is hitting all over the place country and pop. Country is big on her records and the "pop" is selling because of her commercial! A fine mixture of hit songs, country, pop and jingles. Recent title song hits make this a marketing masterpiece. Things go better with Dottie West! RCA 1-0151.



TRY

HOT LINE

RATLIFF

Check List

KCk.
KFDI, Wichita
WVOJ, Jacksonville (nam)
WSM, Nashville (Ra., ry)
WMNL, Columbus (Ott Mc re)
KENR, Houston (Bruce Nelson)
WGBC, Greenboro (Tim Rowe)
WXCL, Peoria (Lee Ranson)
WKDA, Nashville (Joe Lawless)

WCMS, Norfolk (Earle Faulk)
WUNI, Mobile (Johnny Barr)
WINN, Louisville (Barb Owen)
KBUY, Ft. Worth (Tom McCall)
KKYX, San Antonio (Bill Rohde)
WIRE, Indianapolis (Lee Shannon)
WSLC, Roanoke (King Edward IV)
WRCP, Philadelphia (Jack Gillen)
WHIM, Providence (Tom Star)
KWMT, Ft. Dodge (Dale Eichor)
WENO, Nashville (Johnny K.)
WUBE, Cincinnati (Jack Reno)

■ The Cinderella Syndrome goes on and on for Donna Fargo!! "You Were Always There" will be the fourth topper in a row in a success story that won't quit! Instant picks and play ALL over the country!

Back in his rockin' Fifties hits bag, Crash Craddock is back on the road to the top! Heavy, heavy reaction to "Slippin' and Slidin'," particularly in the South and Southeast!

Jerry Reed hitbound again after a long dry spell—the clever "Lord, Mr. Ford" driving at top speeds to re-establish the "wildman" in the winning columns!

There's a completely different feel on "I Can Feel the Leavin'," but initial response to the new Cal Smith single indicates his new success won't be short-lived!

Barnaby looking to break big with Doyle Holly on "Queen of the Silver Dollar," already on playlists in Indianapolis, Wichita and Nashville.

Action starting on Waylon Jennings' "We Had It All" at KENR, WBAP, WIRE, WXCL, WSM.

Former Top Forty artists moving onto country lists include Tommy Roe, whose "Working Class Hero" is being aired in Mobile and Cincinnati; Johnny Tillotson's "If You Wouldn't Be My Lady" strong at WKDA; Jonathan Edwards' "Honky Tonk Stardust Cowboy" playing in San Antonio; Bobby Vinton's "Hurt" starting in Nashville; and Teresa Brewer's "Music, Music, Music" reported 'Best New Record this year' by WUBE's Jack Reno!

Bobby Wright making strong moves at KFDI, WPLO and WCMS with the old "Live And Let Live."

Steel and electric guitarist instrumentals on old songs coming to the fore: Good reports on Jimmy Dempsey's "Help Me Make It Through The Night" on Starday, Tony Farr's "Sleepwalk" on Farview and Lloyd Green's "Here Comes The Sun" on Monument.

The label race is on for a Freddie Hart hit and it looks like both MCA and Capitol will win! MCA's "Born A Fool" already charting nationally, with hot reports from Indianapolis (#43), Jacksonville (pick), Louisville and Nashville. Capitol's "Trip To Heaven" travelin' turntables in Kansas City, Cincinnati and Nashville.

Anne Murray's "What About Me" taking off at WIRE, WSM and KCKN.

Patsy Sledd cookin' up a storm with the old Hilo Brown tune "Thunderclouds of Love."

(Continued on page 93)

Country Music To Tokyo Fest

■ NASHVILLE — Next year's Tokyo Music Festival will probably include a Country Music segment, according to CMA Board Chairman Joe Talbot, who just returned from the affair held April 23rd through 29th at Tokyo's Imperial Hotel.

Talbot, invited to assist in judging the annual music fest, was accompanied by CMA Director Wesley Rose in meeting during the seven day event with top officials of the Tokyo Broadcast System whose subsidiary, The Tokyo Popular Music Promotion Association, is the sponsoring agency for the festival.

Countryside's First

■ LOS ANGELES — Countryside recording artist Garland Frady will have his first album, "Pure Country," released on May 14. The album will be Countryside's first release. Mike Nesmith, the company's president, produced the album and wrote a song for it.

Top Country DJ's



Two disc jockeys from Fitchburg, Massachusetts shared top honors at the recent annual convention of the eastern states country music association. "Gentleman Joe" Coyle (left) and Gene Laverene, both of WFMP's "Country Carousel," were voted by judges at the convention, held last weekend in the Catskills, as being King Country Disc Jockeys of the entire east coast.

Tape Pirates

(Continued from page 3)

pursued and prosecuted.

The meeting, which was set up by Jules Yarnell, counsellor for RIAA, and also attended by attorneys representing NARM and the Harry Fox Organization, resulted in a tight framework of operations which includes a system of industry initiated information, furnished to the federal authorities for dissemination to their respective field agents and other considerations, investigative in nature, which were not made public.

Roger's Got Tillis



Roger Jaudon, formerly executive vice-President for Buddy Lee Attractions, has announced the opening of Roger Talent Enterprises. The firm has signed the Mel Tillis Show as their first act. Jaudon's operation will be located at 1722 West End Avenue in Nashville. Plans have been made to maintain a roster of three to five acts in the future. Pictured above are Mel Tillis (left) and Roger Talent chief Roger Jaudon.

Chart Signs Artists

■ NASHVILLE — Chart Records' Slim Williamson has announced that Chart has just resigned Jim Nesbitt to a long-term contract. Jim was one of the first artists to sign with Chart in 1964. In the future, Jim will record ballads in addition to his novelty releases. His new release is "Bars Put Me Behind These Bars" b/w "Mr. Jones, I Want To Marry Your Wife."

In addition to Nesbitt, Williamson announced the signing of Tom Tall of Livermore, California to an exclusive long term contract. Tom also recorded for Chart in the early days of the label. Tall has flown to Nashville for sessions and Chart plans an immediate release of his first single "Sugar In The Flowers."

Along with Nesbitt and Tall, Chart has also signed two new artist/writers Gil Millam and Gene Cash. Gil was produced by Bill Walker and Cash by Cash Recordings.

Mega Nets Haddock



Durwood Haddock gets down to the bare facts as he puts his name on the dotted line. The signing is the first leg to scoring a hit on his "Big City Girls." Mega will distribute Haddock's Eagle recording. Music City's lovely Judy Frensley sits in as Mega's a&r director Larry Rogers and Executive Vice President Ed Hamilton look on.

COUNTRY SINGLE PICKS

Columbia 4-45857

no/Hammer & Nails, ASCAP)

hit has been tested country before, but Put "Top Of The World" at the top of the

N IV—RCA 74-0948

r State & Pet-Mac, BMI)
MI)

clean hit! Solid story and George IV hooks

40061

' COMING ON (Evil Eye, BMI)
YER THE WORLD (Sure-Fire, BMI)

miserable married man that relates to similar ain provides the charting soon tune.

ORTON—Capitol 3617

MI)
w, BMI)

the moonlight and this emotional song will ners. Strong performance by Throckmorton!

MCA 40064

OUT (Hall-Clement, BMI)

making action and this very nice delivery he thick of the country pack.

ot 17459

s, ASCAP)

op hit gets some good country treatment. A s have been waiting for the opportunity to

arnaby 5018

DOLLAR (Evil Eye, BMI)

some interesting analogies. Strong beat and treat. A natural box song. but will do big

Country Showcase America 133

SE UP AGAIN (Buzz Cason, ASCAP)
Bryant, BMI)

obby Russell song smoothly, with solid sup- Ricci Mareno. Nice melodies.

ICA 40057

awgrass, BMI)
ahit, BMI)

t recent recording outings. Emotional song e box winner.

Monument 7-8574

i (Harrisongs, BMI)

rom the pen of George Harrison, Lloyd Green try in an instrumental move.

Shepard Inks UA Packs



United Artists has announced the signing of Jean Shepard to the UA label. Pictured above at the signing are Ms. Shepard, UA a&r executive Kelso Herston (left) and Ms. Shepard's producer Larry Butler. Ms. Shepard's initial release on UA is titled "Slippin' Away."

NARAS Governors

(Continued from page 4)

two-year term in the same category.

Category VI for musicians has been filled by David Briggs; Category VII for arrangers by Bill Purcell; Category VIII for art directors, photographers, commercial artists, annotators and literary editors by Gayle Hill; and Category IX for other areas such as spoken word, children's educational and comedy was filled by Mrs. Henry Cannon (Minnie Pearl.)

Governors at Large elected were Bob Beckham, Bill Hall, Buddy Killen, Don Light, Brad McCuen, Roger Sovine and Joe Talbot. The nine hold-over Governors are Jim Foglesong, Don Gant, Frank Jones, Ronny Light, Chuck Neese, Buzz Cason, Fran Powell, Bill Walker and John Sturdivant.

The new governors will hold their first official meeting on Wednesday, June 6.

At Fa

■ NASHVILLE

Fan Fair will offer opportunity for fans to record albums and 8 stereo tapes according to But Carlock. President of Music City Record Distributors. "The albums and tapes will be available from all active record labels at our booth in Municipal Auditorium," said Carlock. "It will be an expanded service this year and we are very pleased to be able to provide it again."

The Fan Fair Committee felt that it would benefit attendees to be able to obtain the items at a centralized location, and decided on the distributor's booth.

Still the Rage



Patti Page was in Nashville recently to record a single at Columbia Studios with her manager Jack Rail, and independent producer Norro Wilson. Wilson, who has produced his first session with Miss Page, plans an album session to follow the single in four weeks on JMI Records.

COUNTRY HOT LINE

(Continued from page 92)

WSM's Ralph Emery touting the Connie Smith lp cut "The House Where Love Shines," already a single in Great Britain.

Another outing on "Top Of The World," originally in a Carpenters lp, this time by Lynn Anderson; making moves at WKDA, WSM and KCKN (pick).

It's said that KFDI correspondent Don Powell is prepping for a move to Music City with plans to join Conway and Loretta's booking agency, United Talent!

Newcomer action at KENR on Paul Evans' "Loving You" on Dot; pick at WRCP on Fred Carter, Jr.'s "River Boy" on Nuggett; WENO likes Bill Payne's "Lance Romance" on Romulus.

Another Hit to follow his Gold Record "Shenandoah Waltz"

CLYDE MOODY

"SHE'S NO ANGEL" b/w

"IF YOU NEED ME, I'LL BE AROUND"

Delta #1045

For D.J. copies, write: Delta Records, 807 17th Ave. South, Nashville, Tenn. 37203

This year's
another op-
purchase
Track
Tapes

COUNTRY CHART

7	1	LYNN—MCA 300	10
8	8	LY—RCA 6098	12
9	16	Z—Mercury 61378	10
10	10	E HART—Capitol 11156	11
11	14	D HER CONWAY TWITTY—MCA 303	9
12	12	JERSON—Columbia 32078	12
13	13	AN WAYLON JENNINGS—RCA 4854	8
14	15	ST LADY TAMMY WYNETTE—Epic 31358	11
15	6	AMERS TOM T. HALL—Mercury 1-668	4
16	21	HER JOHN WAYNE—RCA 4828	8
17	25	SHE'S GOT TO BE A SAINT RAY PRICE—Columbia 32033	7
18	19	SOUL SONG JOE STAMPLEY—Dot 26007	10
19	24	BRENDA BRENDA LEE—MCA 305	9
20	23	THE SESSION JERRY LEE LEWIS—Mercury 2-803	8
21	31	MY SECOND ALBUM DONNA FARGO—Dot 26006	11
22	20	BEHIND CLOSED DOORS CHARLIE RICH—Epic 32247	4
23	30	A SWEETER LOVE BARBARA FAIRCHILD—Columbia 31720	25
24	9	HANK WILLIAMS/HANK JR.—MGM 4865	8
25	17	SUPERPICKER ROY CLARK—Dot 26008	11
26	18	AFTER YOU HANK WILLIAMS, JR.—MGM 4862	4
27	28	DANNY'S SONG ANNE MURRAY—Capitol 11172	4
28	29	J'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 75382	5
29	36	GOSPEL ROAD JOHNNY CASH—Columbia 32253	29
30	40	LET'S BUILD A WORLD TOGETHER GEORGE & TAMMY—Epic 32113	3
31	26	DELIVERANCE SOUNDTRACK—Warner Brothers 2683	11
32	27	DO YOU KNOW WHAT IT'S LIKE JERRY WALLACE—MCA 301	14
33	33	WHEN A MAN LOVES A WOMAN TONY BOOTH—Capitol 11160	14
34	43	CATFISH JOHN JOHNNY RUSSELL—RCA 4851	6
35	22	KEEP ON TRUCKIN' DAVE DUDLEY—Mercury 1-669	7
36	—	KIDS SAY THE DARDEST THINGS TAMMY WYNETTE—Epic 31937	4
37	41	WILL THE CIRCLE BE UNBROKEN NITTY GRITTY DIRT BAND—United Artists 9801	2
38	38	MEL TILLIS ON STAGE—MGM 4889	20
39	57	SONGS OF LOVE CHARLEY PRIDE—RCA 4837	12
40	53	SO MANY WAYS EDDY ARNOLD—MGM 4878	17
41	45	ROY CLARK LIVE—Dot 26005	2
42	46	YOU LAY SO EASY BOBBY G. RICE—Metromedia Country 1-0186	1
43	44	MY TENNESSEE MOUNTAIN HOME DOLLY PARTON—RCA 1-0033	9
44	49	CRYING OVER YOU DICKEY LEE—RCA 4857	9
45	47	GOODTIME CHARLIE CHARLIE McCOY—Monument 32215	4
46	—	MAC DAVIS—Columbia 32206	2
47	32	I HATE GOODBYES BOBBY BARE—RCA 1-0040	2
48	34	M'LL KEEP ON LOVING YOU PORTER WAGONER—RCA 1-0142	3
49	35	NEITHER ONE OF US BOB LUMAN—Epic 32192	3
50	42	COUNTRY KEEPSAKES WANDA JACKSON—Capitol 11161	4
51	54	BILL ANDERSON STORY—MCA 2-4001	3
52	62	TAKE TIME TO LOVE HER NAT STUCKEY—RCA 1-0080	6
53	37	WHO'S GONNA PLAY THIS OLD PIANO JERRY LEE LEWIS—Mercury 61366	1
54	—	ANY OLD WIND THAT BLOWS JOHNNY CASH—Columbia 32091	1
55	39	COUNTRY SYMPHONIES IN E MAJOR STATLER BROTHERS—Mercury 61374	13
56	65	HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000	15
57	50	TRUCKERS PARADISE DEL REEVES—United Artists 004F	15
58	51	DAISY A DAY JUD STRUNK—MGM 4898	44
59	58	IT'S NOT LOVE MERLE HAGGARD—Capitol 11127	3
60	59	BEST OF JODY MILLER—Capitol 11169	2
61	59	WE FOUND IT PORTER & DOLLY—RCA 4841	2
62	56	ALONE CHET ATKINS—RCA 1-0159	1
63	—	TRAVELIN' DANNY DAVIS & NASHVILLE BRASS—RCA 10034	1
64	52	BRUSH ARBOR—Capitol 11158	1
65	58	SONNY JAMES SINGS HITS OF '72—Columbia 32029	1
66	63	SEPARATE WAYS ELVIS PRESLEY—RCA 2611	1
67	61	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 11107	1
68	56	SOMEWHERE MY LOVE RED STEAGALL—Capitol 11162	1
69	—	MIDNIGHT FLYER OSBORNE BROTHERS—MCA 311	1
70	64	WHEN LOVE HAS GONE AWAY JEANNIE C. RILEY—MGM 4891	1
71	58	TOAST OF 45 SAMMI SMITH—Mega 31-1021	1
72	63	MY MAN TAMMY WYNETTE—Epic 31717	1
73	67	THIS TIME THE HURTIN'S ON ME FARON YOUNG—Mercury 61376	1
74	69	TWO SIDES OF CRASH—CRASH CRADDOCK—ABC 777	1
75	69	CHARLIE McCOY—Monument 31910	1
76	70	A PICTURE OF ME GEORGE JONES—Epic 31718	1
77	71	FATHER AND SON BILL & JAMES MONROE—MCA 310	1
78	72	BEST OF EDDY ARNOLD, VOL. III—RCA LSP 4845	1
79	73	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082	1
80	74	EARL SCRUGGS LIVE AT KANSAS STATE—Columbia 31758	1
81	75	THIS IS BOBBY BARE—RCA 6090	1

NASHVILLE REPORT

(Continued from page 91)

years—until 1970—a regular as Cousin Jody on the "Grand Ole Opry," is seriously ill at Metro General Hospital here . . . The Oak Ridge Boys are on a 10-day tour of Holland, Sweden and Norway where gospel singing is popular.

Capitol artist Red Steagall, his wife Bobbie, their three children and a mini-managerie of horses, dogs and cats move to Nashville from Hollywood June 1. Steagall recently bought a farm near here.

Archie Campbell will be in Bulls Gap, Tenn. Tuesday (15) to head up a fund-raising show for the townies who want to develop Archie's old homeplace as a museum. "Hee Haw's Junior Samples will be a guest performer on the show (Be careful of the snuff in that area, Junior).

Remember Tex Williams' good oldie click "Smoke, Smoke That Cigarette?" . . . It's been recorded by Commander Cody & His Lost Planet Airmen, a pop-country-folk group . . . Stamped on each disk is this notice: "Warning: The Surgeon General has determined that smoking this record may be hazardous to your health."

The seven one-hour country music shows that replace Dean Martin on NBC-TV, starting June 12, are scheduled to go into production this week . . . Tapings, to be specific, are slated for May 16-20 and June 2-10 . . . Most of the locations will be outside the Nashville city-suburban areas—in Middle Tennessee towns and hamlets. Real country.

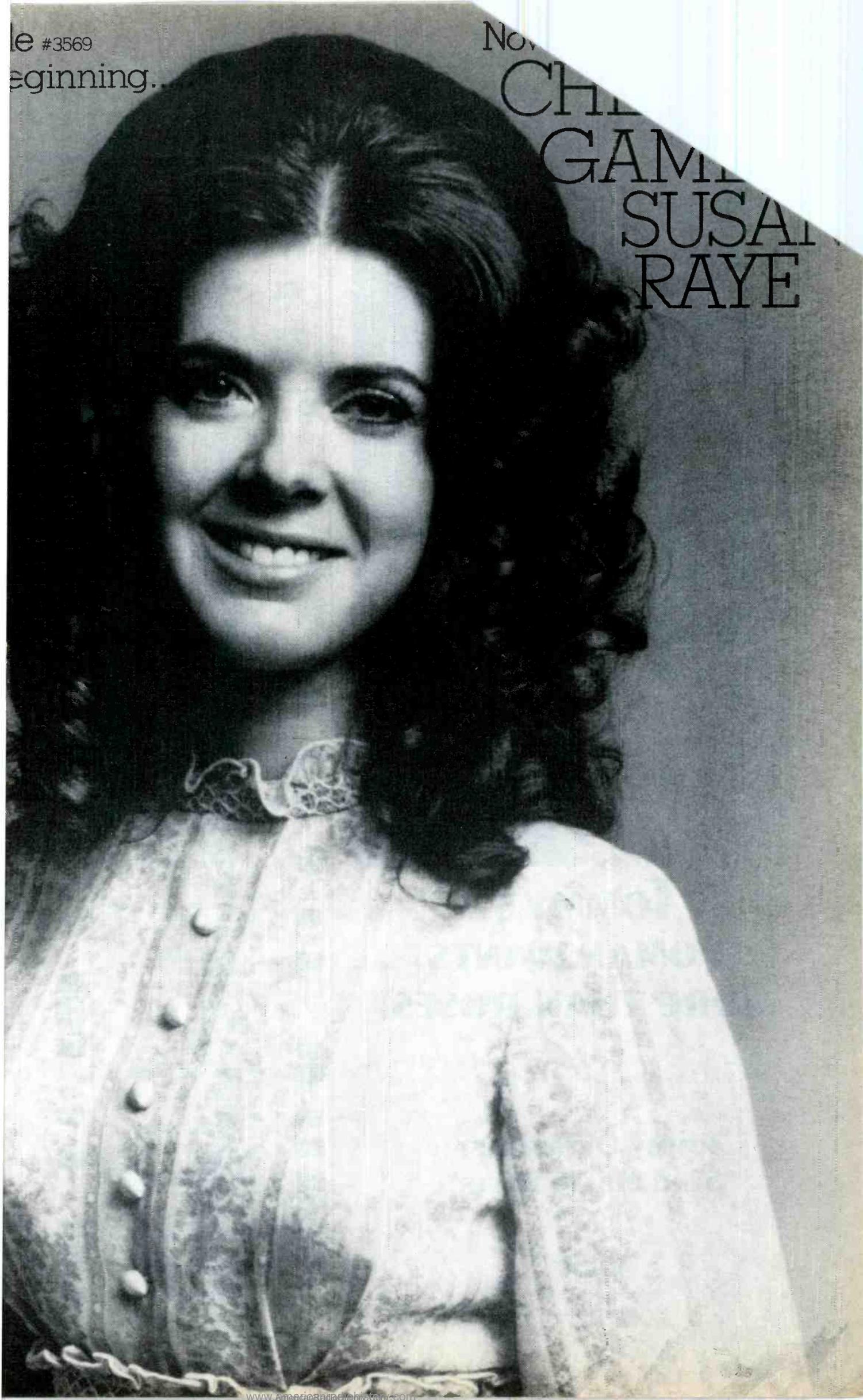
RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

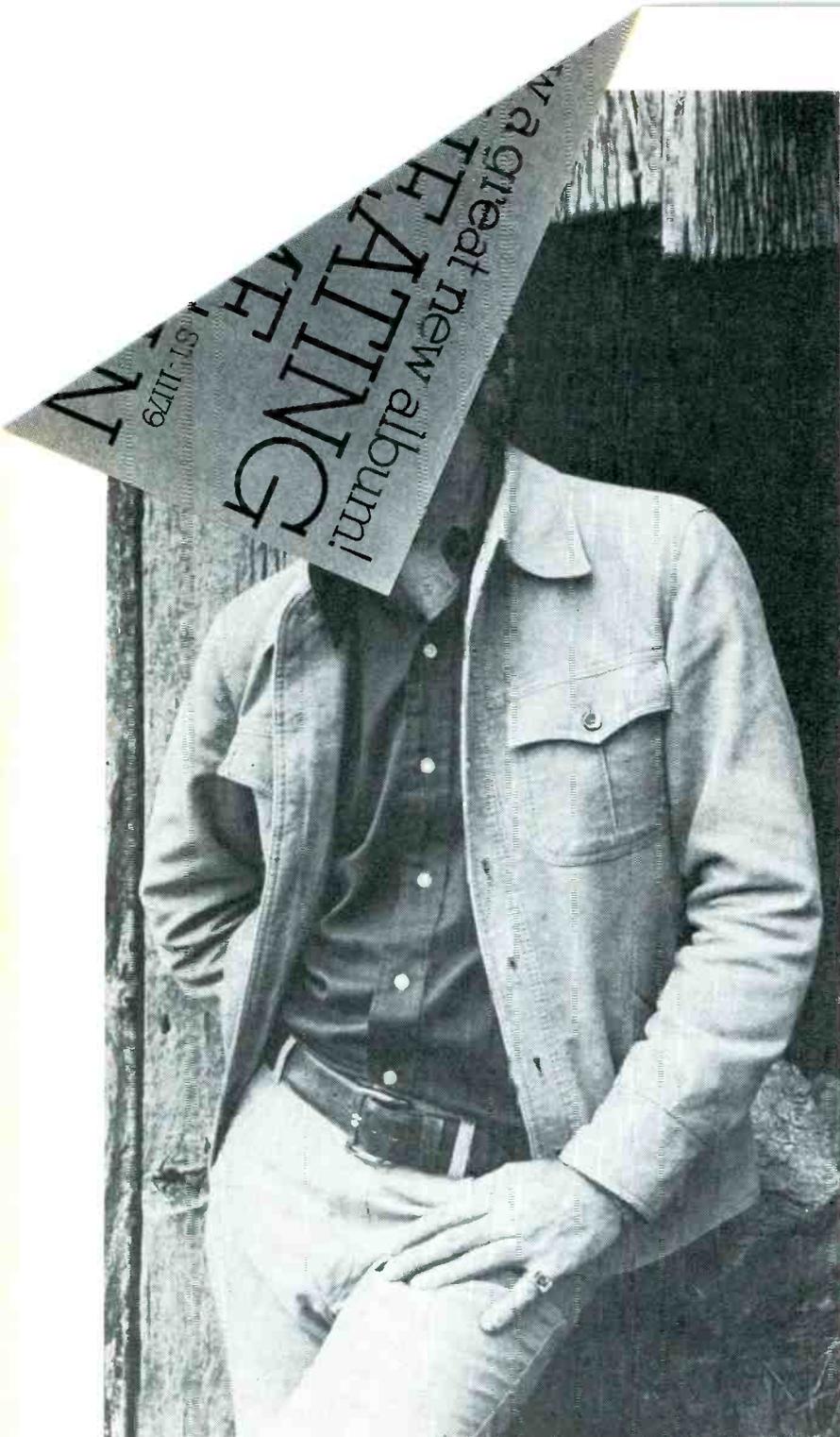
MAY 19, 1973

A SONG FOR EVERYONE Jim Foglesong (Blue Echo, ASCAP)	60	LOVING YOU Tony Booth (Blue Book, BMI)	47
AIN'T IT AMAZING GRACIE Buck Owens (Blue Book, BMI)	19	NEW YORK CALLING MIAMI Kent Fox (Bull-Kent, ASCAP)	70
BAB'S GONE Owen Bradley (Twitty Bird, BMI)	8	NOBODY WINS Owen Bradley (Resaca, BMI)	3
BEHIND CLOSED DOORS Billy Sherrill (House of Gold, BMI)	10	RAVISHING RUBY Jerry Kennedy (Hallnote, BMI)	37
BETWEEN ME AND BLUE Don Gant (Chappell, ASCAP/Uni-Chappell, BMI)	56	RIDE ME DOWN EASY Bobby Bare (Return, BMI)	33
BORN A FOOL Paul Cohen (Jack O'Diamonds, BMI)	66	SATIN SHEETS Walter Haynes (Champion, BMI)	9
BRING IT ON HOME Norris Wilson (Al Gallico/Algee, BMI)	16	SEND ME NO ROSES Ricci Mareno (Ricci Mareno, SESAC)	29
CHAINED Jerry Bradley (Hall-Clement, BMI)	28	SOMETHING ABOUT YOU I LOVE Sherrill (Jack & Bill, ASCAP)	59
CHARLIE Glaser & Jennings (Glaser, BMI)	62	SOUND OF GOODBYE/THE SONG NOBODY SINGS Joe Johnson (4-Star, BMI)	24
CHEATING GAME Buck Owens Production (Blue Book, BMI)	25	SUPERMAN Stan Silver (Prima Donna, BMI)	23
CHILDREN Larry Butler (Lowery, BMI)	35	SOUTHERN LOVING Bob Ferguson (Chappell, BMI)	39
CIRCLE ME Royce Clark (Mamazon, ASCAP)	49	SWEET COUNTRY WOMAN Billy Sherrill (Chappell & Co., ASCAP)	20
COME EARLY MORNING Allen Reynolds (Gold Dust, BMI)	50	THANK YOU FOR BEING YOU Jim Vienneau (Sawgrass, BMI)	40
COME LIVE WITH ME Jim Foglesong (House of Bryant, BMI)	4	THAT RAIN MAKING BABY OF MINE Jerry Kennedy (Blue Crest/Hill & Range, BMI)	61
DAISY MAY Bergen White & Charlie Tallent (Cape May/Banulu, BMI)	42	THE FOOL I'VE BEEN TODAY Walter Haynes (Contention, SESAC)	45
DON'T FIGHT THE FEELINGS OF LOVE Jack Clement (Pi-Gem, BMI)	41	THE HOUSE OF BOTTLES AND CANS Frank Jones (John Riggs, ASCAP)	74
DON'T RICHARD Perry (Elvis Presley, BMI)	52	THE LONESOMEST LONESOME Roy Dea (Screen Gems, BMI)	53
DRINKING WINE Steve Rowland (MCA, ASCAP)	34	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Snuff Garrett (Pix-Russ, ASCAP)	36
EMPIEST ARMS IN THE WORLD Ken Nelson (Shade Tree, BMI)	2	THINGS ARE KINDA SLOW AT THE HOUSE Richards & Kennedy (W'ndow, BMI)	68
FEELING THE WAY A WOMAN SHOULD Mary Reeves (Tuckahoe, BMI)	58	THIRTY CALIFORNIA WOMEN Ronny Light (Sawgrass, BMI)	63
FOOL/STEAMROLLER BLUES Felton Jarvis (Intersong-USA, ASCAP) (Blackwood/Country Road, BMI)	44	THIS AIN'T NO GOOD DAY FOR LEAVIN' Merle Haggard (Blue Crest, BMI)	72
GIVE A LITTLE, TAKE A LITTLE Billy Sherrill (Arc, BMI)	27	TOO MUCH MONKEY BUSINESS Billy Sherrill (Tree, BMI)	31
GOD NEWS Billy Sherrill (Algee, BMI)	14	TRAVELIN' MAN Bob Ferguson (Dwepar, BMI)	65
HERE COMES THE WORLD AGAIN Ray Pennington (Screen Gems-Columbia, BMI)	57	TRUE LOVE Joe Allison (Chappell & Co., ASCAP)	48
HONKY TONK WINE Walter Haynes (Tree, BMI)	18	WALK SOFTLY ON THE BRIDGES Jimmy Peppers (Blue Crest/Hill & Range, BMI)	12
I LOVE YOU MORE AND MORE EVERY DAY George Richey (Don Robertson, ASCAP)	26	WALKIN' PIECE OF HEAVEN Marty Robbins (Mariposa, BMI)	7
I MISS YOU MOST Cabia Hill Prods (Cherry Tree, SESAC)	69	WHAT'S YOUR MAMA'S NAME Billy Sherrill (Altam/Blue Crest, BMI)	5
IF THE WHOLE WORLD STOPPED LOVIN' Curb & Costa (Singleton, BMI)	75	WHAT MY WOMAN CAN'T DO Billy Sherrill (Altam/Algee, BMI)	6
IF YOU CAN LIVE WITH IT Owen Bradley (Stallion, BMI)	1	WHAT I'VE BEEN LOOKING FOR Jerry Bradley (House of Gold, BMI)	51
JUST THANK ME Pete Drake (Tree, BMI)	38	WHY ME Fred Foster (Resaca, BMI)	22
KEEP ON TRUCKIN' Jerry Kennedy (Newkeys, BMI)	30	WORKIN' ON A FEELING Glenn Sutton (Tree, BMI)	43
KEEP OUT OF MY DREAMS Steve Stone (Brother Karl's, BMI)	67	YELLOW RIBBON Don Chancey (Warner Tamberlane, BMI)	13
KIDS SAY THE DARDEST THINGS Billy Sherrill (Algee, BMI)	17	YOU ALWAYS COME BACK Jerry Kennedy (Hallnote, BMI)	11
LAST WILL AND TESTIMONY Hawks Prods (Blackfoot/Dimebox, BMI)	73	YOU CAN HAVE HER Light (Big Billy/Harvard, BMI)	55
LET'S BUILD A WORLD TOGETHER Billy Sherrill (Algee, BMI)	32	YOU GIVE ME YOU Howard & Heard (Harpeth, ASCAP)	54
LIGHTENING THE LOAD Bob Ferguson (Dwepar, BMI)	46	YOU'VE GOT ME George Richey (Al Gallico/Neely's Bend, BMI)	21
LOVE IN THE BACK SEAT Owen Bradley (Audiogram, BMI)	71		
LOVE IS THE FOUNDATION Owen Bradley (Coal Miners, BMI)	64		

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eginning.

Nov
CHE
GAME
SUSAN
RAYE





Tommy's WOMAN WANTS MORE THAN ROSES.

"Send Me No Roses" is Tommy Overstreet's latest contribution to the country charts... and a continuation of his string of top 10 singles. Tommy's found his formula to success, and it's singing about love.

TOMMY OVERSTREET "SEND ME NO ROSES"

DOA-17455



Distributed by Famous Music Corporation
A Gulf + Western Company



THE COUNTRY SINGLES CHART

THIS LAST
WK. WK.

WKS. ON
CHART

2	2	IF YOU CAN LIVE WITH IT	BILL ANDERSON—MCA 40004	14
3	4	EMPTIEST ARMS IN THE WORLD	MERLE HAGGARD—Capitol 3552	11
4	3	NOBODY WINS	BRENDA LEE—MCA 40003	14
5	1	COME LIVE WITH ME	ROY CLARK—Dot 17449	14
6	9	WHAT'S YOUR MAMA'S NAME	TANYA TUCKER—Columbia 4-45799	9
7	8	WHAT MY WOMAN CAN'T DO	GEORGE JONES—Epic 5-10959	11
8	7	WALKIN' PIECE OF HEAVEN	MARTY ROBBINS—MCA 40013	12
9	10	BABY'S GONE	CONWAY TWITTY—MCA 40027	9
10	11	SATIN SHEETS	JEANNE PRUETT—MCA 40015	10
	10	BEHIND CLOSED DOORS	CHARLIE RICH—Epic 5-10950	13
11	14	YOU ALWAYS COME BACK	JOHNNY RODRIGUEZ—Mercury 73368	7
12	13	WALK SOFTLY ON THE BRIDGES	MEL STREET—Metromedia Country 906	10
13	19	YELLOW RIBBON	JOHNNY CARVER—ABC 11357	7
14	16	GOOD NEWS	JODY MILLER—Epic 5-10960	9
15	15	SAY WHEN	DIANA TRASK—Dot 17448	11
16	18	BRING IT ON HOME	JOE STAMPLEY—Dot 17452	8
17	22	KIDS SAY THE DARDEST THINGS	TAMMY WYNETTE—Epic 5-10969	6
18	20	HONKY TONK WINE	WAYNE KEMP—MCA 40019	9
19	21	AIN'T IT AMAZING, GRACIE	BUCK OWENS—Capitol 3563	8
20	24	SWEET COUNTRY WOMAN	JOHNNY DUNCAN—Columbia 4-45816	7
21	26	YOU'VE GOT ME	CONNIE SMITH—Col. 4-45816	7
22	31	WHY ME	KRIS KRISTOFFERSON—Monument 8571	6
23	6	SUPERMAN	DONNA FARGO—Dot 17444	14
24	29	SOUND OF GOODBYE/ SONG NOBODY SINGS	JERRY WALLACE—MCA 40037	6
25	30	CHEATING GAME	SUSAN RAYE—Capitol 3569	7
26	12	I LOVE YOU MORE AND MORE EVERY DAY	SONNY JAMES—Columbia 4-45770	15
27	33	GIVE A LITTLE, TAKE A LITTLE	BARBARA MANDRELL—Columbia 4-45819	5
28	28	CHAINED	JOHNNY RUSSELL—RCA 74-0908	8
29	34	SEND ME NO ROSES	TOMMY OVERSTREET—Dot 17455	4
30	17	KEEP ON TRUCKIN'	DAVE DUDLEY—Mercury 73368	8
31	36	TOO MUCH MONKEY BUSINESS	FREDDY WELLER—Columbia 4-45827	5
32	32	LET'S BUILD A WORLD TOGETHER	GEORGE & TAMMY—Epic 5-10963	7
33	38	RIDE ME DOWN EASY	BOBBY BARE—RCA 74-0918	5
34	39	DRINKING WINE SPO-DEE O'DEE	JERRY LEE LEWIS—Mercury 73374	4
35	41	CHILDREN	JOHNNY CASH—Columbia 4-45786	4
36	42	THE NIGHT THE LIGHTS WENT OUT	VICKI LAWRENCE—Bell 45303	4
37	46	RAVISHING RUBY	TOM T. HALL—Mercury 73377	4
38	44	JUST THANK ME	DAVID ROGERS—Atlantic 2957	4
39	45	SOUTHERN LOVING	JIM ED BROWN—RCA 74-0928	5
40	47	THANK YOU FOR BEING YOU	MEL TILLIS—MGM 14522	3
41	54	DON'T FIGHT THE FEELINGS OF LOVE	CHARLEY PRIDE—RCA 74-0942	2
42	35	DAISY MAY	TERRI LANE—Monument 7-8565	8
43	40	WORKIN' ON A FEELING	TOMMY CASH—Epic 5-10964	9
44	53	FOOL/STEAMROLLER BLUES	ELVIS PRESLEY—RCA 74-0910	3
45	49	THE FOOL I'VE BEEN TODAY	JACK GREENE—MCA 40035	5
46	50	LIGHTENING THE LOAD	PORTER WAGONER—RCA 74-0923	4
47	52	LOVING YOU	TONY BOOTH—Capitol 3582	3
48	48	TRUE LOVE	RED STEAGALL—Capitol 3562	7
49	51	CIRCLE ME	DEE MULLINS—Triune 7205	6
50	59	COME EARLY MORNING	DON WILLIAMS—JMI 24	3
51	55	WHAT I'VE BEEN LOOKING FOR	DOTTI WEST—RCA 4-0930	3
52	57	DON'T	SANDY POSEY—Columbia 4-45828	3
53	60	THE LONESOMEST LONESOME	PAT DAISY—RCA 74-0932	3
54	62	YOU GIVE ME YOU	BOBBY G. RICE—Metromedia Country 68-0107	2
55	23	YOU CAN HAVE HER	WAYLON JENNINGS—RCA 74-0886	13
56	61	BETWEEN ME AND BLUE	FERLIN HUSKY—ABC 11360	3
57	65	HERE COMES THE WORLD AGAIN	JOHNNY BUSH—RCA 74-0931	2
58	58	FEELING THE WAY A WOMAN SHOULD	WILMA BURGESS—Shannon 810	6
59	25	SOMETHING ABOUT YOU I LOVE	JOHNNY PAYCHECK—Epic 5-10947	13
60	63	A SONG FOR EVERYONE	RAY GRIFF—Dot 17456	3
61	68	THAT RAIN MAKING BABY OF MINE	ROY DRUSKY—Mercury 73376	2
62	73	CHARLIE	TOMPALL & THE GLASER BROTHERS—MGM 14516	2
63	66	THIRTY CALIFORNIA WOMEN	KENNY PRICE—RCA 74-0936	2
64	—	LOVE IS THE FOUNDATION	LORETTA LYNN—MCA 40058	1
65	—	TRAVELIN' MAN	DOLLY PARTON—RCA 74-0950	1
66	—	BORN A FOOL	FREDDIE HART—MCA 40011	1
67	—	KEEP OUT OF MY DREAMS	DORSEY BURNETTE—Capitol 6656	1
68	71	THINGS ARE KINDA SLOW AT THE HOUSE	EARL RICHARDS—Ace of Hearts 0465	2
69	—	I MISS YOU MOST	SAMMI SMITH—Mega 615-0109	1
70	70	NEW YORK CALLING MIAMI	KENT FOX—MCA 40038	3
71	—	LOVE IN THE BACK SEAT	LITTLE DAVID WILKINS—MCA 40034	1
72	74	THIS AIN'T NO GOOD DAY FOR LEAVIN'	KENNY SERRATT—MGM 14517	2
73	—	LAST WILL AND TESTIMONY	HOWARD CROCKETT—Dot 17457	1
74	—	THE HOUSE OF BOTTLES AND CANS	STONEWALL JACKSON—Columbia 4-45831	1
75	—	IF THE WHOLE WORLD STOPPED LOVIN'	EDDY ARNOLD—MGM 14335	1

er greatest since 'Help Me
ake It Through The Night'”!

ammi Smith

Miss
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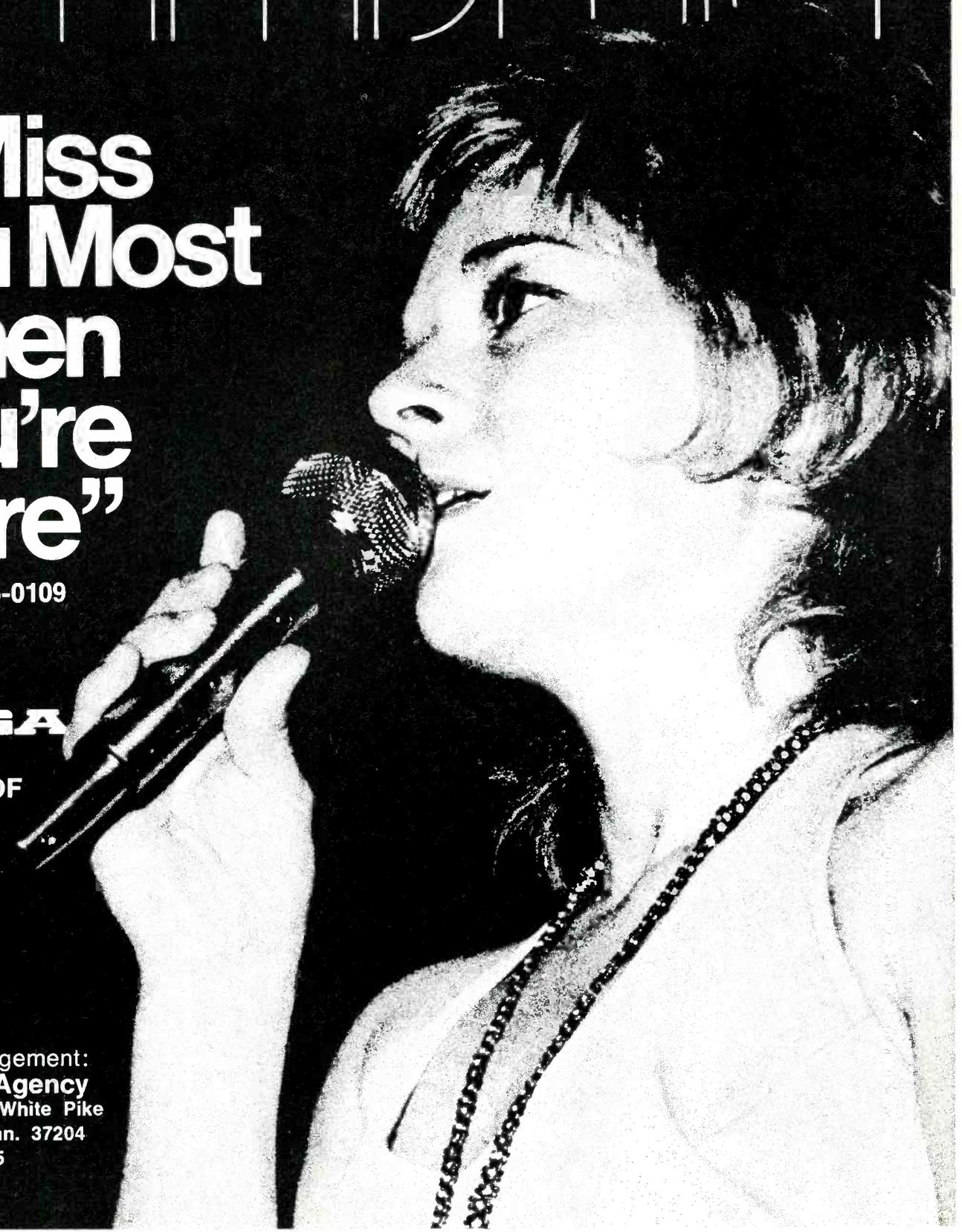
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page is dedicated to Donna Fargo's new single "You Were Always There."



We think a Donna Fargo song is worth your time, because Donna is the hottest talent in the country. Just about everything she touches turns to gold. "You Were Always There" is from "My Second Album", and is a fantastic follow-up to her collection of gold nuggets. Watch her new single climb the country charts, watch it to cross-country into Pop, and watch for more pages devoted to Donna.



A Stan Silver Production
for the Prima Donna Entertainment Corp.

"You Were Always There"

DOA 17460

"My Second Album"

DOS 26006



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