Who In The World:

Steppenwolf


HITS OF THE WEEK

SINGLES

BARRY WHITE, "YOU'RE THE FIRST, THE LAST, MY EVERYTHING" (prod. by Barry White/Soul Unitd.) (Sa-Vette/January, BMI). Man who took his 'Can't Get Enough . . .' plea to the top has his most melodically contemporary triumph right here on his latest pledge of love produced to euphoric proportions. He's the best, the baddest, our Barry! 20th Century TC-2133.

ANDY KIM, "FIRE, BABY I'M ON FIRE" (prod. by Mel Larson & Jerry Marcel-lino) (Jobrete, ASCAP). Coming off their biggest in years — "Dancin' Machine" — JS put their rhythm into more blues-infused motion. Leaving all the demands and details to their love interest, they boogie down Soul Alley in style. You want it? Hell, they got it!!! Motown M 1319F.


CHEECH & CHONG, "BLACK LASSIE" (prod. by Lou Adler) (India Ink, ASCAP). Taking their Alice Bowie combo parody one step further than "Earache My Eye," the twosome turns to Johnny Cash in a soul suit. Their resulting character, "Johnny Stash," gives new meaning to the phrase "The Man in Black." Take a smash out for a walk today! Ode 66104 (A&M).

ALBUMS

ROLLING STONES, "IT'S ONLY ROCK 'N ROLL" Rock & roll's pre-eminent band adds another sensational set to its lengthy list. Jagger's gruff vocals, set upon the band's controlled crudeness are appealing throughout, especially on "Ain't Too Proud to Beg," "Time Waits For No One," and the title track. It's only R & but we love it! Rolling Stones COC 79101 (Atlantic) (6.98).

HELEN REDDY, "FREE AND EASY." First time out for the supreme songstress with new Joe Wissert production, and, although her strength is everpresent, there's an added softness and musical flow. Don McLean's "You Have Lived" is lovingly rendered; Mark James "Raised On Rock" is a pulsating pleaser; and the single, "Angie Baby," looks like a giant Capitol ST-11348 (6.98).

BILLY JOEL, "STREETLIFE SERENADE." New York's home-grown troubador continues in the tradition of setting life-styles to music, this time out fulfilling all the promises shown in his prior set. The music aptly enhances the lyrical mood, most appropriately on the Spanish flavored "Los Angelinos," the Chaplin-like "The Entertainer," and "Roberta." Columbia PC 33146 (Atlantic) (6.98).

HELLO PEOPLE, "THE HANDSOME DEV-ILS." Mime rockers who originally gained recognition making the New York coffeehouse scene and then developed a west coast cult following, return after an extensive absence from recording with a fine Todd Rundgren-produced disc. Electrical know-how keeps the spacey aspect cohesive on a top-notch set. Dunhill DDS-50184.
For him to leave a good home, there's got to be a good reason.

On tour at last.

Produced by Norbert Putnam of Code 615 Productions, Inc.

INTERNATIONAL FAMOUS AGENCY
Motown Enters Country Market With New Melodyland Label

LOS ANGELES — Erwitt Abner, president of Motown Records, has announced a major step in the company's growth with the formation of Melodyland, a label created for the distribution and sale of country and western product.

Pat Boone
Melodyland's first artist will be Pat Boone, whose single, "Candy Lips," was produced in Nashville by Norro Wilson, and written by Boone, Wilson and Carmelo Taylor. It'll be shipped in late October. Also on the label's starting roster will be the Pat Boone Family, and Jerry Naylor of the "Continental Country" syndicated radio show. Negotiations are currently underway with other artists and will be announced shortly.

Gold History
Boone, previously with Dot and MGM, has chalked up 13 gold singles, two gold albums, and more than 45-million records. His "Love Letters" sold more than four and a half million records.

Exec Staff
Overseeing the new label will be John Widderscombe for Herb Belkin, Motown's vice president of creative operations. Widderscombe, whose title will be country and western projects coordinator, has been retained to conceptualize and initiate the label. His duties will include selecting artists, promoting product and working closely with Motown's marketing division.

Widderscombe, who was west coast regional promotion man for Atlantic Records, joins two other former Atlantic Records staffers, Abe Hoch and Peter Senoff, who last week joined Belkin's western team. Widderscombe also served as country and western promotion man independently and for MGM Records as head of national counsel.

Board Members Added by CMA

NASHVILLE—During the Country Music Association's annual membership meeting, held in Nashville on October 17, the following individuals were elected to serve as directors:

Advertising Agency—Bill Daviis, McCann-Erickson, New York; Artist/Musician — Johnny Bond, Los Angeles; Artist's Manager and/or Agent — Jimmy Jay, United Talent, Nashville; Composer—Joe Allison, Nashville; Disc Jockey—Bill Robinson, WIRE, Indianapolis; International—Robert Cook, (Continued on page 47)

Spector, Warners In Label Tie

BURBANK, CAL. — Warner Bros. chairman of the board Mo Ostin and president Joe Smith have announced a joint venture with Phil Spector to form a worldwide record label name Warner-Spector Records. The label will be distributed and marketed by Warner Bros. in the U.S. and Canada.

Spector first achieved national prominence as a writer, producer, and performer in 1958 (Continued on page 47)

Songwriters-Turned-Performers Solidify Their Singles Success

NEW YORK—Recording artists who enjoyed their initial musical successes as songwriters continue to play a dominant role on The Singles Chart. This week Carole King holds down the number one slot while Record World's Chartmaker of the Week at a bulleted 82 is Neil Sedaka. Several other chart examples of songwriters-turned-singers prove that this type of artist has a time-tested appeal in the industry.

Carole King
Topping The Singles Chart with "Jazzman," Carole King (Ode) began as a successful songwriter with Aldon Music, later acquired by Screen Gems-Columbia where she continues as one of the pop- bery's top money-makers. Her career extends even further back than her first chart hit as an artist. "It Might As Well Rain Until September" in the Fall of '62. Some of her earliest successes go back to the prior year when she began a chart onslaught that included "Will You Still Love Me Tomorrow" (Shirelles), "Some Kind of Wonderful" (the first of a hit string with the Drifters), "Halfway to Paradise" (Tony Orlando) and "Take Good Care of My Baby" (Bobby Vee). Carole King has been a staple artist since the release of her still-charted "Tapestry" album three years ago; "Jazzman" is her first number one hit single since "It's Too Late" (71).

Neil Sedaka
Neil Sedaka also began his career with Aldon and Screen Gems, scoring with Connie Francis chart hits like "Stupid Cupid" and "Fallin'" in 1958, the year before he debuted as an RCA act with "The Diary." Currently signed to MCA/Rocket for the U.S. and Canada, "Laughter in the Rain" is his first performing disc triumph since the mid-sixties, and he has had several chart singles and albums in the U.K. on Polydor.

Denver, Lightfoot
John Denver (RCA) and Gordon Lightfoot (Reprise) both have Peter, Paul & Mary to thank for their initial chart hits as writers. Currently a bulleted 24 with "Back Home Again," Denver first hit it big with the folk trio's version of his "Leavin' on a Jet Plane" in the Fall of 1969. Denver's first success as a singles act came with "Take Me Home, Country Roads" in late 1971. Lightfoot, bulleted at 28 with "Carefree Highway" had his first success as a writer with PPM's version of "For Lovin' Me" in early 1965. He did not hit singles chart heights with his own material until "If You Could Read My (Continued on page 34)

Rock Concert Promoters Discuss Effects of Economic Slowdown

NEW YORK—in the last four to six weeks, New York concert promoters have found their audience and grosses diminishing. A look at any recent Sunday New York Times entertainment section surprises even long-time music industry veterans with the number of concert attractions in the rock and pop fields. But the glut of concerts appears to be dividing an audience already burdened by serious economic concerns.

In conversations with the two key rock promoters in the city, Ron Delsener and Howard Stein, a general view emerged to the effect that a combination of factors is leading to a situation which will force a reduction in the number of concerts, greater consideration of the size of the halls to be used (moving away from arenas) and more use of packaged or co-billed shows.

Economic conditions, coupled with an over-saturation of the market, are causing audiences to be more selective in the shows they attend. And teenagers especially appear to be choosing from among shows rather than attending two or more in a given period.

National Picture
"Business is off 25 to 30 percent on a national basis," says Stein, who promotes rock concerts around the country. "Some of the things that have affected this business include obviously the financial pressures of the inflation, but they also include television and they also include the fact that the entire industry has (Continued on page 43)

Grammar Forms Due!

NEW YORK — Members of the Recording Academy (NARAS) are reminded that if they want their recommendations to appear on the Grammy Awards pre-nominations list, they must mail their entry forms by Friday (25). Failure to do so could eliminate their selections from contention. Members in good standing who have not received their forms are urged to contact their local NARAS chapter immediately.
NARAS Sets Hall of Fame Nominees; Crosby, Goodman, Sinatra Head List

LOS ANGELES — The Record Academy (NARAS) has released the list of recordings recommended for entry into its recently-created Hall of Fame, with Bing Crosby, whose “White Christmas” was honored last year, heading the list of most-entered artists with 20 recommended recordings.

The preponderance of the 745 recordings, all released before 1958, come from the swing era, with 119 classical recordings also appearing on the list that covers the entire musical spectrum.

Second to Crosby is Benny Goodman with 15 recordings; then Frank Sinatra (14), the Andrews Sisters and Charlie Parker, the post-swing, era jazz giant, tied for third (12), followed by Tommy Dorsey (11), and Duke Ellington and Glenn Miller (10 each).

The Recording Academy’s Hall of Fame was established last year to recognize recordings of outstanding qualitative and historical significance. Each year members are invited to recommend entries to the nominations and elections committee, the stipulation that they must have been released before the Grammys were awarded. Last year the first five to enter the Hall were, in addition to Crosby’s “White Christmas,” “Louis Armstrong’s “West End Blues,” Nat Cole’s “Christmas Song,” Coleman Hawkins’ “Body and Soul” and Paul Whiteman’s “Rhapsody in Blue.”

The Academy’s 90-member Hall of Fame nominations and elections committee is now filling in its ballots, due October 29, that will establish the 25 finalists. A second round of voting by the same committee will then determine the five recordings to be entered into the Hall of Fame. These will be announced during the Academy’s live television special, “The Grammy Awards Show,” on March 1 over the entire CBS network.

A&L Distributors Recoup Fire Loss

PHILADELPHIA — “You just can’t keep a good distributor down,” says the resilient Al Melnick, one fire, $500,000 worth of damage and four business days later at his revamped wholesale operation on Penn Street here. A&L Distributors suffered severe damage to inventories as a result of a three-alarm blaze (12), but business-as-usual was only disrupted for a short time.

Stock has been replenished across the street from the three-year-old site, and the firm resumed shipping to its accounts last Friday (18). “Our suppliers have been great,” remarked Melnick, a 15-year veteran of the distributor and rack operation which handles record lines such as Bell and Fantasy, as well as blank tape and consumer hardware.

Melnick reports that there are no insurance problems, and that all bookkeeping records came out of the blaze intact. The fire, which began in the air-conditioning system, blazed through the following Sunday, but the restocking operations commenced with almost equal speed following the incident. Business has now resumed through a combination of new warehousing space across the street from the fire and several trailers which A&L has set up for its office and staff in their parking lot.

Just in Bradshaw Dies

NASHVILLE — Justin Bradshaw, 59, vice president of Broadcast Music, Inc. (BMI) died here of a heart attack October 16. A frequent visitor to Music City, he was in town for meetings of the Country Music Association of which he was a long-time member.

Bradshaw was first vice president of Broadcast Pioneers and active in civic, service and school organizations on Long Island. He is survived by his wife, Mary Anne, two sons, Tom and Kevin, and two grandchildren.

Details of funeral services, which will take place near his home at 9 Mooneeved Rd., Northport, N.Y., were not available at press time.

Atl. Names Schulman Advertising Director

NEW YORK — Dave Glew, vice president of marketing, has announced that Mark Schulman will be taking over as director of advertising and packaging. He will be responsible for the daily workings of the advertising department, as well as supervising the packaging of Atlantic albums.

With Atlantic for seven years, Schulman was formerly director of album product and executive assistant to Nesuhi Ertegun.

UJA to Honor Massler

NEW YORK — Al Massler, president of Golden Records and Best-Way Products and one of the founders of Bell Records, will be honored as UJA’s Music Industry Division Manor of the Year at the organizations ninth annual dinner dance. The event, chaired by Nore Levy, will be held November 2 in the Grand Ballroom of the New York Hilton Hotel.

A crowd of over 800 is anticipated, including widespread representation from the west coast and other points throughout the country.

(Untitled on page 20)

Journey to the Centre of MSG

A&M Records hosted a party for Rick Wakeman following his Madison Square Garden appearance in New York. Pictured during the festivities are (from left): Jerry Moss, A&M Records president presenting Rick Wakeman with a gold record for his album “Journey to the Centre of the Earth,” while conductor David Meekman and Wakeman’s manager Brian Lane join in the celebration; and Frank Barsalona, president of Premier Talent, chatting with A&M vice president Gil Friese. The party marked the end of Wakeman’s American concert tour.

Mark Schulman
ODE / od' / noun, a song, a lyric poem marked by nobility of feeling and solemnity of style.

7. Wrap Around Joy – Carole King

12. Cheech & Chong's Wedding Album

109. Los Cochinos – Cheech & Chong

120. Tapestry – Carole King

128. Rocky Horror Show – The Original Roxy Cast

169. Big Bambu – Cheech & Chong

Produced by Lou Adler, Ode Records, Inc., Distributed by A&M Records
Tanya Turns Sweet 16 at MCA Signing Soiree

By DAVID McGEE

LITTLE ROCK, ARKANSAS—Tanya Tucker did at least two things of note on October 10: One, she celebrated her 16th birthday at a special surprise party in her honor at Little Rock’s War Memorial Am- usement Park; two, she signed a contract to record for MCA.

On a crisp (76 degrees), clear Arkansas day, MCA executives and a staff mingled with journalists, promoters, an ABC film crew, friends and relatives of Tanya amidst the carefree ambience of carousels and cotton candy. Tanya was, of course, the last to arrive and her manner was as easy and gentle as the surroundings.

Beau Tucker (Tanya’s father) set the mood for the affair: “Everything is here, it’s free, it’s for your enjoyment.” There were absolutely no demands made of the guests, and everyone moved freely in and out of conversations, acquainting and re-acquainting themselves with those on hand.

Entertainment

Music was provided by Tanya’s fine five-piece band, 13-year-old Jeff Allen (unsigned and managed by Beau Tucker), Tanya’s older sister and Capitol recording artist LaCosta, and O.B. Mc- Clintock, Stax recording artist. The word was that Tanya would not perform—this being her birthday and all—but she dashed that notion with a brief but effective turn on stage at eight o’clock that everyone enjoyed.

Jeff Allen was a pleasant surprise as he displayed a nice touch on tunes such as “Bad, Bad Leroy Brown,” “Mama Tried,” and “Please Come To Boston.” For one so young, Jeff seemed to have a remarkable understanding of the songs he sings, and he is not the least bit awkward on stage. All signs point the lapest promising future for this youngster.

No less impressive was LaCosta, though she performed only two numbers. She cooks along a few degrees cooler than Tanya, but then a singer should be judged by merit and not by lineage. LaCosta’s merits are many.

Brandy Exits Motown

LOS ANGELES—Howard Brandy has exited his position as director of publicity for Motown Records to form his own independent publicity-public relations office, specializing in music accounts. His new offices will be at 8218 Sunset Blvd. in Hollywood.

Shelter to Fight CBS/Snow Signing

LOS ANGELES — Denny Cordell, president of Shelter Records, in response to a CBS Records announcement as to the signing by CBS of Phoebe Snow, stated that litigation is presently pending in the Superior Court in Los Angeles against both Miss Snow and CBS amongst others, wherein Shelter alleges it still has a valid and binding exclusive rights contract with Miss Snow and that said contract with options has appropriately three more years to run.

Preliminary Injunction

Cordell also stated that a motion for a preliminary injunction seeking to enjoin both Miss Snow and CBS from any performance under the CBS contract pending the outcome of the litigation will be heard within the next two weeks.

Major Spring/Event LPs Released

NEW YORK — Julie and Roy Rikkind, co-directors of Spring/Event Records, have announced a package of six albums and tapes for October release on the Poly- dor, Inc. distributed labels.

The product is led off by an LP spinoff of the “Hollywood Squares” television series and al- 

New Frankie Valli Record Clicks for Private Stock

NEW YORK — Within two weeks of its release, “My Eyes Adored You” by Frankie Valli looks like a solid winner for Larry Uttal’s Private Stock Records. The single, which was produced by Bob Crewe, is already garnering strong sales and play in Phila- delphia, Detroit, Washington, D.C. and Milwaukee.

During the mid 1960s, Crewe created an unprecedented num- ber of hits with Frankie Valli & The Four Seasons, selling over 80 million records. Maintaining their Burt Ulitt and Crewe are looking forward to working together again. Their earlier collaboration brought about some of the biggest records of the mid-’60s when Uttal, as head of Bell Records, distributed Crewe’s D’yan Voice and New Voice labels.

Crewe produced such hits as “Music To Watch Girls By” by the Bob Crewe Generation, “Sock It To Me Baby” and “Devil With A Blue Dress/Good Golly Miss Molly” by Mitch Ryder, “Walking My Cat Named Dog” by Norma Tanega and “Lover’s Concerto” by The Toys.

Utta secured Valli for Private Stock in a unique manner. Bob Crewe hosted a party in Los An- geles for Larry Uttal to celebrate the formation of Private Stock Records. In the course of the evening, Crewe played the tapes of sessions he had recently done with Frankie Valli. Uttal was so impressed with what he heard that he commenced negotiating the agreement on the spot.

Ingredient Festival Sets Talent Line-Up

LONDON — The Seventh International Festival of Country Music to be held in Wembley Pool here has set the following list of performers for the event scheduled for March 19-20, 1975: George Jones & Tammy Wynette, Marty Robbins, Dolly Parton, George Hamilton IV, Jean Shepard, Barbara Mandrell, Bee, Mac Wiseman and Red So- vine.

Negotiations are in the works for appearances by Buck Owens, Billy ‘Crash’ Craddock and Ronnie Eason, as well as for a U.S. TV production of the festival.
I'll Be Your Everything

Percy Sledge comes out of the past and into your future with his brand new Capricorn Records single "I'll Be Your Everything" (CPS 0209). Produced by Quin Ivy by special arrangement with Phil Walden and Associates.
Bruce Scott Stars In 'Sgt. Pepper' 

NEW YORK—Bruce Scott, who just finished starring in the original Los Angeles production of "The Rocky Horror Show" at the Roxy Theatre, has been signed to star as Billy Shears in the Robert Stigwood Production of the rock spectacle "Sgt. Pepper's Lonely Hearts Club Band On The Road." Also set for key roles in the production which world premieres at the Beacon Theatre here on Thursday, Nov. 14, are Alan Nichols, Kay Cole, Alana Reed, William Perry and B.G. Gibson.

ATV Taps Onida

NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, the American operating company of Pye Records Ltd. of London, England, has announced the appointment of Stella Onida to the position of production manager. Onida, who will report directly to Carmen LaRosa, ATV's director of sales, will supervise all phases of production and manufacturing for the label.

A nine year veteran of the record business, Stella Onida previously served in a similar capacity at Famous Music followed by Atlantic and Kapp Records.

Anni Iliv Named To New Atl. Post

Ahmet Ertegun, president of Atlantic Records, has announced that Anni Iliv has been appointed to the newly-created post of director of international public relations at Atlantic. She will be in charge of special projects for key acts involving artist development, artist relations, and publicity both here and abroad. Anni Iliv was formerly the head of publicity at Atlantic, as well as publicity director for WEA International and head of creative services for Atlantic in London.

Goldstein Joins Stein

Howard Stein welcomes Elaine Goldstein as advertising director for his booking operation. Responsible for all facets of print and broadcast advertising for Howard Stein, Ms. Goldstein was formerly advertising director for Polydor Inc. and advertising manager for Buddha Records.

Columbia Releases Three New Albums By W.C. Fields

NEW YORK—Columbia Records has released three albums of previously unissued material by W.C. Fields. The three albums are part of a W.C. Fields Festival which will consist of a series of albums from radio material recorded by Fields in the late 30s and early 40s. The first three releases consist of a radio adaptation of the W.C. Fields film "Pappy," "The Further Adventures Of Lemuel G. Whimperson," and "W.C. Fields With Edgar Bergen and Charlie McCarthy." These, as well as the upcoming albums in Columbia's W.C. Fields Festival, were compiled from home tape recordings and radio rehearsals from Fields' own private collection. The albums are being produced, and the entire W.C. Fields Festival is being coordinated, by Bruce Lundvall, vice president and general manager, Columbia Records.

MOA Exposition Sets Talent

CHICAGO—The MOA Exposition will be held this year on November 1-3 at Chicago's Conrad Hilton Hotel. Billy Kelly will emcee the three hour stage show and special guest performers already set to appear include Dolly Parton, Enzo Sturti and magicians Danny and Lee.

Producer Harsh deLaVie has put together a three hour show, backed by Frank York and his orchestra. Other artists appearing on the show include Charlie McCoy, Karen Wheeler, Tommy Will, Johnny Russell, and LIFE.

'BTO' Goes Gold

CHICAGO—"Bachman-Turner Overdrive," the debut album for BTO, has been certified gold by the RIAA.
WAITRESS IN THE DONUT SHOP

Maria Muldaur's New Album on Reprise Records and Tapes
Frank Barsalona: Premier Booking Agent

By IRA MAYER

Frank Barsalona, president and founder of Premier Talent, is considered by most industry sources to be the single most powerful booking agent in the contemporary popular music field, and especially in the area of rock and roll. With a roster of acts and artists that runs the gamut from Black Oak Arkansas to Livingston Taylor, and from The Who to Steelye Span, Premier, in many ways, sets the pace for what the world of live rock and roll is. In this exclusive Dialogue, Barsalona discusses the necessity of returning to a policy of packaging shows, the building of artists, the importance of hit records in the timing of personal appearances and the variety of influences in routing a tour, among other things. The Dialogue will be continued next week.

Record World: One attitude that seems to be developing of late is that the day of the $5,000 per night act is over—that it’s either an arena or a club act, with the exception, say, of Howard Stein, who has his own theater and can make it viable.

Frank Barsalona: Yes, I’ve heard that. I don’t accept it. It’s not totally hairbrained. There is some validity in it, but the acceptance that the $5,000 a night act is finished is a sign of an acceptance for the business to take. There’s got to be a way of making that price area act—$3,500-$5,000 a night—viable. This is the rung before the arena type headliner and basically this is the lifeblood of the business for promoters.

The larger arena type acts that automatically go in and sell out are not allowing promoters to make that much money. Usually, the record companies with those acts are paying premium royalty rates, so even though they’re making money, it’s not as much as they might make on a smaller act that they had from the very beginning and have a much better deal on. So to eliminate that $5,000 a night act would be a bad thing for the business, and I’m not willing to accept that it’s finished. There’s got to be a way of making it viable for the consumers.

RW: Any suggestions?

Barsalona: Because of what I feel are dire economic conditions in the country, and also because of an oversaturation of the record business generally, but more specifically the personal appearance areas, what we have to do with those $5,000 a night acts, where they used to go out basically by themselves with a nondescript opening act, is to go back to the concept of packaging. I know that’s been a word thrown around for the last five years. I know that when Bill Graham closed the Fillmore he complained about agents packaging—that wasn’t really the right word. Packaging used to be where you got one, two or three acts of basically similar strength and you put them together to make a more attractive package for a promoter to buy and for the kids to go and see. I think we have to go back to that. In fact I met with some people here and what we’re doing now is trying to talk the acts that we have in that area into possibly considering going out on split billings; split the money, and just make it more palatable for a kid to go and see.

You have, for instance, an act that we have like Foghat that’s basically in that category. Because of the economics of the business, even if an act is charging between $3,500 and $5,000, the auditoriums and arenas are tremendously expensive today; then you have the union costs and the costs to advertise, police and firemen, and whatever else goes into a concert. So even if an act is going out for that amount, the promoter still has to charge basically what’s become a normal price of $6.50, at least to come out making any money. So that when you consider that an Elton John might be coming into the arena and charging perhaps $7.50 as a top ticket, you have Foghat and another act playing the local auditorium, the 4000-seater, at $6.50. Before, the kids used to be able to go to both shows. Now, I think they are becoming more discreet because of economic conditions, and oversaturation, and are only able to go to one show. Obviously, they are going to go to an Elton John, or a Who, or a Jethro Tull, or any of those people as opposed to a Foghat.

So what I think we have to do is try and make that Foghat package a bit more attractive by putting on, instead of an unknown opening act, an opening act (a Robin Trower for instance) that’s just a little lower than Foghat, and maybe a third act of comparable stature, as a way of competing with an Elton John. So now a kid has an actual choice; he can go and see Elton John and pay $7.50, or perhaps go and see Foghat, Robin Trower and Bad Company for $6.50. This is a way of possibly making that $5,000 a night act more viable.

RW: Wasn’t one of Graham’s complaints, as far as the packaging, that the act wasn’t always compatible in terms of what the audience would come out to hear?

Barsalona: Yes, that was one of Bill’s complaints. I didn’t think it was valid at that time and I still don’t think it’s valid.

RW: Do you get involved, when you send out a tour, with what the package is going to be? Do you put it together or do you get a feel from promoters of what they want you to put together?

Barsalona: You do basically. If a promoter says that he’s got an act available that I know would be sensational with this act, and if you’ve worked with that promoter and you believe in him, then you pretty much let him do that. If you’re putting the headliner in and you find the promoter is trying to do a favor for a friend of his, or the local promotion guy that works for a record company—"I have this act coming in, they’re nice guys, can you put them on the show?"—then you sort of have to protect your headliner from that sort of thing. For instance, with Bill, when I started what he called packaging, but sort of taking more control over who played with my headliners, that was when Bill got extensively into management and when it was said that Bill had more than a passing interest in the Millard Agency. So when that sort of came about I found that Bill’s objectivity was tainted a bit.

I started finding acts that Bill was sort of involved with on shows that we had a headliner. So I sort of felt that Bill wasn’t being objective and that he had a buyer’s interest on who played the shows. At that point I decided that it was time for me to be to be biased and control that myself. Now I didn’t do it at the expense of the shows. I think if we were to go back to the shows that I put together for the acts that we had, I don’t think one could find too many arguments with them. There were some sensational shows down there that I put together.

A lot of the time I did represent two or three of the acts on that show, but that was only sort of a protective thing for both the acts that we represented and myself.

"If I had another agency and I just took the acts that I have passed on, and represented them, it would be the second biggest agency in the music business."

When Bill and I sat together and talked about it, I think he understood. During the interviews it came out that he sort of lost control of that and thought it was unfair and basically agents had no taste, and bla bla bla. But when Bill and I sat in the office or up at the house, or whatever, he understood, so that was never really a problem. That’s not to say that a lot of times when you have an act in and you need the exposure on the act, that one doesn’t bend the concept of the best possible act to put your act on. But you try not to do it. We’re lucky that being in the position we’re in as an agency, it’s necessary all the time to have one of our acts put on with one of our headliners. It’s not essential. We’re lucky in that we usually have the relationships to get the new acts booked anyway. So we can be more objective.

RW: Isn’t there a certain consistency to the acts handled by Premier which almost insures a general compatibility?

Barsalona: That’s a misconception; "Premier" is great with the hard rock acts. But they are not that sensational with soft acts. That’s funny, because originally when we had Herman’s Hermits and all of those things—we got into the underground thing about a year after
The new Buddy Miles album is beautiful and desirable. For the first time, Buddy's powerful music meets former Motown producer (and current hit recording artist), Johnny Bristol. And in Buddy's words, "Thank you, God, for the marriage between myself and Johnny Bristol."

It's a marriage made in heaven: Buddy's never had a rellicking, dancing sound like this. Not with Hendrix. Not with the Flag. Not with the Express. This is a new kind of album for Buddy Miles, the man with many faces... all of them beautiful.

"All the Faces of Buddy Miles" including the single "We Got Love" 310030 On Columbia Records

Produced by Johnny Bristol
Carole Goldman Joins Walden and Associates

MACON, GA. — Phil Walden, president of Phil Walden and Associates, has announced the appointment of Carole Goldman to the firm in a managerial capacity assisting both himself and firm vice president Donky Odum. Prior to joining the company, Ms. Goldman was with Electric Factory Concerts in Philadelphia as technical concert coordinator. She was also with Dick Waterman's Avalon Productions, and College Entertainment Associates based in New York.

In her new capacity, Ms. Goldman will oversee the management affairs of Wet Willie, Cowboy, and Grinderswitch.

Buddy Miles Telethon

To Aid Pediatric Ctr.

NEW YORK — Columbia recording artist Buddy Miles will be lending his talents, his time and his name to a Pediatric Care Center Telethon in Fort Lauderdale, Florida from October 23-27. Miles, whose latest Columbia album, "The Many Faces of Buddy Miles," has just been released, will be headlining the show, which will be aired on WKID-TV, Channel 51 in Ft. Lauderdale.

Among the artists to be appearing on the telethon in addition to Buddy Miles and his band will be Joe Walsh, Iron Butterfly, Suzi Quatro, Joe Vitale and many others. All benefits of the concert, which will be officially performed in the memory of Jimi Hendrix, will go to the Pediatric Care Center in Ft. Lauderdale.

Buddy Miles will embark on a whirlwind eight-city tour beginning with the telethon, playing major venues in New Orleans, Atlanta, Baltimore, Philadelphia, New York, Chicago and Detroit.

Recording Institute Continues Course

NEW YORK — The Recording Institute of America's basic Modern Recording Techniques Course is presently in 40 cities throughout the country.

Some cities and studios in which the courses were held are: San Diego, at Studio West; Houston, at Sugar Hill Studios; Dallas, at Sound Techniques, Inc.; Charlotte, N.C., at Reflection Sound; Birmingham, Ala., at Sounds of Birmingham; Minneapolis, at Cookhouse Recording Studios; and Kansas City, at Cavern Sound Corp.

The Recording Institute of America will be running courses in the Los Angeles and New York metropolitan areas in early November, 1974.

RCA Taps Saks

NEW YORK — The appointment of Jay David Saks as a producer, Red Seal artists and repertoire, has been announced by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

Saks joins RCA Records after having spent two years with CBS Records where he was a music editor for a year and an associate producer for the succeeding year.

N.Y. NARAS Plans Fund-Raising Auction

NEW YORK — In an effort to raise funds in support of both ongoing educational and cultural programs and a number of planned new services, the New York chapter of the National Academy of Recording Arts & Sciences has announced plans for an early December auction of original music industry memorabilia. All contributions — such as original artwork, rare records, significant articles of clothing, manuscripts and other one-of-a-kind items of musical note — are tax deductible.

Beach Boys Gold

NEW YORK — "The Beach Boys in Concert," the first recently recorded album by the Beach Boys on the Reprise-distributed Brother label, has been certified gold by the RIAA.

W2 Form?

A meeting of the W's took place in Denver recently when RCA recording artist Wayne Berry opened a set for RCA's Waylon Jennings at the Warehouse. Getting together after the show were (from left) Larry Haynes, RCA Records sales manager, Denver; Jennings; Berry; and Wren Robin, RCA's Denver promotion manager.

CONCERT REVIEW

Elton Knocks 'Em Out in L.A.

LOS ANGELES — Elton John (MCA) is probably one of the few artists today who can turn a capacity audience of 16,000 into a veritable revival meeting. He proved it on Thursday night (3) at the Forum.

Clad in a stunning silver spangled jacket and a Carmen Miranda type hat, which had a huge feather boa attached to it instead of fruit, Elton leaped on the stage to greet his frenzied following. He kept the people thoroughly entertained with his outrageous stage antics, including dancing atop his rhinestone-studded, vinyl topped grand piano, and loping about the stage, singing. Many hit songs were presented in his dazzling two hour performance ranging from early tunes such as "Burn Down The Mission" and "Take Me To The Pilot," to newer favorites like "Don't Let The Sun Go Down On Me," and his upcoming single, an impressive rendition of Lennon/McCartney's "Lucy In The Sky With Diamonds."

The band was in top form, and with the new additions, percussionist Ray Cooper and the Muscle Shoals Horns (a four piece horn section who are playing along with this tour), the band showed such a high degree of precision and professionalism that they received several standing ovations.

Nigel Olsson was incredibly solid and tight, and the group in general exerted such an immense amount of energy, that the audience remained on their feet during most of the set, dancing wildly in the aisles.

Elton John, a showman in the true sense of the word, came back out for an encore, riding on the shoulders of a huge muscle-bound black man to sing "Saturday Night's Alright," to an already hysterical crowd.

Kiki Dee (Rocket), also on the bill, virtually knocked out the audience with her high paced set. This lady has one of the most incredibly well controlled, dynamic voices of any female singer today. Her high spirited attitude and infectious stage personality almost matched the brilliant presentation of her material, which included her hit single, "I've Got The Music In Me."

Ms. Dee is just beginning to get the recognition that she deserves, and promises to emerge as one of the finest talents to come around in a long time.

Karen Fleeman

New 'Oz' Show Set;
Album Planned by 20th

LOS ANGELES — An original musical, "The Wiz," adapted from Frank Baum's "The Wonderful Wizard Of Oz," an all-black version of the classic tale, will have its pre-Broadway opening at the Mechanic Theatre in Baltimore on October 21. It will then open at the Fisher Theatre November 4, prior to premiersing at New York's Wintegarden December 17.

20th Century Music holds exclusive worldwide publishing rights to the score, penned by Charlie Smalls, while 20th Century Records will release the original cast album. "The Wiz" is being produced by Ken Harper with Gilbert Moses handling directorial reins, choreography and staging of musical numbers by George Faison and book by Bill Brown.

20th Century Music Corporation president Herb Eiseman and 20th Century Records chief Russ Regan are planning an extensive world-wide exploitation campaign for the massive project.

Stephanie Mills will portray "Dorothy," Stee Gilliam appears as "The Scarecrow," Tiger Haynes fills the role of "The Tin Man," Ted Ross is "The Lion," Dee Dee Bridgewater is "Glinda, The Good Witch Of The North," and Butterfly McQueen will be featured as "The Queen Of The Mice."
ANDY KIM IS ON FIRE!

FIRE, BABY I'M ON FIRE.
From The Hot Chart Album "Andy Kim"
Written and Produced by Andy Kim.
NEW CENSATION—Pride PD-7600
(Atlantic)
FIRST ROUND KNOCKOUT (prod. by Van McCoy/ Michael Viner) (Warner-Tamerlane)
Van McCoy, BMI
Heavyweight championship sound is the singles debut for Mike Viner’s latest soul find. Packs a punch-and-a-half of r&b power as it enters the hit ring. Gloriously!

ANDY & DAVID WILLIAMS—Barnaby 609 [Chess/Janus]
I DON’T KNOW HOW TO SAY GOODBYE (prod. by David Poich) (Yellow Dog, ASCAP)
Teenage brothers have matured their sound right along with their choice of material. Question of breaking up is dealt with in an adult ballad manner.

JAMES GANG—Atco 7006
CRUSIN’ DOWN THE HIGHWAY (prod. by Tom Dowd) (Osiris, BMI)
It’s burnin’ rubber 90-miles-an-hour boogie time as the Gang’s “Miami” album propels this rocker into the singles race. Get ready to flag it down as a winner.

Billy ‘Crash’ Craddock—ABC 12036
RUBY BABY (prod. by Ron Charles) (Hill & Range/Quintet/Freddy Bienstock, BMI)
Third time around for this tune, having been a soul ’50s biggie for the Drifters and a ’60s pop giant for Dion. Fine fall follow-up to his summary “Rub It In.”

JAMES BROWN—Polydor 14258
FUNKY PRESIDENT (PEOPLE IT’S BAD) (prod. by James Brown) (Dynamite/Belinda, BMI)
“Got to get over before we go under!” chants King James. Addressing the current national situation from the black side, he Fords the funky river of hard times.

JERRY BUTLER—Mercury 73629
PLAYING ON YOU (prod. by Calvin Carter)/Jerry Butler (Butler, ASCAP)
The iceman hasn’t been this heavy in recent memory. Funky track allows his time-tested voice to assume new powers for pop and soul play, all the way around.

TYRONE DAVIS—Dakar DK 4538
I CAN’T MAKE IT WITHOUT YOU (prod. by Richard Parker & Leo Graham) (Julio-Brian, BMI)
A firm fixture in soul chart circles for some six years now, Davis takes a Parker-penned rhythm concept off to yet another hit destination. Mr. T really makes it!

JAY DEE BRYANT—Island 008
STANDING OVAZION FOR LOVE (prod. by Jerry Williams Jr./Swamp Dogg) (Mr. Dogg/ BMI)
First American signing for the U.S. wing of the British-based diskery takes a cue from a not-too-distant Dells ballad biggie. Jay Dee’s right on his hit toes for it.

SONG OF THE WEEK
LONELY TOGETHER
(Atlantic Wordworns/ Star Sponagal, ASCAP)

MS. ESTELLE LEVITT—Buddah 4383N
STARK & MCBRIEN—RCA PB-10109
Bound to shape up as one of the most unique cover battles yet this year. McBrien co-wrote this American Song Festival professional prize winner with Ms. Levitt; now they’ve gone their separate interpretive ways as artists. The Stark & McBrien duo version accentuates the romantic balladry while Estelle’s comes on like an uptempo Carole King performance.

REDBONE—Epic 8-50043
ONE MORE TIME (prod. by P.J. Lolly, Vegas/Tribal Prod.) (Blackwood/Novariance, BMI)
Returning to their “Come and Get Your Love” teepee, Indian rock chief emerges with a new tangentially soulful boogie with a headaddress on. Timely hit.

DAVID RUFFIN—Motown M 1327F
ME AND ROCK & ROLL (ARE HERE TO STAY!) (prod. by Norman Whitfield) (Stone Diamond, BMI)
Detroiter best remembered for “My Whole World Ended” is back with his strongest in five years. Dynamic production sure makes Ruffin ready again.

LOVE—RSO SO-502 (Atlantic)
TIME IS LIKE A RIVER (prod. by Skip Taylor) (Grass Boots, BMI)
Those classic “Forever Changes” rockers led by Arthur Lee show more of their funk roots now than in the band’s psychedelic heyday. Righteously flowin’ reunion disc.

CARL GRAVES—A&M 1620
BABY, HANG UP THE PHONE (prod. by John Flore) (Tiny Tiger, ASCAP)
Man who produced “Rock the Boat” for the Hues Corporation shows how ballads are as much his bag as stormy seas. Oceans of soul sounds abound.

TIMMY THOMAS—Glades 1723 (TK)
I’VE GOT TO SEE YOU TONIGHT (prod. by Steve Alaimo) (Shelby, BMI)
The “Why Can’t We Live Together” man has a new album, and his new single brings back the sound he first moved on in. Tete a tete should see soul action.

FRESH START—ABC Dunhill 15017
GOIN’ DOWN TO GET YA (prod. by Steve Barri) (Chalice Prod.) (Lane, BMI, Neck-Derski/ Mapco Time Period, ASCAP)
Group who recently debuted with their initial top 40-styled rocker displays much versatility on the second spin-off from their first lp. Get down to the glory!

GEORGE SEGAL—Signature DB-10099
WHAT YOU GON’ DO WHEN THE RENT COMES ‘ROUND? (Rufus Rastus Johnson Brown) (prod. by Bob Thiele) (Harry Von Tilzer, ASCAP)
Old-time tune featured in his film “California Split” brings the actor back to the disc scene. Catchy honky tonk could hit-pattern “The Entertainer.”

DIONNE WARWICKE—Wormer Bros. 8026
SURE THING (prod. by Jerry Ragovoy) (Dandy Dittys Un Ltd., ASCAP)
Now that her Spiders session “Then Came You” has just topped the charts, the times seem most propitious for this solo thrust. Moody, gut-level kind of thing.

ISAAC TAYLOR—Ronn 80 (Jewel/Paula)
I’M TIRE OF THESE CHANGES (prod. by Isaac Taylor & Johnny Saysel) (Tay/No. Mike, BMI)
The “Dance Master” man Willie Henderson did the tight horn arrangements here, accomplishing some fine changes for Taylor as he makes a non-stop effort.

SIMON STEKES—Casablanca NB 809
PLAY IT AGAIN SAM (prod. by Kenny Kerner & Jerry Butler) (Warner Bros./Black Pearl, BMI)
Act that made hello noise with “Captain Howdy” now brings the label’s movie Bogart image onto wax. Rock tango takes us back to when a kiss was still a kiss.

HEARTWOOD—GRC 2037
GUARANTEED TO WIN (prod. by Paul Hornsby) (Act One, BMI)
Atlanta’s answer to the Eagles is a folk-rock contingent with a spirit all their own. Infectious melody offers a sound warranty for AM and FM audiences.

CHECKMATES LTD.—Rustic 502
SEXY WAYS (prod. not listed) (Black Pearl, BMI)
Soul act famed for their Vegas triumphs releases their first single on their new label. It’s an intriguing blend of Stevie Wonder’s wah-wahs and War’s whoop-ups.

ROGER MCGUINN—Columbia 3-10044
PEACE ON YOU (prod. by Bill Holzwar) (Double R, ASCAP)
Going with the title cut of his second solo album, Roger rocks the Charlie Rich-written tune as one of the sweetest pieces he’s ever cut. Byrdman flies high here.

MICHAEL WENDROFF—Buddah 437N
TAKE MY LOVE WITH YOU (prod. by Lewis Marenstein & Ralph Mason) (Buddah, ASCAP)
Although Wendroff’s roots are folk-oriented, the first cut from his second album has an upbeat feel that’s almost lageresque. Storyline sensitivity is strong.
And David...played before the Lord on all manners of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals.

— II Samuel 6:5

Warner Bros. Records is pleased to announce that it will distribute Little David Records, beginning with new albums by Kenny Rankin and The Modern Jazz Quartet.

The other Little David artists are George Carlin and Flip Wilson.
**VEEDON FLEECE**  
**VAN MORRISON—** Warner Bros. 85 2805 (6.98)  
Artist extraordinaire sensuously slides his luxuriant vocals over the grooves of his first studio set in over a year. It's his eighth for Warners, the demand is great, programming possibilities are limitless, and its chart success is inevitable. The mood is mellow and lush, highlighted by "Bulbs," "Comfort You" and "Don't Push the River." Van's grand!  

**SILVER MORNING**  
**KENNY RANKIN—**Little David LD 3000  
(Warner Bros.) (6.98)  
This first for the Little David/Warner Bros. association could very well be the one to enlarge Rankin's cult following and bring him the multitudinous fans that his vocal capabilities warrant. The sound is his own unique blend of jazz, folk and pop, with "Haven't We Met," "Penny Lane" and the title tune best illuminating his special style.  

**FRIENDS & SMILEY SMILE**  
**BEACH BOYS—Reprise 2MS 2167  
(Warner Bros.) (6.98)  
With the recent re-appreciation of these harmony masters (Capitol's "Endless Summer" occupied the number one spot on the RW chart and attained gold status) this two-record re-release is certain to fare fantastically. Special goodies include "Good Vibrations," "Heroes and Villains," "Vegetables" and "Meant For You."  

**DISCO PAR-R-R-TY**  
**VARIOUS ARTISTS—**Spring SP 6705  
(Polydor) (6.98)  
A sure score set, especially in view of the fact that the current discotheque fad is flourishing. Continuously pulsating platters from the likes of Barry White, Mandrill, Timmy Thomas, Fred Wesley & the J.B.'s, Millie Jackson, James Brown, the Peppers and lots more guarantee to keep 'em in constant motion.  

**EARLY TIMES**  
**BLACK OAK ARKANSAS—**Stax STS 5504 (6.98)  
Take a trip back in time and hear the gutsy rock & rollers at their roots. The sound is spiraling and the music is more good-time oriented and less in the heavy metal vein, as "Someone or Something," "Sly Fox" and "Mean Woman (If You Ever Blues)" cohesively reveal.  

**EVERGREEN**  
**BOOKER T—** Epic KE 33143 (5.98)  
After a string of hits with the MG's (ranging from "Green Onions" in '62 to "Time Is Tight" in '69) Booker T emerges with a fresh '74 approach, as his gentle vocals enhance the sweet flowing tracks. Cuts to catch include "Tennessee Voodoo," "Country Days" and the title track instrumental single.  

**DREAMS AND ALL THAT STUFF**  
**LEO KOITKE—**Capitol ST-11235 (6.98)  
Guitar genius choose a totally instrumental route this time out, rather than the vocal road taken on the last set. Virtuoso performances are evident throughout, per- haps especially evident on "Constant Traveler," "Taking a Sandwich to a Feast" and "When Shrimps Learn to Whistle."  

**FOGMAT**  
**FOGMAT—**Blue Cat BC 1012 (5.98)  
This debut is the baby of guitarist and producer Andy Messick. There are elements of country, folk and pop in his sound. Messick is described as: "a masterful guitarist who has a penchant forjazz and blues." Among its cuts are "High On Love," "Davy Jones" and "Fogmat."  

**DAVE MASON**  
**Columbia PC 33096 (6.98)  
**Dave Mason, ever since his early Traffic roots, has delivered earthy songs with hard-hitting emotional impact and musical ingenuity. And his new album runs true to that course. The sound is fuller on this recording, with horns aptly accenting, as "Get Ahold On Love," "All Along the Watchtower" and "Harmony & Melody" are a few of the bijoux on a bejeweled set.  

**THE GOOD EARTH**  
**MANFRED MANN'S EARTH BAND—** Warner Bros. 85 2826 (6.98)  
Pop and progressive potential marks the band's new label bow. Upon a rock & roll base Mann and entourage build with striking jazz influences, classical sojourns and electronic energy to form their own unique and fulfilling sound. "Give Me the Good Earth" will gain quick FM favor along with the more commercial "I'll Be Gone."  

**McGEAR**  
**MIKE McGEAR—** Warner Bros. 85 2825 (6.98)  
Renowned for his work with Britain's The Scaffold musical-comedy trio, McGear solos for the first time here, with the production reins in the successful hands of his brother, Paul McCartney. Dazzling debut is highlighted by Bryan Ferry's "Sea Breezes," "Givin' Grease a Ride," and the single, "Leave It."  

**ROCK AND ROLL OUTLAWS**  
**FOGMAT—** Beaverville BR 6956 (Warner Bros.) (6.98)  
High energy rockers return in fine form, sure to add to their commercial achievements with this tight set. Hard rock prevails with a few exceptions: more harmonica expertise is displayed and the material is taking on an extensive rock & rolling nature. The title track, "Bruce Spruce Woman" and "Chateau Lafitte '59 Bogoie" are the prime cuts.  

**TIM WEISSBERG**  
**A&M SP-3558 (6.98)  
**Flute maestro makes beautiful music, as the lushly orchestrated "Winged Invitation," the jazz influenced "The Bruiser," and gently classical "Dion Blue" all testify. The sounds are symphonic and lovely, with Weissberg well abetted by Lynn Blessing and Judee Sill among others.  

**APPRENTICE (IN A MUSICAL WORKSHOP)**  
**DAVE LOGGINS—** Epic KE 32823 (5.98)  
Loggins may be a novice on the recording scene but his skills are quick superior, as his hit-making capacity was amply exemplified the first time out with "Please Come to Boston." The debut set contains similarly sensitive selections, "Someday," "Second Hand Lady," and the afore-mentioned hit.  

**BRUJO**  
**NEW RIDERS OF THE PURPLE SAGE—** Columbia PC 32142 (6.98)  
Countryfied rockers continue blending their pungent western flavor with driving sounds to further their mellow appeal. The set's winners include a rendition of Dylan's "You Angel You," "Instant Armadillo Blues" and "Big Wheels." Ed Freeman production excels.  

www.americanradiohistory.com
THE NEW BIRTH STRUCK GOLD ONCE, AND THE ODDS ARE GREAT THEY'LL STRIKE AGAIN.

INTRODUCING THE BRAND NEW SINGLE "COMIN' FROM ALL ENDS."

Comin' right out of their hit album that's already sold over 200,000. And moving closer to their last gold album, "It's Been A Long Time."

RCA Records and Tapes
KDAY’s Success Story
By LENNY BEER

■ LOS ANGELES — KDAY is a new 50,000 watt station in the Los Angeles market that plays R&B music, and has done so since its inception on January 1, of this year. The major factor that makes KDAY’s situation unique is that it is a top 40 format station that sounds like any other station of the same genre — without the whiney voices. The music excludes negatives in programming. The station will not play records that are heavy, black-sounding bluesy numbers or records with negative messages. (For example, James Brown’s “Payback” or either version of “I Shot the Sheriff” were not played because of negative and inclement connotations, but Stevie Wonder’s political commentary, “You Haven’t Done Nothin’,” was aired because it does not suggest any action or violence.)

KDAY’s PD Jim Maddox set up the format with the goal of taking all the negatives out of black radio. “We play black music, it speaks for itself. There is no necessity to explain continually that we are a black station. It’s like me introducing myself as Jim Maddox, black man, every time I meet someone. Some things are simply self-explanatory,” commented Maddox. The result of KDAY’s actions and format has been immediate acceptance by both the black and white communities. As a matter of fact, statistics show that 54 percent of KDAY’s audience is white, leading to higher overall ratings in the last book than KGFJ, the powerful mainstay R&B station in the market.

The format of the records played includes 30 current records, some of which are album cuts, with the addition of a limited number of oldies. However, the station plays long versions of hits and album cuts that Maddox feels are “better” and “stronger” airplay items. He does not believe in the time limitation theory of AM radio programming but insists the music be as good as possible, without jeopardizing the top 40 sound or going against all the science of top 40 programming.” The effectiveness of his feelings on records to play and which versions to go with is always tested by communicating closely with his audience.

KDAY’s success speaks for itself and also sets a precedent for what could be called “non-racial” R&B radio. It sounds good and has sold well for the first nine months it has been tested. Future success depends on many factors, both internal and external to KDAY. Maddox concludes that “it is the normal action to react to every move our competition makes, but we hope not to do this. We have faith in our philosophies of programming and our theories of black radio. We are aware of our market and will make only necessary and positive moves.”

KSAN Names Simmons Program Director
■ SAN FRANCISCO — Bonnie Simmons has been named program director of KSAN, San Francisco, announced Tom Donahue, vice president and general manager of the Metromedia stereo station.

FMers Cite Buffy
■ NEW ORLEANS—Buffy Sainte-Marie (MCA) was honored as “FM Artist of the Year” by the National Association of FM Broadcasters meeting here (11) at the Fairmount Hotel.

NEW ACTION
Helen Reddy (Capitol) gains almost immediate acceptance on her newest, "Angie Baby." In only the second week since release, additions include WDDY, WCFL, WCOL, WKDO, KHJ, WOKY, KJR and KILT, along with KMNN and WMACK of last week. The signs read "instant smash."

Neil Sedaka (Rocket) is making an outstanding comeback. "Laughter In The Rain" garners acceptance this week on KFRC, WCOL and WMACK, along with KJR of last week. Getting off to a flying start!
Beauty is more than skin deep.

Anyone can package an album with super graphics, lamination, and skin wrap. But no one does it with the taste and distinction of CTI. When the package is unwrapped the true beauty of a CTI product reveals itself. The production of each album is personally supervised by CTI president, Creed Taylor. Each album is unique in concept and artistic statement. In short, each album speaks for itself. Sample the CTI October Release:

Milt Jackson Olinga

Joe Farrell, "Upon This Rock" CTI 6042 $1

Hank Crawford, "Don't You Worry Bout A Thing" KL 19 $1

Beauty to see and hear.
Who In The World: Stepenwolf Barks Back Into Solid Rock Action

HOLLYWOOD, CAL.—Stepenwolf is currently enjoying success for the second time in their career with their new "Slow Flux" album on Mums Records. Charted this week in Record World at 62, their single "Straight Shootin' Woman" charted at 27, and a tour that is now in progress drawing capacity crowds throughout the U.S. and Canada. During Stepenwolf's first time around, the band reanalyzed a whopping $24 million in record sales, and another $7 million in concert appearances. Stepenwolf is out to better that figure this time.

'Odessa' Rights Acquired by MCA

LOS ANGELES — MCA Records, Inc. has acquired exclusive world rights to the original score of the Columbia motion picture, "The Odessa File." A John Wofish produced film based on a Ronald R. Ross novel. The soundtrack was composed by Andrew Lloyd Webber with English lyrics by Tim Rice.

UJA/Massler

(Continued from page 4)

Massler's designation as 1974 Man of the Year follows past recognition accorded Morris Levy, Ahmet Ertegun, Florence Greenberg, Larry Uttal, Goddard Lieberson, Sam Clark, Sam Goody and Dave Rothfield. This year's Diner chairman and last year's honoree Morris Levy and his committee, including Herb Goldfarb, Thea Zavin, Ivy Siegel, Phil Kahn and Johnny Bienstock, will share the dass with Massler.

Rabb IJoachim Prinz, former president of the American Jewish Congress and spiritual leader of Massler's B'nai Abraham congregation in Livingston, New Jersey, will present the Man of the Year Award to Massler.

Entertainment for the black-tie event will be by the Tommy Dorsey Orchestra, Tito Puente and his orchestra and additional guest artists who Levy and his committee are arranging for. In addition there are $2,500 in door prizes to be awarded. Tickets are priced at $75 with company tables available seating ten. Arrangements may be made through committee secretary Karin Grasso at (212) 757-9880 or UJA headquarters in New York (212) 263-2200.

The Coast

(Continued from page 8)

been selected for showing at the next New York Film Festival Midnight Train To Tulsa: "The Midnight Special" TV series taped a tribute to Fats Domino on location at the Tulsa, Oklahoma State Fairgrounds. The show includes appearances by Domino, Charley Pride, and other performers... Judy Collins has been signed for the upcoming ABC News series, "American Adventure," which will present real people in real life situations, confronting the forces of nature. Ms. Collins will help tell the story in word and song of people facing the constant threat of forest fires... English folk singers Steeleye Span will record their own special for American television during their concert tour of the U.S. early next fall, and have just finished waxing their fourth album for Chrysalis... Alvin Lee & Company will embark on a 30 city tour with newly-signed Columbia artists American Tears, whose album "In Flight" was recently released... Happy trails go to my ex-partner-in-crime Rita Turner, who has returned to her home state of Kansas to operate and manage a boutique. The RW staff wishes her the best of luck.

Columbia Rush Promo

NEW YORK — Columbia Records has kicked off a major merchandising campaign on behalf of Tom Rush. The legendary singer-songwriter, who is currently enjoying top FM airplay with his latest Columbia album, "Ladies Love Outlaws," has embarked on a six-month tour of the U.S. to coincide with the merchandising effort.

Included in the six-month concert tour are 12 dates with Columbia recording artists Loggins and Messina; 11 club appearances to be simulcast on FM radio in major markets such as Denver, Atlanta, Memphis, Nashville, Cincinnati, Minneapolis, Milwaukee and others; and a concert to be carried on the National Public Radio Network, going to 175 public service radio stations across the country.

Columbia Records will be supporting these performances with print, radio and television advertising in virtually every major market across the country.

Who In The World Photo Identification

Pictured in the cover photo (from left) are Stepenwolf members: Bobby Cochran, Jerry Edmundson, John Kay, Goldy McJohn and George Biondo.

Raff Fete

Bonnie Raitt was feted following her Averey Fisher Hall sell-out concert by the Burma-Bank home team. Pictured from left: Mo Ostin, Warner Bros. Records board chairman; Mrs. Joe Smith; Mrs. Mo Ostin; Joe Smith, Warner Bros. Records president; Bonnie Raitt; Mrs. Stan Cornyn; Stan Cornyn, Warner Bros. Records senior vice president and director of creative services.

Ren Grevatt Names Account Executive

NEW YORK—Ida S. Langsam has been named account executive at Ren Grevatt Associates, New York-based music and disc PR firm. Ms. Langsam had been serving as an administrative assistant with the firm, which she joined last year.

Degrees

Formerly area coordinator for the National Committee for John Lennon and Yoko Ono, Ms. Langsam also served in publicity operations for Apple Records. She holds a B.A. degree in mass communications from Queens College and also received an associate degree in photography from the Fashion Institute of Technology in New York City.

Olivia Gold

LOS ANGELES—MCA recording star Olivia Newton-John's first MCA lp, "Let Me Be There," and the single, "I Honestly Love You," from her second MCA lp, "If You Love Me, Let Me Know," have both been certified gold by the RIAA.
The new single by

THE RIGHTeous BROTHERS
Bill Medley & Bobby Hatfield

is

DREAM ON
(7006)

Right On! Righteous Brothers!

From their album, Give It To The People (ST-9201)

Produced by Dennis Lambert and Brian Potter

Marketed by Capitol Records
The Right Time for Golden Earring

BY ROBERTA SKOPP

NEW YORK — Golden Earring is the foursome that first took Holland by storm, proceeded to spread their influence throughout Europe, and recently made their presence felt strongly Stateside with a top three single, "Radar Love," and a gold album, "Moon-tan," charting still on the Record World Album Chart after twenty-two weeks. In spite of those vast victories, however, the Track/MCA recording artists feel that "this is when the real work starts," as they confirmed while recently visiting the Record World offices.

Talking about the group's remarkable international impres- sion, Barry Hay, vocalist and flautist for the group, shily explained, "It's what we've been working for and everybody's really happy, but as far as we're concerned nothing's really happened. We've got to take it from here." They've established, for themselves, a track record that must be maintained and enhanced, with a new album and tour on the horizon to hopefully fulfill those goals.

In chatting, the quartet explained that they are taking a more rock and rolling direction on the new album, due for release early in the new year, with more strength lying in their tune structure this time out. The "Moon-tan" album, which brought them into the limelight after having been in existence for ten years (four in their current line-up) is an essentially rhythmic base upon which electrical know-how is built, thus yielding their own brand of high energy music. As Barry expounded, "The old album is sort of psychedelic. The new one's really orderly, with the songs having a beginning, an ending and a solo in between. It's a real album for dancing, or vacuum cleaning the house, or anything."

A tour is set to coincide with the new disc's release, in addition to the tour of the States that they are presently in the midst of (wledged between the two American tours is a British tour and final completion of the album— all the tracks are down). In addition, the following occurs:

(Continued on page 50)

Club Review

Another Milestone for Paul Anka

BY IRA MAYER

LAS VEGAS—There was a strike in Las Vegas last week. So the sign on the marquee read Andy Williams, but the standing ovation from the sold out crowd inside Caesar's Palace was for Paul Anka (UA). Yes, Paul Anka, the teenage pop star turned into Vegas performer and now returned to his origins with a number one single, has conquered and re-conquered both worlds. Friday night (11) Anka sang old and sang new in a virtuosic performance demonstrating both his stage professionalism which was acquired through many years of experience, and his boyish charm, which still shines through.

Musical highlights of the evening were Paul's delivery of his current hit, "You're Having My Baby," as well as "My Way," a medley of his early hits (including "Diana" and "Put Your Head on My Shoulder") and Neil Diamond's "I Am I Said." Anka also introduced Odia Coates (the female voice on "Baby") to join him in a stirring rendition of "Help Me Make It Through The Night." Miss Coates then turned in a cooking solo version of "I've Got To Use My Imagination." She is Anka's latest find and is headed for an exciting future of her own.

The show concluded with a presentation of a gold record for "You're Having My Baby" by Al Teller, president of United Artists Records, to Anka. Also, Teller announced that the single had just reached the two million mark. It was a fitting climax and another milestone in Anka's career.

Lenny Beer

NEW YORK-central

BY IRA MAYER

It was a gala evening when United Artists recording star Paul Anka opened at Caesar's Palace in Las Vegas. Pictured in the photo on the left is Bill Weinberger, the new album, which they keep in practice playing. At MUZAK and Coates (the female voice on "Baby"), who sang on the disc with Anka: Berland, Anka and Beer.

October Release Set by Phonogram

CHICAGO — Phonogram, Inc. is releasing seven albums as its October release. The release has been split in two sections: Faron Young's "A Man and His Music," the Sensational Alex Harvey Band's "The Impossible Dream" and Brown's Home Brew's "Together" were issued on October 15, with the Ohio Players "Fire," Captain Beefheart's "Bluejeans and Moonbeams," the Joneses "Keeping Up With the Joneses" and Greenslade's label debut, "Spyglass Guest," to be released two weeks later.

ABC Announces New Quarters

NEW YORK—The metropolitan New York branch of ABC Records Inc. has moved to larger headquarters and is now located at 56-16 37th Avenue, Woodside, New York 11377; phone: (212) 476-0500.

Alice Gets Gold

NEW YORK — Alice Cooper's "Greatest Hits" album, released by Warner Bros. Records, has been officially certified gold by the RIAA.

Wood 'Wizzardry

United Artists recording star Roy Wood paused for a pose during his recent stay in Los Angeles. The British rock star performed with his band Wizard at Santa Monica Civic Auditorium where he was greeted backstage by Spencer Poffet (left), national executive director, A&R, and UA vice president, creative services, Bob Coe (right).

Wood 'Wizzardry

United Artists recording star Roy Wood paused for a pose during his recent stay in Los Angeles. The British rock star performed with his band Wizard at Santa Monica Civic Auditorium where he was greeted backstage by Spencer Poffet (left), national executive director, A&R, and UA vice president, creative services, Bob Coe (right).
WE, BURLINGTON MUSIC, are the exclusive worldwide publishers of the songs of TIM MOORE.

WE are proud that Art Garfunkel recorded Tim's "SECOND AVENUE."
WE are proud that Ron Dante recorded Tim's "CHARMER."
WE are proud that Tim won The American Song Festival.
(We hope you've heard Tim's "Second Avenue" and "Charmer." On Asylum Records.)

WE, Burlington Music, would now like to take a bow.

Left to right:
Carolyn Kalett
Administrative Manager
Eddie V. Deane
General Professional Manager
Mimi Trepel
Managing Director
Johannan Vigoda
Tim's Personal Manager
Cheryl Hughes
Tim's Moral Support and Inspiration
Harris Goldberg
Tim's Personal Manager
Judy Gattegno
Burlington's Aide-de-camp
Raul Abeyta
Professional Manager, L.A.

WE can do it for you, too.

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'Tra-La-Days' Are Over As Sedaka Rockets to Hit-Bound Heights

By ROBERT ADELS

NEW YORK — If your memories of Neil Sedaka seem to stop around "Happy Birthday Sweet Sixteen" and "Next Door To an Angel," take a look at The Singles Chart. His latest release, "Laughter in the Rain," is the Record World Chartmaker of the Week. Then, mull this comment from the songwriter-performer over a few times in your mind: "I'm the highest paid American entertainer in England today. But don't tell the taxman!"

No, this isn't your ordinary comeback. A few years ago, acting on some business advice, Sedaka journeyed to England for concert appearances as his "Solitaire" album was beginning to make some noise. After a ABC-TV special and some sold-out dates, he found himself with three albums simultaneously on the U.K. charts: "Solitaire," "Tra-La-Days Are Over" (referring to his abandonment of the kind of song genre "...Sweet Sixteen" represented to him) and "Laughter in the Rain."

About six months ago, Elton John invited Sedaka to a party and, according to Neil, "was over the moon that my last two albums and four big singles had never been released in America."

Not too long after that, Elton signed Sedaka, who already had re-signed for most world markets with Polydor, to a U.S. and Canada deal with his own Rocket label, here distributed by MCA. The label will be issuing an album including "Laughter in the Rain" called "Sedaka's Back" which contains what Elton and Neil agree are the best tracks from his three British chart albums. With the single off to such a strong start, the LP seems assured of a healthy reception on Sedaka's home turf.

Most oldie freaks are well aware that Sedaka the composer, coupled with lyricist Howard Greenfield, continued to turn out chart songs for other acts long after Neil Sedaka's golden age of RCA hits faded away in the mid-'60s. But Neil is now also doing

(Continued on page 47)

RECORD WORLD OCTOBER 26, 1974

We've just lit the fuse on four new Chartbusters. Available now!

BASF SYSTEMS
CROSBY DRIVE
BEDFORD, MASSACHUSETTS 01730

DYNAMITE!

INVITATION TO THE SINGERS UNLIMITED FELT FORUM" CONCERT

Robert Reed's most recent New York gig, held at the aforementioned Academy of Music, was his most eclectic to date. He opened with a collection of songs associated with his most famous records and followed with a medley of hits from the '60s. The audience usually had a good time when Reed appeared before his home town folk, with the span between those dates marking Reed's growth from a "cult" figure to his thrust into the national limelight (easily evidenced by the bulleted 38 next to his "Sally Can't Dance" on the Record World Album Chart). And it was that maturation, comprised of his onstage appeal, tight back-up musicians, and distinct material, that his first and foremost fans came to pay homage to.

Robert Skopp
IT HAPPENED ON THE SUNSET STRIP!

Giant Crowds Pack Whisky in L.A. to see

Gentle Giant

Wednesday, October 9, 1974

Thursday, October 10, 1974

Friday, October 11, 1974

Saturday, October 12, 1974

Sunday, October 13, 1974

The album for the audience is "The Power and The Glory" (ST-11337)

Oct. 21 Columbus, Ohio Agora
Oct. 22 Chicago, Illinois Auditorium Theater
Oct. 23 Parsippany, N.J. Joint In The Woods
Oct. 24 North Hampton, Pa. Roxy
Oct. 28 Detroit, Michigan Ford Auditorium
Oct. 31 Springfield, Illinois Academy of Music
Nov. 1 New York, New York Orpheum Theater
Nov. 2 Boston, Mass.
Nov. 6 Flint, Michigan
Nov. 7 Allentown, Pa.
Nov. 8 Teaneck, N.J.
Nov. 9 New Haven, Conn. Yale Univ.
Nov. 15 Knoxville, Tenn.
Nov. 17 Memphis, Tenn.
Record World has developed 10 key features not to be found in any other trade magazine—features which help the industry to better accomplish its goals.

1. **THE RETAIL REPORT**: This weekly feature gives the industry an accurate market-by-market breakdown of the new albums being sold and reported by the buyers of major retail chains around the country.

(To Be Continued)
Following in the footsteps of such great vocalists as Tyrone Shoelaces, Alice Bowie and Sister Mary Elephant.

Johnny Stash featured on

Cheech & Chong's Black Lassie

Produced by Lou Adler

Ode Records, Inc.® Distributed by A&M Records, Inc.

ODE 66104
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number (Distribution Label)</th>
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<td>Nothing From Nothing</td>
<td>Billy Preston/A&amp;M</td>
<td>T-Neck</td>
<td>(Col)</td>
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<td>You Haven't Done Nothing</td>
<td>Stevie Wonder/Tamla</td>
<td>154252F (Motown)</td>
<td>(Atlantic)</td>
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<td>Can't Get Enough Bad Company/Swan Song</td>
<td>Elton John/MCA</td>
<td>40280</td>
<td>(Atlantic)</td>
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<td>Stop and Smell the Roses</td>
<td>Mac Davis/Columbia</td>
<td>S-10018</td>
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<td>I Honestly Love You</td>
<td>Olivia Newton-John/MCA</td>
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<td>The Bitch Is Back</td>
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<td>You Ain't Seen Nothing Yet Bachman-Turner</td>
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<td>The Osmunds/MGM</td>
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<td>Steppin' Out (Gonna Boogie Tonight)</td>
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<td>Lynyrd Skynyrd/Sounds of the South</td>
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<td>Do It Baby</td>
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<td>Man America/Warner Bros. WBS</td>
<td>Wanetta Jackson/WBS</td>
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<td>John Lennon/Apple</td>
<td>1874</td>
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<td>Then Came You</td>
<td>Dionne Warwick &amp; the Spinners</td>
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<td>Life Is a Rock (But the Radio Rolled Me)</td>
<td>Reunion/RCA</td>
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<td>Skin Tight</td>
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<td>Back Home Again</td>
<td>John Denver/RCA</td>
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<td>My Melody of Love</td>
<td>Bobby Vinton/ABC</td>
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<td>Jim Weatherley/Buddha</td>
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<td>Steppenwolf/Mums</td>
<td>ZSB-6031</td>
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<td>Gordon Lightfoot/Reprise</td>
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<td>When Will I See You Again</td>
<td>Three Degrees/Phila. Intl.</td>
<td>ZSB-3350</td>
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<td>After the Goldrush</td>
<td>Prelude/Island</td>
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<td>I've Got the Music in Me</td>
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<td>So You Are a Star</td>
<td>Hudson Brothers/Casablanca</td>
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<td>Play Something Sweet (Brickyard Blues)</td>
<td>Three Dog Night/Hunhill</td>
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<td>Give It to the People</td>
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<td>7004 (Capitol)</td>
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<td>Clop for the Wolfman</td>
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<td>Can You Have Her Sam Nee/A&amp;M</td>
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<td>Another Saturday Night</td>
<td>Cat Stevens/A&amp;M</td>
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<td>Baby White/RCA</td>
<td>20th Century TC 2120</td>
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<td>Raspberries/Capitol</td>
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<td>Monument/ZSB-8621</td>
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<td>Love Don't Love Nobody</td>
<td>P.T. 1 Spinners/Atlantic</td>
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<td>Shot the Sheriff Eric Clapton/RCA</td>
<td>Detroit 500</td>
<td>(Atlantic)</td>
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**ChARTMAKER OF THE WEEK**

82 — LAUGHTER IN THE RAIN

NIEL SEDAKA

Rocket 3422 (MCA)

83 80
84 88
85 109
86 120
87 130
88 140
89 150
90 160
91 170
92 180
93 190
94 200
95 210
96 220
97 230
98 240
99 250
100 260

**ADDENDUM**

**Singles Chart**

**Producer and Publishers on Page 26**

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THE FM AIRPLAY REPORT
OCTOBER 26, 1974

FLASHMAKER OF THE WEEK

DRAGON FLY
JEFFERSON STARSHIP
Grunt

TOP FM AIRPLAY THIS WEEK

DRAGON FLY—Jefferson Starship—Grunt
WAR CHILD—Jethro Tull—Chrysalis
LIVE—David Bowie—RCA
SMILER—Rod Stewart—Mercury
THE PLACE I LOVE—Splinter—Dark Horse

WNEW-FM/NEW YORK

IT'S ONLY ROCK & ROLL—Rolling Stones—Rolling Stones
JOURNEY—Arif Mardin—Atlantic
LIVE & IN CONCERT—Four Tops—Dunhill
MIRAGE—Cameo—Janus
ROLL & ROCK OUTLAWS—Dogfights—Beaver
STREETLIGHT SERENADE—Billy Joel—Col
TODD RUNDGREN'S UTOPIA—Beaver
TOM JANS—A&M
VEEDON FLEECE—Van Morrison—WB
WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise

WBNC-FM/BOSTON

DAVID LIVE—David Bowie—RCA
DRAGON FLY—Jefferson Starship—Grunt
NO OTHER—Gene Clark—Asylum
LIGHT OF THE WORLD—Kool & the Gang—Decca
NOCTURNAL—Tempo—Epic
STAGE DOOR JOHNNIE'S—Claire Hamill—Island
THE PLACE I LOVE—Splinter—Dark Horse
THIS IS REGGAE MUSIC—Various Artists—Island
TOGETHER FOR THE FIRST TIME—B. B. King & Bobby Bland—Dunhill
WAIT OUT FOR FALLEN ROC—WB

WMAR-FM/PHILADELPHIA

A MOVABLE FEAST—Forort Convention Island
BACKTRACKIN'—Them—London
IT'S ONLY ROCK & ROLL—Rolling Stones—Rolling Stones
THE PLACE I LOVE—Splinter—Dark Horse
THIS IS REGGAE MUSIC—Various Artists—Island
TODD RUNDGREN'S UTOPIA—Beaver
TOGETHER FOR THE FIRST TIME—B. B. King & Bobby Bland—Dunhill
VEEDON FLEECE—Van Morrison—WB
WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise

WBAB-FM/LONG ISLAND

BARRY MANILOW—Bill
DAVID LIVE—David Bowie—RCA
DRAGON FLY—Jefferson Starship—Grunt
MIXED BAG—Ricte Howey—Polydor
MIGRANTS—J. Geils Band—Atlantic
NO OTHER—Gene Clark—Asylum
SMILER—Rod Stewart—Mercury
STREETLIGHTS—Bonnie Raitt—WB
THE PLACE I LOVE—“Splinter”—Dark Horse
THIS IS REGGAE MUSIC—Various Artists—Island
WOUR-FM/UTICA

DRAGON FLY—Jefferson Starship—Grunt
ELDORADO—Electric Light Orchestra—U.K.
HANDSOME DEVILS—Hello People—ABC
JESS RODEN—Island (Import)
LATE FOR THE SKY—Jackson Browne—Asylum
MIRAGE—Cameo—Janus
MOONSHINE—Brian Cadd—Chelsea
PHOEBE SNOW—Shelter
ROCK BOTTOM—Robert Wyatt—Virgin (Import)
WAR CHILD—Jethro Tull—Chrysalis

WOWI-FM/ORLANDO

DRAGON FLY—Jefferson Starship—Grunt
HANDSOME DEVILS—Hello People—Dunhill
ODDS & SODS—The Who—MCA
SHANKAR FAMILY & FRIENDS—Dark Horse
SMILER—Rod Stewart—Mercury
STARDUST—Robert Manson—Col

WAX-FM/DETROIT

CONFESSORS OF DR. DREAM—Kevin Ayers—Island
DAVID LIVE—David Bowie—RCA
DRAGON FLY—Jefferson Starship—Grunt
GOOD EARTH—Manfred Mann’s Earth Band—Bronze
HANDSOME DEVILS—Hello People—Dunhill
MIRRORS—J. Geils Band—Atlantic
TODD RUNDGREN’S UTOPIA—Beaver
VEEDON FLEECE—Van Morrison—WB
WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise
WAR CHILD—Jethro Tull—Chrysalis

KSMU-FM/CINCINNATI

DAVE MASON—Col
DRAGON FLY—Jefferson Starship—Grunt
ELDORADO—Electric Light Orchestra—UA
IT’S ONLY ROCK & ROLL—Rolling Stones—Rolling Stones
MIRRORS—J. Geils Band—Atlantic
ODDS & SODS—The Who—MCA
SMILER—Rod Stewart—Mercury
THE PLACE I LOVE—Splinter—Dark Horse

FM SLEEPER OF THE WEEK

MIRRAGE
CAMEL
Janus

KZEW-FM/DALLAS

ALL THE FACES OF RUDY MILES—Col
BOROQUELTA—Santana—Col

KZEL-FM/EUGENE, OR

CONFESIONS OF DR. DREAM—Kevin Ayers—Island
DAVID LIVE—David Bowie—RCA
ELDORADO—Electric Light Orchestra—UA
FIRST BABIES—Herbie Mann—Atlantic
HANDSOME DEVILS—Hello People—ABC
HEY DIKY—Dodie Gray—MCA
MIRRORS—Cameo—Janus
THAT'S HOW MUCH I LOVE YOU—Motown—Col
WAR CHILD—Jethro Tull—Chrysalis
WORDS (ARE IMPOSSIBLE)—Margie Joseph—Atlantic

CHUM-FM/TORONTO

BEEN HERE ALL THE TIME—Don Preston—Shelter
CRIME OF THE CENTURY—Supertramp—A&M
DAY COACH RIDER—Paul Stoddart—True North
DOWN TO EARTH—Nektar—Bellaphon (Import)
FRAGMENTS OF LIGHT—Sensations Fix—Polydor (Import)
SMILER—Rod Stewart—Mercury
TOGETHER FOR THE FIRST TIME—B. B. King & Bobby Bland—Dunhill
WAR BABIES—Daryl Hall & John Oates—Atlantic

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RCA Increases Use Of TV Advertising

NEW YORK — RCA will have a multi-network advertising campaign including more prime time and late evening television advertising than it has sponsored in the past, according to R. Eugene Eddy, division vice president, marketing services of RCA Consumer Electronics.

The big push is for RCA's line of 100 percent solid state TV receivers. The campaign is aimed at the 25 to 49 year old age bracket and is designed "to convince consumers that the only color TV set to buy is 100 percent solid state, and that RCA's XL-100 is the solid state set to buy," said Eddy.

Time buys include the World Series, Monday Night Football, Wide World of Sports, many of the 'night at the movies' network shows, and eighteen prime time and late night series from "Police Story" to "The Midnight Special."

First Color Camera For Broadcasters Unveiled by Panasonic

NEW YORK — Panasonic, one of the largest manufacturers of industrial and educational video hardware, have unveiled their first color camera to be sold to broadcasters: the AK-900. Costing from half to a quarter of the price of the color cameras presently in use, the AK-900 uses three one-inch Plumbicon pick-up tubes and sophisticated circuitry to produce excellent color from a small-sized $28,000 camera.

Audio/Video Notes

The Kitchen Center for Video & Music at 59 Wooster Street in New York City is presenting a variety of video programs by young video producers and artists. Among the most interesting is a series of video works involving the audience in their producing and display. Just doing promotion for their Wollensak line with their "Woolen Sock Gazette" newspaper about what they describe as a little company in a big company (Mammoth). Preferred Sounds from Longines Symphonette company selling blank tapes. Said that nearly 200 million blank cassettes and 30 million blank 8-track tapes will be purchased. JME Associates, a consulting firm for CD-4 interests, report that RCA and Warner Elektra-Atlantic have 180 albums each in their CD-4 catalogues by the end of the year. JME also says that by 1975, CD-4 hardware and software should be relatively easy to obtain in stores throughout the country. Larry Hall, former national sales manager for Sanyo's Automotive Sound Division, has been named regional sales manager for J. I. L. Corporation of America. The Swedish government's wholly-owned electronics company, Sonab, has formed a U.S. subsidiary, Sonab Electronics Corporation, to import and distribute Sonab's product line including speakers, stereo receivers, headphones and turntables. Kenneth L. Ingram has been appointed vice president and director of sales and marketing for the Magnovox Consumer Electronics Company. William C. Hittinger (responsible for RCA Consumer Electronics, Solid State Electronics, and Electronic Components activities) has been elected a member of the RCA board of directors. The Clarion Corporation of America has established their main facilities in the U.S. at 5500 Rosecrans Avenue, Lawndale, California.

Mars Music Debuts

LOS ANGELES — Producer Mardi Rustam has announced the formation of Mars Music, an emerging subsidiary of his Mars Productions Corp.

Audio/Video World

EDITOR: RICHARD ROBINSON

Audio/Video Notes

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Cable Industry Asks Reprieve From Federal Legislation

WASHINGTON, D.C. — The voice of the cable industry, The National Cable Television Association, recently called for the waiving of pay cable television rules for at least a four year experimental period. The NCTA, in answer to the FCC's proposals for pay cable rules, urged the Commission to ignore "broadcasters-inspired political pressure and scare tactics" and give pay cable a chance.

In a 92 page brief to the FCC, the NCTA called for a four year marketplace experience for pay cable which would "permit the FCC to evaluate whether any restrictions, in fact, are required to serve the public interest." The NCTA also called for a revision of the sports program restrictions on pay cable so that sporting events would only be kept off the air for two years before they could be sold to pay cable. The NCTA also asked the Commission to encourage free access by both pay cable and commercial broadcasting to games not currently carried on television.

In keeping with the good guy (cable TV)/bad guy (commercial TV) attitude that seems to permeate the development of cable, the NCTA brief attacked broadcasters' policy of 'warehousing films, that is, "buying movies and contractually preventing producers from selling the films to pay cable." NCTA also stated that in order to prevent the networks from frustrating pay cable access to feature films exclusivity should be limited to the time of network exhibition.

Loggins & Messina On Video Network

NEW YORK—Over two million people will see a video concert taped by Kenny Loggins and Jim Messina as the special program is syndicated to 283 college outlets during the next year by the Video Tape Network. The duo, who have three gold albums to their credit, made the video tape in an intimate arena-theater before a live college audience. They perform eight songs including hits like "Your Mama Don't Dance" and "Danny's Song."

In announcing the acquisition of the video concert for the Video Tape Network, vice president John Lollis pointed out that the VTN has a number of programs already popular with students in its "VTN Concert Series." These include Dr. John, John Hartford, Jim Croce, John Prine and Harry Chapin. VTN also includes in its music catalogue "The Nashville Sound" which presents 38 country artists in an hour and a half show, and "Double Exposure" starring Roberta Flack and Donny Hathaway.

Mason Moves In

Just before embarking upon a three month national tour, Columbia recording artist Dave Mason stopped by Record World's west coast office to deliver and chat about his just released album, "Dave Mason." Pictured from left: RW'S Lenny Beer, Jason Cooper (Mason's manager), RW'S Rita Turner, Dave Mason, RW'S Karen Fleeman and RW VP Spence Berland.
Would like to Thank the following:

NICHOLAS ARGOMANO
AL COURY
AL DeMARINO
LARRY DOUGLAS
MARK MEYERSON
RICHARD KAYE
KENNY KERNER
EMIL LAVIOLO
HERBERT MOLENAAR
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Songwriter-Artists
(Continued from page 3)

Mind" broke in early 1971.

Weatherly, Bristol

Two acts currently making their performing debut on The Singles Chart hit copyrights in their past tied with Gladys Knight & the Pips. Bulletted at 26 with "The Need to Be," Jim Weatherly (Bud-dah) began a string of big singles with Ms. Knight's "Neither One of Us." Johnny Bristol (MGM) is coming off his first solo hit in "Hang On in There Baby" (52), a former top 10 charter. His tune "I Don't Want to Do Wrong" was a winner for Gladys Knight in 1971, preceded by other Motown charters such as Marvin Gaye & Tammi Terrell's "If I Could Build My Whole World Around You" (early 1968), Edwin Starr's "Twenty-Five Miles" and David Ruffin's "My Whole World Ended." Bristol has three other current chart spots to his songwriting claim at present: The Osmonds' "Love Me For A Reason" (20, a bulleted 10) and both O.C. Smith (Columbia) and Al Wilson (Rocky Road) versions of "La La Peace Song," (bulleted 74 and 88 respectively).

Billy Swan

Billy Swan (Monument) has just broken into the charts with his first release as an artist, "I Can Help" at a bulleted 40. He was first connected with a hit as co-writer on Clyde McPhatter's "Lover Please" (early 1962).

Atlanta Rhythm Section

The first hit for the Atlanta Rhythm Section (Polydor) is a rising 71 this week, "Doraville." The guitarist of the group J.R. Cobb first hit the charts as a writer with Sandy Posey's "I Will Take It Back" (mid-1967) and followed his initial success up with a trio of hits for The Classics IV: "Spooky," "Stor-ny" and "Traces," for which he was a co-writer. ARS' drummer Robert Nix broke into the charts as a tunesmith with Billy Joe Royal's Fall '69 hit of "Cherry Hill Park" and followed that initial starter with "Mighty Clouds of Joy" for B.J. Thomas and "What Am I Crying For" for The Classics IV. Atlanta Rhythm Section producer Buddy Buie told Record World: "Between these band members and myself, we had some 21 chart records as writers before Doravil-le." 

All-Pervasive

Songwriters-turned-artists thus spill over quite successfully into all categories of acts: those break ing for the first time, long-established chartmakers and veteran acts embarking on the comeback trail.

Dialogue
(Continued from page 10)

most other people, because I just wasn't sure of the show business value. I wasn't sure that the lack of it was going to carry the music. And then of course when the FM stations started catching on, when I started seeing show business creeping back into underground, I felt we should get into it. I remember when we first started going after "underground" acts, the other agencies said that we would be great for the teeny bopper thing but that we had no understanding of the underground thing. And now when the soft thing came about they said, "They're great with that hard rock sound, but I don't know if they're quite compassionate enough for the soft sound," and of course we did take Cat Stevens, a total unknown, and did a pretty good job on him.

I think over the last two years it's been easier for a record company to break a soft act like Cat Stevens and Loggins and Messina radio-wise, because I think the FM stations are more susceptible to the soft sounds as opposed to hard rock. I think you can get your play even on the soft sound. I think there's a broader audience for the soft sound in that I know myself, when I go home at night and I want to sit down and listen to something, I will play a soft sort of thing nine out of ten times. But again, knowing me, I am not motivated to go and see that performer no surprises. They would probably be exactly as they are on record. I think a hard rock act sells basically as a result of a personal appearance. I think kids buy a hard rock act after seeing the act and if they've had a good time or gotten any particular feelings from that show, they will buy the record.

So from the personal appearances end of the business, a hard rock act is a lot better to represent right now. I know Black Oak Arkansas up until the last year and a half, were especially not a record selling act to any great degree and yet we're doing amazingly well on the road. They're playing the large auditoriums and we're earning an incredible amount of money on the road. So it's having that sort of act that makes it easier. It's not totally dependent on having a top 10 album, although it does help.

RW: What about comparing two of your acts, say a Bad Company and a Humble Pie; Bad Company which now has a number one album, but really couldn't headline, whereas Humble Pie is a great headliner, a big live attraction and yet doesn't sell that many records?

Barsalona: We just had Bad Company in New York and they weren't headlining, they were supporting. But I think they were sensa tional in person and as a result of the personal appearance—the album also has to be good—you're not just going to shove anything down a kid's throat. The album has to be good for whatever reason, and Bad Company's album—before it ever came out, I had an acetate of it—you just felt that it was going to be a big album. Then the act came in and did sensational appearances, so that of course helped the album along. This is where the danger comes in. Most people think the danger of an act-building process is at the beginning. It's not really. It's after. It's right about at this point, maybe a little further in Bad Company's career, where you could go either way. You're up in the air at exactly where they're at. Are they headliners on a no. 1 album, or should they be second on the bill? That's where the danger comes in because the tendency for the manager and general agents is to get them headlined. You get more money, the act is happier and it looks much better on your list to have Bad Company headliner.

But this is generally when you can kill an act and I've always tried to be conservative about that and headlined an act only when I was sure they could headline justifiably. When they could sell out, in the case of Bad Company, a 4000-seat place, and turn away people, then your act is the headliner. But just because their name is on the top of the placard or on the radio, because they say they're headlining, it doesn't really mean a thing if you have a quarter filled or a half filled house. And at that point you can kill the act. That's the important point. From there on you can kill an act by overpricing it or overextending on places you play, and kids don't want to be part of a loser. They walk in and see a half empty house and they know they're part of the wrong team, and they won't go back the next time. It's psychologically a bad thing and a thing that one can overcome.

Once you get an act headlining, even if the act hasn't justified that position, it's so difficult getting them to go back. "Well, it didn't work headlining, now I'm going to have to go back and play second again" is a difficult psychological move for an act to make. So it's easier to keep them there until you're sure that they can handle them. We represent the act, we don't have the final word on the act, and we have found sometimes, when the manager says "this is how (Continued on page 39)
Helen Reddy

her new album (ST-11348)

Free and Easy

includes

her new single (3972)

Angie Baby

Arranged by NICK DE CARO

Management:
JEFF WALD

Produced by
JOE WISSERT

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Monty Python Ravages U.S.

NEW YORK—Thanks to many PBS television stations throughout the nation, the continuing invasion from Britain that goes under the name Monty Python's Flying Circus has finally been permitted to make that giant leap into America's living rooms. Now only a select number of their comedy discs have been released here (via Charisma), a previous film effort ("And Now for Something Completely Different") coupled with these vinyl foibles had been able to elevate the troupe's following to super-cult. Now with the BBC-TV series "Monty Python's Flying Circus" a PBS fixture garnering they ratings since that more serious bundle from Britain "Masterpiece Theater," an explosion is about to take place. (Watch out for flying spam!)

Monty Python is a visual/aural comedy experience in which the word "absurd" is truly given its humorous due. Utilizing some of the most striking graphics this side of the Sister Chapel (as it might have been conceived of by Peter Max under every influence man has yet chemically compounded), their sketches maneuver an illogical system as far off on a tangent as your own sides can bear before they split.

On the first episode to hit the U.S. airwaves, milkmen were lured to a torture death, newscasters were dumped off peers and restaurant patrons were threatened with extinction.

Yes, Monty Python is the biggest and most ridiculous comedy import to hit the American market since Shepherd's pie.

Robert Adels

N.Y. Central

is broadcast via a piggyback FM network across this country, Muzak produces custom-programmed materials for everything from restaurants to schools for disturbed children. And Ms. Jarvis herself composes songs for the likes of state governors (just send her some chamber of commerce materials and the name of the gov, she told one prospective client).

If you don't do production (which you're not supposed to), you'll never hear the same song in the same eight hour period for twelve days—that being part of Ms. Jarvis' codification system. We don't suppose it's the same out at Shea Stadium, though, where hundreds of thousands each summer unknowingly cheer the lady from Muzak on.

FREELANCE: FRACAS: Stardrive synthesizer man Bob Mason and his synthesized superstar fan mid-way through the group's open- ing set on the Jefferson Starship show at Radio City Music Hall. Mason, dazed but only slightly injured, according to Columbia Records, estimated the damage to his instrument at $5,000, though he did repair it temporarily in order to finish his set that night. (LO, O.M.)

Cable TV disc jockey Dennis Elias went on his telephone bill recently and came upon a long distance call to Japan which didn't strike any cord of recognition. And so to a friendly (surprisingly) lady at the telephone company who agreed that he ought to know if he called Japan or not. Back with the phone bill she told him this was the first time that he had reminded him that he had opened his show that Tuesday playing "Woman From Tokyo."

Dialogue

we want to do it; even after I have suggested maybe we should go slower, then basically you have to do it and try and make it as safe as possible.

RV: What about the matter of timing tours to coincide with the release of new record product?

Dialog: I think we were the first ones to recognize that it would be beneficial for everyone to sort of coordinate with a record company as far as product release, if possible. Also, we check to find out who else is touring and try not to bang head on with someone else at the same time, if at all possible. There are so many factors that go into the timing of the tour. For instance, when an act is coming in to town in December-December, when my tour is start the tour in the North in November, when it just starts getting cold, but there's less chance of snow, and in December when there's more of a chance of snow, you bring them down South.

The fallacy is that once you see how it's done you just follow the same formula all the time and it should work, but there are never any two acts that are ever booked the same, because markets change from one month to the next. You might have a market that is sensational, everything in there is just selling out, and of course what happens is that everyone converges on that market with shows and oversaturates the market and the market is terrible. It usually takes six months to a year to get back to normal. And one has to be aware of that to see when the market is oversaturated and to stay away. You also have economic conditions in certain areas of the country. Like a few years back when Congress held back on the defense budget, it hurt the air- craft industry. And there were towns or cities like Seattle, Portland, cities in California, that were terribly affected by the aircraft closing down, etc. Again, you have to be careful about those cities, so where you would normally plan playing in one of the large arenas, you would possibly consider playing an auditorium, or maybe passing on the city altogether. Conditions are never the same to do the same thing with a comparable act. You're always changing. So working with a record company or trying to coordinate it with the album releases, all these things have to be taken into consideration. They're not totally essential; basically you can bring them in at any time, it doesn't matter.

RV: Consistency is also a matter of your success rate—keeping up with the number of acts you handle. And in looking at your roster, some labels—Capitol, RCA and ABC, for example—are conspicuously absent.

Barsalona: You should try and be personally involved in your acts, and that means keeping your roster at a liveable amount of acts. So we've never really handled that many acts and probably the most difficult part of my job in the last four or five years has been turning down acts. That's silly, because an agent's big thing is trying to get acts that means keeping your roster at a liveable amount of acts, is turning down acts. We're generally given first crack at the majority of the new acts that come out and a lot of the established acts. And it's difficult. I've turned down acts that I know could make $10,000 a night, or are making $10,000 a night, and are just unhappy with their present situation. I don't have any specific number, but basically you know when you reach a point at which you shouldn't go any further, and I just don't go that much further.

When an act like a Bad Company or a Golden Earring moves up, that opens space for me to take two or three new acts and work on them. But if you have 50 percent of your acts that you're trying to build on the roster, it's just silly for yourself, for the act that you might be taking, and for the acts that you represent, to just keep taking new acts. You've got to say, "Well all right, I've committed myself to these acts and I am going to work on them and just get them going." Like Black Oak Arkansas and Robin Trower, and any number of acts that we have had didn't break immediately. It was coming back again and again. When we took Humble Pie, everybody said, "You're out of your mind, they're failures," and for a year and a half or two years it certainly looked that way. But again, just keep chipping away and eventually if the act has it, it will break. It has to break. I think that's sort of been the unique thing about Premier in that if I were a public corporation or I had people running the company who looked at things in that way I would say, "You're in the business for a year and a half on this act and nothing has happened. Here we have an act coming to us that could make $5,000 a night." Because it's my own agency, I don't have anyone saying that to me.

(Continued on page 47)
By DEDE DABNEY

NEW YORK: Personal Pick: "Waterfalls" — Margie Evans (Buddah). A different approach to the everyday lyrical groove. This new artist uses pig latin to get across a message. Heavy beat with strong disco potential should deliver this one with a new style.

DEDE'S DITIES TO WATCH: "Sure Thing" — Dionne Warwick (Warner Brothers-SLO); "Playing On You" — Jerry Butler (Mercury-UPT); "Shoorah, Shoorah" — Betty Wright (Alston-UFT).

DISCO POTENTIALS: "The Road To Love" — Mandrell (Polydor); "You're The Song (I've Always Wanted To Sing)" — Timmy Thomas (Glades).

On Monday, October 21, the Main Ingredient (RCA) opens at Cherry Hill's Latin Casino along with Atlantic Records' Spinners. It is a very strong rumor that the Ingredient is minus one member — that one being Tony Sylvester. Sylvester is now involved in another end of the creative spectrum — producing.

WIGO-AM in Atlanta has incorporated a new concept for their listening audience. The station is now known as "Big Score 134" with slot changes and new faces at the station. Slot changes are:
5 a.m.–9 a.m. Dave Smith, formerly with WQXI-AM (Atlanta); 9 a.m.–12 noon, Scotti Andrews; 12-4 p.m., Rick Fly, formerly with WPDQ-AM (Jacksonville); 4–8 p.m., Henry Crump, formerly with WYLD-AM (New Orleans); 8 p.m.–12 midnight, Jive Master; 12 p.m.–5 a.m., Zillia Mayes. Please make note that Scotti Andrews is still program and music director.

Ms. "Funky Music," "Sho Nuff" and "Walk Out The Door," Yvonne Fair has obtained a new manager. Her new manager has also decided to be the Temptations manager Don Foster. Foster has been long associated with five multi-talented men and is now extending his managerial talents to this young lady who will be known throughout the world.

Buzzy Willis, formerly with Polydor Records, has now acquired a position with Creed Taylor's CTI Records as a consultant in sales and marketing. This is still another facet of Willis' experience in the record business.

(Continued on page 42)

Lewis, Fassett Join ABC R&B Dept.

LOS ANGELES — Otis Smith, vice president of ABC Records, last week announced the appointment of Al Lewis to the position of director of special projects, r&b, at the label. Lewis, who received his BBA in finance from Pace College, has had 15 years' experience at MGM Records, where he served variously as director of the royalty department, director of special projects, administrative assistant to the president, and, most recently, director of east coast operations.

To assume his new position, Lewis has relocated to ABC's California headquarters, where his responsibilities will entitle serving as a liaison between the r&b divisions of ABC's sales and promotion departments, overseeing all budgets of the r&b department and serving as artist relations coordinator for the r&b department.

Chuck Fassett

In addition, Chuck Fassett has recently been appointed to serve in the west coast r&b/pop crossover promotion and sales areas. A nine-year veteran of the record business, Fassett was previously associated with Sussex Records as sales and promotion manager. He will report directly to Lewis, who, in turn, will report to Jeanne Bennett, general manager of the r&b department.

CONCERT REVIEW

The Temps Are Tops At the Uris Theatre

NEW YORK — The world renowned Temptations dazzled the audience at New York's Uris Theatre Tuesday (8). Sounding soul than ever were their special guests the Staple Singers, as they swung into "Come Go With Me" followed by "I Ain't Raisin' No Sand." Mavis Staples, the youngest member of this family group, welcomed the response after her solo of "I Honestly Love You." Ever present was the rhythmic pattern set when "Reach Out (Touch A Hand)" set the pace for audience participation. Not only did thunderous applause take place when "Respect Yourself" broke the melodic atmosphere of "Feel Like Makin' Love," but the foot stomping and hand clapping set the stage what was to come. After a 20 minute intermission, those rhythm busting Temptations danced on, clad in costumes that reflected the class portrayed on stage for a decade. Motivating the crowd, they started their segment of the show with a medley of past hits. Smoothly, they worked in "Just My Imagination," sung by Damon Harris. At this point an old group medley brought out some of the versatiliy of the group made up of Otis Williams, Dennis Edwards, Melvin Franklin, Richard Street and Damon Harris. "Hey Girl!" started out with a monologue which could have been cut down, but entertained the audience, sung by Richard Street. From there, they went on to Melvin Franklin's solo of Bread's "If," Edwards' contribution of "The (Continued on page 42)

R&B PICKS OF THE WEEK

[Single]
HAROLD MELVIN AND THE BLUESNOTES, "WHERE ARE ALL MY FRIENDS" (Mighty Three Music, BMI). Penned by Vic Carstaphen, Gene McDadden and John Whitehead, Under the Umbrella of Gamble/Huff, this upbeat ditty will receive even more recognition than the hit "The Love I Lost." Flowing heavily with strings laid by MFBS, it has been a long time since the Bluesnotes have released all innovations on wax. Excellent potential for top chart action. Philadelphia International ZSB 3592 (Coll).

DAVID RUFFIN, "ME AND ROCK & ROLL (ARE HERE TO STAY)" (Stone Diamond, BMI). This Norman Whitfield production has caught the ex-Temptation in the right vein. Ruffin has been away for a long time and his mighty voice has been missed by many. A strong contender for plenty of disco action, it is soulfully strong, with emphasis on the beat. Sure to garner chart action, this disc displays strong cross-over possibilities. Motown M 1327F.

CLARENCE CARTER, "REAL"
(Leav-Roll) Leaveing Muscle Shoals, Ala. and heading for Los Angeles, Carter has found a new home with ABC Records. To produce a total album concept, McKinley Jackson, once with Holland, Dozier and Holland, used many helpers. Enhancing the strings and horns are the Paul Riser arrangements. While Melvin "Wah-Wah" Ragin was borrowed compliments of Motown Records. All the ingredients are here for another extension of Clarence Carter. Best cuts are "Real," "Everything Comes Up Roses," "A Very Special Love Song" and "Fine Love."
“South African Man”

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**OCTOBER 26, 1974**

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<td>I Can't Fight Your Love Modulations</td>
<td>singles chart</td>
<td>50</td>
</tr>
<tr>
<td>12</td>
<td>Heavy Falling Out</td>
<td>singles chart</td>
<td>60</td>
</tr>
<tr>
<td>13</td>
<td>Whatever You Want</td>
<td>singles chart</td>
<td>47</td>
</tr>
<tr>
<td>14</td>
<td>I Want</td>
<td>singles chart</td>
<td>59</td>
</tr>
<tr>
<td>15</td>
<td>Gangster Boogie Bump</td>
<td>singles chart</td>
<td>62</td>
</tr>
<tr>
<td>16</td>
<td>Incredible Bongo Band</td>
<td>singles chart</td>
<td>69</td>
</tr>
<tr>
<td>17</td>
<td>I Don't Know</td>
<td>singles chart</td>
<td>60</td>
</tr>
<tr>
<td>18</td>
<td>Wake Up and Start Standing</td>
<td>singles chart</td>
<td>74</td>
</tr>
<tr>
<td>19</td>
<td>Young-hearts</td>
<td>singles chart</td>
<td>65</td>
</tr>
<tr>
<td>20</td>
<td>Street Runner</td>
<td>singles chart</td>
<td>64</td>
</tr>
<tr>
<td>21</td>
<td>Nancy Wilson</td>
<td>singles chart</td>
<td>65</td>
</tr>
<tr>
<td>22</td>
<td>Everybody's Got to Give It Up</td>
<td>singles chart</td>
<td>67</td>
</tr>
<tr>
<td>23</td>
<td>A Man Called Horse</td>
<td>singles chart</td>
<td>70</td>
</tr>
<tr>
<td>24</td>
<td>Stand Up</td>
<td>singles chart</td>
<td>73</td>
</tr>
<tr>
<td>25</td>
<td>I'll Be Your Everything</td>
<td>singles chart</td>
<td>74</td>
</tr>
<tr>
<td>26</td>
<td>Party Ducks</td>
<td>singles chart</td>
<td>71</td>
</tr>
<tr>
<td>27</td>
<td>Laughter in the Rain</td>
<td>singles chart</td>
<td>72</td>
</tr>
<tr>
<td>28</td>
<td>A Nice Girl Like You</td>
<td>singles chart</td>
<td>73</td>
</tr>
<tr>
<td>29</td>
<td>You've Been Doing Wrong</td>
<td>singles chart</td>
<td>76</td>
</tr>
<tr>
<td>30</td>
<td>I Belong to You</td>
<td>singles chart</td>
<td>74</td>
</tr>
<tr>
<td>31</td>
<td>When I Get You</td>
<td>singles chart</td>
<td>75</td>
</tr>
<tr>
<td>32</td>
<td>Donnie Warwick &amp; Spinners</td>
<td>singles chart</td>
<td>72</td>
</tr>
</tbody>
</table>

**Setting the PACE**

During the first annual PACE awards dinner, recipients Edward Robinson (second from left) and recording artist Sylvia Robinson accept awards from the New York Fraternity of Recording Executives. (FOR: (Continued from page 40)

**Temptations**

(Continued from page 40)

Way We Were," and onto Street's rendition of "All In Love Is Fair. More than ever the audience was left in a hypnotic trance. However, at this point the sound system failed, leaving everyone straining to hear. But as true pros, the Temptations continued to please those hundreds present with "Masterpiece" and "Papa Was A Rolling Stone."

_Dede Dabney_

**Soul Truth**

(Continued from page 40)

At the recent Black Caucus Dinner a reception was held prior to the benefit concert. The music world was represented by many individuals. Shown here (from left) are Nathan McCalla, president of Shaktar Records, entertainment chairman for the 1974 dinner; Stan Watson, president of Philly Grove Records and manager of the First Choice; The Honorable Shirley Chisholm, representative of Brooklyn and a member of the Congressional Black Caucus; Steve Gold, VP, Far Out Productions and manager of War.

The program director of KOWH-AM in Omaha has conceived a first for the station and its listeners. KOWH is bringing in top entertainment for Omaha's public. A first in the series of black entertainment will start October 26 at Omaha's Civic Auditorium. The opening act will be Marvin Gaye. Some other attractions will be B.B. King, Little Milton and hopefully, Johnnie Taylor.

_Dick Lawrence, formerly with WEDR-FM in Miami, is now program director at WERD-AM in Jacksonville, Florida. He is in need of an announcer with six months experience with a progressive concept. Please send tapes and resumes to P.O. Box 2467, Jacksonville, Florida 32203._

Recently appointed music director of WVOK-AM in Columbus, Ohio was Jimmy Crow, formerly with WAMM-AM, Flint, Michigan. Crow's radio name was "Super B." His new time slot is 3 p.m. to 8 p.m._

www.americanradiohistory.com
Concert Promoters Speak Out

(Continued from page 3)

over-exposed itself . . . There's no more political significance. There's little social significance to a rock and roll concert. It's simply a concert for young people primarily . . . There are so many shows available that there's no pressure, no urgency for people to go out and see it up. Delsener feels similarly while pointing out that competing with himself in the past (by presenting more than one show in a given night) has not presented a problem for him in the present. "We've had three shows the same show in New York and we've sold them all out. But this fall the abundance of shows coupled with a fixed income (allowing for part-time jobs, for kids), has caused us to be short a couple of hundred seats—300-500 seats—a night, which is my profit."

In analyzing the current situation, Stein insists that acts and managers are going to have to become more realistic in their demands and in the way Stein puts it, "Many of ourselves. "In our greed, or in our growth patterns," says Delsener, "we pushed ourselves beyond the limits." The limits, in this case, range from artist fees, the size of the halls they demand to play (either per se or by implication through the fees they charge), and light and sound requirements. "There's a great clash between reality, which is going downhill, and the enthusiasm and selfrespect that acts have for themselves, which is going uphill," is how Stein puts it. "Many of the groups still think that this is the middle of the bonanza. They're still saying, 'Wow, we make $20,000 a year, this year we are really going to clean up. We are going to do 50 cities at $40,000' . . . Those groups are going to put more and more people out of business if they don't realize that if business is off 25 or 50 percent, they have going to work for 25 or 50 percent less."

Television and festivals, they are also, are also cutting into the live market, providing in the former case five or six acts in an hour and a half without requiring any immediate cash outlay. and in the latter as many as a dozen acts for $12 or $15. This too, will be another factor encouraging shows packaged by agencies, offering two or three acts (relatively unknown opening acts (rather than one headliner and a totally unknown opening act) in order to insure sold out houses. (Delsener points out that three act shows in union halls are impractical because of the overtime they necessitate. As Stein's Academy of Music the problem is not as serious because only the stage crew and lighting companies. "They have no risk," he says. "They're paid a fee. They're not gambling with the shows that sell out or not. They take their time setting the stuff down."

And then if they go over-time, because they take their time setting up, they expect me to eat the overtime. And once you stop laying it out, you're cheap or tight and they go with somebody else. I just can't keep laying it out any more. We're all going to have to pull our belts in and there's going to be a little concern."

Both promoters plan to continue to present a multiplicity of concert events in the New York area, but they do admit the number will eventually decrease, will the size of the halls they use (except in the case of Stein's Academy). Stein even sees a positive aide to the current situation: "The business was so heavy, so drunk with power, so distored with a lack of the value of the dollar . . . I'm sorry this collapse had to begin in order for things to reconstruct themselves, but it's becoming more of a buyer's market now."

He continues, by a variety of people over the last few years, including promoters as well as artists and agents: "Artists have the absolute balls to ask $50,000 for a night, and the audacity to offer that offer and promoters have the absolute stupidity to accept and bid for it. So we've all pro-mulgated a monster."

In weeks to come, the Sunday New York Times entertainment section should reflect both men's views as the number of concert ads is sure to decrease following the Thanksgiving season.

Black Music, 1975

Opens at the Apollo

NEW YORK — "Black Music, 1975," a special musical extravaganza featuring many of the top names in jazz, opened at the Apollo Theatre on Friday, October 18, and will play through Thursdays day the 24. Cannonball and Nat Adderley, Freddie Hubbard, LesMcCann, Stanley Turrentine, John- ny "Guitar" Watson, Joe Williams, and vocalist Randy Crawford will perform. Magicians "Goldfinger & Dowey" will emcee the proceedings.

OCTOBER 26, 1974

1. CAN'T GET ENOUGH
JONI MAINE-WHITE-Mercury/SBM 3-1737
2. THE KIDS AND ME
BILLY PRESTON—ADW SP 36415
3. LIVE IN NEW YORK
ISLEY BROTHERS—T-Neck PZ 33080 (Col)
4. THRUST
HERBIE HANCOCK—Columbia PG 32965
5. SKIN TIGHT
CHICAGO PLAYERS—Mercury SMB 1-705
6. DANCING MACHINE
JACKSON 5—Motown M-70557
7. BAGS TO RUMBLE
RUSH—A&M ARX 809
8. BODY HEAT
THE ISLEY BROTHERS—A&M SP 3617
9. PERFECT ANGEL
MINNIE RIPERTON—Epic DE 32561
10. MANDRILL
MANDRILL—Polydor PD 2-9002
11. FULFILLINGNESS' FIRST FINALE
STANDARDS—Tamla T-63251 (Motown)
12. IN THE WEAT
LOVE UNLIMITED—20th Century T-443
13. CORE HARD POETRY
TAWANA—Westwood WD 11316
14. COMIN' FROM ALL ENDS
NEW BIRTH—RCA APL-1975
15. THAT NIGGER'S CRAZY
ROGUE'S CRUSADE—Richard PRyor—Partne PRS 2904 (Stax)
16. ILLUMINATION
MAGNOLIA TRIO AND CARLOS SANTANA—Columbia PC 32900
17. MIGHTY MIGHTY
SOCIAL ACT—Tamla 16-33351 (Motown)
18. MIGHTY MYSTIC
SPATTER—Atlantic SD 7596
19. ALL IN LOVE IS FAIR
NANCY WILSON—Capitol ST-13177
20. ON OUR EYES
EARTH, WIND & FIRE—Columbia KC 32721
21. LET IT BE MY LOVE
BROTHERS IN NEW YORK—Motown
22. DO IT BABY
THE BANGLES—Tamla 16-32451 (Motown)
23. LIGHT OF WORLDS
Kool & THE GANG—Deheat DE-204
24. HANG ON IN THERE BABY
JOHNNY BRISTOL—MGM 4959
25. KEEP ON DANCIN'
RICK BANCKER—Bakar DK 76910
26. HELL
JAMES BROWN—Polydor PD2-9001
27. CLIMAX
ON all PLAYERS—Westbound WB 1003 (Chess/Janus)
28. THE MIGHTY MIGHTY DELLS
DELLS—Caldex CA 60005 (Chess/Janus)
29. SMALL TALK
SLY & THE FAMILY STONE— Epic PE 32990
30. BLACKY'S YARDS
FANTASY Fall 9444
31. STANDING ON THE VERGE OF SOMETHING GREAT
FUNKADASIC—Westbound WB1001 (Chess/Janus)
32. BASS STEPPIN' YOURSELF
GRAHAM CENTRAL STATION—Stax 26184
33. TREASURE CHEST
HERBIE HANCOCK—Columbia PG 32979
34. BE THANKFUL FOR WHAT YOU GOT
WILLIAM DEVAUGHN—Roxbury 100
35. MORE, MORE, MORE
LATTIMORE—Gleedex 6501 (Tik)
36. ANOTHER TIME
EMERALD FIRE & Warror Bros 2WS 2796
37. CRY IN THE SKY
THE STAPLE SingERS—Stax STS 5515
38. MIGRATION
CREATIVE SOURCE—Susses SRA 9035
39. MISTER BROWN WHITE BAND
AVERAGE WHITE BAND—Atlantic SD 7208
40. ROCK YOUR BABY
GEORGE McCRAE—T-K, 501
Record World en Ecuador

By MARCELO NAJERA

Iniciamos la presente nota con una calurosa felicitación para Luis "Chinche" Varas, responsable de la programación del nuevo sello Zona que agrupa a la nueva generación de artistas nacionales especialmente modernos entre ellos: Love Triangle, Nueva Generación, Carlos Alberto, Cachich.

Luis González; que los futuros triunfos sean el justo premio a su dinamismo. Se formó en Guayaquil la Asociación Ecuatoriana de Discosnarristas, cuyo objetivo primordial está encaminado a la capacitación y preparación de sus miembros, considerados como una clase especial dentro de la radiodifusión por la complejidad de su trabajo y su mejor preparación. ¡Que se cumplan las mejores aspiraciones de todos!

Con el silencio que les caracteriza, Félix comenzó a lanzar sus "elepos" utilizando un nuevo diseño en sus carpetas, Cel acabado es de lujo. Un esfuerzo que vale la pena y la empresa gana con el cambio... Se han dado ya los nombres de los artistas que interpondrán en la próxima feria de octubre, el retorno de "el niño" Raphael, la reclamada presentación de la curvilínea Iris Chacon cuyo show en la televisión ha obtenido el más alto ranking de sintonía (especialmente masculina) en los últimos meses, Sabu, Bertha Rosen, Rolando Lasarte, que ya está actuando clamorosamente en la feria de integración fronteriza de Machala junto a la inolvidable Carmita Jiménez, números con el que el público se deleitará ya que cada uno tiene calidad y brillante trayectoria que justifican su contratación... En materia discográfica merece especial atención de la serie "Ecuatorianisma" con la que se rinde homenaje a los máximos cultores de la música nacional, esta serie se ha iniciado con un largo duración interpretado por Gonzalo Benítez, que hasta 1970 y desde 30 años atrás formó dúo con el tristemente recordado (Continued on page 45)

Desde Nuestro Rincón Internacional

By TOMAS FUNDORA

■ Invitados por la Ciudad de Miami, Florida y el Canal 23 de Televisión, acudieron desde Lima, Perú, los integrantes del grupo musical Pedro Miguel y sus Maracaibos para asistir a la celebración de las festividades Hispánicas de la ciudad. Pedro Miguel y sus Maracaibos actuaron en un Gran Baile ofrecido en el Dinner Key Auditorium, donde miles de bailadores disfrutaron el ritmo contagioso de esta agrupación peruana, triunfadora interpretando la música típica cubana de la época de Matamoros. De ahí ha nacido un sonido característico a Cuba, que Miami aceptó de inmediato haciendo éxitos en gran escala la interpretación de "El Paralítico." Pedro Miguel y sus Maracaibos han triunfado rotundamente interpretando la música cubana recordada pero no tan presente entre los cubanos, encendiendo una llama que adquiere cada vez más fuerza. Otros grupos entre las celebridades lo fueron Orquesta Tropical, Chirino y los Judge's Nephews ("Los Sobrinos del Juez") que también arrancaron hermosas demostraciones de los presentes. Los Sobrinos del Juez han ganado fama en el mercado norteamericano bajo el nombre The Judge's Nephews, junto a Connie Stevens y sus apariciones en los principales programas televisivos del gran mercado norteamericano.

Fué éxito absoluto la aparición de los Fania All Stars en el Festival de Kinshasa, Zaire, donde actuaron junto a artistas tales como James Brown, B.B. King, The Spinners, Miriam Makeba y otros. Los Fania All Stars actuaron en las noches de apertura y cierre del festival.

Va recibiendo gran promoción y aceptación "Everybody Knows" producida y escrita por Louie Ramirez, en la interpretación de Cindy Rodríguez, hija del desaparecido Tito Rodriguez... Fuentes lanzó en Colombia su nueva voz femenina Karool, que a través de "Te Llevo en lo profundo de mi Ser" (Dejame Soñar déjame Mirarte) va escalamando los peldaños de la popularidad en Colombia... "Tania" en la interpretación de Fruko va también captando gran aceptación en Colombia... Ante la ya inminente popularidad de la música de salsa en la costa oeste de Estados Unidos, los sellos de esa zona comienzan a producir este tipo de música, preparándose para lo que supuestamente se avecina. De aquí que Musimex haya lanzado su etiqueta Sonotropic que se dedicará exclusivamente a esta especialidad musical. La primera grabación larga duración que Sonotropic ha lanzado al mercado esta semana, la constituye "Salsa y Alegría" por Rudy Calzado, Rudy, altamente conocido como triunfador en la música tropical ofrece aquí un repertorio muy vendedor que con sus arreglos y contando con el apo en el entusiasmo del Maestro George del Barrio, pudieran colocarse en cualquiera de los mercados salseros y por consiguiente y con más seguridad, en la costa oeste, donde Musimex mantiene la fuerza de su empresa. ¡Felicitades y adelante!

En producción de Juan Montenegro y su Latin Explosion Production, sale al aire en Chicago un nuevo programa radial a través de WEDC. Titulado "Ray Rivera Raps with the Music Makers" en el cual el popular compositor, arreglista e intérprete presentará los grabaciones de los artistas más notados en la línea "salsa" entre los populares como Charlie Palmieri, Billy Taylor, Hector Rivera, Chico O'Farrill y Machito. El programa se mantendrá con una secuencia (Continued on page 46)
LATIN AMERICAN HIT PARADE

Singles

New York
By EMILIO GARCIA
1. ME PARE DE QUIERTE
EL GRAN TRIO—Montilla
2. YO LO COMPRENDI
MARCO ANTONIO MUNIZ—Arcano
3. SIEMPRE ESTOY PENSANDO EN ELA
LEO JAIN—Caytronics
4. POR QUE AHORA
VITIN AVILES—Alegre
5. PRUEBA DE AMOR
TANIA—Top Hits
6. ME OLVIDO QUE TE OLVIDE
ROBERTO LEDESA—Musart
7. ME CASO EL SABADO
VINCENTE FERNANDEZ—Caytronics
8. ECO DE TU ADIOS
RODORO—Fuentes
9. QUE VOY HACER CON ESTE AMOR
HILDA MORENO—Remo
10. RUMBO AL SUR
JULIO JARAMILLO—Audiorama

Puerto Rico
By WKVM
1. HASTIO
SOPHY
2. DESENGANO
CORPORACION LATINA
3. A LAS PUERTAS DEL CIELO
DANIEL HUAMANA
4. BORRINQUIEN TIENE MONTUINO
DANIEL HUAMANA
5. QUIEN
DANIEL HUAMANA
6. MI ENAMORADA
DANNY RIVERA
7. NO MERECER
CELIA CRUZ
8. PORQUE AHORA
VITIN AVILES
9. LA CARTERA
LARRY HARCOW
10. TODO TIENE MUSICA
TITI SOTTO

Argentina
By ROBERTO VICTOR CICUTA
1. CANCION DE HARLEM
FADY ELLURY—CBS
2. FELIZ CUMPLEanos
NELSON NED—Santanna
3. DEJAME LLEGAR A CONCERTE
PAUL ANKA—Odeon
4. DULCE AMOR
THE PUEBET—Polydor
5. MIRA PARA ARRIBA MIRA PARA ABAJO
KATUINGA—CBS
6. PORQUE DISTE VIUDA LA CARA
BETO ORLANDO—Odeon
7. ACLAORDADO
LOS DIABLOS—Odeon
8. TARDE SENTIMENTAL
SILVESTRE—Music Hall
9. QUERER POR QUERER, AMAR POR AMAR
RAUL ARMADON—CBS
10. OH CUANTO TE AMO
SABIN—Music Hall

Ecuador
By MARCELO NAJERA
1. BRINDO POR TI, POR TI
TOMONTA—RCA
2. CAMINITO SERRANO
LOS DESIERTOS—Felix
3. CANCION HERIDA
JIMMY—Onix
4. TE AMARE
LOS TERRICOLAS—Discomoda
5. CARA DE ANGEL
DUNNER SANTA—Onix
6. IDIOMA
ANA LUCIA FIDANO—Onix
7. Y TE HAS QUEDADO SOLA
LOS HICURUCOS—RCA
8. PEQUENO Y GRANDE AMOR
PAUL GERARD—Century
9. FELIZ ANIVERSARIO
DARKEN—Estar

En Ecuador (Continued from page 44)

"Potolo" Valencia. En este número Gonzalo Benítez canta con el acompañamiento de Naldo Campos los pasillos "Soledad" (C. Benítez) "Imposible" (Alberto Guillen) "Palmeras" (Cristobal Ojeda) "Madrigal de Sed" (Segundo Cueva) "Serenata" (Carlos Guerra). Un gran acierto del sello Onix. .. Retornó para beneficiarse del público que nunca le olvidó la vieja y querida Blacio Jr. orquesta que tantos y tantos triunfos alcanzara hasta hace algunos años dentro y fuera del País. Bajo la dirección de Blacio Blacio. El nuevo personal le ha dado una fuerza y un sonido muy original, su primera entrega de "Cartagena" se lo puede considerar como un buen éxito, al igual que "Rompamos El Contrato" (Nelson y R. Araya) que se (Continued on page 46)

Ecuador
By MARCELO NAJERA
1. BRINDO POR TI, POR TI
TOMONTA—RCA
2. CAMINITO SERRANO
LOS DESIERTOS—Felix
3. CANCION HERIDA
JIMMY—Onix
4. TE AMARE
LOS TERRICOLAS—Discomoda
5. CARA DE ANGEL
DUNNER SANTA—Onix
6. IDIOMA
ANA LUCIA FIDANO—Onix
7. Y TE HAS QUEDADO SOLA
LOS HICURUCOS—RCA
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PAUL GERARD—Century
9. FELIZ ANIVERSARIO
DARKEN—Estar

Ecuador (Continued from page 44)

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Albums

Miami
1. EL PARAISO
PEDRO MIGUEL Y SUS MARACAIBOS—Audio Latino
2. EL BRUGINGUE
JOYINES DEL HIERRO—Sound Triangle
3. SAGUECERA
TIPIA TROPICAL—Maste
4. TE QUEDASTE —PERO ME ARREPENDIO
MARCO A. MUNIZ—Arcano
5. PUNYOS Y APARTE
BLANCA: ROSA—O-Lin-International
6. TE LLAMANDO
PAULO SERGIO—Audio Latino
7. SE ME OLVIDO QUE TE OLVIDE
ROBERTO LEDESA—Musart
8. LATIN SOUL ROCK
FANIA ALL STARS—Fania
9. ISMAEL MIRANDA EN FA MENOR
ISMAEL MIRANDA—Fanfa
10. EN CASTELLANO
ROBERTO CARLOS—Caytronics

Texas
1. PERTENECINO A TI
YCLANDA DEL RIO—Arcano
2. MATAMOROS QUERIDO
COSSA AZUL—Noviembre
3. TONTO
ANGELICA MARIA—Sonido Int.
4. YO SOY CHICANO
ROYAL VESTER—M. G
5. LA SILLA VACIA
ROSINDA BERNAL—Latin Int.
6. CLAVEITOS, CLAVEITOS
MARC JAMES—CBS
7. NOSOTROS
LITTLE JOE—Buena Suerte
8. AMERICAN
LOS HUMILDES—Fama
9. MI ALEGRE SERENATA
WICO ALVAREZ—Arco
10. A TI
LOS ANGELES NEGROS—UA Latino

Record World en Brasil

By OLAVO A. BIANCO

■ De vuelta en Brasil desguses de un corto viaje a los Estados Unidos, deseo reintegrar mis agradecimientos sinceramente a Tomás Fundora y Carlos Marrero, por las atenciones que nos brindaron en Miami, y esperamos estar de vuelta algún día en ese precioso lugar en el estado de Florida.

"World Music Festival," para el próximo Noviembre en Tokio, llegó a una decisión: Antonio Marcos y Jocafi (RCA) serán los representantes brasileños definitivamente.

El artista mexicano Juan Gabriel se encuentra en Rio de Janeiro, preparando la grabación de un sencillo en Portugues, que será lanzado en nuestro país en el mes de Noviembre.

Cat Stevens nuevamente se encuentra en Rio de Janeiro, fue visto (y fotografiado) por la prensa durante una fiesta promovida por Equipe, en ocasion del lanzamiento del álbum "Pedra 90," por CBS (Continued on page 46)

(pagina manchada)

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(213) 158-0125

TICO-AMIGOS ALL STARS PRONTO LLEGARAN
En Ecuador
(Continued from page 45)
le escucha insistientemente en las estaciones de radio. Está también en el mercado su primer elepe titulado "Blacio Es Blacio Y Punto," en el que se destacan las voces de Yari More y Jorge Navarrete... Bueno, parece que se terminó el espacio, será en nuestra próxima nota... ¡Gracias!

En Brasil
(Continued from page 45)
escenario del disco.

Para los meses de Octubre, a continuación las visitas esperadas:
The Supremes (Motown/Tapecar), Armando Manzanero extraordinario compositor y Pedro Vargas. Buenísimo realmente!

Más para el mes de Noviembre: el grupo Ingles Traffic, y la actriz... cantante Marlene Dietrich(?).

J5 y Stylistics

Durante las presentaciones de ambos grupos aquí, nosotros nos encontramos fuera del país, pero se habla que las ganancias no valieron la pena, y la cantidad artística no fué la que se esperaba de parte de Jackson Five y Stylistics. Aparentemente, los presupuestos no fueron estimados debidamente.

¿CANTA EN CASTELLANO?
PAULO SERGIO—Audio Latino A18 4060
El gran intérprete brasileño en un reper- torio vendedor. Se incluye su éxito "Hice" de su inspiración. Además "Idioma de Amar" (Cezar-Circus), "Ahora Quien Parte soy Yo" (Demetrio), "Sin Ti" (Toto- Peninha) y "Requeridos" (P. Sergio).

Paulo Sergio es smashing almost everywhere with "Hice" included in this album. Also "Como es que Yo Vivo a Vivir Tan Triste," "La Capilla," "Hice un Mundo de Los Dos" and "Desulsionado."

¿SALSA Y ALEGRIA?
RUDY CALZADO—Sambroptik ST 7000
El talentoso, rítmico y salsero Rudy Calzado en la primera producción en serio de música "salsoul" de la costa oeste. Merce el mejor de los tratamientos pos toda la radio de música de salsa. "El Comedianta" (The Entertainer), "Tumba la Caña" (R. Calzado), "Celos" (G. del Barrio), "Si Tú Quieres" (R. Calzado) y "Bomba Pa' Gozar" (R. Calzado).

The very talented, rhythmic salsa-singer Rudy Calzado in a superb package of salsoul music, first one produced seriously on the west coast. Deserves the best from radio. "Oigame Company" (R. Calzado), "Pretensión" (R. Calzado), "Solo te Pido Paz" (G. del Barrio) and "Yo Soy la Voz" (R. Calzado).

Nuestro Rincon
(Continued from page 44)
diaria... Audio Fidelity lanzó un sencillo con "La Bicleta de Toño" y "Yo See the World" de Benny Berman y en interpretación de Harmony and Grits... Joe Cain me anuncia la salida de las nuevas producciones "Chamaco" en interpretación de Chamaco Rivera y producida en Puerto Rico, "Encuentro con La Lupe" en la cual la talentosa intérprete ofrece en los temas de Curet Alonzo, entre los cuales se destacan "El Verdugo," "La Mala de la Película" y "Yo Creo en Ti"... Eddie Palmieri tiene un éxito muy interesante en "La Rosa Española" en su nueva grabación para Coco Records. Merce tratamiento especial esta nueva producción de Harvey Averne... International lanza esta semana "The Many Moods of Roberto Yanes," larga duración del popular cantante argentino... Flora Mx va ya lanzando su producción navideña y espera grandes cifras de ventas a través del álbum de Gloria Margarita titulado "El Lechón Borracho" y "Mon Mon Tame en el Camello" por el Profesor que Canta, Angel
(Continued on page 51)
Neil Sedaka
(Continued from page 24)

much work with Phil Cody, a New York-based lyricist as well as
trying his own hand at that par-
icular task, one he was formerly
afraid to tackle. As a result of his
own lyric writing, his material has
matured greatly; it flows out of
him at such a rate that his Eng-
lish concert audiences have come
to be satisfied with only a 6-min-
ute medley of oldies. His new
songs take over during his solo
two-hour sets. While he realizes
that he can't break from the past
context, if this trend has been
so good to him—Neil still refuses to live there perma-

Neil Sedaka and his family now
have three homes. He has a flat
in London where he spends a
lot of his time between February
and May while touring Britain;
there's also a "working" New
York City apartment and a home
in upstate New York. He calls
his wife Leba "The Lady of Lon-
don" and she takes care of much
of Sedaka's business dealings.
His daughter Dara, 11, is now follow-
ing to some extent in her father's
footsteps: she wrote "Hey Mr. Sun-
shine" for him and it will be out
as the B-side of Dad's next
single.

The man who first hit the charts
with a song called "The Diary"
had written more than a few new
pages of his own since—and all
are filled with success.

New Dir. Expands

NEW YORK—New Directions
president Kevin Hunter, has an-
nounced a major expansion and
restructuring of the 17-month old
management firm that includes a
move to larger quarters, promo-
tions for Arlene Simmons and
Wayne Goodyear, and the addi-
tion of Kathy Cooper. Ron Sun-
shine is no longer with the firm.
Newly appointed to the posi-
tion of executive assistant to
Hunter, Arlene Simmons will now
be responsible for coordination
of activities and liaison with rec-
cord companies. Prior to joining
New Directions, she was promo-
tion coordinator for Polydor Rec-
dords.

Wayne Goodyear has been pro-
ounced to head of artist relations
for New Directions. Goodyear's
sphere of operation will include
the running of tours, and pre-
concert promotion in addition to
working directly with the artists.
Prior to joining New Direc-
tions, Kathy Cooper held posi-
tions at Shapiro Bernstein, Sly
Stone's Daedalus Music and Stoneflower Productions and with the
Connie De Nuee publicity firm.

‘Kung Fu’ Champs

Pictured above are the winners of the
Kung Fu Dance contest recently held at
Hippopotamus, that was sponsored by
20th Century Records as part of their
New York promotion for their new single
release, “Kung Fu Fighting” by Carl
Douglas.

CMA Board
(Continued from page 3)

RCA Canada, Toronto; Talent
Buyer or Promoter—Jack Roberts,
Jack Roberts Agency, Seattle;
Publication—Bob Austin, Record
World, New York; Publisher—
Wesley Rose, Acuff-Rose, Nas-
ville; Radio-TV—Sam Lovullo,
“Hee Haw,” Los Angeles; Record
Company—Jim Foglesong, ABC/
Dot, Nashville; Record Merchan-
diser—Hugh West, One Stop
Record House, Atlanta.

In addition, three directors-at-
large were elected. They include
J.K. “Mike” Maitland, MCA Rec-
cords, Los Angeles; Frank Mancini,
RCA Records, New York; and
Charles Scully, SESAC, New York.

Warners/Spectr
(Continued from page 3)

with the hit “To Know Him Is
To Love Him” by the Teddy
Beans. Through the ‘60s he wrote,
cowrote and produced many
hits for his own Phillips label.

Under the agreement, War-
ners will begin releasing new pro-
duct in the next few weeks on
the Warner-Spector label and announ-
cements of Spector’s product will
be forthcoming from Spector. War-
ner-Spector will also retain rights
to release the Phillips Records cata-
logue of hits produced by Spector
during the ‘60s.

Spector plans to make staff
appointments in the next few
weeks. Offices of Warner-Spector
will be located at 4444 Riverside
Drive, Suite 105, in Burbank,
California. The phone number is
(213) 846-900.

Herbert Gottlieb Dies

LOS ANGELES—Herbert N.
Gottlieb, west coast regional di-
rector for the American Society
of Composers, Authors and Pub-
lishers, died in Beverly Hills on
Saturday, October 5, after a long
illness. Gottlieb was born in New
York City in 1906.

Dialogue
(Continued from page 39)

I really enjoy working with the new acts, I honestly do. It's not to
say that I don't like the acts that we have, the big acts, but I really
go off working with the new acts. We have kept or acts up to a
liveable number. Now that does mean turning down a lot of acts, and
I've gone through some misery with that because you get really
important people in the music business—I won't go into names—
like heads of the record companies, and they are calling you up and
generally these people are used to having whatever they say accepted,
personally going to them to get favors. They call up and offer me
an act, and I might say, "Well, gee, thanks a lot, but I really don't
have the time to handle them." It's awkward, I've made myself a
couple of enemies doing that, I don't want to get specific, but it's
gone so far as people advertising in the trades that I haven't taken
calls, and that sort of thing. And everyone takes that very personally,
when you say it. Everyone says, "I do understand that, I really respect
you for it, but in this case you're making a mistake." And Lord knows,
I've made mistakes.

If I had another agency and I just took the acts that I have passed
on, and represented them, it would be the second biggest agency in
the music business. And they are not mistakes. I don't ever mind an
act that we turned down, we've passed on, and I don't think there's
a song that we've written that we haven't worked with extensively, but it's not a policy, it's just happened that
way. And it's not even like going with losers because a lot of the
record companies that we work with, when we started working with
them weren't like the big ten. I don't know why. On ABC, you're
right. I can't think of any acts that we have with them. Or UA. I think
that they are both fine record companies. I have no reason, it's just
that it hasn't worked out that way. And basically there is a
consistency on a lot of the managers we work with. Managers of
certain acts tend to go to the same record company with other acts,
so I think that's part of the reason for it. But I do have better relations
with certain record companies and the heads of those certain record
companies than I do with others.

RW: As with managers.

Barcelona: Yes. But I don't know why, I really don't. It used to be
originally that we were an east coast agency. I don't have an office
on the west coast. And for a period the west coast pretty much had
this thing about west coast agencies, record companies, acts and that
whole thing. It was like a close knit family and we didn't have that
much opportunity to get California acts. That's changed and it doesn't
matter now. We get as many calls from the west coast as we get from
anywhere else. I don't think that's any longer a problem. At that point
if we had gone down the other we would have found that we had
less acts from the west coast companies than we had from east coast
companies. But that's no longer a factor. I don't know why actually.

Rush Released

While passing through New York during their national concert tour, Rush and friends
stopped in front of the Mercury Records New York offices to strike a hopeful pose.

Pictured from left: ATL agent Greg McCutcheon; Rush members Gary Lee, Neil Peart and Alex Lifeson; and Rush co-manager Iro Blacker. Kneeling: ATL VP and agent
responsible for Rush, Joe McIlhag.
Westminster Gold:

Expanding Classical Horizons

The Westminster Recording Company, one of the pioneers in production of long-playing classical recordings in the '50s, is celebrating its 25th anniversary this year. Westminster, from 1949 to 1974, has come full circle, and is once again attempting to expand its horizons by offering a unique combination of well-loved, familiar classics and newly recorded classical and ethnic music.

Founders

The label was originally founded by James Grayson and Dr. Mischa Naida, when they met in New York City in the late '40s and decided to form a record company, naming it after Naida's record store, Westminster Records. They recorded primarily lesser-known works, performed by new and promising talent, and utilized the newest in recording techniques. Their fresh approach was met with enthusiasm from the customers and, by 1958, the catalogue contained over 1000 lp recordings, including many selections which were not available on any other labels.

Artist Debuts

Many fine young musicians made their debut on the label: pianists Paul Badura-Skoda and Daniel Barenboim and guitarist Julian Bream all became concert attractions because of their recordings on Westminster. Through the exposure of their talents on Westminster, groups like The Bach A Capella Ensemble, the Barylli Quartet and the Parrenin Quartet gained recognition and eventually became major touring musicians.

Kurt List

During the '50s Westminster enjoyed excellent rapport with its artists, both in the studio and on the concert hall stage. Dr. Kurt List, Westminster's musical director, used his knowledge as a musicologist and composer to work effectively with the artists. The association of Grayson, Naida and List proved to be a fruitful one and, before the company was 10 years old, it had acquired a network of more than 30 distributors in the U.S. Westminster records were sold in almost every country throughout the world under license arrangements. A permanent and complete recording and engineering staff was maintained in Vienna (this operation was later discontinued), in addition to the staff in this country. On the non-performing level, over 100 people were employed by the company.

Purchased by ABC

There ensued a series of financial and managerial ups and downs, and in 1960 Westminster was bought by ABC Records. The production of new recordings ceased in 1967, and the main emphasis was on reissues of favorites from the old catalogues. But it was in 1970 that Westminster really got off to a new start. ABC Records production chief Jay Lasker, his production chief Don Thorn, and ABC art director Peter Whorl conceived of appealing to an audience on a graphic as well as a musical level. The label is perhaps the first, as a matter of policy, not to picture artists or composers on the covers. The graphics, instead, are light, humorous, sometimes controversial, always stimulating.

Unique Items

Initially, Westminster Gold, as the label was renamed, favored reissuing well-loved classics at a budget price. But now, president Lasker is vitally interested in involving the company on a number of new levels. Today's Westminster Gold will be offering some of the unique items in the existing Westminster catalogue (Villa-Lobos' "The Baby's Family," Millhau'd's "Sacred Service for the Sabbath Morning," Weber's Symphonies No. 1 and No. 2), which are not available on other labels. Classical performances such as Vivaldi performing Scarlatti Sonatas, and Scherchen's "St. Matthew's Passion" will once again be available. A licensing arrangement with Melodiya (the Soviet record company) provides an impressive catalogue of fine Russian performers. Westminster Gold plans to feature black conductor Dean Dixon's performances, and there are plans to do new recordings, exposing young, promising players. Further expanding Westminster's horizons will be the Music of the Earth series (first release planned for October) which will feature new recordings of ethnic music.

Subcribe to Record World
Grady Tate Ready To Hit the Road

NEW YORK—Grady Tate and drums are virtually synonymous. But what all too few people seem to realize is that the six albums Tate has made with his name front and center (it appears on literally hundreds of other peoples' recordings) feature Tate as a vocalist. With his latest Janus album, "Movin' Day," and with an agency deal in the works, Tate is setting out to rectify that situation.

Ira Mayer

It's Clear Traveling For Weather Report

NEW YORK—Wayne Shorter, reedman with Weather Report, doesn't really like to talk about music—he's more interested in discussing the effect chanting has had on him (and such other jazzmen as Herbie Hancock), and of how so many jazz musicians have moved to the west coast (himself included) because of the different atmosphere and because of the possibilities of film-score work.

Fisher Hall Appearance

But when Shorter visited Record World recently it was the morning following Weather Report's Avery Fisher Hall appearance (29), a date that worked out well for the Columbia Records group, but which he felt was marred by hostile audience reaction to the Louis Falco dancers. "When something becomes too clinical," said Shorter, trying to explain what had happened, "the audience rejects that feeling." All was fine when the two groups worked together, he added, but when Weather Reporters Zawinul, Stage and the dancers started using pre-recorded tapes for accompaniment, the audience got restless.

Ira Mayer

Shorter did talk a bit about music, though, mostly to the effect that Weather Report was about to begin recording a new album and that both he and group keyboardist and founder Joe Zawinul had recently started working with some "new toys," as he called them. Shorter's "toy" is a lyricon which he says enhances the acoustic reed sound and has a five octave range heavy on the bass end. Zawinul's new instrument is called The Stick, has strings, but gives a keyboard effect when the strings are hit.

Ira Mayer

Gold from 'Nothing'

A&M recording artist Billy Preston has reached the million-selling mark with his latest single, "Nothing from Nothing." Shown clockwise surrounding his sixth gold record award are: Billy Preston, Robert Ellis (Preston's manager), Bruce Wayne (of Robert Ellis and Associates), and Jerry Moss (A&M president).

Backstage Biggies

Mick Jagger and Todd Rundgren congratulate Atlantic recording artist Daryl Hall and John Oates backstage after their debut concert with Lou Reed at New York's Felt Forum. The new Daryl Hall/John Oates LP, "War Babies," was produced by Rundgren. Pictured from left: Tommy Mattolla, head of Chappell Records contemporary division; John Oates; Daryl Hall; Jagger; and Rundgren.

Country Radio

(Continued from page 18)

Even though it's young and struggling, "Programmers Digest" continues to be a unique and special service to the broadcaster who cares. The latest issue features a new audio profile on CKBY-FM, "Canadian Country in Ottawa." If you're not familiar with it, write the publisher, Buddy Blake, Programmers Digest, P.O. Box 15721, Nashville 37215. It's worth the time to find out.

A new country station ID package is out now from TM Productions, Dallas, Texas. The man to talk to is Jim West, at (214) 634-8511. They also market an excellent country automation package within the price range of any market.

The line-up at CKBY in Ottawa is Ted Daigle, Doug Anderson, Ray Callahan, Carey Johnson and John Chekeirda. KLAC in Los Angeles was recently honored at the weekly meeting of the Los Angeles County supervisors meeting, in the form of a resolution saluting the station on its fourth anniversary as a country station. On hand to accept the award were VP and GM Bill Ward and morning man Dick Haynes (at the reins). The line up at WGRK, "Green River Country" (Greensburg, Ky.) includes: Mike Wilson, Barry Whitlock and Cynthia Milby. There are more and more Ms. air personalities showing up around the country, and why not? WYNK-AM/FM in Baton Rouge, La. reporting that over 15 major stars have appeared in the city since Labor Day. Several changes at WYNK include 11 year PD Jim Horn resigning and moving to WLB1 in Denham Springs, La. The new PD is Page Dew, who has been with the station for six years. Others include John Wesley, Dave Besse, Josh Fuller and Gary Hail. All this and a 12 year birthday party for the station on Halloween.

Please contact me direct with country radio information—Charlie Douglas, P.O. Box K, Picayune, Mississippi 31946; phone: (504) 586-8664 after 9 p.m. CDT any night but Friday or Saturday.

S. Blaine Forms LPI

GREAT NECK, NY—Susan Blaine has announced the formation of a production-promotion-publishing complex, Loevchild Productions Inc. Currently seeking talent for the firm located at Townhouse #2 here, she is the wife of former Jubilee Records principal Steve Blaine. Mrs. Blaine can be reached at (516) 466-2461.

Mangione TV Time Boosts Bookings

NEW YORK—Chuck Mangione's September 13 appearance on the Merv Griffin Show (CBS-TV), in which an unprecedented 12 minute uninterrupted segment was given over to showcasing Mangione's composition "Land of Make Believe," has had an immediate impact in boosting the summer 1975 concert schedule.

As of this date, Mangione is solidly booked from May 19 at O'Keefe's Center in Toronto through August 18 at Melody Fair Dome in North Tonawanda, N.Y.

Martyn Tours

LOS ANGELES—Island recording artist John Martyn has embarked on his fourth cross country tour of the United States, coinciding with release this week of his second Island album, "Sunday's Child."
RECORD WORLD INTERNATIONAL

GERMANY

By PAUL SIEGEL

BERLIN—Renewed action of Big 3 here is making Gabi Richt, head of the publishing concern here, very happy. With the headquarters of the German, Swiss and Austrian areas located in Munich, and great American standards like "Ebb Tide" and "Three Coins In A Fountain" among the many others, there's little doubt as to why there's so much action here. Should make Mike Stewart and Murray Sporn real happy!

CBS is really hot over here: Percy Faith has the hottest single with a Neil Diamond song and Santana is doing extremely well too. Both those acts are keeping CBS executive Rudy Wolpert ecstatic...Chris Roberts looks like he is going to enter chartdom with "Ich Mach'Ein Glückliches Mädchen Aus Dir" ("I'll Make A Happy Girl Out Of You") on the Jupiter label...Be on the look-out for Adrian Wolf's upcoming release.

Budy Branko Zivanovic of Bellaphon in Frankfurt has that hit feeling with his latest album, "20 Rock 'N' Roll Hits"...EMI/Electrola is hot with Suzi Quatro and Hansa is doing quite well with the Cliff Carpendale Orchestra's "O La Paris."

Jimmy Jungermann, beloved Bavarian deejay on Bayerischer Roundfun, is celebrating his 60th birthday. His famous shows, Bunten Teller, have featured the likes of Duke Ellington, Charlie Chaplin and Mireille Mathieu among other greats...The dress designer king of Germany, Heinz Oestergard, is designing a new gown to the great music of the Werner Mueller Orchestra...Lady Emi Bilkenroth of Edition Rolf Marbot is carrying on in the great tradition of her deceased boss, and we wish her best of luck...Auf wiedersehen 'til next week!

Clapton, Bee Gees To Tour Japan

NEW YORK — RSO recording artist Eric Clapton will perform several dates in Japan shortly as part of his continuing world-wide tour, it was announced by his manager, Robert Stigwood. His dates set for Japan are as follows: October 31 — November 1st and 2nd, Budokan Theater, Tokyo; and November 5 & 6, Koseinenkin Hall, Osaka.

RSO Records will also be represented in Japan by fellow recording artists, The Bee Gees, whose visit will tie in with the Japanese release of their new album entitled "Mr. Natural."

Gold Diggers

Robert Summer (left), RCA Records division vice-president, international, and Jase Vios, director, international planning and administration, proudly display four gold records from Australia, each signifying album sales of $100,000 for Lou Reed's "Transformer," Nilsson's "Nilsson Schmilsson," Perry Como's "And I Love You So" and David Bowie's "Pin Ups."

Lynyrd Skynyrd To Tour Europe

LOS ANGELES — MCA recording group Lynyrd Skynyrd will embark on its first European concert tour this November. The month-long tour will take the group to Scotland, England, Germany, Holland, Belgium and France.

Golden Earring

(Continued from page 22)

ENGLAND

By RON McCREIGHT

LONDON — EMI sales were up 25 percent to £399.9 million for the year ended Jan. 30, 1974. Before tax the company profit for the music division was £26.2 million, an increase of 60 percent on last year. Deputy chairman John Read stated that Capitol's contribution was considerable, and individually showed an increase of 70 percent in profit.

Unrest at Polydor with Pye managing director Walter Woyda denying rumors that he may move there, and at the same time speculation mounts written over Polydor a&r chief Wayne Bickerton's future, having recently written and produced worldwide hits for the Rubettes.

Congratulations to Capital Radio, who celebrated their first year on air last Wednesday (5th). Wrens of advertising for陈某ers visited a preview of the new David Essex/Adam Faith movie, "Shadrack," which opened last week to great acclaim. Tommy Steele also visited the station to mark the occasion and to introduce his first recording venture for many years—an autobiographical album titled "My Life, My Song," which Pye has issued. Capital has gone from strength to strength in the last few months, and now has a bulging advertising book. Original deejays Kenny Everett, Dave Cash, Tommy Vance, David Symonds, Roger Scott, Nicky Home and Tony Myatt have sustained their popularity while newer voices like Michael Aspel and Sarah Ward have recently given the station a new dimension.

Several personalities on the move recently: Bowie is in Philly at Sigma Sound to cut a new year album with Tony Visconti while Golden Earring returns to the UK for a major concert tour from November 14 to December 3, with a new Track single set for release on November 8—"Candy's Going Bad." Two Gull acts, If and Isotope, are on the road this month playing college dates, and Eric Clapton will visit Japan, Germany, Holland, Belgium and France before playing a long-awaited tour of the UK, either later this year or early 1975. Pye execs Peter Summerfield and Dave McAlee are spending two weeks visiting the company's represented labels and licensees in New York, L.A., Memphis and Nashville. Janis Ian arrives shortly for a few dates including the Rainbow on October 31 as support to Herbie Hancock.

B.B. & The Iktsuarpiks Records go to the Races to promote Chilli Will & The Red Hot Peppers, and Decameron (Monocrest) in concert as well as several Charisma acts, whose leader Tony Stratton Smith was successful in obtaining the services of Minister of Sport, the Rt. Hon. Dennis Howell, to present the prizes for the races which will be staged at the Kempton Park Race Course.

Mott the Hoople's "Saturday Gig" (CBS) tops the pile of singles this week but by no means deeply buried beneath are Faces' drummer Kenny Jones' "Ready Or Not" (GM), Dana with her first for Dick Leahy's GTO label, "Please Tell Him That I Said Hello," Junior Campbell's "Of Virginia" (Deram) and Marty Wilde's "I Love You" (Magnet). Horslips take first prize for the album of the week with "Dancehall Sweethearts" (RCA), which highlights the band's considerable talents, aided by Fritz Fryer's strong production work. Big sales anticipated also for Gilbert O'Sullivan's fourth set, "A Stranger In My Own Back Yard" (MAM), Manfred Mann's "The Good Earth" (Bronze), Osibisa's "Osiobirock," Mike McGear's "McGear" and Lindisfarne's "Happy Daze," all on Warner Brothers.

Band, Joe Walsh, and The Who (the folks who saw them and convinced them to come to England, leading to their eventual pact with the MCA-distributed Track label), among others. Nevertheless, as verbally inspired by Barry. "We hope we'll be able to carry the work of touring by ourselves." The ironic segment of their success story is that they have been formed for some ten years now, with Rinus Gerritsen and George Kooymans being in the original structure and Cees Zuidewijk and Barry Hay having joined some four years ago. The reason for the recent triumph? Well, Rinus says, "It was just the right time," and Barry says, "We were lucky," and we say "They're just sooo good!"
ARGENTINA, quienes jammers this event were Orchestra Tipica way their album produced O’Farril and salsoul music and you direction of first new label days, Spinners, the warm, cheering in main they really were, successful by Pedro and Cuba’s Miami, Brazilean Luís released by. ... Cain a new album released by the talented arranger is Charlie Palmieri, Billy Taylor, Hector Rivera, Chico O’Farril and Machito, along with the music. The show will be produced nightly by Juan Montenegro.

Audio Fidelity released a single by Harmony and Grits containing “La Bicicleta de Toño (Benny Berman) b/w “To See the World.” with “La Bicicleta de Toño” they could make it very easily if promoted. Joe Cain from Tico and Alegre is releasing an album shortly by Chamaco Rivera, produced in Puerto Rico and on their Mandarin label, that looks like a winner. “Encuentro con la Lupe” is the title of a new album by the talented and temperamenta La Lupe in which she performs themes by composer Cueret Alonso. “El Verdugo,” “La Mala de la Película” and “Yo creo en Ti” are superb in this album ... Eddie Palmarie has something big in his “La Rosa Española” released by Coco Records and produced by Harvey Avene. This new album is really enjoyable for salsoul lovers ... International is releasing “The Many Moods of Roberto Yanes” this week, a new album by this popular Argentinean performer ... For Mex its already releasing their Christmas material and they expect high sales due to their new release by Gloria Margarita titled “El Lechón Rorracho” and Angel Luis García with “Mon Mon Tte en el Camellito” ... Our best regards to Louis Couttolenc from RCA Mexico and Adolpio Pino, president of Brazilian and Argentinean RCA ... Nestor Selauro from Music Hall, Argentina, visited our offices in Miami this week. Don Luis will be in Mexico taking care of business for several days ... And that’s it for the time being!

Pedro Miguel y sus Maracaibos performed in Miami, Florida, during the Hispanic Festivities offered by the city. Specially invited by Miami and Channel 23, Pedro Miguel and his Maracaibos performed at the Dinner Key Auditorium where thousands of dancers frenetically danced, moved by their contagious Cuban rhythm. Even though the group was picked from Peru, they picked the typical Cuban sound of Los Matamoros, which will be famous forever, and deliver it in a modern way to the young people of today. Miami’s Cuban population was captivated by “El Paralítico” from Miguel Matamoros and performed by Pedro Miguel and his Maracaibos several weeks ago. Today, after successful appearances by the group in which they proved how good they really were, their smash hit “El Paralítico” skyrocketed to success among Cubans and is spreading to other areas. Also on the bill for this event were Orchestra Tipica Tropical, Chirino and his Wind-Jammers and the Judge’s Nephews (Los Sobrinos del Juez), already very popular in this area among Americans because of their performance and personal appearances on most of the main TV shows in the States.

It became a tremendous thrill for the Fania All Stars to participate in the music festival at Kinshasa, Zaire on September 21-23. And for the warm, cheering public it was a great treat having them. For this music they were hearing had very deep roots in their very land where the All Stars were appearing. The All Stars were one of the sensations of the festival along with such stars as James Brown, B.B. King, the Spinners, Miriam Makeba and others. The All Stars performed two days, opening and closing the festival.

The Cindy Rodriguez hit tune “Everybody Knows,” written and produced by Louie Ramirez, has made the charts in almost every market it has been released in. ... Fuentes released in Colombia a single of their first album, the simple “Te Llevo en lo profundo de mi ser” b/w “Dejame Soñar, Déjame Mirarte” ... Fruko is making it big again in Colomba, now with “Tania” ... Facing the already increasing popularity of “salsoul” music on the west coast, several of the main labels in the area are already directing their efforts in order to produce this kind of music. Musikex just released their new label Sonotropic which will be 100 percent salsoul music. Their first release is an album by Rudy Calzado titled “Salsa y Alegría,” in which the talented arranger offers a superb package under musical direction of Maestro George del Barrio. After listening to this record you can feel that it should make it big even in the heavy areas of salsoul music and the west coast. Congratulations Rudy and Eric ... “Ray Rivera has the Music Maps” is the name of a new Latin Explosion Productions feature over WEDC (Chicago). Writer, arranger and performer Ray Rivera raps with top Latin and jazz recording artists such as Charlie Palmieri, Billy Taylor, Hector Rivera, Chico O’Farril and Machito, along with the music. The show will be produced nightly by Juan Montenegro.

England’s Top 25

SINGLES
1. SAD SWEET DREAMER SWEET SENSATION/Pye
2. EVERYTHING I OWN KEN BOOTHE/Trojan
3. FAR FAR AWAY SLADE/Polydor
4. GEE BABY PETER SHELLEY/Magnet
5. ANNIE’S SONG JOHN DENVER/RCA
6. LONG TALL GLASSES LEO SAYER/Chrysalis
7. FAREWELL ROD STEWART/Mercury
8. ROCK ME GENTLY ANDY KIM/Capitol
9. I GET A KICK OUT OF YOU GARY GARY SHEARSTONE/Charisma
10. REGGAE TUNE ANDY FAIRWEATHER LOW/A&M
11. ALL OF ME LOVES ALL OF YOU BAY CITY ROLLERS/Bell
12. YOU’RE HAVING MY BABY PAUL ANKA/United Artists
13. I CAN’T LEAVE YOU ALONE GEORGE McCRAE/Jayboy
14. KUNG FU FIGHTING CARL DOUGLAS/Pye
15. HANG ON IN THERE BABY JOHNNY BRISTOL/MGM
16. KNOCK ON WOOD BOWIE/RCA
17. ALL I WANT IS YOU ROXY MUSIC/Island
18. YOU LITTLE TRUSTMAKER TYMES/RCA
19. GONNA MAKE YOU A STAR DAVID ESSEX/CBS
20. MACHINE GUN THE COMMODORES/Tamla/Motown
21. THE BITCH IS BACK ELTON JOHN/DJ
22. Y VIVA ESPANA SYLVIA/Sonet
23. MINUITETTO ALLEGRO WOBLES/CBS
24. YOU, YOU, YOU ALVIN STARDUST/Magnet
25. DOWN ON THE BEACH TONIGHT DRIFTERS/Bell

ALBUMS
1. ROLLIN’ BAY CITY ROLLERS/Bell
2. TUBULAR BELLS MIKE OLDFIELD/Virgin
3. HERGEST RIDGE MIKE OLDFIELD/Virgin
4. BACK HOME AGAIN JOHN DENVER/RCA
5. BAND ON THE RUN PAUL McCARTNEY AND WINGS/Apple
6. RAINBOW PETERS AND LEE/Philips
7. THE SINGLES: 1969–73 CARPENTERS/A&M
8. ANOTHER TIME, ANOTHER PLACE BRYAN FERRY/Irland
9. MUD ROCK MUD/Rok
10. SHEET MUSIC 10/6/UK
12. DARK SIDE OF THE MOON PINK FLOYD/Harvest
13. THE BEST OF JOHN DENVER JOHN DENVER/RCA
14. GREATEST HITS SANTANA/CBS
15. HEY GLITTER BAND/Bell
16. 461 OCEAN BOULEVARD ERIC CLAPTON/RSO
17. CARIBOU ELTON JOHN/DJ
18. GREATEST HITS SIMON AND GARFUNKEL/CBS
19. THE PSYCHOMODD COCKNEY REBL/EMI
20. OUR BEST TO YOU THE OSMONDS/MGM
21. HANG ON IN THERE BABY JOHNNY BRISTOL/MGM
22. SOLO CONCERT BILLY CONNOLLY/Translantic
23. FULFILLINGNESS’ FIRST FINALE STEVIE WONDER/Tamla/Motown
24. ABRAXAS SANTANA/CBS
25. AND I LOVE YOU SO PERRY COMO/RCA
CMA Awards Presentation Provides ‘Rich’ Rewards

NASHVILLE — Charlie Rich was the star of the Country Music Association’s Awards Show for the second consecutive year, as he walked off with the Entertainer of the Year Award. He also won the Album of the Year award for his “A Very Special Love Song.”

The show was broadcast live over the CBS network from the new Opry House. The entire show was beautifully produced, and appeared to run very smoothly. Johnny Cash was the master of ceremonies for the second year in a row, and artists who appeared included Roy Acuff, Bill Anderson, Lynn Anderson, Chet Atkins, Roy Clark, Rita Coolidge, Danny Davis, Jimmy Dickens, Tennessee Ernie Ford, Don Gibson, Sonny James, George Jones, Kris Kristofferson, Lorretta Lynn, Barbara Mandrell, Bill Monroe, Anne Murray, Dolly Parton, Charley Pride, Jerry Reed, Charlie Rich, Johnny Rodriguez, Hank Snow, Jim Stafford, Ray Stevens, Mel Tillis, Ernest Tubbs, Tanya Tucker, Conway Twitty, Kitty Wells and Tammy Wynette.

Tree Inks Montgomery

Earl “Peanuts” Montgomery (left), newly-signed exclusive Tree Publishing writer, delivers a collection of songs by Tree executives Jack Stapp (center) and Buddy Kilian. Montgomery has penned many hits including the recent George Jones-Tammy Wynette song, “We’ve Got To Hold On.”

ASCAP Honors Dunn

NASHVILLE — Tennessee Governor Winfield Dunn was honored by the American Society of Composers, Authors and Publishers Thursday (17) when ASCAP president Stanley Adams presented the Governor an engraved wine cooler.

The inscription on the silver cooler, which was presented at the Governor’s office in Nashville, read: “In recognition of his outstanding service to America’s musical creators the American Society of Composers, Authors and Publishers honors Governor Winfield Dunn as a distinguished public servant and friend of the arts. Stanley Adams, President, ASCAP.”

Governor Dunn, who has established a state-wide reputation as a friend of country and other forms of music during his term as Tennessee’s chief executive, thanked Adams and expressed his special delight at being honored by the men who create America’s music.

Briley Gets ‘Surprise’

NASHVILLE — Mayor Beverly Briley of Nashville received a special “surprise” award from the American Society of Composers, Authors and Publishers at ASCAP’s Ninth Annual Country Music Awards Banquet.

The award, presented by Stanley Adams, was the plaque, inscribed: “For his long, dedicated and distinguished service to the City of Nashville, the state of the arts, and the world of music, the American Society of Composers, Authors and Publishers proudly honors Mayor Beverly Briley.”

Burch to Top Billing

NASHVILLE — In the first of a series of expansions planned by Top Billing, Inc., company president Tandy Rice and vice president/general manager Dolores Smiley have announced that Roger Burch has joined the talent agency’s staff.

Booking Agent

Burch, a local radio-television personality, assumes new duties as a booking agent, effective Oct. 15. The addition of Burch brings Top Billing’s sales staff to a total of five personnel.

ASCAP Honors Dunn (Continued on page 54)

By RED O’DONNELL

Buxom Dolly Parton’s physical measurements are hers best kept secret.

“Just write,” she said last week, “that I am B-flat and C-sharp—musically, that is.”

Pee Pee King reminds me that he isn’t the only member of his family in the Country Music Hall of Fame.

“My late father-in-law Joe L. Frank was elected several years ago.”

Argosy Magazine is preparing to devote an entire issue to country music—and Bill Anderson, who studied journalism while at U. of Georgia, has been commissioned to write an article.

I join the many friends who were saddened by the unexpected death of BMI vice president Justin Bradshaw, a heart attack victim. A gentle, class human being; a low key, efficient executive. My sympathy is extended to his bereaved wife and two children.

Listening to Loretta Lynn:

“I’m tired. I’ve only had nine days off this year from tours—and on those days I did some TV or other work.

“My work is so hard it’s almost impossible to take time off. I have to go on tour the minute I get a break.

“When work is not going to be my main focus in the future. My husband and I are building a dude ranch at our Hurricane Mills, Tenn. home. It will be a 3600 acre spread and we plan to open it on my birthday, April 21, 1975.

“What birthday? I’m not telling you. All right, it’s my 39th and from then on I’m going to go backwards on my birthdays. Like in 1976 I’ll be 38 and so on.

“I am interested about the dude ranch. I’ve been going on the road to see my fans all these years—now they can come to see me. Really, I plan to spend a lot of time at the dude ranch.

“My health?

“Well, I still have those migraine headaches. I’m going to take

COUNTRY PICKS OF THE WEEK

STATLER BROTHERS, “SUSAN WHEN SHE TRIED” (American Cowboy, BMI). Top vocal group today puts out another top single. Bet your bottom dollar that this record will be as unforgettable as the little dartin’ who’s being tossed in this song. She’s a hot one! Mercury 73625.

SLEEPER

MCKENZIE McCARTHY, “I BELIEVE IN HAPPY ENDINGS” (Don Redman, ASCAP). If you believe in happy endings, drop this one on the turntables. You’ll be treated to a smooth sound, interrupted only by the phones requesting more. A sleeper but a keeper—not a wapper. A sleeper but a keeper—not a wapper. A sleeper but a keeper—not a wapper. A sleeper but a keeper—not a wapper.

ROY CLARK, “FAMILY AND FRIENDS” (Fugitio, ASCAP). It sounds like Roy got all his kindred and buddies together with some good songs and they proceeded to have a foot-stompin’ ball. With the flavor of bluegrass, super cuts include “I Wonder Where You Are Tonight,” “Ashes of Love” and “Life’s Railway to Heaven.” Great instrumental tracks along ABC/Dot DOCD-2005.

www.americanradiohistory.com
BMI Nashville Presentations Spotlight Fifth Burton Award

NASHVILLE — Ninety-one writers and 58 publishers of 99 songs have been presented with BMI (Broadcast Music Inc.) Citations of Achievement in recognition of popolarity in the country music field, as measured by broadcast performances for the period from April 1, 1973 to March 31, 1974. The awards were made at ceremonies in Nashville on October 15, by BMI president Edward M. Camer and Frances Williams Preston, vice president of BMI's Nashville office.

The fifth annual Robert J. Burton Award, presented to the most performed BMI country song, was given to "Let Me Be There," written by the late John Rostill, and published by Al Gallico Music Corp. The award, honoring the late BMI president, is an etched glass plaque mounted on an aluminum pedestal. It is presented annually to the songwriters and publishers of the most performed BMI country song of the year.

Thirteen of the songs honored with BMI awards were presented with citations marking previous awards. "I Can't Stop Loving You," was written by John and Donny Hathaway and published by Acuff-Rose Publications, Inc., and "Release Me," written by Eddie Miller and W.S. Stevenson, published by Four Star Music Co., were presented with eighth-year awards. Seventh-year awards went to Dramatics Music Corp. for "By the Time I Get to Phoenix," written by Jim Webb, and to John Hatford and Glaser Publications, Inc. for "Gentle On My Mind."

Fourth-year awards were presented to Ray Stevens and Ahab Music Co., Inc. for "Everything Is Beautiful!", Kris Kristofferson and Buckhorn Music Publishing, Inc. for "For the Good Times," Kris Kristofferson and Combine Music Corp. for "Help Me Make It Through the Night;" the late Hank Snow's "No Roses," and Fred Rose Music, Inc. for "Jambalaya (On the Bayou);" and Joe South and Lowery Music Co., Inc. for "(I Never Promised You A Rose Garden)."

Honored for the third time were "Am I That Easy to Forget," written by Carl Belew, W.S. Stevenson and Shelby Singleton, published by Four Star Music Co., Inc., "Young Love," written by Carole Joynier and Ric Cartey, published by Lowery Music Co., Inc. A second-year award was given to Nick Nixon, Don Earl and Compton Music Corp., for "The Tenderness Song.".

Kris Kristofferson, Billy Sherrill and Norro Wilson are the leading BMI country writer-award winners, with five songs each, followed by Dallas Frazier and Whitey Shafer with four. The leading BMI country publisher-award recipients are Acuff-Rose Publications, Inc., with 10 awards, followed by Al Gay Music Corp. with eight, Tree Publishing Co., Inc. with five and Blue Book Music and Al Gallico Music Corp., each with four.

Other top writer-award recipients include Bill Anderson, Donna Fargo, Merle Haggard, Freddie Hart and Jim Owen, all with three awards each.

Also honored for 1972 performances was "Country Green," written by Eddie Raven and published by Acuff-Rose Publications, Inc.

ASCAP Awards Banquet Boasts Best Year Yet

NASHVILLE — Some 500 top songwriters, artists, music publishers and record producers from across the nation gathered in Nashville on Wednesday (16) at the largest Country Music Awards Banquet ever hosted by the American Society of Composers, Authors and Publishers.

Honoring the year of chart successes by ASCAP members, the music licensing organization's ninth annual black-tie gala saluted the men and women responsible for 74 major discs—some 80 percent more than ever before. Adorned with flowers and elegant dresses, Nashville's celebrity-studded Armony on Sidco Drive echoed to applause as ASCAP president Stanley Adams announced the names of 181 winners who shared a total of 386 plaques.

Jerry Foster and Bill Rice again led the parade to the awards table, carring off 15 ASCAP plaques for their writing and producing efforts. "Colonel" Bill Hall of Jack and Bill Music led all publishers with an unprecedented 11 awards. The Foster/Rice/Hall hits were "My Part of Forever," "Loving You Has Changed My Life," "Song of the Statesman," "The White Men Cries A Lot," "All in the Name of Love," "When Your Good Love Was Mine," "Born to Love and Satisfy," "Hey There Girl," "Until the End of Time," "I Want to Stay" and "I'll Think of Something."


ASCAP president Adams, who presented the plaques, noted ASCAP's increasing contribution to country music and saluted the Society's greats who "blazed a path for this year's talented winners"—citing such Country Music Hall of Fame luminaries as Gene Autry, Fred Rose and Bob Wills. ASCAP southern region director Ed Shea proudly pointed to the substantial progress during the last five years, a dramatic jump of 300 percent in ASCAP country chart activity. Hailing the international growth of country music and the talents of today's dynamic creators, Shea told the celebrity-packed audience that it was their united efforts that had made the night's celebration (Continued on page 58)

SESAC Ceremonies Put Accent on Informality

NASHVILLE — Ricci Mareno captured a total of 17 individual awards at the 1974 SESAC Awards Banquet held at the Woodmont Country Club in Nashville on Thursday evening (17). In Moreno received the firm's coveted Country Music Writer of the Year award and the 1974 International Award for the song "You Got Everything that You Want," penned by Moreno and Bobby Fischer.

Other Moreno winning songs included "If I Miss You Again" (fifteen BMI citations), "I've Got A Little Thing About You" (six BMI honors), "I Will Never Be Around When It Rains," "(Jennie Marie) You Were A Lady," "Goodbye, Rosie, Goodbye," "Hand In Hand With Love," "I Don't Want To Be Around When It Rains," "(I Never Meant To Love Her)," "Send Me No Roses," "You Got Everything That You Want" and "Welcome To My World of Love."

The accout was on informality at the 1974 "Invitation Only" awards. Hosted by SESAC's president, A. H. Prager, the gala evening was attended by some 500 music dignitaries from all over the world who witnessed the presentation of more than 100 awards for musical excellence during the evening's ceremony. Hosting the awards presentation was the firm's executive director of Nashville operations, W. Robert Thompson, who welcomed the guests and spoke briefly about SESAC's steady growth in country music.

The entire evening was a festive occasion, marked by a dramatic reversal of previous "black tie" events. The setting was entirely "country," complete with apple cider, country ham and biscuits, plus family size portions of fried chicken with all the trimmings, topped off with homemade pecan pie. The dress was informal, and the entertainment furnished by a Dixieland group that is featured regularly at Opryland. Decor, by the Personal Touch of New York City, transformed the plush country club into an aura of "down home living."

One of the evening's dramatic moments occurred when SESAC's annual "Ahab Award" for "Most Coveted Country Music Award" was presented. The award, designed to be given to the person or organization who contributes the most during the year to the promotion and furtherance of country music as a musical art form, was awarded to Nashville's Mayor, The Honorable Beverly Briley. The entire audience of close to 500 rose to its feet to give the Mayor a standing ovation. SESAC's Most Promising Country Music Writer of the Year award was won by Lorene Mann who penned "I've Got So Many Wives at Home." "The Day After Never" and "My Wife's House," while the A&R Producer award was presented to MGB Productions.

Again this year, recognition of writer-affiliates played a major role at the 1974 Awards Banquet. Garnering writer awards during the ceremonies were Jackie Johnson, Charlie Black, Marianne Mareno, Skippy Barrett, Peggy Forman, Lavoy Dewey, Joe E. Lewis, E. Milner, Eddie Noack, Alan "Jerry" Garcia, Glenn Ray, Wayne Cargile, Ray (Continued on page 62)
TV Troubles Tail Jennings
By DON CUSIC

NASHVILLE — "I guess it looks like I'm a trouble-maker," said Waylon Jennings, "but really, I want to get along with people and have things run smoothly." Jennings was talking about his absence from the Country Music Association's annual Awards Show last Monday night.

Song Chopped
Scheduled to appear on the show to sing his recent number one song, "Ramblin' Man," Jennings disagreed with executive producer Joe Cates when Cates wanted Jennings to do only half the song. Jennings wanted to do the whole song.

During the disagreement, host Johnny Cash offered to give up some of the time allotted for his songs to Jennings. However, no settlement was agreed upon and Jennings left the set.

The day following the show, Waylon spoke with Record World about the situation, saying, "I let people think I would make for a better show. I thought they expressed an attitude that did not show respect for me as an individual or for country music. I felt I had to take a stand.

I really hated to leave and do all that but I couldn't let them walk over me."

'The First to Go'
Jennings further stated that he felt television short-changed country music. "If there's a show with a country act and something needs to be cut, that act's songs will be the first thing that goes.

Waylon had left the set of the Dean Martin summer replacement show—later to become Music Country—a year ago. He explained that, "They wanted me to sit on a horse and sing 'We Had It All'—a love ballad—and leave off the first two lines. It just didn't make sense. I don't think they understand our music or respect us as artists."

The "they" Jennings was referring to are the television producers, directors and writers who are not from Nashville or knowledgeable about country music — but who come here to do a country show for television. He felt too often they included too many stereotypes and prejudices in the shows.

Citing another incident concerning The Midnight Special he did over a year ago, Jennings said, "They're really not that interested in quality." Jennings had played a set for the show but was not allowed to re-do any of the songs or see the finished product. Some feedback had occurred during the set and he did not want it aired with the inferior sound performance included. Finally, with the help of his lawyer, he did obtain some artistic control.

"An Art"
Waylon Jennings considers country music "an art" and spends considerable time and effort on his material to insure it is the highest quality. He respects writers, songwriters, musicians and other artists, and only wants that respect in return. He takes his music seriously and strives to present it to the public as an artist would present a painting—complete and as perfect as possible to the last detail.

'Only For Money'
As an artist, Jennings feels television does not accurately represent country music. "They only care for the money," he stated, "and they don't really care for the music."

"Still, I like the things to run as smooth as possible," he stated. "I like to show respect for other individuals and only ask they show respect for me and my music."

CMA Awards
(Continued from page 52)
Bradley and Frank (Pee Wee) King. Usually, only one is inducted, but this year a tie occurred in the balloting.

Other award winners were "Country Bumpkin," recorded by Cal Smith, Single of the Year; "Country Bumpkin," written by Don Wayne, Song of the Year; Olivia Newton-John, Female Vocalist of the Year; Ronnie Milsap, Male Vocalist of the Year; the Statler Brothers, Vocal Group of the Year; Conway Twitty and Lorretta Lynn, Vocal Duo of the Year; Danny Davis and the Nashville Brass, Instrumental Group of the Year; and Don Rich, Instrumentalist of the Year.

The show was produced by Joe Cates, written by Chet Hagan and directed by Walter Miller with Milton Delugg as the musical conductor.

54

COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List
Reporting this week (alphabetically):

KBUC, San Antonio
KCCN, San Bernadino
KSJW, Amarillo
KFDI, Wichita
KXLY, San Antonio
KLAK, Denver
KVOO, Tulsa
KWMI, Ft. Dodge
WAME, Charleston
WBAP, Ft. Worth
WCMS, Norfolk
WEPF, Pittsburgh
WENO, Nashville
WSCC, Greenville
WHIN, New York
WHO, Des Moines
WITI, Lansing
WMC, Memphis
WMNN, Columbus
WMQM, Memphis
WPNX, Columbus
WTIH, Terre Haute
WTIK, Durham
WUBE, Cincinnati
WUNI, Mobile
WL, New Orleans
WWL, Miami
WWOK, Miami

"Out of Hand" is off and running toward Gary Stewart's biggest charter yet! Strong action from Ft. Worth, San Antonio, Memphis, Greenville and Lansing!

Freddie Hart has an early start with "My Woman's Man." It's added at WBAP, WHN, KCCN, WMGC, WCMS and WWOK.

Cranz Craddock striking at both fields with another re-make — this time it's Dion's "Ruby Baby" of some 15 years ago. It's picked at WMNN; moving in Norfolk, Memphis, Cincinnati, Miami and Nashville.

Title of the Year Award: "Folk, Rock, Pop, Middle-of-the-Road Country Singer!" Designed to be a smash in all markets, Brush Arbor is getting early response in Texas!

Jerry Wexner Lane getting good reports from the midwest and southwest on "Right Out Of This World." Finally pulled from an album after WWDA played it like a single for weeks, Johnny Paycheck's "For A Minute There" is starting quickly at WHO, KFDI, KBUC and WBAP.

"Little Girl Feeling" is feeling like a big charter for Barbara Fairchild. Added this week in New York, Columbus and Ft. Worth.

Melba Montgomery continues to draw numerous mentions; ditto for George Jones, Lynn Anderson and Bobbie Hargis.

Red Sovine is set to repeat the chart success of "It'll Come Back" with an infectious novelty with three little girls called "Can I Keep Him, Daddy?" Reports are in from WBAP, WESC, WCMS and KCCN.

Harlan Sanders, a highly touted newcomer on the Shannon label, is showing well in Columbus, Greenville and Nashville with "She Says I Look Like Daddy."

Regional Rumbles: Barbara Lee's "Ain't Love Grand" picked at WMNN; George Kent's "A Whole Lotta Difference in Love" and Doyle Holly's "Richard and the Cadillac Kings" picked at WENO; Don Williams' lp cut "Ties That Bind" playing frequently at WMC; Frenchie Burke's "Big Mamou" most requested at WWL and KKXY; Paul Davis' "Ride 'Em Cowboy" added at WEEP; Statler Brothers' "Susan When She Tried" called "a killer" at WPWX.

Brian Collins looking good in Des Moines, Memphis and Columbus with "That's What Love Should Be." "Patti Page continues to add stations on "I May Not Be Loving You" with a pick this week at KFDI; airing at WESC and WENO.

Newcomer Jennifer O'Brien showing up in Cincinnati and Norfolk with "Everybody's Somebody's Fool."
CONGRATULATIONS
OWEN BRADLEY

The best in our country

We at MCA Records are certainly proud of your election to the Country Music Hall of Fame.
COUNTRY SONG OF THE WEEK

BILLY "CRASH" CRADDOCK—ABC 12036
RUBY BABY (Hill & Range/Quintet/Freddy Bienstock Co., BMI)

The old Dion hit comes back strong with Mr. Country Rock belting it out. Grease the tone arms back, let this one jitterbug up the charts.

VERNON OXFORD—RCA PB-10098
HOLD IT IN YOUR COUNTRY GROW, MAMA (Loyd of Nashville, BMI)

I'VE GOT TO GET PETER OFF YOUR MIND (Wilderness, BMI)

Story deals with a dude who crossed the Canadian border before an order came from Uncle Sam, to become a crossing looking back towards home. Flip should bring in a lot of requests just from the title.

BOBBY BARE AND THE FAMILY—RCA PB-10096
SINGIN' IN THE KITCHEN (Evil Eye, BMI)

YOU ARE (Evil Eye, BMI)

Culled from the "Singin' in the Kitchen" lp, both numbers are good-time, fun sing-a-longs. A welcome addition and change of pace for any playlist.

JODY MILLER—Ultra 8-50042
COUNTRY GIRL (Al Gallico, BMI)

Jody sings of the joys being a country girl—jocks will enjoy hearing from her. A joy to the world!

PUCCINI—Edge EP74-6A
MISS KITTY IS LEAVIN' THE LONGBRANCH (Thankoeberry, ASCAP)

Well, the old gal has decided to let Marshall Dillon fight his gun battles alone. Puccini sings farewell to the saloon madam.

FRED BOYD—Patriot P-1001-A
ALICE FROM DALLAS (Fred Boyd, BMI)

Songwriter Bob Ms. who learns that Music Row ain't no glory road. Interesting story that'll grab the heartstrings and the dimes.

GARY CLUTE—Soundwaves SW-4511
LITTLE COUNTRY STORE (Asklaug/Horak, BMI)

Fond memories take this country boy back to the old favorite hometown store. Nice easy feeling.

BARBARA FAIRCHILD—Columbia 3-10047
LITTLE GIRL FEELING (Duchess, BMI)

Seems this young lady has found that age has robbed her of the gift of youth—but there's a feeling here the record will be robbing dimes for the jukes.

DARRELL STATLER—Polydor PD 14245
A COUNTRY SINGER (Chappell, ASCAP)

Rock 'n roll done got this boy set up as a cooker, but he laments that all he ever wanted to be was a country singer. Excellent taste!

PAUL METCALF—Loyd of Nashville (N 1003)
SOME SWEET MORNING (Rico Moreno, SESAC)

Paul tells his gal that some sweet morning she's going to have to the bitter facts that he's gonna take his sugar elsewhere. Good 'n spicy.

RAY PRICE—Myth MS-146
LIKE OLD TIMES AGAIN (Keco, ASCAP)

The memories of the good times seem to come around when the times are bad—and Ray croons that he's facing the fact that those good times are all behind.

THE MOMS & DADS—GPN Crescendo GNP 485
WABASH CANNONBALL (Neil/Special, BMI)

A MAIDEN'S PRAYER (Bourne, ASCAP)

Funky sounds from this group—great sound to just lean back, put your feet up and listen to. A fast side and a slow one—the choice is yours.

BRUSH ARBOR—Capitol P-3968
FOLK, ROCK, POP, MIDDLE OF THE ROAD COUNTRY SINGER (Cliff House, Loyd's of Nashville, BMI)

These boys want to cover all the angles—and they seem to have done it. Mass appeal is a goal for gold.

Tanya Tucker

Tanya Tucker and the band played like the sort when she's up there was a special treasure unveiled solely for this occasion.

Earlier in the day, Bill Carter, Tanya's attorney, took time out to comment for Record World on the bidding for Tanya's services, and to explain her rather singular mystique.

"We didn't set a price on Tanya," Carter said of the negotiations. "We let the industry set the market. There were four or five major companies offering good dollar amounts, but MCA was the most aggressive. They offered the best opportunity for her now and in the future.

"We weren't only interested in what a company could do for her at present, but what a company could do for her, say, five years from now, and to this end MCA's offer was very good," explained Carter.

Echoing the feelings of Maitland and Bo Tucker, Carter declined to release specifics of Tanya's contract. "I can't go into the details," he said, "but I will say this: We signed the contract this morning (10), it was approved by probate court, we got a check, and the amount is substantial. We're very, very pleased."

He is not surprised by Tanya's success. "The thing about Tanya is that she's something special. Off-stage she's just a little girl, but when she's up there singing ... " Carter shook his head and laughed. "There was a 35-year old man hot after her the other night following a show. Now that sounds strange to me, but it proves what I've been saying: This girl's something special, unlike anything a lot of folks have ever seen."

"There's a film crew out here from ABC to do a special on her for the Reasoner Report (aired on Oct. 16). They came out, it was just another job for them. Then they started following Tanya around with their cameras and they called back to New York and said 'Listen, this girl's fantastic!" Now we're talking about an hour special on TV. Obviously, she is not just another country singer."

In another conversation with Record World, Bea Tucker stressed that the pairing with CBS was an amicable one and added, "I can't say a bad word about anyone there. CBS was wonderful to us."

When asked if Tanya approved of MCA, Bea responded matter-of-factly. "Tanya takes an active interest in all of her business affairs and I don't close any deals without first getting her okay—making sure it's what she wants to do.

"When it came to MCA, well, she just loved Mike Maitland. She thinks he's a real line, honest person and she thinks all of the people at MCA are really people. She likes everyone about the company."

"My main interest is in seeing that Tanya does what she wants to do," Bea pointed out between bites of cake and greetings from well-wishers. "She must be satisfied with everything we propose or else we don't do it."

By now the stage lights had been turned off and folks were making their way homeward; tomorrow was to be another working day. But for Tanya Tucker and MCA, there seemed to be nothing ahead save happy times and limitless good fortune.

Motown Enters Country

(Continued from page 3)

try promotion. He will be based in Motown's Los Angeles headquarters.

"The new label," Belkin stated, "will give Motown a fuller image, broaden its product and give the record company greater diversification."

CMA Award Winners

(Continued from page 3)
CONGRATULATIONS
RONNIE MILSAP
VOTED 1974
MALE VOCALIST
OF THE YEAR

RCA
Records and Tapes

APL1-0500

www.americanradiohistory.com
ASCAP Award Winners


"It'll Be Her"—Billy Ray Reynolds, Kimtra Music/Roarin' Music; "I've Got A Thing About You Baby"—Tony Joe White, White, White Publishing, Inc.—"I Missed The Trap"—David Gates, Kipahulu Music Publishing; "I Want To Stay"—Jerry Foster/Bill Rice, Jack and Bill Music Company; "You Better Be Your Bridge"—Royce Porter, MaRo Music, Inc.—"I Wonder If Somethin'"—Jerry Foster/Bill Rice, Jack and Bill Music Company; "I'm A Yo Yo Man"—Rick Conahan/Martin Cooper, Fairgo, Inc.—"I'm So Happy"—Martin Cooper, Martin Cooper Music/Targgo, Inc.

"You Make Me Feel Like More A Man"—J.D. Riggs, Prater Music Inc.; "You're Weaing Me Down"—Ray Grif, Blue Echo Music.

ASCAP Banquet

Possible.

Adams and Shea worked as a team in presenting the trophies, as ASCAP executives Gerry Wood and Charlie Monk announced and presented the awards. Among the group of the presenters were board members Norman Weiser, Irwin Robinson and Wesley Rose, plus director of operations Paul Marks. Other executives in from Hollywood and New York for the gala were membership representatives David Combs, Todd Braebe, Peter Burke, Tal Malone and public relations director Walter Wager.

Curless Honored

HARTFORD, CONN. — The Bristol County Music. Dick Curless, was honored October 5 in a testimonial at the Hartford Hilton Hotel, and was presented with the Merv Griffin Group Radio W-104 Connecticut Country Singer of the Year award. Curless was represented with over 500 guests in attendance.

Scholarship

Following this award, he was also notified that a $500 W-104 scholarship would be awarded in his name in 1975.
George Jones is out to make #1. Again.

"The Grand Tour," George Jones' last single, bulleted its way up the charts to become the Number 1 Country hit—and became George's biggest seller in a long and successful career.

Now he's followed up with his newest hit-to-be, "The Door." Produced and co-written by Billy Sherrill, it's bound to garner everyone's vote for the top of the charts. George Jones for #1. Again.

George Jones' new single, "The Door."

There's a whole city behind every record we make

Epic Nashville
NSA Dinner Honors Writers

■ NASHVILLE—The annual dinner of the Nashville Songwriters' Association (NSA), held at the Sheraton Hotel on I-65, honored the 400 writers and music industry representatives who attended the gala event.

Inducted into the Nashville Songwriters' Hall of Fame was Hank Cochran, whose hits include "Little Bitty Tear," "Funny Way of Laughin'," and "I Fall To Pieces" and "Make The World Go Away."

Receiving the first president's award from Joe Allison, the association's chief executive, was Frances Preston, vice president of BMI and head of the Nashville office, for her contributions to Nashville songwriters.

Speaker for the evening was Mrs. Dorothy Ritter, widow of Tex Ritter.

Music City Golf Tilt Draws Record Crowd

■ NASHVILLE — An estimated 20-25,000 people came to the Harpeth Hills golf course in Nashville on October 12 and 13 to watch the 10th Annual Music City Pro-Celebrity Golf Tournament — a record turnout for the event.

Blessed with beautiful weather and an impressive field of celebrities, the tournament was declared "the best ever" by Jud Collins, the tournament director.

Some of the celebrities who played included rock star Alice Cooper, Tennessee Governor Winfield Dunn, Perry Como, Dale Robertson, baseball stars Mickey Mantle, Whitey Ford and Johnny Bench, Mac Davis, Flip Wilson, Pat Boone, Bobby Goldsboro and Chet Atkins—who in addition to being a celebrity is also a Music Row executive and Tennessee Country Gentleman.

NSA Dinner Report (Continued from page 52)

acupuncture treatments from a doctor in Washington, D.C. to see if he can help me."

When it was announced that Charlie Rich had been voted the Entertainer of the Year at the Country Music Association Awards show, the Silver Fox took a piece of paper out of his pocket and read:

"Whoever you are, whatever you do, if you have a dream hang on. It is never too late. Believe me—dreams DO come true."

It was signed "Margaret Ann." Margaret Ann is Charlie's wife.

"I wrote it a month ago, in a motel in little Rock while I was on tour with Charlie," Mrs. Rich said.

"It was about 2 a.m. and neither of us could sleep. I scribbled it on a sheet of the motel stationery. Charlie kept it."

"Of course I had an idea that if he won an award he probably would read it."

"What it said is so true with him—and me."

I asked Charlie what he intended to do with the sheet of paper—memor pad size—on which the words were written.

"I'm going to keep it. Right now it is priceless to us. Perhaps in the years to come I will contribute it to the Country Music Hall of Fame. That is if they want it."

When singer-writer Bill Anderson and his pretty wife Becky were wed four years ago, no honeymoon followed. The ceremony was one day and the next night he was booked for a show in Memphis.

Bill promised Becky, however, there would come a time when they would honeymoon for two weeks.

The time arrived recently after his personal appearances at numerous state fairs during the Summer and early Fall.

However, as the saying doesn't go, the best laid plans of mice and entertainers don't always materialize. Bill tells about it:

"We flew to Toronto from Nashville and rode the Canadian Pacific Railroad to British Columbia. Becky had never been on a train and she enjoyed every mile of it."

"However, once we got to British Columbia she was so excited and had eaten so much good food on the train she was sick and under a doctor's care for several days."

"That took care of the first week of our fortnight holiday."

"The second week we flew to Hawaii. That is, Becky and I and my luggage did. HER luggage, checked at the same time as mine, went to Montreal."

"We spent a lot of time in the airlines office filling out forms and a lot of time that we had hoped to spend on the beach buying new clothes for Becky."

"We got back to Nashville. Becky's luggage arrived two days later. It never did get to Hawaii."
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