BOBBY WOMACK

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

HITS OF THE WEEK

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

KOO & THE GANG, "HOLLYWOOD SWINGING" (prod. by Kool & The Gang Ent.) (Gang/ Delightful, BMI). Out of the forest and into some glitter city jive, the ‘Jungle Boogie’ crew etches the current black password into gold-denised wax. These guys have to be funk personified. Make way for their next million seller. Hollywood-co-a-o-net. Delite 561 (PIP).

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

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

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

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

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

WEDNESDAY, "TEEN ANGEL" (prod. by John Lee Dirstel) (Acuff Rose, BMI). These Canadians are making another bid for the title ‘Kings of Death -Rock.” This follow-up to “Last Kiss” sets the crash victim as their male pal, changing the story line a bit from the Mark Dinning ’60 original. Another sob story which should cry out. Mercury 7-0163.

ALBUMS
PROCUL HARUM, "EXOTIC BIRDS AND FRUIT." Brilliant British band presents their unique brand of music, again defying the confines of categorical classification. Strong song structure and the vocal prowess of Gary Brooker excel, as do all selections, with “Beyond The Pale” and “Fresh Fruit” highlighting. Euphoniously exotic Chrysalis OHT 1038 (WB) (6.98).


MARVIN GAYE, "ANTHOLOGY." Marvalous Marvin has been pumpin’ out hits for well over a decade now, and this three-record set features the finest. “Hitch, Hike,” “Ain’ No Mountain High Enough” (with Tammi Terrell), “Too Busy Thinking About My Baby” and “What’s Going On” are just a few of melodies on this grade-A set. Motown M9 79143 (9.98).
You can count on their word because...

DAN CARLISLE, PROGRAM, WBFX, DETROIT, MICH
"...I received Whizz Kid, and that's the cut. We listened and David Werner is OK by us."

ERNIE GILBERT, MUSIC DIRECTOR, KFML, AM & FM, DENVER, COLORADO
"...It's the most exciting album I've heard in a long time."

KID LEO, WMMS-FM, CLEVELAND, OHIO
"...If we accept the division of 'Glam Rock' then David Werner is the Paul McCartney of 'Glam Rock.'"

JIM HILTY, MUSIC DIRECTOR, KLCL, HOUSTON, TEXAS
"...It's really nice to find an album by a new artist that really stands above the rest."

RICHARD KIMBALL, MUSIC DIRECTOR, KMET, LOS ANGELES, CALIF
"...Finally, an artist that appeals to everybody and everything."

BILL TULLIS, WVS-FM, VALDOSTA, GA
"...Whizz Kid...it's missing most of the things that people are getting tired of."

DAVID SPERO, WMNS-FM, CLEVELAND, OHIO
"...Possibly the biggest step in American rock since Sweet Baby James."

it's the people who play him that count.

RCA Records and Tapes
Marvin Hamlisch Makes Musical Oscar Sweep

By ROBERT ADEL

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

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

Way We Were' Sheets Pass Half Million Mark

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

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

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

Cooperative Spirit Emerges from NARM

By GARY COHEN

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

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

Additional NARM Coverage on pp. 46-47.

ABC Pacts with Kinks' Konkwest

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

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

By ROBERT ADELS

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

Appointed President

Gil Beltran has been appointed president with responsibility for all functions of the existing Polydor and MGM organizations. MGM Records continues operations in Hollywood. Its new president will be named shortly. Polydor Records will headquartered in New York with Jerry Schoenbaum continuing as president. Both Schoenbaum and the new president of MGM Records report to Beltran who, in turn, reports to Brockway as chairman of the board.

"Step Forward"

Brockway commented on the reorganization: "The new functional structure is a step forward for Polygram. It will provide the environment for more aggressive, more ambitious penetration of the market, as well as greater creativity in merchandising and promoting present and future artists in both companies."

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

Initial Plans

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

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

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

MCA Sales Soar

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

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

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

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

Motown Ups London

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

20th VP Tom Rodden Named Gen. Manager

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

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

Correction

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

Golden Price Hike

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

ACADEMY AWARD

WINNING SONG

Plus the Great Motion Picture Nominations

in a Superb Package

JUST RELEASED!

MILLION DOLAR MOTION PICTURE THEMES

THE EXORCIST
SERPICO
THE WAY WE WERE
PAPILLON
MAME
Last Tango in Paris
RUBY GENTRY
Dr. Zhivago, 2001, Space Odyssey
MISS SADIE THOMPSON

The Master of Pops
RICHARD HAYMAN
AND HIS ORCHESTRA

MUSICOR RECORDS • 240 WEST 55TH STREET, NEW YORK, N.Y.
Top Names and a Tight Schedule Spotlight Plans for Jazz Festival

By ROBERT ADELS

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

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

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

Diana Ross

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

Reached for comment in Hollywood, Miss Ross' manager Shelly Berger told Record World that (Continued on page 37)

Van Peebles' People.

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

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

K-Tel to Build New Headquarters

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

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

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

CBS in Mott Campaign

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

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

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

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

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

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

Schenery Taps Symes To Head London Office

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

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

Registration fees (per person) will be $35 until May 1, and $40 thereafter. Checks should be made payable to NAIRD, and sent to Ellen Thomas, Tant Enterprises, 40301 Fairway Dr., Northfield, Mich. Phone: (313) 349-0425.
Everyone knows there's really only one record on BILLY, DON'T BE A HERO and it's by BO DONALDSON & THE HEYWOODS on ABC Records ABC 11435
The Who Sell Out... at MSG

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

Tickets for the show went on sale Sunday (3) at 12:30 a.m. after more than 1000 young people began queuing up on the 8th Avenue side of Madison Square Garden. Sixty hours later, 80,000 tickets or four shows were sold out. The shows sold out through seven 60-second radio advertisements which were broadcast on different stations in the northeast at the end of a special 90-minute edition of The King Biscuit Flower Hour featuring the Who.

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

'QBVI': ABC/Screen Gems Joint Venture

LOS ANGELES—Jay Lasker, president of ABC Records, and Lester Sill, vice president of Screen Gems/Columbia Music Inc. have announced the April 15 release of the musical soundtrack of the forthcoming 6 1/2 hour TV film, "QBVI," which marks the first soundtrack album in ABC Records history.

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

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

RCA R&B in Upsurge

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

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

Conley Caper

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

DJM Names Two, Moves

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

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

Strauss Signs Who, Golden Earring

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

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

McKae Join Atlantic

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

by IRA MAYER

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

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

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

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

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

ASF Board Meets

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

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Music Operators

Set Convention Dates

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

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

Paramount Records

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A GULF & WESTERN COMPANY

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

Boogie
The only way to Keep on Truckin' is to Boogie Down. Just ask Eddie Kendricks. T330V1.

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

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

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

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

Marvin's Music

It's a hot April at Motown.
Rick Sklar: On Top and On Target

By BEVERLY MAGID

Rick Sklar's interest in radio began as early as the fifth grade. He pursued this interest by forming a radio workshop in high school, and becoming a communications major in college. In 1960 he joined WPAL in Patchogue, N.Y., then went on to WINS, where he was eventually elevated to programming and first developed his inherent caution towards promotion men. After a brief stint at WMM, he was hired by ABC to handle production and community services, then became head of programming at WABC, and is now director of station operations at WABC, and consultant to ABC-owned stations WLS and KSFX.

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

Rick Sklar: On target audiences. In radio it's usually a good idea to begin by describing the key characteristics of the target groups and then trying to attract them. When we tried to pin down the WABC audience for example, the job of attracting them appeared very complicated. The age level ranged from five up to 50. Included in the economic scale were welfare families and millionaires. The audience lived in the city and the suburbs. How do you find a common way of describing them? I suppose one common denominator would be to say that most of them read the New York Daily News. That's a pretty good catch-all when you think about it because we were really going for all kinds of people and products. Product and service usage and life style are the better ways to describe radio audiences.

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

Record World: How much network is there involved with the station?

Rick Sklar: It's changed over the years. When Hal Neal first hired me at ABC we already had the ABC News service that gave our listeners a reading on new records from just the local situation, particularly right now. There aren't that many good new records going into the market. So we look for other cities to test-market them for us.

Record World: How do you find a common way of describing them?

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

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

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

Record World: Do the facts that there are more crossover records now affect you?

Rick Sklar: There seems to be a lot more crossover now. It's affecting us. The problem is finding good sounding new records. Some major broad- casters today tend to listen a little more carefully to the product before they begin to air it.

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

Record World: Do you see any major changes occurring in radio?

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

When you go in and have to spend the kind of money that drives the station into the red to get ratings, then nobody makes any money. You drive your bottom line into the red, you drive your competitors into the red—it's bad for the business. And I think that some people have learned their lesson. I hope so. I don't think any responsible stockholder of any major corporation will stand for that kind of approach. Fortunately nobody can afford to spend enough to buy the ratings in a market the size of New York, Chicago or Los Angeles. The markets are simply too big, and will (Continued on page 20)
Ramsey Lewis is one of the rare musicians who has created an original and immediately recognizable style for himself. His Grammy Awards, past performances and constant chart success bear this out.

On his new album, "Solar Wind," Ramsey is at the top of his form, combining his spectacular keyboards with great songs like "Loves Me Like a Rock," "Hummingbird" and "Summer Breeze" to create a tasty new album.

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

ALBUM PICKS

STARS
JANIS IAN—Columbia KC 32857 (5.98)
The Janis Ian of "Society's Child"-days has grown-up...her voice has matured to a mellow timbre, her lyrics have an added dimension, and her music possesses an air of richness. The title tune is an intimate excursion, commanding special honesty; "Sweet Sympathy" is a honky-tonk honey, and "Without You" is a most tender lovesong. Totally enchanting.

SECRET TREATIES
BLUE OYSTER CULT—Columbia KC 32858 (5.98)
Selections on the latest from the Cult are lyrically and musically laden with intricacies, and are presented in a tight and professional manner, making this their best effort to date. Most pleasing cuts include the compellingly rhythmic "Career Of Evil" and the musically diverse "Astronomy."

ROAD FOOD
GUESS WHO—RCA APL1-0405 (5.98)
Canadian conclave comes forth with a new disc displaying commercial viability. From the rockin' rhythms of "Attila's Blues" to the boogie tempo of the up and coming single, "Star Baby" this album proves to be ummm good!

THE THREE MUSKETEERS
ORIGINAL SOUNDTRACK—Bell 1301 (6.98)
Marvelously melodic Michel Legrand music makes this soundtrack as thoroughly enjoyable as the Richard Lester film. Gently flavored with strings and horns prevalent in that particular era, the album possesses the spirit of those grand old days. So delightful that even Dumas would be proud.

1969 VELVET UNDERGROUND LIVE
Mercury SMR-2-7104 (7.98)
In view of Lou Reed's present popularity, it was inevitable that releases of his work while lead singer with the Velvet Underground would result. This one is a dynamic "live" two-record set, recorded when the group was peaking, and includes some of their finest compositions: "Heroin," "Rock And Roll" and "Sweet Jane."

WEREN'T BORN A MAN
DANA GILLESPIE—RCA APL1-0354 (5.98)
Silver-throated songstress debuts with theatrical and dramatic flair. Perhaps the feminine answer to David Bowie et al., her songwriting talents are honestly compelling, and her vocal interpretations likewise. Cuts to catch are the cookin' "All Cut Up On You," the rollicking "Dizzy Heights" and the provocative title tune.

UNCONDITIONALLY GUARANTEED
CAPTAIN BEEFHEART AND THE MAGIC BAND—Mercury SMR-1-709 (5.98)
Rock 'n rolling Captain Beefheart (alias Don Van Vliet) debuts on his latest label freighted with up-tempo dazzlers. Highlighting the rollicking set is the subdued "This Is The Day," the super-funky "Upon The My-O-My" and the mirth-giving "Sugar Bowl."

AND SOME DAYS THE BEAR EATS YOU
IAN MATTHEWS—Elektra EKS-75078 (5.98)
Relaxin' rock and sweet country flavoring combine to form a most pleasing platter. "I Don't Wanna Talk About It" exudes emotion as do the Gene Clark-penned "I Tried So Hard" and the melodic "Do I Still Figure In Your Life." Sensitively self-produced.

GRACIAS A LA VIDA
JOAN BAEZ—A&M SP-3614 (6.98)
Sweetly sung Spanish songs comprise this latest Baez album. The language barrier, however, is minimal as a result of the emotive quality within Ms. Baez' dulcet voice. Joni Mitchell vocals on "Dida" enhance, as do Tom Scott's string arrangements and flute and woodwind contributions. Gracias Senhora Baez.

I WANNA GET FUNKY
ALBERT KING—Stax STS-5505 (6.98)
Bluesy Memphis melodies spiked with a heavy dose of funk...just enough to getcha goin' and wantin' more! Splendid guitar picking from Albert along with provocative vocals excelling on the previous hit of "That's What The Blues Is All About" and the spicy, sexy title track.

AIM FOR THE HIGHEST
AIM—Blue Thumb BTS 64 (5.98)
Terrifically talented foursome emerges with a startling synthesis of sound. Soul, rock, classical, jazz—this congregation transcends it all for a place of their own. Professionalism prevails throughout, with "You Need Me," "Morning Magic" and the title track shining.

VINTAGE 74
SERGIO MENDES AND BRASIL 77—Bell 1305 (6.98)
Master of the pop-oriented Latin sound, Mendes and his entourage are lushly entertaining on this latest lp. Stevie Wonder tunes predominate and excel, including "Don't You Worry 'Bout A Thing," "If You Really Love Me" and "Superstition." Sweet voices and rich orchestration combine to make this Vintage most flavorful.

SKIN TIGHT
THE OHIO PLAYERS—Mercury SMR-1-705 (5.98)
A beautiful blend of jumpin' jazz and richly flavored R&B subtleties join forces on this delightful disc, the Players' first for the label. Up-tempo rhythms prevail, with the sultry medley of "It's Your Night/Words Of Love" and the pulsating title track being tunefully titillating.

MOONTAN
GOLDEN EARRING—MCA MCA-396 (5.98)
High energy band explodes heavy metal sounds here. Electric guitar especially dynamic from George Kooymans, adding depth to the super-heavy arrangements. Best of the batch include "Radar Love" and "Big Tree Blue Sea." A jewel of a group.
You said we were wrong!

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

You said the single was "Come Monday".

We said "What do you know"?

WE SAY YOU WERE RIGHT.

Give a break to an errant kid and play "Come Monday".
Paramount Signs Stephanie Mills

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

Elektra Issues 3

- NEW YORK — The second volume of Bread's Elektra songs, a second album from England's Queen and the album debut of Steve Winwood, have been released. Top tracks from the album include "I Know What Love Is," "Secret Exorcist" and "Queen II." The album is currently charting in the Hot 200.

Mercury Hooks Hot British Single

- NEW YORK — By dint of quick leg work and a trans-Atlantic flight, Mercury Records has gotten the original version of England's "Billy Don't Be a Hero" released. A deal was struck with the principles — co-owners Mitch Murray, Peter Callander and label general manager Ron Cole to supply the English copies to key radio stations. Commercial copies shipped shortly thereafter.

Buddah Releases Five

- NEW YORK — Highlighting The Buddy Group's latest album release are new sets from Curtis Mayfield and Sha Na Na. "Sweet Exorcist" is Curtis Mayfield's sixth solo album. Sha Na Na is also coming forth with their sixth, entitled "Hot Sox." Also released is the band's "Mind Over Matter," on the Brut label. Commercial copies shipped shortly thereafter.

Werner Whizzes By

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

Ginsburgs Have a Boy

- NEW YORK — RCA Records' Stu Ginsburg and his wife Vicki have announced the birth of their first baby, a boy. Matthew Steven Ginsburg was born on Saturday, March 30, and weighed in at a healthy 8 pounds 2 ounces.
Willie Hutch has scored again. This time it's the soundtrack from the film *Foxy Brown*, starring the luscious Pam Greer. And it proves once again that Willie is on the right track.
Bobby Womack Finds What He’s Been Seekin’

Bobby Womack’s hot United writer fiery (bulleted this week at 11 on the Artists disc “Lookin’ For a Love” commercial sound all resulted musicman. What He’s Been Seekin’

Bobby Womack Finds NEW YORK—Adrienne the full visage of RCA Recording will. An album is Graham Bonnet, also a Dick James cords. The single was written by Her first single, titled “Dog Song,” has signed an exclusive recording contract with Dick James Music. For his long-running the best TV’s creator Schlatter, “Lampoon,” brainchild of George segments of a new multi-media firm, the Dia-

Feder Rejoins BT

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

Gatsby Go-Round

Famous Music Corp. launched its national promotion campaign for “The Great Gatsby” soundtrack with a Rolls Royce tour of New York for special invited guests. Squiring Record World’s Howie Levitt (far left); Mike Sigman (third from left); and Benny Beer (center) with Tanya Tucker (left) and RW’s researcher Lenny Frank Tanya Tucker.

Atlantic Releases 16

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

Tanya Takes New York With Charm and Appeal

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

Ronson Lights Up B’way

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

DJM Inks Posta

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

Remer Forms Firm

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

Capitol Names West

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

Reemer Forms Firm

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

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

Capitol North office, the strikingly attractive teenager who is a legal resident of Nevada but who “really lives at my sister’s house and on the road” mentioned that she just hasn’t had time for studies since finishing her junior year in high school. “There probably is some kind of law there about that,” she pondered, “but I guess they made some kind of exception in my case.”

Exceptional she is!

Robert Adels

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Over a million in sales and it's just beginning.

THE JACKSON FIVE'S DANCING MACHINE

From their hit album
"Get It Together" M783V1

Appearing at the MGM Grand Hotel
April 10-23
**WLIR Sets 'WB Month'**

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

The month-long concert series begins April 9 with a performance by Capricorn artists the James Montgomery Band. Chrysalis Records and ABC Radio Division are promoting the concerts and promotion tie-ins in recognition of a series of on-the-air activities at Long Island's WLIR-FM in recent years.

**RLS Sets 'WB Month'**

**Listening Post**

By BEVERLY MAGID

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

**WOXY (Milwaukee)... Latest line-up shapes up with Bob Barry 6-9 a.m. P. D. Lee-Douglass 9 a.m.-noon... MD Art Roberts (most recently at WCFI) noon to 3 p.m. Chris Bailey (KBEQ) 3-6 p.m. Craig Roberts 6-10 p.m. Dick Sloan 10 p.m.-2 a.m. Gene Johnson 2-6 a.m. Mark Winston morning news.**

**WLS (Chicago)... Jeff Davis in from WGH-Northfork/Newport News to do swing shift and special projects. Paul Harvey has left to go to the country station WJJD.**

**WTK (Cleveland)... The station has changed from a contemporary rock country format, so 9 a.m.-noon jock Michael J. Steele is looking. Either MOR or top 40 will do nicely, and you can contact him at (216) 877-2392.**

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

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

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

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

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

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

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

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

"The Way We Were"

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

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

Colgems Music Corp.
The Music Division of Columbia Pictures Industries, Inc.
Macey Lipman: 

A Master of the Art of Marketing

By CRAIG FISHER

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

One-Man Business

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

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

"Being independent, to me, always meant that the guy was out of a job," Lipman said. "It was an interim thing. And I never conceived of myself as being independent. I always thought of myself as corporate." By the end of the convention, however, he had acquired the accounts of the Dillards and Mac Davis, and Macey Lipman Marketing was on its way. Since then Lipman has numbered among his clients such acts as Barry White, Love Unlimited, Rick Springfield, Johnny Rivers and Maureen McGovern.

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

Contests, Giveaways

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

Mike Lawrence Joins Coryell's 11th House

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

ASCAP Honors 'Music, Music'

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

WEA Adds Five

LOS ANGELES — The Warner-Elektra-Atlantic Corporation's home office staff will be expanded with the addition of five new staff members. Irwin Goldstein, a 24-year veteran of the record distribution business, has joined the executive financial staff of WEA as assistant controller at the formerly national branch credit manager for London Records, Goldstein will be working closely with the WEA branches in the field. Ed Majeski, formerly with Intertional Time Sharing, and Ed DeCort, formerly with Kay Corp., have been appointed to assist in the development of a new mini-computer system which is scheduled to be operational in 1975. The accounting department has added Rick Diaz and Carl Currin. Diaz, a CPA, previously worked for the Franciscan Communications Center. Currin has serviced many recording firms' printing needs over the past six years as a sales representative for Apperson Business Forms.

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

ELO, Steely Dan

Flash at Fisher

RECORD WORLD HALL, NYC — Electric Light Orchestra (UA) is usually referred to by their friends, a growing legion, as simply ELO. "You couldn't call them symphony Speed." They are the musical equivalent of the New York Philharmonic streaking in concert. The band led by Jeff Lynne is boldly called "elegant and aambitious and brilliantly delicious.

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

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

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

Robert Adels

Elephants Memory

Signed to RCA

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

**B.J. Brightens**
**The Bitter End**

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

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

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

B.J. Thomas is a ‘pure’ singer in an age of the singer/songwriter. His vocal capacity is powerful, his interpretations are packed with emotion, and he is a ‘singer’ in the true sense of the word. The fact that he doesn’t write should be of no consequence at all.

B.J. Thomas sings his ever-lovin’ heart out!

Roberta Skopp

**New Withers Logo**

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

**CLUB REVIEW**

**Butts Band, Big Star**
**Bring Boogie to Max’s**

NEW YORK — Blasting boogie music filled the small confines of Max’s Kansas City recently (10) when the Butts Band (Blue Thumb) and Big Star (Ardent/Stax) were featured. The few light moments of the evening came via the opening act, Ed Begley, Jr., a young comedian on the rise.

Big Star, led by former Box Topper Alex Chilton, is a Memphis-based group with English overtones. The first portion of their set was comprised of tight, rhythmic selections, highlighted by the rockin’ soulful “Baby Strange” and the plaintively bluesy “Daisy Glaze.” Chilton was then left on stage solo, with acoustic guitar, and started this segment with the best tune of the evening “The Ballad of El Goodo.” From his first album, “#1 Record.” He also performed Loudon (Continued on page 45)

**By CRAIG FISHER**

THE COAST

**DURING OSCAR WEEK, AND ALSO OF INTER-

EST: Well, all four ex-Beatles are said to be in

town; rumors are rife, and the Beverly Wilshire

Hotel has purportedly been the scene of some seri-

ous negotiating. Perhaps there’ve been negotiations

at the Beverly Hills Hotel, too, however: Bill

Graham has been staying in the bungalow next to

John Eastman’s ... And though there’ve probably been other meetings, the Messrs. Lennon

and McCartney have gotten together at least once, at

the Record Plant two nights before the Awards, when Paul and Linda

dropped in to visit John at a Harry Nilsson recording session. John’s

producing, and supposedly he’s eager to have Rick

Derringer come out to participate ... Meantime, at the Troubadour on Oscar night, there

was also a streaker. She ran through during Johnny Rivers’ set ... Elsewhere in the news: “The Rocky Horror Show” began recording at A&M, under Lou Adler’s supervision. The musical’s ingenue, Abigail

Hanness, may be familiar to you from her days with Jo Mama. Her fella, Danny Kortchmar, came along to the sessions to help out ... In New York, word was that Rod Stewart was due this week to begin mixing and mastering his album with Gilbert Korg. It was the Memphis Horns, by the way, and not the Nashville Brass, who came to London to help him out week before last. According to a Phonogram biggie, a Trinidad steel band and a traditional jazz ensemble are also featured on the disc ... And in Sao Paulo, Brazil, Monday last, Alice Cooper and band entertained before a crowd that Shep Gordon estimated at between 120,000 and 150,000. Two days previously, the band had had to preview its show for Brazilian censors, who (praise be) declared it O.K. for the hinterlands. Alice and crew return here from Brazil this week ...

A SIGNING: Orange County favorites Honk are now on Epic, and they’ll start recording at the beginning of May, also at the Record Plant, with Robert Margouleff and Malcolm Cecil producing ... Epic’s got other waxing going right now, including Blue Heaven sessions at RCA here (Jack Richardson’s producing) and Lee Dorsey sessions in New Orleans, with Allen Toussaint at the controls ... In other recording news: The Average White Band, no longer on MCA, left here for England last week. But they went by way of Miami and Criterior studios, and the scuttlebutt is that Jerry Wexler was to help them finish their next album there for release on Atlantic ... Gloria Lynn is also rehearsing here. It seems she’s been signed by Little David ... Bobby “Blue” Bland is here recording again. Steve Barri’s again producing him ... Franklin Ajayi did his next album week before last live at Pasadena’s Ice House ... And Tom Jones first solo venture is now in the mixing stage in Nashville. Lonnie Mack, says an A&M biggie, came down from the hills to play on it, and said biggie adds that producer Mentor Williams did all the female background vocals himself ... Already recorded and on the blocks at Capitol are a whole slew of things for next month, prominent among them Lori Lieberman’s next, “A Piece of Time,” Gene Pitney’s “Tired Brother” and from if (they’re back on the label), “Not Just Another Bunch of Pretty Faces” ... Coming even sooner from Blue Note is Alphonse Mouzon’s second album. Mouzon, drummer with Larry Coryell’s Eleventh House, “out- (Continued on page 48)
There has been a large growth of FM. And you lose your contemporaries that way. And that are probably atypical in the first place, and by projecting them you get only distort the figures further, because the small group that you do get take what 18-24's they can get and project on that basis. But that may place. The 18 to 24's are a particular problem, and rating services will hard to pin down. Try to get him to keep a diary, and he may not keep it, he may tear it up, send it back, or not even agree in the first month. To survive physically, you couldn't see them every week. There

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

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

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

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

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

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

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

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

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

There's a new service which is trying to do interviewing by telephone, but that's the easiest thing in the world for a busy pop music listener to refuse to participate in,easier than tearing up a diary—just hang up the phone! And you lose your contemporaries that way. And that survey method is very vulnerable to a radio station promotion where (Continued on page 48)
RICK NELSON
AND THE STONE CANYON BAND
"ONE NIGHT STAND"
MCA-40274

A NEW SINGLE FROM

MCA-383
<table>
<thead>
<tr>
<th>WKS. ON CHART</th>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
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<tr>
<td>50</td>
<td>DON'T YOU WORRY 'BOUT A THING STEVIE WONDER/ Tamla T42425F (Motown)</td>
<td>3</td>
</tr>
<tr>
<td>51</td>
<td>THE ENTERTAINER MARVIN HAMLISH/MCA 40174</td>
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<tr>
<td>52</td>
<td>LET'S GET MARRIED AL GREEN/H. 2262 (London)</td>
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<td>VIRGINIA BILL AMESBURY/CoSobranca NEB-0001 (WB)</td>
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<td>HEAVENLY TEMPTATIONS/Gordy G7135F (Motown)</td>
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<td>55</td>
<td>SPIDERS AND SNAKES JIM STAFFORD/MGM 14468</td>
<td>24</td>
</tr>
<tr>
<td>56</td>
<td>DANCE AND GO AL WILSON/Rocky Road 30076 (Bell)</td>
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<tr>
<td>57</td>
<td>TOUCH WITH THE DEVIL COZY POWELL/Chrysalis</td>
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<td>58</td>
<td>MUST BE LOVE JAMES GANG/Atlantic 6953</td>
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<td>59</td>
<td>MIGHTY LOVE, PT. 1 SPINNER/Salt Syndicate 3006</td>
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<td>MIGHTY, MIGHTY EARTH, WIND &amp; FIRE/Col 4-46007</td>
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<td>61</td>
<td>KEEP IT IN THE FAMILY LEON HAYWOOD/</td>
<td>20th Century TC 2065</td>
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<td>62</td>
<td>ALL IN LOVE IS FAIR BARBRA STREISAND/Columbia</td>
<td>1978</td>
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<tr>
<td>63</td>
<td>PUT YOUR HANDS TOGETHER O JAYS/Phiil Int'l. ZS7 2525</td>
<td>Colleg 17</td>
</tr>
<tr>
<td>64</td>
<td>WEREWOLF FIVE MAN ELECTRICAL BAND/Polydor 1422 (Polydor)</td>
<td>4-46024</td>
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<tr>
<td>65</td>
<td>I'M IN LOVE ARETHA FRANKLIN/Atlantic 2999</td>
<td>2</td>
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<tr>
<td>66</td>
<td>I AM WHAT I AM LOIS FLETCHER/Playboy 50049</td>
<td>3</td>
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<tr>
<td>67</td>
<td>I'LL BE THE OTHER WOMAN SOUL CHILDREN/ Stax STA 0182</td>
<td>8</td>
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<tr>
<td>68</td>
<td>ROCK 'N ROLL HOCHIE KOO RICK DERRINGER/</td>
<td>2</td>
</tr>
<tr>
<td>69</td>
<td>LOVING YOU JOHNNY NASH/Epic 5-11070</td>
<td>12</td>
</tr>
<tr>
<td>70</td>
<td>STANDING AT THE END OF THE LINE Lobo/Big Tree</td>
<td>15001</td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

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**51 | I WON'T LAST A DAY WITHOUT YOU CARPENTERS A&M 1521 | 1**

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**52 | MY SWEET LADY CLIFF DE YOUNG/MCA 40156 | 17**
**53 | CHAMELEON HERBIE HANCOCK/Columbia 4-46002 | 7**
**54 | SKYBIRD NEIL DIAMOND/Columbia 4-46998 | 9**
**55 | PEPPER BOX PEPPERS/Event 213 (Polydor) | 1**
**56 | A DREAM GOES ON FOREVER TODD RUNDGREN/ Bearsrville BSV 0020 (WB) | 3**
**57 | DAYBREAK NILSSON/RCA APBO-0246 | 8**
**58 | SUNDOWN GORDON LIGHTFOOT/Reprise 1194 | 2**
**59 | SUMMER BREEZE ISLEY BROTHERS/T-Neck ZS7 2253 (Col) | 4**
**60 | BAND ON THE RUN PAUL McCARTNEY & WINGS/A & Mc 1873 | 1**
**61 | ONE HELL OF A WOMAN MAC DAVIS/Columbia 4-46004 | 2**
**62 | THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS/ Sussex 513 | 1**
**63 | ROCK AROUND THE CLOCK BILL HALEY & THE COMETS/ MCA 60025 | 1**
**64 | ON A NIGHT LIKE THIS BOB DYLAN/Asylum 11033 | 9**
**65 | SKYBIRD NEIL DIAMOND/Dunhill 04379 | 4**
**66 | YOU WOULDN'T SEE ME ANNE MURRAY/Capitol 3867 | 18**
**67 | LOVE THAT REALLY COUNTS NATURAL FOUR/ Custom 1995 (Buddah) | 2**
**68 | MADELAINE STU NUNNERY/Evolution 1082 | 3**
**69 | PUT A LITTLE LOVE AWAY EMOTIONS/Volt 4196 (Staxx) | 2**
**70 | IT ONLY HURTS WHEN I SMILE TONY ORLANDO & DAMN/ Bell 45450 | 2**
**71 | CARRY ME JOE SIMON/Spring 145 (Polydor) | 2**
**72 | MY GIRL BILL JIM STAFFORD/MGM 14718 | 1**
**73 | IF YOU LOVE ME (LET ME KNOW) JOHNNY WINTER/Atlantic 8209 | 1**
**74 | LOVING YOU OLIVIA NEWTON-JOHN/MCA 40209 | 1**
**75 | IF IT FEELS GOOD, DO IT IAN McCALL ANDY GEATON/ Chrysalis 4-45998 | 2**
**76 | POWER OF LOVE MARTHA REEVES/MCA 40194 | 2**
**77 | THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS/ Sussex 513 | 1**
**78 | TOUCH AND GO AL WILSON/Rocky Road 30076 (Bell) | 5**
**79 | THE SHOW MUST GO ON THREE DOG NIGHT/Dunhill 4382 | 4**
**80 | SPIDERS AND SNAKES JIM STAFFORD/MGM 14468 | 1**
**81 | I'LL BE THE OTHER WOMAN SOUL CHILDREN/ Stax STA 0182 | 8**
**82 | THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS/ Sussex 513 | 1**
**83 | SPIDERS AND SNAKES JIM STAFFORD/MGM 14468 | 1**
**84 | MADELAINE STU NUNNERY/Evolution 1082 | 3**
**85 | I'LL BE THE OTHER WOMAN SOUL CHILDREN/ Stax STA 0182 | 8**
**86 | WINNIE'S IN LOVE WITH ME JANET MEAD/A&M 1498 | 5**
**87 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**
**88 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**
**89 | SPIDERS AND SNAKES JIM STAFFORD/MGM 14468 | 1**
**90 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**
**91 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**
**92 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**
**93 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**
**94 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**
**95 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**
**96 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**
**97 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**
**98 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**
**99 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**
**100 | THE ENTERTAINER MARVIN HAMLISH/MCA 40174 | 4**

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**PRODUCERS AND PUBLISHERS ON PAGE 24**
SALESMAKER OF THE WEEK
JOHN DENVER'S GREATEST HITS-RCA
CHICAGO VII-Col
WHAT WERE ONCE VICES ARE NOW
HABITS—Doobie Brothers—WB
PIANO MAN—Billy Joel—Col
SHININ' ON—Grand Funk—Capitol
THE WAY WE WERE—Barbra Streisand—Col
TWO GUYS/EAST COAST
CHICAGO VII—Col
DIFFERENT DRUM—Linda Ronstadt—Capital
GET YOUR WINGS—Aerosmith—Col
Piano Man—Billy Joel—Col
SHININ' ON—Grand Funk—Capitol
THE STING (Soundtrack)—MCA
DISCOUNT/BOSTON
BACK TO OAKLAND—Tower of Power—WB
COURT AND SPARK—Joni Mitchell—Asylum
OPEN OUR EYES—Earth, Wind & Fire—Col
THE STING (Soundtrack)—MCA
TUBULAR BELLS—Mike Oldfield—Virgin
MUSICAL/NATIONAL
BEGINNINGS—John Denver—Mercury
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
CHICAGO VII—Col
HARD LABOR—Three Dog Night—Dunhill
JOHN DENVER'S GREATEST HITS—RCA
MARIA MULDAUR—Reprise
ON THE BORDER—Eagles—Asylum
OPEN OUR EYES—Earth, Wind & Fire—Col
THE STING (Soundtrack)—MCA
KING CAROLIN/N.Y.
BRIDGE OF SIGHS—Robin Trower—Chrysalis
HEADHUNTERS—Herbie Hancock—Col
OPEN OUR EYES—Earth, Wind & Fire—Col
THE PAYBACK—James Brown—Polydor
WORLD TOUR
LETTUCE IN YOUR LIFE—Guthrie—Capitol
SHININ' ON—Grand Funk—Capitol
ONE OCTAVE HIGHER/CHICAGO
BOOGIE BROTHERS—Savoy—Brown
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
CHICAGO VII—Col
IN CONCERT—Deodato/Airtto—CTI
LIVE RHYTHM—Paul Simon—Col
LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
OPEN OUR EYES—Earth, Wind & Fire—Col
SHININ' ON—Grand Funk—Capitol
SLAUGHTER ON 10TH AVENUE—Mick Ronson—RCA
STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
CIRCLES/PHOENIX
BOOGIE DOWN—Eddie Kendricks—Tamla
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
HOOKED ON A FEELING—Blue Swede—Capitol
IN CONCERT—Deodato/Airtto—CTI
JOHN DENVER'S GREATEST HITS—RCA
PAST, PRESENT & FUTURE—Al Stewart—Janus
PRETZEL LOGIC—Steely Dan—ABC
ST. 11261—Brewer & Shipley—Capitol
SHININ' ON—Grand Funk—Capitol
WHEREHOUSE/CALIFORNIA
BOOGIE DOWN—Eddie Kendricks—Tamla
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
HOOVER ON A FEELING—Blue Swede—Capitol
IN CONCERT—Deodato/Airtto—CTI
JOHN DENVER'S GREATEST HITS—RCA
PAST, PRESENT & FUTURE—Al Stewart—Janus
PRETZEL LOGIC—Steely Dan—ABC
ST. 11261—Brewer & Shipley—Capitol
SHININ' ON—Grand Funk—Capitol
LORICIREZZ/PIZZA/LOS ANGELES
APOTHECARY—Frank Zappa—DiscReet
BACHMAN-TURNER OVERDRIVE II—Mercury
BRIDGE OF SIGHS—Robin Trower—Chrysalis
EXOTIC BIRDS AND FRUIT—Pracal Harum—Chrysalis
HOOVER ON A FEELING—Blue Swede—Capitol
IN CONCERT—Deodato/Airtto—CTI
JOHN DENVER'S GREATEST HITS—RCA
PAST, PRESENT & FUTURE—Al Stewart—Janus
PRETZEL LOGIC—Steely Dan—ABC
ST. 11261—Brewer & Shipley—Capitol
SHININ' ON—Grand Funk—Capitol
TOWER/SAN FRANCISCO
BRIDGE OF SIGHS—Robin Trower—Chrysalis
EXOTIC BIRDS AND FRUIT—Pracal Harum—Chrysalis
HOOVER ON A FEELING—Blue Swede—Capitol
IN CONCERT—Deodato/Airtto—CTI
JOHN DENVER'S GREATEST HITS—RCA
PAST, PRESENT & FUTURE—Al Stewart—Janus
PRETZEL LOGIC—Steely Dan—ABC
ST. 11261—Brewer & Shipley—Capitol
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IN CONCERT—Deodato/Airtto—CTI
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PAST, PRESENT & FUTURE—Al Stewart—Janus
PRETZEL LOGIC—Steely Dan—ABC
ST. 11261—Brewer & Shipley—Capitol
SHININ' ON—Grand Funk—Capitol
SPECIAL REPORT
THE RETAIL REPORT
A survey of new product sales in the nation's leading retail outlets listed alphabetically
WINNER
SEVEN
ACADEMY AWARDS
Best Picture
Best Scoring
Best Director
Best Costume Design
Best Film Editing
Best Art Direction
Best Original Screenplay

Including the smash single, "The Entertainer"
MCA-40174

Original Motion Picture Soundtrack
THE STING
Featuring the Music of
SCOTT JOPLIN
Music Conducted & Arranged by
MARVIN HAMLISCH

Congratulations
Marvin Hamlisch
Winner of THREE
Academy Awards

MCA-390
**THE ALBUM CHART ARTISTS CROSS REFERENCE**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
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<td>Aerosmith</td>
<td>1973</td>
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<td>Allman Brothers Band</td>
<td>Capricorn</td>
<td>'At a Loss for Words'</td>
<td>1973</td>
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<td>Brian Auger</td>
<td>RCA</td>
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<td>Bachman-Turner Overdrive</td>
<td>1973</td>
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<tr>
<td>Beach Boys</td>
<td>Mercury</td>
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<td>1973</td>
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<td>1973</td>
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**New Piano Method Instruction Approach**

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

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

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

**Retailer Guilty Under Louisiana Piracy Law**

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

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

**Sentence**

Judge Alexander sentenced Fowler to pay a $500 fine, which was then reduced to $350 since it was the first prosecution under the new state anti-piracy statute.

The case was tried by Assistant District Attorney Charles R. Lind- say. The Recording Industry Association of America Anti-Piracy Unit assisted in the investigation and prosecution.
Portable Color Video Race Is On; Sony Systems Make It 'Official'

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

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

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

Upsurge Seen In New Audio Products
- NEW YORK — A number of new audio products have been announced recently, some of them setting new standards for the state of the art and others leaning heavily into the 'semi-prof' category which has been blossoming recently. From Sony, for instance, comes the first portable cassette recorder with built-in Dolbys, their Model TC-1525D. A highly sophisticated unit, the TC-1525D has many of the advantages so long associated with non-portable cassette decks: Dolby, ferrite heads, peak limiting, automatic shut-off, tape select switch, in and out line for audio system integration and two large VU meters. The price is $299.95.

Audio/Video World April 13, 1974

IEEE Intercon Show Features Advanced Sony, Panasonic Gear
- NEW YORK — The IEEE Intercon electronics show held here at The Coliseum recently featured displays by both Sony and Panasonic which showed that both have been very busy during the past year. Sony's exhibit concentrated on their advances in inexpensive video systems, including their development of a color video system that runs on batteries (see separate story), and a video cassette editing system which provides digital electronic editing—until now only available in 1" and 2" video recording.

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

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

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

Audio/Video World

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***SOUTL THRRUH***

By DeDe DABNEY

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

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

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

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

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

Note McCalla is coming back very strong with a tune entitled "Off The Critical List" by Marion Black on the Shaka label, distributed by Chess/Yam. If you have not received your copy contact your nearest Chess representative.

Al Riley underwent exploratory surgery April 2 at Jewish Memorial Hospital in New York. His condition as of April 3 was listed as fair. The recent Pulse ratings have finally been exposed — it looks as though from what we have understood that radio station WLIB in New York has faired very well with station WOFL-AM not showing up as well. WMJR-AM is still out there. Frankie Crocker's WBLI-FM again reigns supreme. Be watching for new developments in New York radio.

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

Once again the Jack Walker chapter of NATRA (New York) has listened to their tender sprinkled success. BRAHMAN (Polydor); "Learned to Do"

*NEW AIRPLAY*

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

(Continued on page 36)
New from Brunswick, Dakar, BRC

CHI-LITES
"There will be no peace"
BR 55512

DONNY VANN
"Turn me loose"
DK 4531

BILLY GIBSON
"The Wiggler"
BRC 111

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE
SAS Sets Foreign Tours
■ NEW YORK — After returning from a 34,000 mile swing through Australia, New Zealand, the Philippines, Singapore, Hong Kong and Tokyo, Sidney Seidenberg, president of Sidney A. Seidenberg, Inc., has announced the setting up of exclusive foreign tours for all S.A.S. clients.

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

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

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

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

Soul Truth (Continued from page 34)
(20th Century): "It's Still" — The Joneses (Mercury); "Same Love" — B. Withers (Sussex); "Love That Really" — Natural 4 (Curtom); "Let's Get Married" — Al Green (Hi); "Sideshow" — Blue Magic (Atco).


Turner Round

Showed at the recent opening of United Artists' film "A Time to Remember" at Los Angeles' Beverly Hilton Hotel and (from left) UA's Bill Chappell, country pop star Roger Miller, Los Angeles Councilman Dave Cunningham, like Turner and UA national executive director of ad, Spencer Proffer. The Turners were chosen to open the Beverly Hilton's new entertainment policy.

Macey Lipman

(Continued from page 22)

note Love Unlimited, he had 30,000 13" x 13" canvas tote bags manufactured for some 300 retailers to use as giveaways. And more recently, retained by both 20th Century Records and 20th Century-Fox to promote "Cinderella Liberty," its soundtrack and the "Nice to Be Around" single, the vocalist will perform on stage during the tribute midnight concert (July 7), "she herself will probably only be on stage for less than 15 minutes." Berger, who placed the stylist's last appearance in New York at the Waldorf in the Spring of '72 added "it would be unfair for her fans to believe this is a Diana Ross concert."

Johnny Mathis

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

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

Teletape Acquires McDimple Rights

■ NEW YORK — Program head Keith Gaylord has announced Teletape Corp. has acquired TV & film rights to write/direct Bob Slayback's "Move Over Babe." The $1 million-budgeted film will concentrate its events at indoor venues this year: Carnegie, Radio City and Avery Fisher Halls, Roseland and the Nassau Coliseum. One concert on the Staten Island Ferry will be this year's only outdoor event. (Last year, according to Wein, the outdoor concerts in Central Park accounted for nearly all of the Festival's $100,000 deficit.)

Wein told Record World that as a result of such "consolidation" measures, the $1 million-budgeted Festival for 1974 will present its original outdoor event. (Last year, according to Wein, the outdoor events were canceled due to financial constraints.)

Venues, Profits

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

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La noticia musical del momento, pertenece al formidable grupo español Mocedades, los creadores del éxito latino "Eres Tú", del compositor Juan Carlos Calderón, al lograr el milagro que la radio "americana" este programa, haciendo que la canción triunfadora, interpretada en español, para el público de habla inglesa de los Estados Unidos. Magnífica campaña de promoción de Tara Records. Felicidades!

En el mundo de la música, Richard Nader, como promotor del "Quinto Festival de Música Latina", dedicado a la figura del compositor Juan Carlos Calderón, logró un exito tremendo. Y celebrado en asistencia del público de habla inglesa de los Estados Unidos. Magnífica campaña de promoción de Tara Records. Felicidades!
ROMPAMOS EL CONTRATO  

Nuestro Ronin  


Raul Marrero acaba de grabar para Tico el long playing “La Nueva Era.” Felicidades al gran amigo boricua . . . Discos Columbia de España acaba de firmar contrato con Phonogram de Alemania para la distribución de los discos de Julio Iglesias en Alemania, Austria, Escandinavia, Africa del Sur y Nueva Zelandia. Igualmente ha llegado a un acuerdo con Metronome para la distribución de las producciones de Donna Hightower en Austria y Alemania. Garea anduvo muy ocupado durante la celebración de la Convención de la NARM en Richmond y Leon de Souther Records, Fla. La asistencia a las convenciones de la NARM son tan importantes, que Europa debe despertar a esta realidad igual que Latinoamérica. Hay que actuar con mucha fuerza en estos eventos . . . Oscar Golden de Colombia, debuta esta semana en el Centro Español de Miami. Oscar está siendo promovido por Caytronics en Estados Unidos con “Amarte Una Vez Mas.”  

Cada vez se toma más fuerza “Cerca de Ti” en la interpretación de su autor Luis Garcia. Ahora se oye fuertemente en Los Angeles, Nueva York y Puerto Rico. En Miami, Fla. ha roto records de ventas y sigue . . . ! ! ! Bella la interpretación de “Amor Final” del talentoso íglesis en Alemania, Austria, Escandinavia, Africa del Sur y Nueva Zelandia. Igualmente ha llegado a un acuerdo con Metronome para la distribución de las producciones de Donna Hightower en Austria y Alemania. Garea anduvo muy ocupado durante la celebración de la Convención de la NARM en Hollywood, Florida. Por allá también salió a Pancho Cristal, David Last de Met Richmond y Leon de South Eastern Records, Fla. La asistencia a las convenciones de la NARM son tan importantes, que Europa debe despertar a esta realidad igual que Latinoamérica. Hay que estar en el cocinado para poder tomar la sopa . . . Oscar Golden de Colombia, debuta esta semana en el Centro Español de Miami. Oscar está siendo promovido por Caytronics en Estados Unidos con “Amarte Amare Una Vez Más.”  

Since the PVC shortage was noticeable I suggested all record manufacturers in Latin America take it easy and act with much great regarding their purchases of the material. Orders had been filled charging astronomical figures to pressing companies in Latin America. Friends in the States abandoned such a position and became hungry businessmen or whatever you can call it. Everyone who was contacted in these last weeks by Latin American company took advantage of it in most cases. Prices went up, up and away! There are, up to this minute, some American manufacturers or wholesalers for PVC that are neglecting orders from manufacturers in the States because Latin America is paying a lot more for the product. Stop it! . . . If you in Latin America have been used and abused, stop it. You are going to have so much PVC in stock in a few months that you are not going to know what to do with it. Hold it! Order what you need and refuse all prices that go beyond the usual in the market. Sixty, seventy, eighty or ninety dollars for a pound of PVC is a deceit! I have on my desk several invoices from (Continued on page 41)
MEXICO—Divisionismo en Amprofon.-Asociación Mexicana de Productores Fonográficos. Como consecuencia de las recientes elecciones, en las cuales en forma caprichosa y rebelde, las grabadoras pequeñas tomaron el control, imponiendo una junta directiva, que no está de acuerdo con el prestigio que hasta el momento ha ostentado Amprofon; las grabadoras grandes, entiendose CBS, RCA, Peerless, Musart, Capitol, GAMMA, Sono-Pres, y Polydor; proyectan el retiro masivo, para formar una nueva agrupación. Esta rebelión de los pequeños, estuvo amparada, por unos estatutos anacrónicos vigentes, en los cuales nunca se había contemplado una situación como la que acaba de ocurrir. Ya que existen 21 compañías afiliadas, teniendo ilíógicamente igual derecho las insignificantes y las tremenda-mente poderosas, estas últimas, las que no se encuentran dentro del núcleo musical mexicano; y las que en todo momento han estado al cuidado de Amprofon, tanto en el aspecto imagen, como en el económico.

Por lo que respecta a la nueva junta directiva, esta ha quedado incompleta, ya que el cargo de tesorero no fué cubierto, a pesar de que en plena asamblea general, se le invitó a José Luengo representante de Musart a ocuparlo, pero la invitación fue rechazada por el propio ejecutivo. Seguiré informando. Continúa el conjunto Acapulco Tropical, rompiendo récords de ventas. Sus temas, ganan en una forma tan bárbara, que las ediciones se agotan a los pocos días de haber salido al mercado. Y ahora, además de sus grandes éxitos como son “Acapulco Tropical” “El Mujeriego” y “Mi Novia Feat” se agregan “Cumbia Guerrerense” “El Solitario”... Sensacional Repertorio de la “Chamaca de Oro” Sonia López. Como en sus grandes épocas, interpreta a su estilo “Mi Maldito Corazón”, “Confusión”, “Tengo Sed” y otros que son del gusto popular... Exitosa reaparición de Pina Nevarez. Sus actuaciones en la “Carpas México” han ratificado que la creadora en México del tema “Tonto”, va superándose profesionalmente, y obtiene una madurez muy provechosa para su carrera... Nueva LP de José José, en el que se incluye su reciente hit “Dejame Conocerte.”

MARCOS ROBERTO-Parnaso P-LPS 1127

Amor, Amor, Amor
Si Yo te Pudiera Encontrar
Muchacha que no Ama
La Tarde en que te Amé
Tu que eres Tan Triste
Amor, Amor, Amor

ALBUM PICKS

CINCO
EL CHICANO-MCA 401

SEÑORA AZUL
CANOVAS, RODRIGO, ADOLFO Y GUZMAN
(CRAG) Hixpovox HHS 11-262


AMOR ES...
MOISES-Hoho Vos LPS 1012

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

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

En Nueva York

el más grande éxito en la actualidad... Justa promoción radial está recibiendo la juvenil canción “Así Se Compone Un Son,” cantante Nelson Ned. De este éxito tiene todas las trazas de convertirse en un éxito de super-ventas, la canción de Claudio Fontana “Happy Birthday, My Darling,” que el popular cantor brasileño interpreta en español... Vítin Aviles, como solista empieza a popularizar en la radio el número “Temes” de Curet Alonso, tema de gran fuerza que logrará imponerse en el gusto popular... El popular Ismael Miranda, sigue triunfando con su álbum titulado “Así Se Compone Un Son,” el cual está vendiendo exitosamente... Y ahora... ¡Hasta la próxima desde la Babel de Hierrro!
Nuestro Rincon (Continued from page 39)

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

Well, where now are the ones that had been telling me for years that “language was a barrier” and that a song in Spanish couldn’t become a smash hit in the States? Where are the ones who knew so much about everything? Where are the ones that affirmed that radio in the States would never program a number in Spanish? Well, they programmed “Eres Tú” by Mocedades in Spanish. Radio neglected the American version of the theme and programmed the one in Spanish.

The only things that are needed in life are stamina, hard work, contacts and guts. Tara showed it to everybody. Congratulations! And now, let’s keep working. There is so much real good material in Spain and all of Latin America that “Eres Tú” is only the beginning of a new era for Latin music in the States. I’m tired of the same old stories. Now, the only thing that I am waiting for is to see “Eres Tú” on England’s charts. And it will happen, too. It is just a matter of time.

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

Luís García, who is smashing in Miami with “Cerca de Ti,” is getting very strong air coverage in Los Angeles, New York and Puerto Rico. It seems he is also going to make it big in those areas. At the same time, all licensees in Latin America, of Tempsa, Peru, are programming the release of this recording immediately. Well, that is what should be done. What about Mexico? ... Miguel Jurado is being promoted in New York via “Amor Final” from talented composer and colleague Alberto Alonso of Diario La Prensa, New York. Congratulations and good luck Alberto ... Tomás de San Julian packed the Dade County Auditorium again this year with his usual annual festival. Now, Hispania Records is releasing a single containing “Se Fué un Amor, Vino Otro Amor” b/w “Canto a la Noche” by the popular Spanish singer. Bye now!
**LONDON—Dave Chapman, managing director of ABC-Dunhill’s British company Probe, has resigned his position “due to policy differences.” Probe will now be controlled by Ian Raffini, managing director of ABC’s new outlet, Anchor, with effect from April 1. Chapman has completed a five year association with the company which originally operated as the Dunhill label through EMI.**

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

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

**GERMANY**

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

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

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

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

**LETTERS TO MY BERLIN DESK:**... A guest report from Richard Hayman’s version of the “Exorcist” Theme... Received a wonderful thank you note from Oreste Corecha of Caramba Edizioni from Milan, Italy... A hello from Hastings on the Hudson from talented lyricist Emie Sheldon... A lovely note also from Joe Miyasaki in Tokyo... A hug and a kiss from Severine in Paris... A great note from Cyril Shane in London... This reporter would now like to wish a very happy 50th birthday to Ivan Mogull, Auf Wiedershehn till next week!
This year brings in Wanda Jackson, Kitty Wells and Johnny Wright, and we begin with a "superstar" warm-up until the superstar closed his stay in the charts with their own single, "Angel Face," and set off on a two month European tour due to a swimming pool accident at his home. Our current chart representative Peter Knight has secured our current chart listing for "Make My Life A Little Bit Brighter." The cuts for "Make My Life A Little Bit Brighter" single include exporation into television and film projects as well as continuing in the concert and stage production areas. Set for early next month is the production of "IFK," starring Jeremiah Collins, for a two week run in the 550 seat Honolulu Community Theatre. Later this month the company will produce a concert featuring Redbone and Troy Walker in the Waikiki Shell.

England (Continued from page 42)

Our commercial radio network is taking shape and is beginning to prove most effective in the breaking of new talent. The first music oriented commercial station, Capital Radio (London), has gone from strength to strength and is now firmly established as a major force; and Wizzard ("Rock and Roll Winter" - Warner Brothers), Cat Stevens has now completed his short list of dates for April 19. A great feeling of optimism within the music industry.

Border Lines (Continued from page 42)

poser-artist Jay Telfer ... Vancouver group Handley Page to Southern Ontario for 5 months ... New UA release is from new group Slash. The title is single "Jack The Riper Parts 1 & 2" and was produced at Manta Sound by Greg Hambleton on "Touch Me Babe." The disc along with Johnny Harris working at Toronto Sound with producer Greg Hambleton on March 26-30 gig at The Riverboat for a 75-day run. Lighthouse's upcoming 75-day run at C.N.E. lineup for a two week run.
**NARM's Seminar on Returns Points to Improvement Areas**

By GARY COHEN

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

From last year’s study, four distinct areas of improvement in returns were clearly identified. They were the cost of processing returns and comments of panel members, and for more realism, and the seat of our pants” business, worrying about the other guy. If manufacturers spend too much of their time looking over their records of manufacturers, distributors and wholesalers, that “returns are not a problem, but a symptom. The problem is whatever is wrong with what we are doing that causes returns.” One very noticeable lack, (Continued on page 47)

**Schoolman Gives Talk on Returns**

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

**Key Areas**

**Armed with this information, Schoolman set out trying to improve inventory management, and found a number of key areas that could be improved: a minimum 10 turns a year in metal; a minimum 20 percent or a 5.2 weeks’ supply to wholesaler; a reduction of 35 percent in inventory; raise wholesaler and retail return on assets by 50 percent; in effect, reduce the return rate from retailer to warehouse to 15-18 percent, and from warehouse to vendor to 7-9 percent.**

Schoolman attempted to debunk the feeling in the record business that “the record business is different” and therefore was immune to profit-improving techniques. He stated that successful inventory management was common to all businesses, and the end result in the record business would be greater profits.

**Tracking Sales**

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

**Security Meet Stresses Gains, Losses**

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

**Paperwork**

Losses from stores occur for three reasons, according to Zonn. “There are three ways to create losses: through human error, theft, and shoplifting.” In the paper he presents, shoplifting and internal theft,” he stated. “The paperwork is up to you. You should spot check the inventory count and then you should make spot checks on him. Make sure the truck driver who drops off 100 cases drops off 100 cases, and not 90, selling the other ten down the street. And make sure you clear your dock areas—if a driver drops off 100 cases, make sure he doesn’t take ten more cases of something else.” Zonn suggested, primarily for jobbers with warehouses, that they paint a line on the floor of their warehouses, beyond which a truck driver should not be allowed to cross. And if they go over that line, they’re going to be blackballed and won’t be allowed to make any further deliveries.”

**Spirit of Cooperation Emerges from NARM**

(Continued from page 3)

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

**Point of Sale**

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

In addition, if the manufacturers concern themselves solely with their own problems, their own situations, more divisiveness will be eliminated. And as Glew, Fead and Tyrrell indicated at the returns seminar, in remarks that can only be interpreted as presenting their respective labels’ positions, it is time for the manufacturer to “stop looking over his shoulder,” as Dave Glew put it.
Security Meet
(Continued from page 46)
items of high ticket value in relation to their size are more readily concealed" by shoplifters, especially with tapes. Yet, he noted, "by locking them up, you lose the impulse buy." Answers to the problem could be guards, uniformed or plainclothes, or a new type of system presently being refined that will trigger an alarm at a store's exit if the merchandise has not been paid for.

In describing this new system, Zonn noted that the merchandise would not be magnetically tagged, as that may harm the tape; the new system being developed contains a radio transmitter, that would not affect the tape and would reportedly cut down on the false alarm factor.

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

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

Employee Theft
The third category of shrinkage is from employee theft, which Zonn figures at between 35 and 50 percent of all losses. He suggested careful screening of potential employees as a way of stopping trouble before it happens. Internal loss is attributable to "temptation + opportunity + theft." If you remove the temptation by carefully monitoring the employees, and the opportunity by making sure, for example, that the back door is locked or by checking to make sure that merchandise is not hidden in the garbage, internal losses will be curbed. Zonn added the story of a small record retailer in North (Continued on page 48)

NARM Highlights...

School Talk (Continued from page 46)
the merchandiser with knowledge of what is or isn't selling, how many have sold, how many are sitting, etc. Then, the merchandiser would know how many to buy, how many to return, when to buy and when to return, etc. With this tracking readily available, Schoolman predicted, returns would fall sharply.

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

MCA's April Albums

Los Angeles — MCA Records has announced the scheduled release of six albums for the month of April. Heading the list are Martha Reeves' label debut, and a Neil Diamond package, "His 12 Greatest Hits." Other releases are Eumir Deodato's "Whirlwind," Kiki Dee's "Loving and Free," Lynyrd Skynyrd's "Second Helping" and the Sharks' "Jab It In Yore Eye."
the station asks you to answer the phone with “my favorite station is blah-blah-blah.” That kind of survey is thrown off completely because that doesn’t tell what station people are listening to, just who’s trying to win money. In-person interviews have trouble just getting the interviews in many cases. They can’t get past the doorman in high rise apartments, or in some areas, they do get in the door, but may not get out alive.

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

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

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

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

**Security Meet (Continued from page 47)**

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

**Better Pay**

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

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

**Fragale Joins Bourne Music**

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

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

**Nunnery to Tour**

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

Nunnery, who is now sporting a charted single, “Madelaine,” will appear at clubs, colleges and concerts nationwide.
George Hamilton Takes Country Behind the Iron Curtain

By BOB ANDERSON

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

Hamilton and promoter Mervyn Conn arranged the historic exchange trip to Moscow and Prague for an American country music artist. The historic trip was important to Hamilton and the entire country music industry as this is a breakthrough for other artists to visit Soviet Bloc countries.

Equally important is the reaction the Soviet people gave to country and folk music. The people were friendly and interested in the mixture of country and folk songs. They found a common denominator in country music.

CBS Launches Country Campaign

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

11 Albums

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

(Continued on page 51)

NSA Directors Selected

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

By RED O'DONNELL

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

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

It's labor."

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

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

Hank Snow's current "Hello Love" may sell into his most popular single during his 38 years with RCA. Yes, even bigger than "I'm Movin' On," his long-run theme . . . Singer-songwriter Roy Acuff Jr., signed a disc deal with Hickory Records. He's writing most of material to be used on his (Continued on page 52)
Unbelievable! "The Streak" is blazing a hot trail for Ray Stevens with Number Ones already at KBOX, WMC and WIVK; and wearing the "most requested" tag at KFDI, WIRE, WEEP, WHN, WDON, WUBE, WCMS, WENO, KCKN, Kansas City! This record has got to be the fastest mover we have ever seen!

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

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

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

Early indications point to Ferlin Husky's first big hit in a while! "Freckles and Polliwog Days" has a big national charter!

Legends and Lies." Bare's album cut "Marie Laveau" from "Lullabys, In San Antone" is picked at KKYX, nice in Norfolk; Dalton's "Tribute to Patsy Cline" good at WCMS; Still Care!" Initial heavy play from coast to coast!

Ferlin Husky's first charttopper with "He Thinks I

CMF Gets Grant For Benton Mural

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

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

Texas Music Hall of Fame Opens

NASHVILLE — The Tennessee Arts Commission has announced the opening of the ten-foot by six-foot "Sources of Country Music," a mural painting by Thomas Hart Benton. The mural, which depicts the "Sources of Country Music," was commissioned by the Country Music Foundation and installed in the Country Music Hall of Fame and Museum in early 1975. The opening ceremony was held in the Hall of Fame building in Nashville, Tennessee, on May 23.

The mural features the contributions of various artists and musicians who have made significant contributions to the development of country music in the United States. These include such figures as Merle Travis, Patsy Cline, and Hank Williams, among others. The mural is a tribute to the rich heritage of country music and serves as a reminder of the contributions of these artists to the genre.

Doc Williams To Tour England

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

N. Y. Times Country Songbook Released

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

Griff Grabs Ratings

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

Hosted by Griff, the half-hour Global network program has only been on the air since mid-January. A performing/talk package, the show regularly features Griff, along with his band The Ray's Of Sunshine, and The Good Time Country Singers, plus one performing guest.
Marie Owens has signed with Hubert Long International for exclusive representation. Her current MCA release is "J. John Jones." Pictured from left are Dick Blake, president of HLI; Marie Owens and her manager Joe Johnson.

CBS Country Campaign
(Continued from page 49)

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

Acuff Gets Award

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

LARRY KINGSTON
Is Hot With
"GOOD MORNING LOVING"

Written by: LARRY KINGSTON
So Is
JOHNNY BUSH
with
"TOY TELEPHONE"
RCA No. APBO-0240

Written by: LARRY KINGSTON & FRANK DYCUS
Also
"FROM TENNESSEE TO TEXAS"
RCA No. APBO-0240

Written by: LARRY KINGSTON & JOHNNY BUSH
Also
JIMMIE LEE MORRIS
with
"DOGGONE DONE WRONG BLUES"
Atlantic CY4014

Written by: LARRY KINGSTON
Also
GARY DAWSON
with
"POUR THE WINE"
Royal American No. RAC 3

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

COUNTRY SONG OF THE WEEK
LLOYD GREEN—Monument ZS7-8608
SAN ANTONIO ROSE (Bourne, ASCAP)
ATLANTIS (Youngun, BMI)
"The Steel Machine" does it again. Instrumentals are doing well this year, and Lloyd’s will fit a country playlist like a glove. After a slow beginning, it takes off in fine style. A sure chart standing for this toe-tapper!

JERRY HOUSE—MGM M14716
MISS MEMORY (Sawgrass, BMI)
Mel Tills produces a light western swing number for Jerry. Will receive good airplay and box requests.

NARVEL FELTS AND SHARON VAUGHN—Cinnamon 793
UNTIL THE END OF TIME (Jack & Bill, ASCAP)
As their first duet together, Narvel and Sharon team up for a tender love tune with great potential. Their vocal styles fit together perfectly.

NICK NIXON—Mercury 73467
I’M TURNING YOU LOOSE (Tree, BMI)
Nick has a solid second entry that features a driving beat. Will pick up ballad-filled format. Sure to increase his audience this time around.

DARRELL McCALL—Atlantic CY-4019
THERE’S STILL A LOT OF LOVE IN SAN ANTONIE (Hill & Range, BMI)
A nice ’n’ easy swing ballad that features a smooth vocal. Will get good action as Darrell’s first record on Atlantic.

LITTLE JOE SHAVER—Edge ER 74-1A
I’D BETTER NOT COME OVER, MRS. BROWN (Star Glo/Augustine, BMI)
A lively disc that’s sure to make the listener perk up. Happy and commercial.

BOBBY BORCHERS—Epic 5-11093
I’LL STILL BE LOVING YOU THIS MUCH (Tree, BMI)
A solid country love song well produced by Larry Butler. Soulful vocal by Bobby.

BOBBY PENN—50 States FS-20A
BRING YOUR SUGAR TO DADDY (Hilltop Acres, ASCAP)
A lively disc that’s sure to make the listener perk up. Happy and commercial.

J. DAVID SLOAN—Opryland 3860
I KNOW THE FEELIN’ (King Cool, ASCAP)
The beat is heavy on this solid country disc. The new label is on its way up with this sing-along tune.

PATTI PAGE—Epic 5-11109
SOMEBODY CAME TO SEE ME (IN THE MIDDLE OF THE NIGHT) (Galleon/Easy Listening, ASCAP)
Patti seems to get better and better. An easy -does -it ballad that will up with this sing-along tune.

FERLIN HUSKY—ABC 11432
FRECKLES AND POLLWOG DAYS (Blue Crest/Hill and Range, BMI)
Happy music that’s just different enough to grab your attention on first listen. Ferlin’s up-tempo vocal fits perfectly with crisp instrumentation.

TENNESSEE ERNIE FORD—Capitol 3848
I’D LIKE TO BE (Central Songs, BMI)
A fine disc from a man whose voice sounds smoother than ever. A programming jewel at 2:06.

DEBBIE HAWKINS—Warner Brothers WB 7792
TEACH ME HOW TO LOVE (Easy Listening, ASCAP/Gallico, BMI)
A smooth and tender vocal performance from Debbie that will be both an airplay and jukebox winner.
Country Academy Winners

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

Rick Nelson (Continued from page 25)

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

The unique blend of rock and country continued with the mellow, countrified rock tune "One Night Stand," penned by Larden. "Windfall," the reggae-ish title track of their latest lp, brought even stranger reaction from the capacity crowd. Other highlights included commercial rock & roll with "Someone To Love," his past success of "Travelin' Man" and then "Garden Party," which tore the house down. Rick encored with his early smash of "Lonesome Town" and finished up with the up-tempo hit of 1958, "Believe What You Say," which hadn't grown old with its up-dated rendition.

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

Robert Skopp

Jeanie's on her own!

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

"Baby Went Bye Bye"

DOA-1799

Distributed by Famous Music Corporation
A Gulf + Western Company

Produced by: MGB Productions

American Country Promotions (615) 883-3902
**APRIL 13, 1974**

**SPRING HAS SPRUNG AND CHART HAS FOUR BLOOMIN’ HITS!**

**“Great Response!”**

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<td>2</td>
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<td>A Very Special Love Song</td>
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**“AUCTIONEER LOVE”**

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**“Champagne To Beer”**

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**“ANN”**

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<td>10</td>
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<td>I’ll Spend My Life Loving You</td>
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Why Does This Man Read Record World?

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

We at Record World are dedicated to the needs of the music/record industry. And we deliver.
When you're Marvin Hamlisch, you have to face the fact that talent has a way of offending modesty.

One Oscar was plenty.
Two was outrageous.
Three was downright embarrassing.

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

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

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

*By his ASCAP colleague, Scott Joplin