HITS OF THE WEEK

SINGLES

GRAND FUNK, "SOME KIND OF WONDERFUL" (prod. by Jimmy Bowen) (Dandelion/Crash, BMI). Chart experts can trace this tune back to the Soul Brothers 6 original of mid-'67. But no such knowledge is necessary to determine that GF's first single from their new album will be the biggest hit they've ridden since "The Loco-Motion." Same kind of giant! Capitol 4002.

TEMPTATIONS, "HAPPY PEOPLE" (prod. by Jeffrey Bowen & Berry Gordy) (Jobete, ASCAP). "The Need To Be" established the songwriter as a top 20 favorite. Now Jim shows that GF's first single from their new album will be the biggest hit they've ridden since "The Loco-Motion." Same kind of giant! Capitol 4002.

ANNE MURRAY, "HIGHLY PRIZED POSSESSIONS" (prod. by Jimmy Bowen/Amos Prod.) (Keca, BMI). Anne's last top 10 outing was "I Won't Last A Day Without You." Now she returns with another top-flight Paul Williams/Roger Nichols composition, the "Show and Tell." La La Peace Song" man takes ballad city by storm. Rocky Road 30-202 (Arista).


CORNELIUS BROTHERS & SISTER ROSE, "SINCE I FOUND MY BABY" (prod. not listed) (Hollenback, BMI). Out with what is clearly their most commercial sound since "Treat Her Like A Lady," this sibling act parleys the power of their Miami soul into yet another R&B winner, top contender as a pop hit. United Artists XW534-X.

JIM WEATHERLY, "I'LL STILL LOVE YOU" (prod. by Jimmy Bowen/Amas Prod.) (Keca, ASCAP). "The Need To Be" established the songwriter as a top 20 performer. Now Jim shows an even more assured spirit as the joy of this uptempo material allows him to display the fire as well as the glow. You'll love him still more this time! Buddah 444.

SLEEPERS

JIM WEATHERLY, "THE NEED TO BE" (prod. by Jimmy Bowen 3/20) (Keca, BMI). Chart experts can trace this tune back to the Soul Brothers 6 original of mid-'67. But no such knowledge is necessary to determine that GF's first single from their new album will be the biggest hit they've ridden since "The Loco-Motion." Same kind of giant! Capitol 4002.

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ALBUMS

GRAND FUNK, "ALL THE GIRLS IN THE WORLD BEWARE!!!" Now under the production auspices of Jimmy Lenner, this foursome retains their sturdy rock n' roll roots, now flourishing with the production pro's fine musical sense. The single, "Some Kind of Wonderful," beats with chart activity, and "Memories" and "Look at Granny Run Run" dazzle. Capitol SO-11356 (6.98).

THREE DOG NIGHT, "JOY TO THE WORLD — THEIR GREATEST HITS." Timely, surely joyous, and undoubtedly great, this compilation of hits from the consistently commercial group will assuredly occupy a notable chart position. The set includes "One," "Liar" and more faves. ABC DSD-50178 (6.98).

ARETHA FRANKLIN, "WITH EVERYTHING I FEEL IN ME." The lady feels a lot, and each ounce of emotion in every song makes the package pack quite a wallop. The Barry Mann-authored classic "When You Get Right Down to It" is breathtakingly rendered, and the single, "Without Love," is a climactic sparkler. Frank-ly terrific! Atlantic SD 18116 (6.98).

ANNE MURRAY, "HIGHLY PRIZED POSSESSIONS." Critically acclaimed Canadian thrash is at her very best on this set. The musical accompaniment is minimal, ensuring Ms. Murray's deep-throated vocals powerful projection. Topping the package is the Bobbie Dorr-penned 59 hit "Dream Lover," "Lullaby" and the title tune. Murray magic! Capitol ST-11354 (6.98).
"At this time it's our pleasure to present Joni Mitchell"

Asylum Records proudly presents "Miles of Aisles." The two record set of Joni's Summer '74 Concert Tour. The musical event for all seasons.
Gavin Radio Conference Touts 'Partnership' Theme
By LENNY BEER

LOS ANGELES — Ringo Starr's newly-formed label "Ring O'-Records" will be distributed in the United States and Canada by Capitol Records, Inc., according to a joint announcement made by Starr and Bhaskar Menon, Capitol's chairman, president and chief executive officer. (Continued on page 30)

Capitol Signs
Ring O'Records

By ROBERT ADELS

NEW YORK — In both the singles and album markets, hit product is holding its own over a longer period of time, according to the Record World charts. A combination of tighter radio playlists and the general economic uneasiness seems to be adding up to a more spread-out and consistent sales pattern for singles now than was true for the same period last year.

On The Singles Chart, four out of the top 10 records are into their 12th-or-better week of action while the same is true of the top 20 albums.

Two former number one records from Bobby Vinton ("My Melody of Love" on ABC at 8) and the Three Degrees ("When Will I See You Again on Phila. Intl. at 5) are still top 10 after 13 weeks. B. T. Express' Scepter hit "Do It (Til You're Satisfied)" is at 7 after 12 weeks, while more interesting still is Harry Chapin's Elektra hit "Cat's in the Cradle," at 3 and still bulleted after 12 chart weeks.

Another sign of a proven hit's increasing longevity is well represented by Billy Swan (Monument) whose former number 1 single "I Can Help" is fiercely holding at the 2 spot two weeks after reaching its peak. Still another recent example is Stevie Wonder (Tamla) whose "You Haven't Done Nothin" was a top 20 item into its 18th chart week. (Last year at this time only two of the top 10 singles had reached their twelfth chart week.)

Turning to The Album Chart, we see four top 20 albums (by three artists) with a 20-week-plus longevity rating. John Den- ver (RCA) has two in this category: both are gaining additional ground in the wake of his national prime time ABC-TV special (1). His "Back Home Again" moves up to the 6 slot after 24 weeks.

(Continued on page 47)
Capitol Pacts Far Out Prod.

LOS ANGELES—Capitol Records, Inc., and Far Out Productions, Ltd., have entered into a long-term production agreement by which Capitol obtains exclusive worldwide distribution rights to Eric Burdon, Jimmy Witherspoon, and other Far Out artists to be designated at later dates.

Announcement of the pact was made jointly by Al Coury, Capitol's senior vice president, a&r/promotion/artist development, and Steve Gold, senior vice president, Far Out Productions. The first product to be released under the agreement is "Sun Secrets" by the Eric Burdon Band.

Burdon, just returning from a three year hiatus, will take his new band on the road as part of the forthcoming Grand Funk national tour beginning January 2. Jimmy Witherspoon's first album under the agreement, "Love Is a Five Letter Word/Spoon," will be released January 6.

Far Out Management, Ltd. was formed in 1969 by Steve Gold, Jerry Goldstein and Eric Burdon, following Burdon's departure from the Animals, a group he founded, and formation of a new back-up group, War. War is not included in the present Capitol pact.

Times Music Names Daives to New Post

NEW YORK—Murray Deutch, president of The New York Times Music Publishing Corp., has announced the appointment of Johnny Daives to the newly created post of manager/national promotion.

(Continued on page 53)

Mich. Anti-Piracy Law

MICHIGAN — The state legislature of Michigan has enacted an anti-piracy law to take effect Sept. 1, 1975. The law makes it a felony to duplicate, distribute or sell pirated sound recordings. First offense will be punishable by a fine of up to $25,000. Each subsequent offense will be punishable by a fine of up to $100,000 and/or imprisonment of not less than one year or more than three years.

The bill also requires that all unauthorized duplicates have the name and address in a permanent place on the outside of each package.

Michigan is the 27th state to enact such legislation.

Lenny' Soundtrack Issued by UA

LOS ANGELES — United Artists Records has announced the release of the soundtrack album from the United Artists film "Lenny." The album, which features music performed by Miles Davis and dialogue from the film as performed by Dustin Hoffman and Valerie Perrine, will be supported by major merchandising, advertising and publicity.

UA has also reserved its three-record "Lenny Bruce Live At Carnegie Hall" album, owing to renewed interest in the album in both Los Angeles and New York, the two cities in which the film has opened.

Three Dog Night Re-Signs with ABC

LOS ANGELES — Jay Lasker, president of ABC Records, has announced the re-signing of Three Dog Night to a long-term, worldwide recording contract with the label. The group released their new greatest hits album, "Joy to the World," last week.

Tony Martell, Jay Lasker

"Tony Martell's wide-ranging experience and the esteem in which he is held in the record business make him the ideal choice for this new position," said Lasker. "I have every confidence that he will not only maintain our east coast arm at a high level but will in fact strengthen it appreciably."

ABC Names Martell East Coast VP

LOS ANGELES — Jay Lasker, president of ABC Records, has announced that Tony Martell has been appointed to the new position of vice president of east coast operations and special marketing for the label. Martell, who had been president of Famous Music Corporation for three years prior to its sale to ABC last August, will be based at ABC's New York office and will report directly to Lasker.

Responsibilities

In his new position, Martell will be responsible for supervising the daily activities of the New York office — including publishing, a&r and public relations—and will join Lou Sebok, ABC's vice president in charge of branch operations, to coordinate east coast sales activities. In addition, he is charged with setting up special marketing plans for hit product with selected record wholesalers and retailers throughout the country. This will entail his working closely with advertising, marketing, merchandising and other representatives of the chains.

While at Famous, Martell was responsible for strengthening and enlarging the company's Dot label and for bringing the Sire and Passport Records into the Famous family. Before joining Famous, he served as vice president of marketing at MCA Records, where he was credited with enhancing the careers of Elton John, Neil Diamond and The Who, among others, and where he handled the marketing campaign for "Jesus Christ Superstar." Previous to that, he worked with Columbia Records for 10 years in a variety of executive positions.

AmericanRadioHistory.com
A new single from the most talked about, seen about, and critically acclaimed about new instrumental group in recent years. TOM SCOTT AND THE L.A. EXPRESS proudly on Ode Records and Tapes.
ShelterVision Pacts Lone Star For Six TV Music Specials

LOS ANGELES—ShelterVision, a division of Shelter Records, in conjunction with Lone Star Broadcasting, has announced the signing of a contract to produce six prime time music specials entitled "The Lone Star Cross Country Music Special." The specials, which will appear on ABC-TV, will be broadcast regionally in Texas.

ShelterVision is utilizing a sophisticated teleproduction facility which includes a remote video recording truck with four channel video tape recorders and two satellite remote audio recording vehicles with a complete 16 channel audio recording and mixing console.

ShelterVision's ultimate objective is to produce six one hour video discs to be released in approximately one year.

Talent

The Lone Star Music Specials will feature Willie Nelson as host and the tentative list of his guests includes Willis Alan Ramsey, Jimmy Buffett, Jerry Jeff Walker, B. W. Stevenson, Michael Murphrey, Rusty Weir, Steve Fromholz, Kenneth Threadgill, Sammi Smith, Ray Wiley Hubbard, Gresy Wheels, Kinky Friedman, Asleep at the Wheel, and Silver City Saddle Tramps. The video taping will take place on location at Nelson's ranch as well as other sites in and around Austin, Texas, and will feature candid conversation with the artists in the series.

Intent

The intent of the programs is to capture the essence of the Austin music scene and to spotlight its many nationally acclaimed performers. One of the shows will be taped in an Austin recording studio (Odyssey Recording Studio), while in the process of recording an album. ShelterVision's four channel video tape recorder will enable the viewer to observe all stages of the recording simultaneously.

Lone Star Beer has taken an innovative stance in presenting the Cross Country Music Specials as they will air without commercial breaks. Lone Star believes that commercials tend to interrupt the flow and dynamics of music programming. Commercials will appear only at the beginning and conclusion of each broadcast.

A Record Record?

NEW YORK—RCA Records has put on the market what it believes is the longest playing stereo record ever released, with a musical content of 69 minutes and 37 seconds.

The album is the debut disc of young pianist Ted Jøselson, and features the artist in performances with the Philadelphia Orchestra conducted by Eugene Ormandy of Tchaikovsky's Piano Concerto No. 1 and Prokofiev's Piano Concerto No. 2. It outdistances RCA's previous champion, the Arturo Toscanini-NBC Symphony performance of Beethoven's Ninth Symphony on Victrola which runs 64 minutes and 58 seconds.

Larry Schnapf, RCA's manager, recording operations, says it is technically possible to get 36 minutes of information on one side of an LP, and one side of the Jøselson disc comes close to that maximum, running 35 minutes and 19 seconds (the Tchaikovsky concerto).

Gold 'Aisles'

LOS ANGELES—"Miles of Aisles," Joni Mitchell's latest Asylum album, has been certified gold by the RIAA.

Ochs to ABC PR

LOS ANGELES—Dennis Laventhal, vice president of ABC Records, has announced the appointment of Michael Ochs as national director of press and public information for the label. In his new position, Ochs succeeds Christine Barter, who has assumed the post of senior corporate manager, public relations, ABC Leisure Activities.

Heilicher to Address '75 NAIRD Convention

CHICAGO—The 1975 Convention of the National Association of Independent Record Distributors will be held in Los Angeles February 27-March 2 of 1975. The key speaker will be Ira Heilicher.

Court Rules in Fargo Case

NASHVILLE—In a circuit court ruling, Nashville Judge Stephen North issued a decision Friday (29) in the case of Walker v. Prima Donna Entertainment Co. Judge North found that an agreement had been made between arranger Bill Walker and Stan Silver to share royalties on Donna Fargo's "The Happiest Girl in the Whole USA," and three other masters recorded in 1971.

Judge North, in making a ruling in the case also found that Walker was not entitled to co-producer credits on "Happiest Girl" or any share of eight additional tunes claimed by Walker, including "Funny Face." North also dismissed the defendant's counter suits and repudiated Walker's claims for punitive damages.

In handing down his decision, North stated that his ruling was in no way meant to set precedent for any other situation, and that the case was decided solely on the basis of alleged oral agreements between Walker and Silver, not on the basis of who performed what service or function.

Private Performance

Performing a set of folk-blues for a very select audience of two after his recent appearance at Los Angeles' Troubadour is United Artists recording artist Don McLean, shown with (from left) Mike Stewart, chairman of the board, United Artists Music and Records Group, and Al Teller, president, United Artists Records of America. The songwriter and UA threw a free Thanksgiving Dinner bash for the public on Thanksgiving for all the patrons who attended McLean's first show. McLean, whose new album "Homeless Brother," was recently released by UA, is currently represented by his new single "La La Love You," culled from the album.

London Campaign For Stones' Tenth

NEW YORK—Herb Goldfarb, London Records VP of sales and marketing, has announced a major Rolling Stones sales effort for the month of December 1974. The program reads the "World's greatest rock and roll band on London Records, where it all began," and features seventeen ips made by the Rolling Stones.

The promotion celebrates the tenth anniversary of the Rolling Stones' first lp released in the U.S. and is highlighted by the Stones two record set of "Hot Rocks."
ARETHA FRANKLIN

With Everything I Feel In Me

PRODUCED BY JERRY WEXLER, TOM DOWD, ARIF MARDIN & ARETHA FRANKLIN

On Atlantic Records and Tapes
HAPPY BIRTHDAY BOB: Someone sent a live turkey to Neil Bogart, prez of Casablanca Records. Not knowing what to do with the fowl thing, Bogart sent it on to Bob Gibson, of Gibson, Stromberg & Jaffe, since Thanksgiving was Gibson’s birthday. Gibson, in turn, donated the bird to the L.A. Zoo, and ate cottage cheese for dinner. Speaking of turkeys, ex-boxing champ Sugar Ray Robinson popped in to catch Arthur Lee and Love at a concert, and someone asked, “What’s he been doing since he left the Miracles?” . . . Linda McCartney has been invited to serve as judge for the International Male Elegance Awards in February. The awards honor male celebrities based on fashion, poise and general elegance. This should be interesting . . . Reformed: Two former members of The Association have formed a new group named Bijou. The eight-piece vocal oriented group will record for A&M . . . The Troggs, that smashing British group that gave us “Wild Thing” in the mid-sixties, has a gold record and the comeback single should be reminiscent of the type of raunchy rock they were once famous for. Their song is called “Push It Up To Me.”

THE CODYFATHER: Born on November 25 at Cedar of Lebanon Hospital was Melissa Umbrella, 7 lbs., 2 oz., to Mr. & Mrs. Howard Rose. Rose is agent to Elton John and Kiki Dee. Parents named Elton as godfather, and in turn he reciprocated by choosing the baby’s name, Umbrella (someone got the raw end of the deal here) . . . Brian Wilson is producing a song he wrote for one of his favorite Mouseketeers, Annette Funicello. The tune’s entitled, “Zing Zang” . . . Speaking of Annette, “The Mickey Mouse Club,” that ever-popular Walt Disney TV series which ran from 1955-1959, will return in January as a syndicated series. The series will be a newly edited half-hour program of original Mouse Club shows. The series will be distributed through the SFM Media Service Corporation. Jimmy Dodd, Annette, Spin & Marty, and Cubby & Karen star.

FOILED AGAIN: A brand new $2,500 twin-neck guitar belonging to John Grimaldi of the rock group Argent has been stolen from the stage act, because the guitar is needed on three numbers in the band’s repertoire. The guitar has 12 string and 6 string necks. The Hayman Company had been considering manufacturing the model on a large scale, depending on the reaction to its use during Argent’s tour.

FILMS AND TV: George Harrison’s current North American concert tour will become a motion picture. The film will be funded by Harrison’s new Dark Horse label. The show at the Maple Leaf Gardens in Toronto was videotaped by Canadian director David Acomba. Special inserts will be taped in L.A. later. The production will be transferred to 35mm film . . . The new film division of Motown Records is discussing with Universal Pictures the possibility of making the first American produced movie in Cuba in more than 15 years. The plan is to shoot a romantic adventure yarn called “Havana” when and if relations between the U.S. and the government of Fidel Castro permit. Take along a lunch while you’re waiting . . . Speaking of Motown, congrats go to Beau Eurell who has left Cashbox and joined Motown’s fine publicity dept. . . . GTO in London is filming a music and comedy feature entitled “You’re Never Too Young To Rock,” headlining Peter Noone, the Glitter Band, and top English bands Mud and the Rubettes. The film is the third rock musical in the past year to be distributed by GTO, which also handled Gary Glitter’s “Remember Me This Way,” and “Brother of The Wind.” GTO is still looking for American films to distribute in the U.K. . . . Elton John and Bette Midler will appear on Cher’s special on CBS, February 9. The special preceeds the ABC Sets ‘Roy Clark Month’

LOS ANGELES—Mums Records, the small but potent company helmed by Landers-Roberts partner Bobby Roberts, has been highly successful with a limited roster of acts that includes Albert Hammond and Steppenwolf. Third act on the label is the Jackson Sisters, a sibling quintet from Compton, California that is now being produced by Johnny Bristol. With the recent release of their single, “Boy You’re Dynamite,” Mums Records is now concentrating on building the Jacksons into a major recording and performing entity.

Several factors give Mums a strong advantage in breaking new talent. Distribution for the label is handled by CBS, termed by Bobby Roberts as “the old New York Yankees of the record business.” In addition to the firm’s association with CBS, Mums can rely upon the considerable resources of the Landers-Roberts entertainment complex, with enterprises that range from a booking agency (Artists Consultants) to television and film production (Landers-Roberts Productions).

Predicated upon the success of the single, Mums is preparing a comprehensive campaign for obtaining exposure for the group. Such avenues as a forthcoming Stevie Wonder tour or a possible network situation comedy have been mentioned. “We’ll have to break the Jackson Sisters one step at a time,” said Mums general manager Larry Douglas. “It all has to start with a hit single. In this day and age, you almost have to have a reason to release an album; there are too many albums that simply get lost in the shuffle, and some of them are very good. We’ve already prepared a follow-up to this record and Johnny Bristol is ready to go back into the studio at any time if things start popping. If the single goes over, there should be no problem with tours and television shots.”

The Jacksons began their career as entrants in various local talent shows. Eventually, they came to the attention of a notice managing team, Elaine Linett and Oscar Williams. “Very soon after we met them, we brought the girls to Mums’ offices to audition live for Bobby Roberts,” said Ms. Linett. “He heard one song and said ‘where do I sign?’”

Pop Potential

The Jackson Sisters represent Mums’ first effort on behalf of a group that has both r&b and pop potential. “We don’t really consider the girls as an r&b act,” said Douglas. “They’re just as pop as they are r&b. I’d hate to compare them to a similarly named group, but they really are similar in that they have a great deal of crossover potential.” Both Douglas and Mums’ associate general manager Mike McCormick have backgrounds in promotion; they will be working closely with stations utilizing pop formats. “We have to rely on CBS to do a great deal of the r&b promotion,” said Douglas. “We’re expecting this record to do very well in discotheques, though, and for that we’ve engaged an independent firm, Provocative Promotions, headed by Marc Paul Simon.”

Just because we’ve signed the Jackson Sisters, it doesn’t mean that we’re going whole-hog into the r&b side of the business,” continued Douglas. “The next act we sign could just as well be country, and we’re not geared toward doing that either. Everything that we do is based purely on the existence of real talent. If we break these girls, for example, they’ll be around for another 10 years. That’s what gives Mums a future in this business.”

ABC Sets ‘Roy Clark Month’
Some Kind of Wonderful

GRAND FUNK

all the girls in the world
Beware!!!

The Powerful New Single from
GRAND FUNK's
11th Platinum Album

Produced by JIMMY IENNER
DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINC E ALETTI

Though there are bound to be challenges to Gary Broadus’ claim to be “the only black deejay who can have black people dancing to rock music,” it’s obvious from his top 10 list this week (below) that he’s into something rather unique. Gary, now at New York’s Leviticus for a series of jobs stretching back to 1968, and his brother “Tank,” who plays at the after-hours Liquid Smoke, both report playing Loggins & Messina’s long (8:33), largely instrumental “Pathway to Glory” (from their “Full Sail” album) and Chicago’s cracking “Woman Don’t Want to Love Me” (on “Chicago VI”) both Columbia Ips) to strong response from mostly black crowds. Loggins & Messina are hardly standard discotheque fare, but the Broadus brothers’ enthusiasm for the group (Gary also plays “Good Friend” from the “Loggins & Messina” album) has spread to their crowds and Gary says “Pathway” is now “by far the number one choice” at his club. A likely follow-up: the 7-minute-plus “Move On” from L&M’s latest album, “Gunter—Motte.”

Gary Broadus is also unusual in that he very rarely plays singles—and didn’t put any on his top 10—feeling that it “keeps me away from the top 40” and avoids discotheque cliches. His picks right this moment: the mysterious “Summer Madness” from Kool & The Gang’s most sophisticated album yet, “Light of Worlds” (Delite); “Earth Juice” by Return to Forever, featuring Chick Corea on Polydor (on “Where Have I Known You Before” and as an uncut 45); and nearly everything from the new Blackbyrds album, “Flying Start” (Fantasy), but especially “The Baby,” “Walking in Rhythm,” “Future Children, Future Hopes” and “Spaced Out.” Roy Ayers, whose vibes lead the group Ubiquity, is also a Broaddus favorite because his music is perfect for the group (Gary also plays “Good Friend” from the “Loggins & Messina” album) has spread to their crowds and Gary says “Pathway” is now “by far the number one choice” at his club. A likely follow-up: the 7-minute-plus “Move On” from L&M’s latest album, “Gunter—Motte.”

Columbia Ups Kenton

■ NEW YORK — Judy Paynter, director, press and information services, Columbia Records, has announced the promotion of Gary Kenton to the position of chief writer, Columbia and Epic Records.

In his new capacity, Kenton will continue to be responsible for the various writing functions for the Columbia, Epic and Columbia Custom Labels. He also assumes expanded responsibility in the development of publicity for the labels’ artists. He has written extensively for a variety of publications.

Casablanca to Distrib. ‘Harry & Tonto’

■ LOS ANGELES — Neil Bogart, president of Casablanca Records, has announced the conclusion of a deal with Twentieth Century-Fox Films, Inc., whereby Casablanca will distribute the soundtrack album on “Harry & Tonto.”

The score was written by Bill Conti and co-produced with Lloyd Leipszig; includes dialogue by Art Carney and other stars in the film.

Streamers, posters, T-shirts and other point-of-display material will be utilized in the promotion of the soundtrack album.

Cooper Resigns From Chess/Janus

■ NEW YORK — Perry Cooper, Chess/Janus Records eastern promotion director, has left the record company effective December 2, 1974. Cooper can be contacted at (914) 942-2246.

10

RECORD WORLD DECEMBER 14, 1974
ABC RECORDS
IS PROUD TO ANNOUNCE
THE RE-SIGNING OF IT'S
GREAT AND TALENTED GROUP...

Three Dog Night

EXCLUSIVELY ON
ABC/DUNHILL RECORDS
Gavin Conference Highlights
(Continued from page 3)

Bill Gavin has long been a leader in the field of radio programming. In his opening address, he stressed the importance of radio as a means to reach the people. Gavin added that radio must serve the needs of its audience and an involvement with its listeners. He feels radio takes the juke-box one step further when it adds the "human touch" to the music.

Gavin first entered broadcasting in 1929. His "Bill Gavin Report," a weekly radio summary of record activity and highlights of new releases, has been a well-respected tip sheet throughout its 15 years of existence. Others representing the "Gavin Report" at the convention were Janet Gavin, Bill's wife and partner; Gary Taylor, who has taken over much of the handling of the report; and Betty Hollars, who runs Gavin's black radio section.

Special Mention
Special mention goes to those members of record companies and those from radio who helped in planning the convention: Ron Alexenburg, in charge of hotel arrangements; Jack McCoy, program chairman; Ed Shane, awards chairman; Bob Fed, finance chairman; and Dennis Lavinthal, registration chairman. The advisory board for the convention was additionally populated by Ted Atkins, Tom Bigby, Chuck Blore, Jerry Boulding, Harold Childs, Lucky Cordell, Jim Davenport, Lee Davis, Larry Douglas, Paul Drew, Barry Gross, Paul Isbell, Dickie Kline, Brian McIntyre, Peter MacLane, Stan Monteale, Hal Moore, Don Nelson, Eric Norberg, Steve Popovich, Ron Saul, Jerry Shereill, Gary Taylor and George Wilson.

Davis Sets Talent
For NBC-TV Series

LOS ANGELES — "The Mac Davis Show" returns to the NBC-TV regular schedule on Thursday, December 19, as a weekly variety and music series where Mac Davis will be joined regularly by major personalities from all fields of show business.

The composer-performer's special guests on his premiere show are Paul Williams, Connie Stevens and Paul Lynde. Visiting the second program, to air December 26, are McLean Stevenson, Charlie Rich and Gladys Knight and the Pips. Olivia Newton-John, John Davidson and Jimmie Walker follow on the third show.

"The Mac Davis Show" is being produced by Anine Rosen and Bob Ellison and directed by Tim Kiley. Executive producer is Sandy Gallin.

Paulsen, Karmazin
Promoted at WNEW

NEW YORK—George H. Dun- can, president of Metromedia Radio, has announced the following appointments: Varner Paulsen, who has been vice president and general manager of WNEW-FM since 1970, has been named vice president and general manager of Metromedia's AM flagship station, WNEW. Melvin A. Karmazin will succeed Paulsen as vice president and general manager of WNEW-FM. He had been general sales manager of WNEW.AM.

THANKS RUSS FOR THE BARRY WHITE SINGLE

THANKS LOUIS FOR THE CARL DOUGLAS SINGLE

The biggest thing to hit the States since King Kong!

Carl Douglas
No. 1 in the U.S. charts with his smash single
"KUNG FU FIGHTING"

and the new British chart topper.

Barry White
No. 1 The Maestro has done it again with his single
"YOU'RE THE FIRST, THE LAST, MY EVERYTHING"

Where Their Friends Are!
Sam Trust on ATV's Expanding Horizons

By ELIOT SEKULER

Sam Trust, head of ATV Music Publishing operations for the western hemisphere, has been in the music business all his adult life, either performing or behind the scenes. For more than 10 years, he was with Broadcast Music, Inc. (BMI) as director of logging and, eventually, executive director of publishing administration. He then ran the Capitol Industries publishing operation for two and a half years, resigning to form his own publishing business. ATV's Jack Gill and Louis Benjamin brought him to ATV in 1973.

Record World: Can you clarify what your function is as the head of ATV in America?

Trust: The primary function is to exploit the Northern Songs catalogue through Maclen in the U.S. and to establish ATV as a major force in publishing in the U.S. Many people have no idea of the scope of ATV holdings in music publishing. The Maclen catalogue is the standard contemporary catalogue of today. I was brought in to lend publishing expertise in order to exploit those and other ATV-owned copyrights.

Finally, my function is to use our catalogue as the background or the basis to diversify. We have no problem keeping the company going with those copyrights, but the whole point was to bring some interest to diversify. We have no problem keeping the company copyright.

Trust: Well, first of all we hired Cliffie Stone for ATV Music, who I believe is a tremendous asset. ATV Music in Great Britain, and ATV in fact, are very progressive thinking people. They realize that the avenues open to new writers are closing inasmuch as artists themselves are either tied into publishing through their producers, their own company or the managers. In order to capitalize on the asset we had with Cliffie Stone and to expose country writers on the west coast, which I think is still a viable country area, we decided to form Granite Records. Basically that was the reason.

RW: Was your original incentive to find an outlet for your publishing interests?

Trust: The primary incentive was to diversify our catalogue; you're not going to get any better copyrights for top 40 or MOR than the type provided by Lennon-McCartney in the past and on a continual basis. Now they're not known as country writers, r&b writers or soul writers, so the first diversification we got into was country. Consequently, we formed Granite.

It appears that all labels believe that a country record can only be produced in Nashville, which is nonsense. If that were the case there wouldn't be an Ernie Ford, Glen Campbell, Buck Owens, Merle Haggard or any number of others. Based on a track record that Cliffie had in developing these very people, we felt "why not?"

RW: Rather than confusing Granite's material to country, why didn't you make it a diversified label?

Trust: Expenses for starters. You can operate a country label much more inexpensively than a pop label. There's more acceptance to you make it a diversified label?

RW: Does a supplier-user relationship exist between ATV Music and Granite Records?

Trust: No, it's pretty much the other way around in that case. At no time would I ever have Granite ask for a rate from ATV Music or any other publisher—everything is at statutory rates; there are no special deals given to anybody.

"It appears that all labels believe that a country record can only be produced in Nashville, which is nonsense."

RW: Record manufacturers and production companies are now very involved with publishing. Can you think of any instances where a
A CLASSIC PERFORMANCE
BY ROY CLARK

"Dear God"

FROM HIS ALBUM "CLASSIC CLARK" DOSD—2010
<table>
<thead>
<tr>
<th>RECORD WORLD DECEMBER 14, 1974</th>
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<tbody>
<tr>
<td><strong>SINGLE PICKS</strong></td>
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<tr>
<th><strong>AMERICA</strong>—Warner Bros. 8048</th>
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<tr>
<td><strong>LOONEY PEOPLE</strong> (prod. by George Martin)</td>
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<tr>
<td>(WB, ASCAP)</td>
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Beaming from their cartooned images on the disc’s pictured sleeve, the “Tin Man” men take another “Holiday” track top 40, one about solitude and salvation.

<table>
<thead>
<tr>
<th><strong>CILLA BLACK</strong>—EMI 4003 (Capitol)</th>
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<tbody>
<tr>
<td><strong>HE WAS A WRITER</strong> (prod. by David Mackay)</td>
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<tr>
<td>(Almo/Senor, ASCAP)</td>
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Cilla’s back with her best since her knock-out ballad “You’re My World.” Here she becomes but a chapter in an author’s life after a heavy affair. Best seller!

<table>
<thead>
<tr>
<th><strong>ERNE STIGLEY &amp; DENISE DRYSDALE</strong>—SSS 875</th>
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<tr>
<td><strong>HEY PAULA</strong> (prod. by Brian Rongert)</td>
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<tr>
<td>(LeBill, BMI)</td>
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Paul & Paula’s debut ’63 chartopper has become the current rage in Australia via this Down Under look at teen romance. Could come up a Stateside hit.

<table>
<thead>
<tr>
<th><strong>SHIRLEY</strong>—Prodigal 611</th>
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<tr>
<td><strong>I HEAR THOSE CHURCH BELLS RINGING/CHAPEL OF LOVE</strong> (prod. by Randy Irwin/Senior Prod.)</td>
</tr>
<tr>
<td>(Pocket Full of Tunes/Tri/Robert Bertha, BMI)</td>
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The lead singer of the Shirelles goes solo as she combines a Levine & Brown tune with the Dixie Cups oldie. Medley packs a wedlock wallop for new Detroit label.

<table>
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<tr>
<th><strong>JEAN SHY</strong>—Honey 1000</th>
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<tr>
<td><strong>DON’T TOUCH ME</strong> (prod. by Power Poc)</td>
</tr>
<tr>
<td>(Henshaw/Muffington, BMI)</td>
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</table>

Don’t let the artist’s retiring name fool you! This foxy lady is shakin’ for all she’s worth on this wall of a soul tale. And you can’t keep your hands off a hit!

<table>
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<tr>
<th><strong>EDDY ARNOLD</strong>—MGM 14769</th>
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<tbody>
<tr>
<td><strong>BUTTERFLY</strong> (prod. by Mike Curb &amp; Don Costa)</td>
</tr>
<tr>
<td>(Sabachan, ASCAP)</td>
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This huge European smash of two years ago is still awaiting its American hit version. This could well be it as Arnold truly allows the melody to take wing!

<table>
<thead>
<tr>
<th><strong>JIMMY WITHERSPOON</strong>—Capitol 3998</th>
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<tr>
<td><strong>LOVE IS A FIVE LETTER WORD</strong> (prod. by Mike Vernon/Farr Out Prod.)</td>
</tr>
<tr>
<td>(Chevi, BMI)</td>
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Man whose r&b charters go back to 1949 allows the melody to take wing! This could well be it as Arnold truly allows the melody to take wing!

<table>
<thead>
<tr>
<th><strong>JAY GRUSKA</strong>—ABC Dunhill 15020</th>
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<tbody>
<tr>
<td><strong>EVERY TIME I TRY</strong> (prod. by Michael Omarr)</td>
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<tr>
<td>(Harrison, ASCAP)</td>
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With a sound that recalls the golden era of Blood Sweat & Tears plus a touch of Chicago for good measure, this super singer-songwriter succeeds first time out.

<table>
<thead>
<tr>
<th><strong>CASHMERE</strong>—Babylon 1121</th>
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<tbody>
<tr>
<td><strong>GET DOWN WITH IT</strong> (prod. by Neil Portnow &amp; John Miller)</td>
</tr>
<tr>
<td>(Portnow Miller, ASCAP)</td>
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As kind of a cross between B.T. Express and the Hues Corporation, new act combines lowdown funk with soft-to-the-touch harmonies. Smooth hit fabric!

<table>
<thead>
<tr>
<th><strong>SUSAN JAYNE with HENRY JEROME</strong>—Buddah 455</th>
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<tbody>
<tr>
<td><strong>CHILDREN’S CHORUS</strong></td>
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<tr>
<td>(Mitchell, ASCAP)</td>
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This side puts on such a happy face that it could well smile as the successor to Sesame Street’s “Sing.” Young voices backed by electronic track. See Jayne run!

<table>
<thead>
<tr>
<th><strong>DOOBIE BROTHERS</strong>—Warner Bros. 8062</th>
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<tbody>
<tr>
<td><strong>BLACK WATER</strong> (prod. by Ted Templeman)</td>
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<tr>
<td>(WB, ASCAP)</td>
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Rockers take an impressive change of pace item from the “Vices” lp. Spiced with acapella vocals coming out of an acoustic guitar and fiddle mood, it flows nicely.

<table>
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<tr>
<th><strong>DENNIS COFFEE</strong>—Sussex 631</th>
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<tbody>
<tr>
<td><strong>GETTING IT ON ’75</strong> (prod. by M. Theodore &amp; D. Coffey)</td>
</tr>
<tr>
<td>(Interior, BMI)</td>
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</table>

Embellishing upon the sound concept he first established with a string of astrologically-monikered hits like “Scorpio,” Dennis goes disco. Strong hot Coffey!

<table>
<thead>
<tr>
<th><strong>DOUGLAS BROTHERS</strong>—Another Record Company 1001 (P1)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2002 R.P.D.</strong> (prod. by D. Gilmore) (Old Hickory, BMI)</td>
</tr>
<tr>
<td>Combine the best parts of “Dueling Banjos” and “Also Sprach Zarathustra” and you’ve got a most successful off-the-wall concept that’s Really Fantastically Done!</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>MICHELLE WILSON</strong>—ABC 12055</th>
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<tbody>
<tr>
<td><strong>THEME FROM THE TRIAL OF BILLY JACK (HOW I NEED YOU)</strong> (prod. by Alon Livingston) (Snake in the Sun/Blair Bernstein, BMI)</td>
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</tbody>
</table>

If you’ve spent any time in front of the TV, you’ve seen the all-out blitz for the box office film giant. Now the action moves to disc. Lush, lavish movie music.

<table>
<thead>
<tr>
<th><strong>OWEN GRAY</strong>—Island 010</th>
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<tbody>
<tr>
<td><strong>GUAVA JELLY</strong> (prod. by Dave Blackham)</td>
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<tr>
<td>(Cayman, ASCAP)</td>
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</table>

Wailers lead Bob Marley wrote what has since become a big live number for Johnny Nash. Now it comes on like sweet Jamaica during the hurricane season.

<table>
<thead>
<tr>
<th><strong>GEATER ‘BLUES’ DAVIS</strong>—Ace 3006</th>
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<tbody>
<tr>
<td><strong>NICE AND EASY</strong> (prod. by Sam Baker)</td>
</tr>
<tr>
<td>(John Vincent, ASCAP)</td>
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</table>

Soulman who scored with “Sweet Woman Love” in ’71 makes his label debut in a Bobby Bland-styled blues groove. The heater’s turned up as the Geater gets it on.

<table>
<thead>
<tr>
<th><strong>HANK CRAWFORD</strong>—Kudu 923 (CTI)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SHO IS FUNNY</strong> (prod. by Creed Taylor)</td>
</tr>
<tr>
<td>(Char Li, BMI)</td>
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</table>

Hank and Bob James joined forces to write and arrange this jazz-disco fusion which offers sax and harmonica prowess in a streamlined soul style. Sho does move!

<table>
<thead>
<tr>
<th><strong>FORMULA IV</strong>—Rocky Road 30-201</th>
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<tbody>
<tr>
<td><strong>TREE WINE</strong> (prod. by R. Delvy &amp; Formula IV) (Aesop’s, ASCAP)</td>
</tr>
</tbody>
</table>

Group comes on like a black Grank Funk. Pouring it out from a gallon jug of jumpin’, bumpin’ juice, this fluid soul sound is out to quench a deep thirst!
more, more, more...
The most complete, comprehensive wrap-up of the key events of the record world in 1974.

AWARDS • ACHIEVEMENTS • NEWS

ISSUE DATE: December 28, 1974
AD DEADLINE: December 12, 1974

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NEW AND IMPROVED

**SPINNERS—Atlantic SD 18118 (6.98)**
Swirling sweet soul music, the quintet showcases their special brand of flowing harmonies accented by highly percussioned soft sounds. Highlighting the package is their earlier, absolutely sensational hit with Dionne Warwick, “Then Came You,” with “Smile, We Have Each Other,” and “Living A Little, Laughing A Little.”

**MYOPIA**

**TOM FOGERTY—Fantasy F-9469 (6.98)**
Fogerty is joined here musically by former Creedence Clearwater mates Stu Cook and Doug Clifford, enabling him to get closer to the up-tempo, good-time feel that the Creedence band imparted. “Give Me Another Trojan Song” is a bouncy gem; “What Did I Know” brings reminiscences of early Beatles material.

**KINKY FRIEDMAN**

**ABC ABCD-829 (6.98)**
A fine mellow set from the songwriting Texan, with considerable contributions from Waylon Jennings, Willie Nelson and Billy Swan. The recording gently flows, with special emphasis to be placed upon “Popeye the Sailor Man,” the oft-covered “Lover Please,” and “Miss Nickelodeon.”

**THE BADDEST TURRENTINE**

**STANLEY TURRENTINE—CTI 6048 51 (Motown) (6.98)**
The bad Mister T leads on tenor sax with able accompaniment coming from Deodato, Ron Carter, Billy Cobham, Airto, George Benson, Freddie Hubbard and countless other jazz dignitaries. The colorful collection beams with vibrant performances from all involved.

**SHE'S GONE**

**LOU RAWLS—Bell 1318 (Arista) (6.98)**
The deep, rippling, sexy voice of the “Love Is A Hurtin’ Thing” man soulfully renders bluesy ballads as well as out ‘n out rockers. Rawls musters heartfelt emotion into the grooves of “Let It Be Now” and “You Don’t Miss Your Water,” while the Hall & Oates classic “She’s Gone” is appropriately fiery.

**STORIES TO TELL**

**FLORA PURIM—M-PAS08 (Fantasy) (6.98)**
On her second solo set, the jazz vocalist with hypnotic vocal prowess furthers the fine tradition set on her previous package. Orrin Keepnews production is creatively cohesive with able assistance from Airto, George Duke and countless others. The title track is a charmer as are “Search for Peace” and “Silver Sword.”

**GET UP WITH IT**

**MILES DAVIS—Columbia KC 33236 (6.98)**
Together with some of jazz’s most respected notables (Keith Jarrett, Airto, Herbie Hancock, Billy Jackson, Bernard Purdie just to name a few) Davis is out with what must certainly be deemed his most important work to date. The two-record set (dedicated to “Duke”) features heavy, intricate selections, honky-tonk pleasures and zesty flavored compositions.

**THE HEART OF A WOMAN**

**JOHNNY MATHIS—Columbia KC 33251 (5.98)**
The swoon sensation of the late ‘50s, after a previous outing with Thom Bell, is now out with a chugging, Johnny Birstol-produced package. The grooves palpitate with the maestro’s special brand of beat, with “Woman Woman,” “Sail On White Moon,” “Feel Like Makin’ Love” and “The Way We Planned It” highlighting. Chances are awfully good!

**MANNY MATHIS—Columbia KC 332251 (6.98)**
Combining his keyboard and vocal virtuosity, Mathis comes up looking terrific on this most mellow release. Set yourself down and relax while taking a listen to “Maybe You’ll Come Back,” enjoying the swing aura surrounding “The Song of Love” or feeling the sweet understanding of “Go On and Cry.” A superb set.

**ENCORE**

**ARGENT— Epic PEG 33079 (7.98)**
A live two-record set from the “Hold Your Head Up” entourage that’s sure to please old devotees as well as accumulate new ones. Argent standards include “Time of the Season,” “God Gave Rock and Roll to You” and the aforementioned hit with “Keep On Rollin’.” Abounding in fervid vibrancy and “It’s Only Money” delivered in two dynamic segments. Bravo!

**TOTAL ECLIPSE**

**BILLY COBHAM—Atlantic SD 18121 (6.98)**
Drummer who, each time out, further bridges the gap between jazz and rock classification limitations, strengthens that position with this set. FM programming possibilities exhibit exceptional potential, especially with “Solarization” suite, “Moon Germs,” “Sea If Tranquility” and the stunning title track. Solar power!

**ROCK AND ROLL SURVIVORS**

**FANNY—Casablanca NBLP 7007 (6.98)**
Heavy rockin’ all-woman band electrifies the grooves as well as the spirits with highly energized sounds, upon which sweeping harmonies are built. Commerciality permeates the disc, best exemplified on “Butter Boy,” the Jagger/Richard standard “Let’s Spend the Night Together,” “Sally Go Round the Roses” and “I’ve Had It.” Feminine foursome’s fab!

**THE HEART OF A WOMAN**

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The swoon sensation of the late ‘50s, after a previous outing with Thom Bell, is now out with a chugging, Johnny Birstol-produced package. The grooves palpitate with the maestro’s special brand of beat, with “Woman Woman,” “Sail On White Moon,” “Feel Like Makin’ Love” and “The Way We Planned It” highlighting. Chances are awfully good!

**ME ‘N ROCK ‘N ROLL ARE HERE TO STAY**

**DAVID RUFFIN—Motown M6 818S1 (6.98)**
A temptin’ platter laden with delicious goodies, as Norman Whitfield helms the production chores on Ruffin’s new release. Impassioned vocals glide over the grooves, most noteworthy on “No Matter Where,” the symphonically structured “City Stars,” the funky title tune and “Take Me Clear from Here.” Stayin’ for a long time!
Every young lad needs a sense of Purple.

Stormbringer

Surprising new music from Deep Purple. For lads, lasses and friends of the family, on Purple records and tapes, distributed by Warner Bros.
Who In The World:
The Spectacular Success of ELP

NEW YORK—The enormous popularity, international acclaim, and universal appeal of Emerson, Lake & Palmer is boldly marked by the five consecutive platinum albums they have earned and by their most recent three record album, "Welcome Back, My Friends, to the Show That Never Ends — Ladies and Gentlemen Emerson Lake & Palmer," which shipped gold and charted top ten positions throughout the world and which will certainly be a priority item during the Christmas sales season. Considered the progenitors of classical rock, the British trio has successfully managed to transfer all the strength and universal appeal of Emerson, Lake and Palmer will continue to record for Atlantic Records under the Manticore label. The ongoing association has been a very productive one and should continue to be so with their upcoming new release.

Paula Scher Joins Atl. Art Department

NEW YORK—Bob Defrin, art director for Atlantic/Atco, has announced the appointment of Paula Scher to the post of assistant art director for Atlantic/Atco. Ms. Scher was previously a member of the advertising department at CBS for two and a half years, and her current duties include design and layout for album jackets and print advertising. She is also a published author of children's books.

King Statement on 'Rocky Horror Show'

NEW YORK—The following is a statement from Jonathan King, president of UK Records.

"We would like to clarify last week's information about the Rocky Horror Show which is to open on Broadway in February next year. The original London Cast Album—recorded before the official West End opening—will be fully available throughout the U.S.A. immediately.

"We have already sold several thousand albums in Los Angeles which features Tim Curry (star of the London, Roxy, Broadway and film productions) and our album is the only one currently available which highlights the cameo role of Tim Curry. We are the original album and the only one which is the only one which can be matched by the power of ELP. With the platinum discs awarded for "Emerson, Lake & Palmer," "Trilogy," "Talkus," "Pictures At An Exhibition," and "Brain Salad Surgery," these three musicians have established preeminent positions on the contemporary music scene. Even more enticing are the plans for the future which include the release of three very unique and individual solo albums from each member—currently in the formative stages—and another possible U.S. and European tour.

Emerson, Lake and Palmer will continue to record for Atlantic Records under the Manticore label. The ongoing association has been a very productive one and should continue to be so with their upcoming new release.

Sutton/ Miller Form Sound Bird Label

LOS ANGELES — Joe Sutton and Brad Miller of Sutton/Miller Ltd. have announced the formation of Sound Bird Records. The Sound Bird label will house the Mystic Moods and "Sound Environment" series which had previously been released by Warner Bros. Records.

Sound Bird will function as a subsidiary of S/M Ltd. as will Shadybrook Records, which will house all of S/M's other recording entities.

Bill Harvey has been commissioned to create the new label for Sound Bird as well as a new logo for Shadybrook.

'Rocky Horror Show' Renewed for Third Year

LOS ANGELES — NBC has rebooked "The Midnight Special" for a third year, with production getting under way immediately for the 13-week period starting Jan. 31, 1975, according to executive producer Burt Sugarman.

Elton John Raises the Roof At Madison Square Garden

NEW YORK—It's not very often that a performer can physically shake all of Madison Square Garden through the sheer excitement he generates, but the one person who can do it, and in fact did do it, was Elton John (MCA), the most breathtaking performer on the music scene today.

Elton's talents go way beyond his musical genius. He surrounds himself with incredibly talented musicians: Nigel Olsson on drums, Davey Johnstone on guitar, Dee Murray on bass, Ray Cooper (newest addition to the band) on percussion and a variety of other instruments, while Elton himself commands the keyboards with skill and dexterity. His staging and antics are such that the audience is never bored, and the selections are sequenced to continually heighten the momentum. Aside from capably handling all those feats, the great Mr. J. sees to it that the sound is absolutely flawless — all of the technical agility attained in the studio is merely enhanced by the live vibrancy.

An animated film set to "Teenage Idol" from Elton's "Don't Shoot Me..." album preceded the band's onstage entrance as waves of applause greeted the 26-year-old musical magician with all 23,000 who filled the mammoth Garden rising to their feet in respect. On the previous night John Lennon joined Elton for an encore.

(Continued on page 52)
America's primo Boogie Band would like to take the opportunity to say special thanks to all the people who made this our biggest year yet.

Total concert attendance for 1974 is 1,211,377
BLACK OAK ARKANSAS's gross income exceeded well over $2,000,000.00 for 1974
IN THE UNITED STATES ALONE – Black Oak Arkansas performed 127 concerts plus two European tours, which put the total over 200 concerts for the year.

IT HAS BEEN A GREAT YEAR
AND WE THANK YOU!!!
Marks' Christmas Standards
Featured on CBS-TV Special

NEW YORK — Johnny Marks, through his St. Nicholas Music Inc., will again be working on his four Christmas standards: "Rudolph The Red-Nosed Reindeer," "Rockin' Around The Christmas Tree," "I Heard The Bells On Christmas Day" and "A Holly Jolly Christmas."
The "Rudolph" color TV special with Burl Ives and score by Marks will have its 11th annual showing Friday evening, Dec. 13, 8:30-9:30 on CBS-TV. The soundtrack album will again be promoted by MCA Records.

Since 1949, "Rudolph" has sold over 103 million records — 69 million in the U. S. and 34 million abroad — and over 10 million copies of 160 different available arrangements. The song was first recorded in 1949 by Gene Autry, whose record sold more than 9 million copies.

"I Heard the Bells on Christmas Day" was first recorded by Bing Crosby for Decca in 1956, followed by 35 other (Continued on page 30)

Christmas Albums

"CHARLIE MccOy/CHRISTMAS"
Monument ZX 33176

"CHRISTMAS PRESENT"
Andy Williams
Columbia C 33191

"MERRY CHRISTMAS BABY"
Charles Brown/Various Artists
Jewel LPS 5014

"ROCK 'N RHODES CHRISTMAS"
The Rhodes Kids
GRC GA10011

"22 ALL-TIME CHRISTMAS FAVORITES"
Brad Swanson
Thunderbird THS 9019

"THE WALTONS' CHRISTMAS ALBUM"
Columbia KC 33193

WEA Ups Vail

HOLLYWOOD, CAL. — Russ Bach, Warner / Elektra / Atlantic Corporation's Los Angeles regional branch manager, has announced the appointment of Russ Vail to the post of branch credit manager.

Vail was most recently the western regional credit manager for London Records. He was previously national credit manager for Capitol Records and for MGM Records.
Flax & Lambert to ABC Pubbery

'Million Dollar Month' Reported by Casablanca

LOS ANGELES—In its second month as an independent label, Neil Bogart, president of Casablanca Records, announced that the company’s billing had exceeded $1 million. Bogart attributed the success of the label to albums by Kiss, Fanny, T. Rex and the Hudson Brothers.

Chess/Janus Signs Burke, The Ovations

NEW YORK — Chess/Janus president Marvin Schlachter has announced the signing of an exclusive production agreement with The Sounds Of Memphis, Inc., under which Solomon Burke and the Ovations have joined the label’s roster.

Capitol Names Five In Intl. Realignement

HOLLYWOOD, CAL.—Following the recent appointment of Jim Mazza as director, international marketing, Capitol Records, Inc., Don Zimmermann, Capitol’s senior vice president, marketing, has announced five additional appointments with respect to the company’s international activities.

Don Grierson has been named manager, international A&R promotion. Grierson comes to Capitol from RCA where he served as west coast A&R operations manager. In his new position, he will be Capitol’s prime contact for incoming product from Capitol’s associated companies outside the U.S. and Canada. He will also be responsible for promoting Capitol product abroad.

Brian Shephred has been named manager, European marketing, Capitol Records International Corp., headquartered in London. Shephred was formerly managing director of WWIA Records. His responsibilities for Capitol will include liaison between the Capitol Tower, Hollywood, and EMI group companies in Europe.

Joe Little has been named manager, international operations and administration. Little, formerly international operations manager, will be responsible for finished goods export. He will also be responsible for departmental administration of the international division.

Madeline La Marr has been named international merchandising, press and publicity manager. La Marr, formerly merchandising coordinator, will now be responsible for international publicity, merchandising, and artist-tour-support coordination.

Fran Rogers has been named international administration assistant. Rogers, formerly customer service coordinator, will now be responsible for the servicing of manufactured parts and components. She will also function as assistant to Joe Little.

Severin Relations

Matown artist Severin Browne recently visited the Record World offices to chat about his new album, "New Improved Severin Browne." Pictured above are (from left): Matown national album promotion manager Fran Lewerke, RW’s Spence Berland and Browne.

Four New Recordings: Left to Right

Gerald Teller, vice president of ABC Records and general manager of its two publishing companies, has announced the signing of songwriters Bobby Flax and Lonny Lambert to the label’s ASCAP affiliate, American Broadcasting Music, Inc. Flax and Lambert, whose songs have been recorded by Stories, Andy and David Williams, Vicki Lawrence, the Cats and the Letterman, among others, have also produced records for such groups as Bulletts and Five Stairsteps. Pictured (from left) are Teller, Flax, Lambert and Jimmy Krendes, east coast professional manager of ABC’s publishing division.

'Shenandoah' Score Acquired by Morris

NEW YORK—Edwin H. Morris & Company has acquired the score to the Broadway bound musical "Shenandoah." John Cullum stars in the show, which has music by Gary Geld, lyrics by Pete Udell, and a book by James Lee Barrett, Philip Rose and Peter Udell.

"Shenandoah" opens January 7 at the Alvin Theatre in N.Y. It began a three-week pre-Broadway run at the Colonial Theatre in Boston on November 25.

The musical, based on the James Stewart motion picture of the same name, is being produced by Philip Rose together with Gloria and Louis Sher. Rose is also directing.

Two Singles from Films Spark Famous Action

NEW YORK—Two new motion pictures have provided famous Musical Publishing Companies with strong musical product. "Muder On The Orient Express" and "The Little Prince," both Paramount Pictures holiday feature releases have produced scores from which single releases have already been gleaned.

"Muder On The Orient Express," based on Agatha Christie’s best-seller, was directed by Sidney Lumet. Music for the film was composed by Richard Rodney Bennett, with the theme song just recently recorded for MCA by Roger Williams.

The title song from Stanley Donen’s film of Alan Jay Lerner and Frederick Loewe’s musical "The Little Prince" was recently recorded by Robert Goulet for ABC Records.
**ALPHABETICAL LISTING**

**SINGLES CHART**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>141</td>
<td>ROCK N’ ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)</td>
<td>TERRY JACKS</td>
<td>Bell 45606 (Tree, BMI)</td>
</tr>
<tr>
<td>142</td>
<td>PLEASE MR. POSTMAN</td>
<td>BOB BRYAN &amp; THE ARNHEIM BROTHERS</td>
<td>Motown M1314F (Interior, BMI)</td>
</tr>
<tr>
<td>143</td>
<td>HARLEM FIFTH DIMENSION</td>
<td>BOBBY RUSSELL</td>
<td>Bell 45612 (Artsay, ASCAP)</td>
</tr>
<tr>
<td>144</td>
<td>TRAIN KEPT A ROLLIN’</td>
<td>ASHMORE &amp; ALGAR</td>
<td>Columbia 3-10023 (Fort Knox, BMI)</td>
</tr>
<tr>
<td>145</td>
<td>DREAMS ARE TENDED PENNY</td>
<td>FIRST CLASS</td>
<td>UK 49028 (London)</td>
</tr>
<tr>
<td>146</td>
<td>CRAZY TALK</td>
<td>SUGARLOAF/JERRY CORBETT</td>
<td>RCA PB 10128 (Hall, BMI)</td>
</tr>
<tr>
<td>147</td>
<td>I CAN FEEL THE FIRE ON WOOD</td>
<td>WARNER BROS.</td>
<td>WB 8036 (Wan-Tamerlane, BMI)</td>
</tr>
<tr>
<td>148</td>
<td>YOU’RE BEAUTIFUL</td>
<td>JIMMY CROMER &amp; C A. COWLING</td>
<td>A &amp; M 1641 (Almo/Presston, BMI)</td>
</tr>
<tr>
<td>149</td>
<td>CHANGES</td>
<td>KEN SCOTT</td>
<td>Tantric BMI)</td>
</tr>
<tr>
<td>150</td>
<td>CAT’S IN THE CRADLE</td>
<td>PAUL LEKA</td>
<td>Sony 530 (Tree, BMI)</td>
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<tr>
<td>151</td>
<td>CAN’T GET IT OUT OF MY HEAD</td>
<td>BAD COMPANY</td>
<td>U.S. 40 (Atlantic, ASCAP)</td>
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<tr>
<td>152</td>
<td>CAN’T GET ENOUGH</td>
<td>BAD COMPANY</td>
<td>U.S. 40 (Atlantic, ASCAP)</td>
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<tr>
<td>153</td>
<td>BUNGLE IN THE JUNGLE</td>
<td>MAISON ROUGE</td>
<td>Imperial BMI</td>
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<td>154</td>
<td>BLACK LASSIE</td>
<td>LEO &amp; R. CARPENTER</td>
<td>India ink BMI)</td>
</tr>
<tr>
<td>155</td>
<td>BEST OF MY LOVE</td>
<td>KICKING BEAR</td>
<td>A &amp; M 1001 (Page Full Of Hits, BMI)</td>
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<tr>
<td>156</td>
<td>BACK HOME AGAIN</td>
<td>OKUN &amp; O’CONNOR</td>
<td>Uniquest BMI)</td>
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<tr>
<td>157</td>
<td>BABY HANG UP THE PHONE</td>
<td>JOHN FLOREZ</td>
<td>Uniquest BMI)</td>
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<tr>
<td>158</td>
<td>ANGIE BABY</td>
<td>JOE WISSERT</td>
<td>WB BMI</td>
</tr>
<tr>
<td>159</td>
<td>AIN’T TOO PROUD TO BEG</td>
<td>GLENN MILLER</td>
<td>Uniquest BMI)</td>
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<tr>
<td>160</td>
<td>AFTER THE GOLDRUSH</td>
<td>FREDY FREYER</td>
<td>Uniquest BMI)</td>
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<tr>
<td>161</td>
<td>SINGLES CHART</td>
<td>ALPHABETICAL LISTING</td>
<td>AmericaRadiokHistory.com</td>
</tr>
</tbody>
</table>

**MORRIS-Stevens (Big Leaf, ASCAP) |
| 162  | 7 | 40 | November 26 - December 9 |
| 163  | 67 | 91 | Main Showroom |
| 164  | 93 | 223 | 1414 Avenue of the Americas |
| 165  | 15 | 62 | 93 |
| 166  | 14 | 66 | 93 |
| 167  | 29 | 60 | 93 |
| 168  | 33 | 63 | 93 |
**CONCERT REVIEW**

**Reed Rocks Civic**

**LOS ANGELES** — Lou Reed (RCA) has proved himself to be one of the finest aphoristic writers of the day on his four previous albums, “Lou Reed,” “Berlin,” “Transformer,” and “Rock ‘n Roll Animal.” The former member of the avant garde New York-based group the Velvet Underground, has become somewhat of a cult hero with artists like Bowie, Mott the Hoople, and the New York Dolls taking partial inspiration from his vivid lyrical phrasing.

The capacity audience cheered and gave Reed a standing ovation as he walked onstage at the Santa Monica Civic (24), in true decadent form, wearing dark glasses, a short black T-shirt, jeans and a black jacket, looking as though he just stepped off the album cover of his latest album, “Sally Can’t Dance.” Reed included some rather interesting choreography in his presentation — it appeared to be a cross between the “Hully Gully” and the “Swim” — which was amusing, but didn’t quite seem to relate to the music or the lyrics, although both were entertaining separately.

Despite all, Reed makes up for whatever he may lack in motor activity in his vocal chores. After all, Sally can’t dance either. He displayed his fine vocal control and timing to the enthusiastic crowd with the support of his back-up band, which included guitarist Danny Weiss, keyboardist Mike Fontara, bassist Prakash John and Doug Yule on guitar. Most of the material presented was culled from the last few year’s endeavors, with the best number being “Walk on the Wild Side.”

Karen Fleeman

**King Comes to Gotham**

Freddie King, RSO Records’ own “Burglar” (that’s the title of his new album), receives greetings following his one night, sold-out engagement at New York’s Bottom Line. Shown above are, from left: Robert Stigwood, chairman of the Robert Stigwood Organization; Bill Oakes, president of RSO Records; King; Jerry Greenberg, president of Atlantic/Atco Records; and King’s manager, Jack Calmes.

**Monument Plans Push For Kris & Rita Album**

**NASHVILLE** — Rick Blackburn, recently named executive vice president and general manager of Monument Records, has announced that the label will launch one of the most extensive merchandising and marketing campaigns in its history in support of the new Kris Kristofferson-Rita Coolidge album, “Breakaway.”

The multi-media campaign, which includes television, radio and print advertising and extensive dealer promotional material, will also feature the entire Kristofferson catalogue. The program is being implemented by CBS/Epic Records, which distributes Monument.

Television time buys, which have been made in selected markets, will use a 60-second spot, filmed while the album was being recorded in a Tennessee log cabin studio. Radio spots throughout the country will utilize both AM and FM formats. Special ad repro’s for local dealer use in local print media have also been prepared.

Specially designed in-store dealer aids include a Krist & Rita poster which uses artwork from the “Breakaway” album and includes the five previous Kristofferson album covers across the bottom. “Now In Stock” streamers are being packed into each carton of “Breakaway” Ips, and a special “arrow-mobile” to be mounted on the ceiling pointing to the Kristofferson bin has been shipped to record stores.

The Beach Boys’ label was in correctly identified in a concert review on page 39 of last week’s Record World. The correct label identification is Brother/Reprise.

**Gregg Allman Finds Solo Success Through Musical Diversification**

**LOS ANGELES** — The Allman Brothers, a band that has survived and gone through more changes than most, has done a great job of keeping the tightest, most cohesive units in the country. The originally hardcore blues band has taken on a lighter country flavor via guitarist Dicky Betts, and has remained one of rock’s most influential units.

It is through this tremendous success that the group’s leader, Gregg Allman, and Dicky Betts have both been allowed the creative freedom to record and tour on their own, each using their individual formats. Pianist Chuck Leavell and bassist Lamar Williams are the only members of the Allman Brothers Band who are participating on Gregg’s nearly completed tour.

“Firstly, it’s the Allman Brothers,” Gregg said recently, while talking with Record World. “It’s really refreshing after going out alone, to get back to the Allman Brothers, and vice-versa. Dicky comes back from his tour and I come back from mine, we’re really going to get down with the Brothers. I’ve written a lot of things, even on this tour, for the Allman Brothers. I just feel like spreading out to newer dimensions; the Allman Brothers have been together for five years now, and it’s time for all of us to spread out. That doesn’t mean that we’ll be leaving each other by any means; everyone thinks that we’ve split up. There’s no chance.”

Although, for the sake of stretching the proverbial musical muscles, Allman has embarked on a solo tour and has recorded a solo album, the material he has used on both could easily be adapted in an “Allman Brothers” context, as Gregg’s personal tastes really don’t seem to stray far from the collective format of the group.

Allman commented, “I guess my solo material could have been used for the Allman Brothers, but I just chose to do them another way. As it was, ‘Brothers and Sisters’ was just coming out, and we’re not into doing piles and piles of recording for the Allman Brothers, and having all kinds of stuff in the can. We just go in and cut an album, which usually doesn’t take us too long. The only difference is, when you cut (Continued on page 37)
Jose's "Chico" is TV's Numero Uno.

Jose Feliciano's new two-sided single, "Chico And The Man" and "Hard Times In El Barrio," are the original versions seen and heard on the top-rated show on television. This kind of exposure is a sure-fire headstart. And both songs are on Jose's latest album, "And The Feeling's Good."
<table>
<thead>
<tr>
<th>#</th>
<th>Title, Artist, Label, Number, (Distributing Label)</th>
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<tbody>
<tr>
<td>1</td>
<td>3 KUNG FU FIGHTING CARL DOUGLAS 20th Century TC 2140</td>
</tr>
<tr>
<td>2</td>
<td>1 CAN HELP BILLY SWAN/Monument ZSB-8621 (Col)</td>
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<tr>
<td>3</td>
<td>CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45203</td>
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<td>4</td>
<td>ANGIE BABY HELEN REDDY/Capitol 3972</td>
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<td>5</td>
<td>WHEN WILL I SEE YOU AGAIN THREE DEGREES/Phil. Intl., ZSB-3550 (Col)</td>
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<td>6</td>
<td>JUNIOR'S FARM PAUL McCARTNEY &amp; WINGS/Apple 1875</td>
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<td>7</td>
<td>DO IT 'TIL YOU'RE SATISFIED B. T. EXPRESS/Scepter 12395</td>
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<td>8</td>
<td>YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE/20th Century TC 2133</td>
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<td>9</td>
<td>SHA-LA-LA (MAKE ME HAPPY) AL GREEN/Hi 5N2274</td>
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<td>10</td>
<td>LONGFELLOW SERENADE NEIL DIAMOND/Columbia 3-10043</td>
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<td>11</td>
<td>WISHIN' YOU WERE HERE CHICAGO/Columbia 3-10049</td>
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<td>12</td>
<td>YOU GOT THE LOVE RUFUS featuring CHAKA KHAN/ABC 12032</td>
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<td>13</td>
<td>I'VE GOT THE MUSIC IN ME KIKI DEE BAND/Rocket 40293</td>
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<td>14</td>
<td>LAUGHTER IN THE RAIN NEIL SEDAKA/Rocket 40313</td>
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<td>15</td>
<td>FEEL A SONG (IN MY HEART) GLADYS KNIGHT &amp; THE PIPS/Buddah 433</td>
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<td>16</td>
<td>SAFETY PIN LUCY IN THE SKY WITH DIAMONDS ELTON JOHN/20th Century TC 2140</td>
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<td>17</td>
<td>YOU DON'T LOVE NOBODY, PT. I SPINNERS/Atlantic 3206</td>
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<td>18</td>
<td>GRAND FUNK LADY STYX/Wooden Nickel WB 10102</td>
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<td>19</td>
<td>WHERE ARE ALL MY FRIENDS HAROLD MELVIN AND THE BLUE Notes/Philadelphia Intl. 14248</td>
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<td>20</td>
<td>THE ENTERTAINER BILLY JOEL/Columbia 3-10066</td>
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<td>21</td>
<td>MY EYES ADORED YOU FRANK VALLI/Private Stock 003</td>
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<td>22</td>
<td>DO IT ('TIL YOU'RE SATISFIED) B. T. EXPRESS/Scepter 12395</td>
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<td>23</td>
<td>LUCY IN THE SKY WITH DIAMONDS ELTON JOHN/MCA 40344</td>
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<td>24</td>
<td>PLEASE MR. POSTMAN CARPENTERS/A&amp;M 1612</td>
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<td>25</td>
<td>ONE MAN WOMAN, ONE WOMAN MAN PAUL ANKA WITH ODIA COATES/United Artists 66104</td>
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<td>26</td>
<td>YOU'RE NO GOOD LINDA RONSTADT/Capitol 3990</td>
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<td>27</td>
<td>CAN'T GET IT OUT OF MY HEAD ELECTRIC LIGHT ORCHESTRA/United Artists WX573-X</td>
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<td>28</td>
<td>MUST OF GOT LOST J. GEILS BAND/Atlantic 3214</td>
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<td>29</td>
<td>ONLY YOU RINGO STARR/Apple 1876</td>
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<td>30</td>
<td>RIDE 'EM COWBOY PAUL DAVIS/Bang 712</td>
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<td>31</td>
<td>YOU ROLLIN' COOL COUNT BASIE/United Artists XW569-X</td>
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<td>32</td>
<td>NEVER THE SAME DON'T SLEEP BOBBY VINTON/ABC 12022</td>
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<td>33</td>
<td>WHERE THE HEART IS MIKE AND THE MECHANICS/Atlantic 3203</td>
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<td>34</td>
<td>OUT OF THE BLUE ERIC CLAPTON/Kos 503</td>
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<td>35</td>
<td>THAT'S MY GIRL MAURO/Atco 7417</td>
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<td>36</td>
<td>GOOD TO BE ME JIMMY CLIFF/Island 1722</td>
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<tr>
<td>37</td>
<td>I WANT TO BE HAPPY B. T. EXPRESS/Scepter 12395</td>
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<td>38</td>
<td>LA LA PEACE SONG AL WILSON/Rocky Road 30200</td>
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<td>39</td>
<td>CARFREIGHT HIGHWAY GORDON LIGHTFOOT/Reprise 1309</td>
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<td>40</td>
<td>TIN MAN AMERICA/Warner Bros. 7839</td>
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<td>41</td>
<td>THREE RING CIRCUS BLUE MAGIC/Arco 7004</td>
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<td>42</td>
<td>DOCTOR'S ORDERS CAROL DOUGLAS/Midland Intl. MB 10113 (RCA)</td>
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<td>43</td>
<td>THE NEED TO BE JIM WEATHERLY/Buddah 420</td>
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<td>44</td>
<td>PICK UP THE PIECES AVERAGE WHITE BAND/Atlantic 3229</td>
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<td>45</td>
<td>MORNING SIDE OF THE MOUNTAIN DONNY &amp; MARIE OSMOND/MGM 14765</td>
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<tr>
<td>46</td>
<td>FREE BIRD LYNYRD SKYNYRD/MCA 40328</td>
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<td>47</td>
<td>CHANGES DAVID BOWIE/RCA 74-0605</td>
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<td>48</td>
<td>ROCK'N ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) MAC DAVIS/Columbia 3-10070</td>
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<tr>
<td>49</td>
<td>WHATEVER YOU GOT, I WANT JACKIE JONES/Motown M1308F</td>
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<td>50</td>
<td>TOUCH ME FANCY/Big Tree 16026</td>
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<td>51</td>
<td>BEST OF MY LOVE EAGLES/Asylum 45218</td>
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<td>52</td>
<td>SEXY IDA, PT. 1 K. IVE &amp; TINA TURNER/United Artists WX526-X</td>
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<td>53</td>
<td>THE ENTERTAINER BILLY JOEL/Columbia 3-10064</td>
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<td>54</td>
<td>MY EYES ADORED YOU FRANK VALLI/Private Stock 003</td>
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<td>55</td>
<td>YOU CAN HAVE HER SAM NEELY/A&amp;M 1612</td>
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<td>56</td>
<td>LOVE DON'T LOVE NOBODY, PT. I SPINNERS/Atlantic 3206</td>
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<td>57</td>
<td>DON'T WANT TO BE ALONE LINDA RONSTADT/Capitol 3990</td>
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<tr>
<td>58</td>
<td>GIVE ME A REASON TO BE GONE MAUREEN McGOVERN/20th Century TC 2140</td>
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<td>59</td>
<td>PEOPLE GOTTA MOVE GINO VANNELLI/A&amp;M 1614</td>
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<td>WE CAN'T GET ENOUGH BAD COMPANY/Swan Song 70100</td>
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<td>WHERE ARE ALL MY FRIENDS HAROLD MELVIN AND THE BLUE Notes/Philadelphia Intl. 14248</td>
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<td>62</td>
<td>I BELONG TO YOU LOVE UNLIMITED/20th Century TC 2141</td>
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<td>63</td>
<td>SHE'S MY MYSTIQUE THREE DOG NIGHT/ABC-Dunhill 15013</td>
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<td>64</td>
<td>STRUTTIN'/YOU'RE SO BEAUTIFUL BILLY PRESTON/Atlantic 3224</td>
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<td>65</td>
<td>SEVEN LITTLE CAUCASIAN GIRLS/Atlantic 3224</td>
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<td>66</td>
<td>STREET PEOPLE GINO VANNELLI/A&amp;M 1614</td>
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<td>67</td>
<td>GIVE ME A REASON TO BE GONE MAUREEN McGOVERN/20th Century TC 2140</td>
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<td>68</td>
<td>BONGS ARE WORTH THE FREE HARRY WINEGARDNER/Amsterdam 14765</td>
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<td>69</td>
<td>WHERE ARE ALL MY FRIENDS HAROLD MELVIN AND THE BLUE Notes/Philadelphia Intl. 14248</td>
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<td>70</td>
<td>I'LL BE YOUR EVERYTHING PERCY SLEDGE/Capricorn 0209 (WB)</td>
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<td>BABY BANG UP THE PHONE CARL GRAVES/A&amp;M 1620</td>
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<td>STRUTTIN'/YOU'RE SO BEAUTIFUL BILLY PRESTON/Atlantic 3224</td>
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<td>73</td>
<td>THE BITCH IS BACK ELTON JOHN/MCA 40297</td>
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<td>FREE BIRD LYNYRD SKYNYRD/MCA 40328</td>
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**CHARTMAKER OF THE WEEK**

— SOME KIND OF WONDERFUL GRAND FUNK Capitol 8027

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**PRODUCERS AND PUBLISHERS ON PAGE 24**

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**AmericanRadioHistory.Com**
THE FM AIRPLAY REPORT
DECEMBER 14, 1974

FLASHMAKER OF THE WEEK

TOTAL ECLIPSE—Billy Cobham—Atlantic
WHITE HORSE—Michael Omartian—ABC Dunhill

TOP NEW FM AIRPLAY THIS WEEK
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atlantic
MILES OF ASILES—Joni Mitchell—Asylum
TOTAL ECLIPSE—Billy Cobham—Atlantic

NEW FM/NORTH YORK
BREAKAWAY—Kris & Rita—Monument
ENCORE—Argent—Epic
HOT CITY—Gene Page—Atlantic
LUCKY DAY—Jonathan Edwards—Atco
GODDIA MENTS FROM THE NIGHT SHOW—Casablanca
NEW SKIN FOR THE OLD CEREMONY—Leorid Cohen—Col
SATIN DOLL—Bobbi Humphrey—Blue Note
TOTAL ECLIPSE—Billy Cobham—Atlantic
WHITE HORSE—Michael Omartian—ABC Dunhill
WITH EVERYTHING I FEEL IN ME—Aretha Franklin—Atlantic

NEW FM/BOSTON
DEATH WISH—Soundtrack—Col
DO IT GOOD—K.C. & the Sunshine Band—T.K.
DO YOUR THING BUT DON'T TOUCH ME—Goose Creek Symphony—Col
EVIL WOMAN (single)—Bobbi Hegg—Crystal Ball
FEEL—George Duke—BASF
FOR YOU—Eddie Kendricks—Tama
I JUST WANT TO SING WITH MY FRIENDS—Persuasions—A&M
KINKY-FRIEDMAN—ABC
TOTAL ECLIPSE—Billy Cobham—Atlantic
TRADE—Epic
VOICE—Capability Brown—Passport

NEW FM/JACKSONVILLE
BLUEJEANS & MOONBEAMS—Capt. Beefheart—Méchant
COOK—P-FM—Mantocito
DINO & SAMBELLI—A&M
IN THE BEGINNING—Ray Buchanan—Polydor
MILES OF ASILES—Joni Mitchell—Asylum
SUN SECRETS—Eric Burdon Band—Capitol
THINGS TO COME—Seventh Wave—Janus
VOICE—Capability Brown—Passport

NEW FM/CINCINNATI
CANTAMOS—Poco—Epic
FI RE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
IN THE BEGINNING—Ray Buchanan—Polydor
LUCKY DAY—Jonathan Edwards—Atco
MILES OF ASILES—Joni Mitchell—Asylum
SUN SECRETS—Eric Burdon Band—Capitol
THINGS TO COME—Seven Wave—Janus
VOICE—Capability Brown—Passport

FM SLEEPER OF THE WEEK

THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
KPRL-FM/SAN DIEGO
AVERAGE WHITE BAND—Atlantic
GOODNIGHT VIENNA—Ringo Starr—Apple
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
HISTORY OF BRITISH ROCK, VOL. II—Sire
MILES OF ASILES—Joni Mitchell—Asylum
SOME KIND OF WONDERFUL—Grand Funk—Capitol

KMET-FM/LOS ANGELES
FI RE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
FOR YOU—Eddie Kendricks—Tama
FRESH START—Blackbyrds—Fantasy
LIVE OBLIVION—Brian Auger—RCA
ME 'N ROCK 'N ROLL ARE HERE TO STAY—David Ruffin—Motown
NIGHTBIRDS—Labelle—Epic
SATIN DOLL—Bobbi Humphrey—Blue Note
SHEER HEART ATTACK—Queen—Elektra
SPIDER JING—Andy Fairweather Low—A&M

THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
KSAN-FM/SAN FRANCISCO
MILES OF ASILES—Joni Mitchell—Asylum
MIRAGE—Camel—Janus
SILVER MORNING—Kenny Rankin—Little David
SOUVENIRS—Dan Fogelberg—Epic
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
WHILE YOU'RE DOWN THERE—Stray Dog—Mantocito

KZEL-FM/EUGENE, ORE.
FOR YOU—Eddie Kendricks—Tama
HEY JOE (single)—Patti Smith—Fantasy
KITTY WELLS—Cappicino
LEGENDARY PERFORMER—Glenn Miller—RCA
MIDNIGHT AT THE OASIS (single)—Persuasion—Fantasy
SHEER HEART ATTACK—Queen—Elektra
STORIES TO TELL—Flora Purim—Milestone
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
THE PROPHET—Richard Harris—Atlantic
THINGS TO COME—Seventh Wave—Janus

CHUM-FM/TORONTO
COUNTRY LIE—Roxy Music—Island (Import)
IMPOSSIBLE DREAM—Sensational Alex Harvey Band—Vertigo
IN THE BEGINNING—Ray Buchanan—Polydor
JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
NEWMANSHIP—David Newman—Atlantic
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
A TRIFLE BORED WITH BOOGIE?

TRIE “FLOATING WORLD” AND SHARE A UNIQUE AUDIO VISION WITH JADE WARRIOR.

Produced by Tony Duhig and Jon Field

Dialogue (Continued from page 14)

publishing company has generated production as you have with Granite Records?

Trust: Sure, there are a lot of publishing companies with production. Unless the publisher is in the production business today, he’s not going anywhere. If he intends to survive solely by knocking on doors and pitching songs, he simply won’t survive. The successful publisher is now forced into the record business.

RW: Was that your primary reason for forming Granite?

Trust: It was one of them. At least it gave us an outlet. One of the reasons I went country and went with Granite is that I’m a strong believer in the longevity of the country copyright. It was pretty well proven at Capitol with “Snowbird” which was basically a country song.

Although a pop song can go country, the general rule is the other way around—country songs find it much easier to go pop. Once it does, the longevity of that song is greater than that of a pop song going country. First of all, 20 percent of the stations in America are more or less country. A pop song no matter how big it is, is not going to reach those markets. “Snowbird” came out maybe four or five months after “Bridge Over Troubled Waters” and during the BMI performance year “Snowbird” got more performances than “Bridge Over Troubled Waters” with that much less time.

RW: What do you look for in acquiring catalogues?

Trust: I think that the days of acquiring publishing companies based on the formulas and the multiples are over. There used to be rules that could be used in appraising the value of the catalogues. Let’s say if somebody wanted to buy a Shapiro-Bernstein, you would do the multiples on it. Let’s take nine times the ASCAP or 3½ times their grosses or “X” percentage of this less third party shares. There are all kinds of formulas. They simply don’t work today.

The longevity of catalogues or the longevity of copyrights doesn’t exist to the degree it did in the past; not when you have 1400 singles being released each month. You can’t expect the chestnuts to stay there forever. Besides there is good music being released today. I’m not a believer in waiting for the great old songs to “come back” or for “good music” to come back. I think it’s here. So, if you believe that way, why would you want to apply multiples to an old catalogue? You are better off buying something that has potential not yet realized as a result of lack of publishing expertise. That’s what I’m going after.

RW: Are all the catalogues you acquired active?

Trust: I bought writers with them.

RW: Can you discuss the advantages to the songwriter of having a firm such as ATV publish or co-publish their songs?

Trust: A good example would be the Return and Attache catalogues. Those were firms owned basically either by producers or artists who really had no expertise in the publishing business. Because of their lack of expertise the catalogues were not money makers—they were holding their own. But when I appraised those catalogues, I realized what money could be generated under our auspices and fortunately it’s worked. It’ll be a very small multiple to get our money back on the catalogues.

RW: Let’s say that “X” is an artist. He records an album with 10 songs on it that are his. He’s kept his own publishing and he has a hit with one of those 10 songs. What’s the best thing for him to do?

Trust: It’s pretty much an established routine. What I would recommend is that he allow a knowledgeable publisher to protect his interests. There are co-publishing deals, administration deals and exploitation deals, but I am quite frankly taking a rather firm position against administration deals unless it’s absolutely a superstar.

I would rather get into a co-publishing deal in which the publisher shares some percentage of ownership, thereby allowing some incentive to go out and do a job. If the writer merely gives it to a lawyer or an accountant he can turn around three years from now and find that he doesn’t have an asset. So there is a lot of justification in giving it to an established publisher.

RW: What do you do to further exploit a catalogue that’s already considered to be “standard” such as Maclen?

Trust: We’ve probably done more to exploit the Maclen catalogue in the past year than had been done in the past five years before we were established. We’ve gotten some very important records for Lennon and McCartney. For example, we have the new Elton John “A” and “B” sides. Another important factor is that the Lennon-McCartney songs, in addition to being extensively recorded, are being re-established and exploited in the educational market.

(Continued on page 37)

MI Neil Sedaka (Rocket). Rocketing into the top 15 this week. Watch this one to continue picking up more of 30 on KHJ, having been added there last week of WNOE. Soon to be blazing up the pop chart.

addition last week of major pop heavy WQXI, and this r&b base, some pop activity was kindled with the heavies.

stopping this one!

12-3 Y100, 37-18 KIMN, 12-10 WDGY, 20-9 WIBG, 18-7 WGRQ.

This looks like the morning side of a smash.

He Takes Care of Home.' Gathering a very strong r&b base, the record was given a real pop push this week (and 13Q, WSAI, KJR, WIBG (last week). Also on WGRQ, along with last week's adds of WOKY and WCOL.

Averaze White Band

Ohio Players. "Fire" (Mercury). Enjoying a strong r&b base, some pop activity was kindled with the addition last week of major pop heavy WQXI, and this week of WNOE. Soon to be blazing up the pop chart.

Average White Band, "Pick Up The Pieces" (Atlantic). Strangely enough this record broke initially r&b and continues strength there. Now in a reverse crossover move, it hits WRSO, KKH and gets a number of 30 on KHLZ, having been added there last week. Watch this one to continue picking up more of this.

One of the numerous successful songs in answer to Shirley Brown's "Woman to Woman" is the one by Candi Staton (Warner Brothers) entitled "As Long As He Takes Care of Home." (Continued on page 3).

NEW ACTION

Donny & Marie Osmond, "Morning Side of the Mountain" (MGM). It took a little while in getting this one off the ground, but it is now evident that it's off and flying. Going with the disc are WRKO, KKH, WDGY, KILT and KSLQ, along with last week's adds of WOKY and WCOL. WQXI debuts #29, also on KSTP, KEEL, WFMQ and WBBQ. This looks like the morning side of a smash.

Eagles, "Best Of My Love" (Asylum). This touching love song is touching many programmers this week and last as evidenced by the adds of WDGY and WCFP (this week) and 13Q, WSAI, KJR, WIBG (last week). Also on WFMQ, WBBQ, KEEL, WOKY, WQXI and moves 25-20, WNOE. Could very well take place in the ranks with "Take It Easy,"

Grand Funk (Capitol). Outstanding initial response on this newest release. First added to WFIL before release, the disc now garners WDGY, KIMM, WQXI, KILT and WBBQ. Note: Also immediate addition on r&ber WNAS. This could be the first double header for the group.

(Continued on page 37)

CTI Releases Two

NEW YORK — CTI/Kudu Records is releasing two new albums this week: "The Young and The Restless" and "In Concert, Volume II," a collection of previously unreleased live selections featuring Stanley Turrentine, Herbie Hancock and Freddie Hubbard.

Capitol Signs Ring O'Records

First product to be issued on the new label in February, 1975, will be "Starling Music" (sic) which features the songs from Starr's "Ringo" album performed by David Hentschel on the ARP 2500 synthesizer.

Ringo's original recordings continue to be issued on the Apple label, also distributed by Capitol; his latest single "Only You" and album "Goodnight Vienna," both released in November, are already high on the RW charts.

Johnny Marks

(Continued from page 22)

STORY

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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.

8. AM ACTION: The only trade magazine tip sheet brings you the real hits receiving the most additions at the key major market stations and also alerts you to records crossing over from R&B and Country and predicts the records by new artists that are bound for the top of the charts.

(To Be Continued)
and "The Boogie Back," with "MASH Theme" his closing record each night.

Tim Zerr at San Francisco's Cabaret After Dark is already playing the Album Cut of the Moment—"Blue Eyed Soul," a terrific 4:49 instrumental from Carl Douglas's "Kung Fu Fighting" (lp (20th Century); who says the west coast is always weeks behind New York? Wayne Thorgber, who reported from Pharaohs in L.A. a few weeks back, called to say the Spinnners "I've Got To Make It On My Own" (from their Atlantic album, "New and Improved") was going over very big and announced that Pharaohs was changing its name to Disco 1984 immediately. Don't ask me why. Other cuts to watch: "Put Out My Fire" from Lamont Dozier's "Black Bach" (ABC); "Midnight Flyer" (6:02) by Trapeze (from "Hot Wire") on Warner Bros.) and, for the more adventurous (or crazy?), Caston & Majors' Joyous "Let There Be Love" taken from about the middle of its more than 7 minutes (from "Caston & Majors" on Motown).

Avco Records has sent 45's of the Stylistics' fine "Hey Girl, Come And Get It" imprinted "for Disco use only" to discotheque deejays across the country with a note acknowledging the clubs' "power to break records and create hits." The record, untrimmed from its album-cut length (on "Heavy"!), has not and will not be made available to radio stations or record stores and Avco insists it will never be a commercially-released single—at least not an A-side. So . . . watch for it on the B-side of the next Stylistics single.

Rich Pampinella at Hippopotamus is excited about "Crystal World" by Crystal Grass (or is it the other way around? he wonders), a mostly instrumental export on the Philips label not scheduled for release here. Pampinella, who says the record sounds like a cross between the African Music Machine's "Black Water Gold" and James Brown's "Give It Up Or Turnit A Loose" (oh yeah?), has been playing a dub and waiting anxiously for more copies to arrive. Another popular import at Hippo: "Angel Face" by the Glitter Band on Bell. Tim Zerr says he's mixing Carol Douglas "Doctor's Orders" (Midland International) with the original version of the song by Sunny (released last June by Epic and now hard to find) and getting good response to both. He's also pulling for one of my favorite singles from this past Summer, Baker, Harris & Young's energetic Philadelphia production for Robert Upchurch, "The Devil Made Me Do It" (Golden Fleece), sadly neglected on its release but still hot.

Hot, Hotter, Hottest: The Temptations' first work without Norman Whitfield in years, a just-right "Happy People" (Gordy); "La-La-Love Chains" by a girl group called Silver, Platinum & Gold (Warner Bros.); the Miracles' "Don't Cha Love It" (Tamla); "Kung Fu Man" by Ultra-funk, a 6:25 instrumental already a disco success in England (Contempo); and Polly Brown's great "Up In A Puff Of Smoke" (GTO), bound to hit if only because it sounds so Diana Ross 1968 with a disco up-date.

**Disco File (Continued from page 10)**

**MJQ Finale**

After the Modern Jazz Quartet's recent farewell concert marking the end of the group's 22 year career, Atlantic/Atco Records and Warner Brothers Records held a dinner in honor of the group. The MJQ have 21 albums on Atlantic Records and their final performance was recorded live for future release on Atlantic. Pictured from left: Illano Mimaroglu, Atlantic's producer of the live recording; Connie Kay and Percy Heath of the MJQ; Dick Cavett; Milt Jackson and John Lewis of the MJQ; Bill Staton, Atlantic Records special projects; Charlie Brown of WBVR Radio; and Atlantic/Atco artist Charles Mingus.
I T I'L SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
MELODIES OF LOVE—Bobby Vinton—ABC
PRIME TIME—Tony Orlando & Dawn—Bell
SILVER FOX—Charlie Rich—Epic
STORMBRINGER—Deep Purple—WB
TOLEDO WINDOW BOX—George Carlin—Little David

MILES OF AILES—Joni Mitchell—Asylum
NOT FRAGILE—Bachman-Turner Overdrive—Mercury
SOUVENIRS—Dan Fogelberg—Capitol
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco

KING KAROL/NEW YORK CAN'T GET ENOUGH—Barry White—20th Century
CAUGHT UP—Millie Jackson—Spring
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
NEW & IMPROVED—Spinners—Atlantic
STORMBRINGER—Deep Purple—WB
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco

GARY'S/RICHMOND AVERAGE WHITE BAND—Atlantic
CANTAMOS—Poco—Epic
GREAST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
I'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
MILES OF AILES—Joni Mitchell—Asylum
SOUVENIRS—Dan Fogelberg—Epic
VERITIES AND BALDERDASH—Harry Chapin—Elektra

FOR THE RECORD/BALTIMORE CAUGHT UP—Millie Jackson—Spring
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elton John—MCA
GOODNIGHT VIENNA—Ringo Starr—Apple
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
I'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
LIVE—Matt the Hoople—Col
MELODIES OF LOVE—Bobby Vinton—ABC
NEW & IMPROVED—Spinners—Atlantic
SOUVENIRS—Dan Fogelberg—Epic
VERITIES AND BALDERDASH—Harry Chapin—Elektra

WAXIE MAXIE/ WASHINGTON, D.C.
AVERAGE WHITE BAND—Atlantic
BARRY MANILOW II—Bell
BLACK BYRDS—Melba Moore—Capitol
EXTRA SENSORY PERCEPTION—Richard Digby Wylie—ABC
FEEL—George Duke—Basie
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elton John—MCA
GOODNIGHT VIENNA—Ringo Starr—Apple
MODERN TIMES—Joni Mitchell—Asylum
NEW & IMPROVED—Spinners—Atlantic
SOUVENIRS—Dan Fogelberg—Epic
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco

MUSHROOM/NEW ORLEANS CANTAMOS—Poco—Epic
EXPLORES YOUR MIND—Al Green—Hi
FEEL—George Duke—Basie
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elton John—MCA
GOODNIGHT VIENNA—Ringo Starr—Apple
MODERN TIMES—Joni Mitchell—Asylum
NEW & IMPROVED—Spinners—Atlantic
SOUVENIRS—Dan Fogelberg—Epic
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco

TOWER/LOS ANGELES BUTTERFLY—Barbra Streisand—Col
COOK—P.F.M.—Manicure
PANDANOGOS & SPACE—Carmen—ABC
FOR YOU—Eddie Kendricks—Tamla
GOODNIGHT VIENNA—Ringo Starr—Apple
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
I'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
LIVE—Matt the Hoople—Col
MELODIES OF LOVE—Bobby Vinton—ABC
NEW & IMPROVED—Spinners—Atlantic
SOUVENIRS—Dan Fogelberg—Epic
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco

NATL. RECORD MART/MIDWEST DAVE MASON—Col
FEAR—Johnny Mathis—Mercury
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
LIVE—Matt the Hoople—Col
MELODIES OF LOVE—Bobby Vinton—ABC
MILES OF AILES—Joni Mitchell—Asylum
STORMBRINGER—Deep Purple—WB
THIS IS THE MOODY BLUES—Threshold

SALESMAN OF THE WEEK
GREATEST HITS
ELTON JOHN
MCA

TOP RETAIL SALES THIS WEEK
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
GOODNIGHT VIENNA—Ringo Starr—Apple
MILES OF AILES—Joni Mitchell—Asylum
THIS IS THE MOODY BLUES—Threshold

CAMELOT/NATIONAL
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
LIVE—Matt the Hoople—Col
MELODIES OF LOVE—Bobby Vinton—ABC
MILES OF AILES—Joni Mitchell—Asylum
THIS IS THE MOODY BLUES—Threshold

DISC RECORDS/NATIONAL
BADDEST HUBBARD—Freddie Hubbard—CTI
GET UP WITH IT—Miles Davis—Col
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
HONK—Epic
LIVE OBLIVION—Brian Auger—RCA
NEW & IMPROVED—Spinners—Atlantic
STANLEY CLAIRE—Nemperor
STORMBRINGER—Deep Purple—WB
SUN SECRETS—Eric Burdon Band—Capitol
TOTAL ECLIPSE—Billy Cobham—Atlantic

KORVETTES/NATIONAL
BACK HOME AGAIN—Johnny Denver—RCA
DAVID LEE—David Bowie—RCA
GREATEST HITS—Elton John—MCA
I FEEL A SONG—Gladys Knight & the Pips—Buddah
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
MELODIES OF LOVE—Bobby Vinton—ABC
MILES OF AILES—Joni Mitchell—Asylum
MOTHER LOVE—Loggins & Messina—Col
SILVER FOX—Charlie Rich—Capitol
THIS IS THE MOODY BLUES—Threshold

MUSICLAND/NATIONAL
AFTER THE GOLD RUSH—Prelude—Island
DONNY—Donny Osmond—MGM
FURTHERMORE—Shawn Phillips—A&M
GOODNIGHT VIENNA—Ringo Starr—Apple

DISCOUNT RECORDS/CAMBRIDGE, MASS.
BUTTERFLY—Barbra Streisand—Col
DORY PREVIN—WB
DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
HIGHLY PRIZED POSSESSION—Anne Murray—Capitol
I FEEL A SONG—Gladys Knight & the Pips—Buddah

ONE OCTAVE HIGHER/CHICAGO
BRUDO—New Riders of the Purple Sage—Bell
CANTAMOS—Poco—Epic
DRAGON FLY—Jefferson Starship—Grunt
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
MIRAGE—Carmel—Janus
THERE'S THE RUB—Wisshbone Ash—MCA
THIS IS THE MOODY BLUES—Threshold

WHEREHOUSE/CALIFORNIA
DAVID LEE—David Bowie—RCA
DRAGON FLY—Jefferson Starship—Grunt
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
MILES OF AILES—Joni Mitchell—Asylum
NOT FRAGILE—Bachman-Turner Overdrive—Mercury
PHOTOGRAPHS & MEMORIES—Jim Croce—ABC
THIS IS THE MOODY BLUES—Threshold

LICORICE PIZZA/LOS ANGELES
DRAGON FLY—Jefferson Starship—Grunt
GOODNIGHT VIENNA—Ringo Starr—Apple
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
HONK—Epic
LIVE OBLIVION—Brian Auger—RCA
MELODIES OF LOVE—Bobby Vinton—ABC
NEW & IMPROVED—Spinners—Atlantic
SOUVENIRS—Dan Fogelberg—Epic
STORMBRINGER—Deep Purple—WB
THIS IS THE MOODY BLUES—Threshold

TOWER/LOS ANGELES
BUTTERFLY—Barbra Streisand—Col
COOK—P.F.M.—Manicure
PANDANOGOS & SPACE—Carmen—ABC
FOR YOU—Eddie Kendricks—Tamla
GOODNIGHT VIENNA—Ringo Starr—Apple
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
HOTTER THAN HELL—Kiss—Casablanca
MILES OF AILES—Joni Mitchell—Asylum
WITH EVERYTHING I FEEL IN ME—Aretha Franklin—Atlantic

GEORGE SKINNER/NEW YORK
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
LIVE—Matt the Hoople—Col
MELODIES OF LOVE—Bobby Vinton—ABC
MILES OF AILES—Joni Mitchell—Asylum
STORMBRINGER—Deep Purple—WB
THIS IS THE MOODY BLUES—Threshold

RECORD REVOLUTION/CLEVELAND
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
LIVE—Matt the Hoople—Col
LIVE OBLIVION—Brian Auger—RCA
MELODIES OF LOVE—Bobby Vinton—ABC
MILES OF AILES—Joni Mitchell—Asylum
PROPAGANDA—Sparks—Island (Import)
SHEER HEART ATTACK—Queen—Eloctra
TAKING TIGER MOUNTAIN (BY STRATEGY)—Eno—Island (Import)
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
TOTAL ECLIPSE—Billy Cobham—Atlantic

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically.
Heavy Ammo

B

The Blackbyrds
Flying Start
Fantasy 9472
Shipped Nov. 15 and...

Billboard 144
Cashbox 127
Record World 127
Pop Chart, December 14
Second Week
Pop Chart, December 14
Third Week
Pop Chart, December 14
Second Week

Still soaring on
the soul charts...

The Blackbyrds
Fantasy F-9444
Heilicher Taps LaValle

OPA LOCKA, FLA. — Edward L. Schreibman has resigned his position as manager of Heilicher Brothers' Miami distribution. Robert LaValle has been appointed to replace Schreibman. LaValle was formerly a promotion man with Liberty Records, sales manager for Campus Record Distributing Co. and most recently served as branch manager for Phonodisc in South Florida.

Gregg Allman

(Continued from page 25)

an album by yourself and produce it, you're the one head honcho there, whereas with the Allman Brothers, there's six cats, and everybody has to bend with everybody, decisions, etc. Actually there's not that much difference between recording with or without the Allman Brothers, because we are all in very close touch spiritually and musically, and when something comes up, like an idea from one person, it's usually very real. There's just a lot more ideas to deal with.

The Allman Brothers seem to have already found the formula for success with their unique ability to combine the different influences of heavy blues and uplifting country into a truly satisfying blend. In speculating what they have already found the formula for, Gregg Allman pointed to replace Schreibman.

RECORD WORLD DECEMBER 14, 1974

Chapin's Verities

Make for Variety

NEW YORK — Harry Chapin (Elektro) was once a New York cult figure with a lot of prestige press and a modicum of national momentum. Now thanks to “Cat's in the Cradle,” or more accurately, his own belief in what he's been doing all along—together with the continuing support of his record company—the whole country is now his hit birth.

During the second of his two SRO every Fisher Hall concerts (I), Chapin previewed a bit of his forthcoming fifth album as well as handling the material from its four predecessors with the unerring and demanding conviction of a true self-believer. The oft-used “storyteller” is still the best one-word description of his appeal and style, although it is also the audience whose taste-bearing has so contributed to the cause to such off-mouth can make a star, and Chapin now has it made on all fronts.

Much of Harry's in-concert on-disc perfection comes from his band's depth and adeptness: cellist Michael Masters as a one-man string section; bassist John Wallace as both rhythm maker and multi-voiced choir; and the chunky-when-called-for, symmetrically effective electric guitar of Ronald Palmer. Chapin's choice of musicianship as well as material made both of his three-hour solo stints sizeable contributions to the cause of sensitivity in an age of mediocrity.

Robert Adels

Chatting with Chapin

Elke's recording artist Harry Chapin was honored at a party at The Top of the Met during the evening Murphey. During the evening Murphey

CONCERT REVIEW

ANNIVERSARY MAN

(Continued on page 56)

Dialogue

(Continued from page 29)

Our print income this year will be astounding; it will almost match our performance income. Why? Because up until now no publisher had really taken the time to exploit this catalogue. My theory is if we didn't do this, not only would that income factor would be much higher than it normally would be. To give you an example, I have saturated the educational markets from primary schools on up just so that each generation will have some exposure to the Maclen songs. We have more concert band, stage band, marching band, choral, instrumental methods on Maclen than ever existed before. I'd say that this will help to continue the "nostalgia" of the Maclen catalogue.

To give you an example: if we sell 4000 concert band arrangements of a Beatles medley, the exposure of that performance or that copyright is roughly 2,000,000 people. Now it may be hard for you to figure, but if you're going to sell to a concert band of 65 kids and they have to go home and practice it, they are going to go home and practice “Eleanor Rigby,” “Michelle,” “Hey Jude” and maybe “Here, There and Everywhere.” They are going to know that song for a long time. Let's say there's 65 kids in a concert band and we sell to 400 bands; it's roughly a quarter of a million kids that are going to be practicing Beatles copyrights. Their band conductor is going to establish that as a repertoire piece because his school budget doesn't allow him to buy too many arrangements. So he will have this as his repertoire. Now these kids are practicing for something; they're practicing to go out and give the concert.

Let's say the average auditorium holds 500 people; multiply 3000 by 500 and you come up with a million and a half or more. So you're talking about exposure to 2,000,000 people. That's pretty heavy exposure. I don't know if there's an independent station that's going to give you that much.

RW: Could a catalogue ever become over-exposed?

Trust: I don't think you can over-expose. To publish is to publicize. The only danger you may run into with something like this would be to have too many similar arrangements, too many concert bands doing the same material, too many chorals of the same thing. Then the listener, the composer, or the publisher has no initiative to go out and sell because he sees so many of these things out that he just waits for orders. I try not to do that. I try to allow each licensee who has my particular arrangement to run with it and promote it.

As we started out by saying, this is one of the reasons why Maclen will continue to flourish. And you can't overlook the fact of continuity. As you know, we still have our co-publishing association with both Lennon and McCartney. We have continuity of the copyrights that made them famous to begin with all being housed at the same place, ATV. We have the early ones, we have the late ones as well as their current ones, and one hand washes the other. It gives more incentive to exploit the old, knowing that we have the new.

RW: ATV is very involved in production. Do you use your music collection to exploit music from these films?

Trust: Yes, we work closely with ATV's film & TV companies via ATV Music Ltd. in London. A good example would be the exploitation of the theme from "The Persuaders" which is now out in stage band forms as well as additional recordings. This is the first time this has happened in the U. S. with ATV film music, but certainly will be exploiting all thematic material. As a matter of fact, we have a very important record coming out from a new ATV U. S. network series that will be out this spring called "Moses The Law Giver." There's a theme in there that we expect to have major artists cover.

RW: Do you use television to exploit existing copyrights?

Trust: No, it's not a question of exploiting existing copyrights and catalogues, it's one of exploiting ATV writers. If we have a particular writer who can write an appropriate theme or song for a series, that possibility exists and it has certainly been utilized in England where most of the production has been done. It also gives us the accessibility to any major writer, as well as our own, who would like to get involved with TV production.

AM Action

(Continued from page 30)

Michael Holm (Mercury), With a steadily growing MOR and secondary base, this record hit some majors this week. They include KJR, WCFL and WIXY (night).

Not bad for starters!
By DEDE DABNEY

Bobbi Silver, formerly with Jamie/Guyden, will be Nate Chacker, formerly with RCA, is now general made themselves known at the end of '74. One such Casablanca Records; The Novaks, WBLS-FM WOL-AM - Washington, D. C.; Cecil Holmes with awards: Harold Childs, A&M; Bobby Bennett of the following r&b personalities walked away Coffer (Sussex); "Breakin' Bread" Fred & The SLO) ; "You Can't Have Your Cake" -- Tommie Young the first stop where the Pointer Sisters are to entitled "Southern Comfort." Osaka, Japan will be shown below, have left to go on tour to Japan. This company's first release is "Give Me Your Best the director of the national promotion staff. This company is Sound Gems, Inc., based in Philadelphia. Two new companies emerged this year and have made themselves known at the end of '74. One such company is Frank Floravanti. Nate Chacker, formerly with RCA, is now general manager, Dan Isard is director of marketing and Ms. Bobbi Silver, formerly with Jamie/Guyden, will be the director of the national promotion staff. This company's first release is "Give Me Your Best Shot Baby" by Ebb Tide. The Crusaders, ABC/Blue Thumb recording artists, shown below, have left to go on tour to Japan. This tour has been set up to promote their latest lp entitled "Southern Comfort." Osaka, Japan will be the first stop where the Pointer Sisters are to perform also.

(Continued on page 47)
WATCH THESE RECORDS IN Billboard

"I Enjoy Loving You"
SIDNEY JOE QUALLS
DK 4537

"South African Man"
HAMILTON BOHANNON
DK 4539

"I Can't Make it Without You"
TYRONE DAVIS
DK 4538

WATCH THEM CLIMB ON THE BILLBOARD CHART!

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK DAKAR
Gavin Session
On Black Radio
(Continued from page 38)
white, black or whatever at any radio station: “If I felt that the job was right, I would program a religious station, or a classical station.” All agreed that blacks are not given the opportunities they deserve but that talent is surfacing in the industry and that these forums further the cause of all people.

The final point for discussion was crossover records. Boulding and Butler both program in Detroit and were asked why that market is so successful in crossing over black hits to the pop market. “You’ve got to credit Rosalie Trombley of CKLW,” said Butler. “She is aware of hit records and she talks and works together. Rosalie cares about hit records and giving her radio audience the best product,” he added. Boulding agreed that Detroit is an active radio market, although currently in economic trouble due to the. . .”

large black population in Detroit hearing black hits and there is a large black population in Detroit that listens to WLBC, WCHB and CKLW. CKLW plays the hits, be they black or white and they deserve credit. It’s too bad that other markets ignore the black stations in their market.”

## THE R&B LP CHART

**DECEMBER 14, 1974**

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<tr>
<th>DEC. 14, 1974</th>
<th>40</th>
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<tr>
<td><strong>1.</strong></td>
<td><strong>FIRED</strong></td>
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<td><strong>2.</strong></td>
<td><strong>CAUGHT UP</strong></td>
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<td><strong>3.</strong></td>
<td><strong>I FEEL A SONG</strong></td>
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<td><strong>4.</strong></td>
<td><strong>LIVE IN CONCERT</strong></td>
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<td><strong>5.</strong></td>
<td><strong>THE THRUST</strong></td>
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<td><strong>6.</strong></td>
<td><strong>WHITE GOLD</strong></td>
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<td><strong>7.</strong></td>
<td><strong>ENRICH</strong></td>
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<td><strong>8.</strong></td>
<td><strong>Hoagy B. CARMICHAEL—Columbia PC 23695</strong></td>
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<td><strong>9.</strong></td>
<td><strong>LIGHT OF WORLDS</strong></td>
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<td><strong>10.</strong></td>
<td><strong>TWO BIG GOSPEL GOSPEL SELLERS</strong></td>
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**THE R&B SINGLES CHART**

**DECEMBER 14, 1974**

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<th>DEC. 14, 1974</th>
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<tr>
<td><strong>1.</strong></td>
<td><strong>HEAVY FALLIN’ OUT</strong></td>
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<td><strong>3.</strong></td>
<td><strong>GOLD</strong></td>
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<td><strong>4.</strong></td>
<td><strong>THRU THE NIGHT</strong></td>
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<td><strong>5.</strong></td>
<td><strong>EVERYTHING IS FAIR</strong></td>
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<td><strong>6.</strong></td>
<td><strong>LIZA MINNELLI—Motown M1 3 0 8F</strong></td>
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<tr>
<td><strong>7.</strong></td>
<td><strong>HI-REZ</strong></td>
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<tr>
<td><strong>8.</strong></td>
<td><strong>DO IT BABY</strong></td>
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<tr>
<td><strong>9.</strong></td>
<td><strong>LIVE IT UP</strong></td>
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<tr>
<td><strong>10.</strong></td>
<td><strong>DO IT ’TILL YOU’RE SATISFIED</strong></td>
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The Supreme Angels
"Shame On You"
Nashboro 7141
B-Track Tape 87141

excelsior music
1011 Woodland Street
Nashville, Tenn. 37206
(615) 275-5081
Georgie Woods, of WDAS Philadelphia
and the
Rev. Laurence Henry, Pastor of the Christ Community Baptist Church
would like to say
THANKS
for the unselfish support in making possible Thanksgiving dinner to the needy
of Philadelphia
to the following Record Companies and the Food Merchants in Philadelphia:

CBS RECORDS
(Orwin Segelstein, President)
LeBaron Taylor, V.P. R&B Product

ATLANTIC RECORDS
(Henry Allen, Senior V.P.)

ROULETTE RECORDS
(Morris Levy, President)

PHILLY INTERNATIONAL RECORDS
(Gamble, Huff & Bell)

ATLANTIC RECORDS
(Henry Allen, Senior V.P.)

ROULETTE RECORDS
(Morris Levy, President)

PHILLY INTERNATIONAL RECORDS
(Gamble, Huff & Bell)

UNITED ARTISTS RECORDS
(Al Teller, President)
(Larry Cohen, Eastern Promotion)

RCA RECORDS
(Marty Mack, Mgr. Nat'l R&B Promo)

ARISTA RECORDS
(Dave Carrico, V.P. & Dir. Nat'l Promo)

UNIVERSAL DIST. COMPANY
(Harold Lipsius, President)

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POLYDOR/MGM RECORDS
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WARNER/REPRISE
(David Banks, Mgr. Nat'l R&B Promo)
(Harold Burnside, Dir. East Coast R&B Promo)

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(Nat Tarnopol, President)

SHAKAT RECORDS
(Nate McCalla, President)

CHIPS DIST. COMPANY
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A&M RECORDS
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(Art Kass, President)

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(Clarence Avant, President)

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(Russ Regan, President)
(Josea Wilson, Dir. Nat'l R&B Promo)

CASABLANCA RECORDS
(Cecil Holmes, V.P. & Gen. Mgr. R&B)

DELITE RECORDS
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MERCURY RECORDS
(Don Ringold, East Coast R&B Promo)

RECORD MUSEUM
(Joe Loris, Publisher)

FOOD FAIR & PANTRY PRIDE
(Sid Yeuson, V.P.)

A.R.A. FOOD SERVICE
(Ervin B. Stup, V.P.)

BOND BAKING COMPANY
(Mary Westcott)

VIRNELSON'S BAKING COMPANY
(Jules Junker)

STEVE HARMELIN, ESQ.
(Dilworth, Kalisch & Paxton)

CLIFF BRENNER ASSOC.

5,400 turkeys approximating 70,000 pounds; 9,000 loaves of bread and 25,000 pounds of potatoes were distributed
to approximately 38,000 needy people cutting across racial and religious lines with cooperation from 10,000 volunteers
who gave unselfishly of their services.

Special thanks to Robert Klein and Bob Jones of WDAS Charities
under Alexander Melik-Pashayev is never less than brilliant, and the two great generals—Kutuzov as played by Alexei Krivchenya and Napoleon as played by Pavel Lisitsin—could scarcely be better. Each of the eight record sides is engaging, and the album should be a smash best-seller as well as an ideal Christmas present for any opera lover. It is a first-rate evocation of the war scenes that is absolutely sure to delight.

In charge of the publicity surrounding War and Peace and the other six Melodiya/Columbia releases is a new addition to Columbia's staff, the manager of Masterworks publicity, Barbara King. Miss King, born in New York, has had a lot of experience on the other side of the publicity fence. For six seasons she worked at the Saturday Review for Irving Kolodin, both writing for that magazine and dealing with record companies and the rest of the music world for her boss. She has free-lanced as a writer in this city for past two years, now leaping into Columbia brimming with enthusiasm. 

"I have a lot of jobs," said the attractive executive, and the other day, her long blond hair moving as she spoke, "but at this point I'm not sure what really is mine and what I'm just doing. I do feel that having worked on the magazine end of the business, I know very well what critics need and when, and I will try to supply it." Miss King was excited about the present Melodiya package, which Columbia will market all over the United States by using newspaper and radio publicity, and looking forward to things to come. Tchaikovsky's Maid of Orleans and the famous Soviet ballet The Stone Flower will soon appear. These have been taken from Melodiya's files. From here on out future recordings made will be offered first to Columbia in this country. And considering the level in this package, particularly a glossy, yet moving reading of Mozart's Piano Concerto No. 21 (K. 467) played by Emil Gilels and a sumptuous, complete Nutcracker conducted by Gennady Rozhdestvensky—her excitement is warranted. Some of the best records available in this country have come out of the Angel/Melodiya agreement; now one can expect the same from Columbia/Melodiya.
CONCERT REVIEW

Jennings, New Riders

Ride High in Gotham

NEW YORK — Waylon Jennings (RCA) and the New Riders of the Purple Sage (Col) turned New York’s own Academy of Music into a veritable country arena during a recent (30) Gotham performance.

Waylon Jennings and entouragelean heavier on the country side of southern rock than do the New Riders. The six back-up musicians that accompanied Jennings provided depth back-up to the Ramblin’ Man’s deep vocals, and the mood of the music was kept laid-back and mellow. The problem was that the arrangements were quite similar to one another and after a while the sound produced a bit tedious. Jennings’ interpretations of two Knopfler favorites “Money for Nothing” and “Sultans of Swing” were markedly bland. New Riders, on the other hand, cooked up some electrifying selections of which there were ample spiced with country flavorings. Their sound remained cohesive and gently rockin’, with their professional approach leading all the way. Buddy Cage’s pedal steel dexterity shone throughout their set, with Spencer Dryden’s drumming directly on target and former Grateful Dead Skip Battin switching vocals with John Dawson with perfect precision. The performance also remained surprisingly tame in volume.

The zesty country rock sound achieved must be fully credited to the fine collective efforts of the group members, performing both old favorites including “I Don’t Feel Like Makin’ Love No More.” The five-man band was totally entertaining, and, needless to say, the Academy audience loved it.

Loggins & Messina

Fly by Knight

NEW YORK — Loggins & Messina have joined the list of musicians, performers, actors and directors who have recently flown Terry Knight’s private Citation 500 executive jet.

After having completed an extensive concert tour of the eastern United States beginning October 31 in New York and ending November 17 in Miami, aboard Knight’s six-passenger jet, the Columbia Records artists will embark on another concert tour of the western United States covering 15 cities in 16 days beginning in Dallas and ending in Las Vegas.

The Knight jet is booked for the entertainment industry by Toby Roberts Tours in Los Angeles, who also book the Starship.

Elton Platinum

NEW YORK — The MCA album “Elton John’s Greatest Hits” has achieved platinum status within one month of its release, according to the label. The album indicates sales in excess of 1,000,000 units.

Donovan: Beautiful as Ever

NEW YORK — It’s always heart-warming to see an old friend bounce back after many of his alleged fans had written him off. Thus it was with Donovan (Epic) at Avery Fisher Hall (28) when he returned in grand style with the songs that made him famous, plus a few new ones that entitled “7-Tease” and a tight rock band providing musical support for his distinctive vocals. One of the rudest audiences in recent memory continually baited the British performer with chants of “Hot Tuna,” “Grateful Dead!,” and (a new low for this mangy lot) “Jimi Hendrix!” To his credit, Donovan pressed on with the business at hand (that being music) and gave what was, in its totality, a pleasing concert.

Donovan is not, nor has he ever been, an overwhelming stage presence; he prefers to carry himself in the background, waiting for the right answers, rather than a pop star offering easy, but transitory, escape. So now he has given us the semi-autobiographical “7-Tease,” which is his attempt to chronicle and to make sense of this generation’s greening from the carefree ’50s to the earth-consciousness of the ’70s.

The only major complaint to be made concerning “7-Tease” is that Donovan failed to bring the production to a proper close, and when it was over one could only guess at what the point was. After intermission, he dispensed with the operetta’s narrative explanations and contended himself with playing his older, more familiar songs; the new songs that he did play during the second half were new to listeners to the opera.

The snippet of “7-Tease” that Donovan offered was interesting, though somewhat misguided. He related each song to the theme of “The Age of Treason—the time of AIDS and race with which we started questioning mom’s and dad’s notion of the Great Industrial Dream.” Parents were the villains in this production, and Donovan came down hard on them—they had given us the semi-autobiographical, “Happy is the man who rests when he can”), easy and melodic. Some of the old songs were done up in new arrangements (“Cowards” is now country-rock), and they were okay. But then there were the ones that had not changed—“Catch The Wind,” “Jennifer Juniper,” “Youthful Vicinity,” “Leeds”—and in the chilly hours and minutes of Thanksgiving night, they were as beautiful as ever.

Loggins & Messina

WEA Taps Shapiro

DALLAS—Tom Sims, Warner-Elektra-Atlantic’s Dallas regional sales manager, has announced the appointment of Alan Shapiro to regional sales manager of the Houston and New Orleans recording and tape markets.

Alan Shapiro was most recently on the WEA sales force in Houston. A graduate of the University of Houston, Shapiro entered the record business as a Disc Record store clerk in 1969. He was made store manager then district sales manager for Disc before joining WEA in 1972.

Shakat Sees Action

With ‘Man to Woman’

NEW YORK — Shakat Records, a new label formed recently by Nate McCalla for distribution by Chess/Janus Records, is breaking out with their first major hit, “Man To Woman” by Lonnie Youngblood.

One of the first releases on the Shakat label, “Man To Woman” has sold over 200,000 copies in 10 days, according to the label.

Bodine Sparkles

At Starwood

LOS ANGELES — The setting, at the Starwood, courtesy of 20th Century Records, was the epitome of nouvelle-Hollywood extravagance. A bevy of searchlights posed studies in the sky, while the inside of the club had been covered from floor to ceiling in red balloons. The only facet to be neglected was, unfortunately, the sound system, a fact that became glaringly apparent as Rita Jean Bodine’s back-up band, Louisiana Hot Sauce, took the stage.

As the speakers cracked, hummed and sputtered, the Hot Sauce sextet nevertheless played tightly and energetically, proving themselves to be an effective unit in their own right. They were soon joined by a backing vocal trio and Rita Jean herself, who launched into a series of powerful, brass-infused songs of her own composition. “Lickin’ Stick,” “Lookin’ For A Lovin’ Man” and “Dynamite” all served to spotlight Ms. Bodine’s big, oftimes raspy voice. She was aided considerably by Mike Campbell’s excellent work on saxophone and the keyboard fingering of Mike Forman.

Despite the band’s proficiency, the set was highlighted by a pair of songs that featured Jeane at the piano with minimal backing. “Old Friend” in particular (with a dedication to Russ Regan) stood out for its fine lyrics and melody, and was the songstress’ best vocal delivery of the evening.

Wallace Joins WEA

LOS ANGELES — Dick Spinella, corporate controller for Warner-Elektro-Atlantic, has announced the appointment of Charles Wallace to assistant controller.

Before joining WEA, Wallace had been with the Warner Communications’ internal auditing staff assigned to Warner Bros. Records, Warner Bros. Music and the Warner-Elektro-Atlantic Corp.
MEXICO—Paralelamente con el de Lourdes, Lucha Villa, Hermanas graban, estando ya más de 20 interpréttes que surge de los hermanos Ficachi.

en exclusiva con el vigoroso sello ¿interpreté que acaba de firmar grabación Napoleon, compositor vislumbra como un exito en la comercial del Festival OTI, y que se destacado lugar en Vida,” Jorge Castro con “Los Dias de la buena temas. Tal es el caso de su calificado elenco se fortalece crecimiento del sello Cisne RAFF, R&J: 108 Sherman Avenue, New York, N. Y. 10034

Discolor 041

Camilo Sesto

Aguilar y Frenkel

Fredy Pascuas RICARDO RAY Y BOBBY CRUZ

Felices Pascuas Compatible Stereo VS-6

Ricardo Ray Y Bobby Cruz

Luisito Marti y Johnny Ventura

¿Qué pasa Papo! Dist. by: Kubaney Publishing Co.

4380 N.W. 128th St., Opa Locka, Florida 33054 • Tel. 685-6211

MEXICO—Paralelamente con el crecimiento del sello Cisne RAFF, su calificado elenco se fortalece con el ingreso de jóvenes valores que surgen insustancialmente con buenos temas. Tal es el caso de Jorge Castro con “Los Dias de la Vida,” canción que ocupó un destacado lugar en la final nacional del Festival OTI, y que se vislumbra como un éxito en la presente temporada; Rocco, con “Yo te quise dar Amor;” Jorge Vargas con el tema “Déjame” y pronto estará en los estudios de grabación Napoleon, compositor eléinterpreté que acaba de firmar en exclusiva con el vigoroso sello de los hermanos Ficachi. “El Rey,” inspiración del desaparecido José Alfredo Jiménez, surge como el número más solicitado en la actualidad, y van ya más de 20 interpréttes que lo graban, estando entre los más calificados los realizados por el propio José Alfredo, luego María de Lourdes, Lucha Villa, Hermanas Huerta y Lola Beltrán... Inundando todo el mercado nacional, Los Baby’s colocan fuertemente su reciente lanzamiento “Calzontzin,” tema que se convierte como el más bailable del mes. Bajo el título de “Tu llegaste cuando menos te esperaba,” CBS lanzó el nuevo elepé de Leo Dan, en el que se incluye su reciente éxito “Quien te Dijo,” de su propia inspiración... Como cañonazo entró La Banda Macho y su creación-ensayón en castellano—“La Noche que Murió Chicago.” El hit cubre toda la República con un marcadísimo éxito; simultaneamente, apareció también su primer elepé... Derrochando capacidad y deseos de que las cosas salieran lo mejor posible en el debut de su artista exclusivo Julio Iglesias, el caballero Enrique de Noriega, superó con gran clase y calidad profesional todos los obstáculos que se presentaron por parte de la empresa Fiesta Palace que lo tiene contratado. ¡Concluyan, (Continued on page 45)

Presidirán Sara Montiel a “filmar” su nueva película “Doña Barbara” de Rómulo Gallegos en los llanos venezolanos, donde espera también contraer nupcias con el cantante Pepe Tous... Fué exitoso Antonio Aguilar con su espectaculo ecuestre en Chicago. Allá le obsequió Marshall Frenkel al intérprete mexicano, palas miniaturas con la leyenda “Pala de los Caballos de Tony Aguilar.” Marshall es propietario de la fuerte empresa distribuidora de Chicago, Pan American Records Distributors... Regressó Rosenda Bernal muy cansada pero feliz de su “tournee” por Houston, San Antonio, Los Angeles, San Francisco y Chicago. Inmediatamente comenzará una nueva jirga que cubrirá el Estado de Jalisco en México. Sus nuevos éxitos son “La Esposa Olvidada” y “Estúpido Cupido”... Nuestras más cordiales felicitationes por los altos logros en el desempeño de sus funciones como Director de Programas de KWAC Radio, de Bakersfield, California, al fraternal amigo Alfredo Rodríguez. ¡Saludos!... Lanzó Polydor en México “Añoranzas Mexicanas;” un long playing en el cual juntarse por primera vez los talentos de Téhau y Óscar Chavez... Don Orlando lanzó en Estados Unidos en el Sello Averno, la nueva grabación de Los Diablos titulada “Lo Nuevo” y en la cual se destacan Diferente” y “Capullito de Merl.” CBS lanzó en Colombia el nuevo larga duración “Solo una Semana,” “Los Chicanos,” “Un Mundo de Claudia” de Colombia titulado “Tiempo para Amar,” la proyección de la grabación es excelente con portada a doble color y un (Continued on page 46)
**LATIN AMERICAN HIT PARADE**

**New York (Salsoul)**

1. **SOLO HE VIVIDO**
   - LA CORPORATION LATINA—MG
2. **QUIXARBA**
   - CELIA CRUZ & JOHNNY FACHICO—Vaya
3. **EL CASTIGADOR**
   - ISMAEL QUINTANA—Vaya
4. **MI DEBILIDAD**
   - ISMAEL MIRANDA—Fania
5. **LA BANDA**
   - WILLIE COLON—Fania
6. **MI CUMBIA**
   - ISMAEL RIVERA—Tito
7. **NO HAY AMICO**
   - ORQUESTA HARLOW—Fania
8. **ORGULLOSA**
   - CELIA CRUZ & JOHNNY PACHECO—RCA
9. **PONCHITO DE COLORES**
   - OLMEDO TORRES—RCA
10. **SOLAMENTE TE QUIERO**
    - WILLIE COLON—Fania

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**Redlands, Cal.**

By **KCAL**

1. **QUIEN TE DIJÓ QUE TE QUIERO**
   - JOSE ALFREDO JIMENEZ—RCA
2. **TE QUERO PORQUE TE QUIERO**
   - LO MA FELISA—Lado A
3. **LA PANCHITA**
   - LALO RODRIGUEZ—Melimex
4. **EL GRAN COMBO**
   - EGC
5. **LA BANDA**
   - WILLIE COLON—Fania
6. **MI CUMBIA**
   - ISMAEL RIVERA—Tico
7. **POR QUE NO FUI TU AMIGO**
   - LOS ASTROS—CBS
8. **QUIEN TE DIJÓ QUE TE QUIERO**
   - ESTRELLITA—Cisne Raff
9. **HERIDITA**
   - EVEREST—Polydor
10. **QUE VACAS DE NADA**
    - LOS MAVISOS—CBS

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**Mexico**

By **VILO ARIAS SILVA**

1. **EL RETORNO**
   - JOSE ALFREDO JIMENEZ—RCA
2. **POR QUE NO FUI TU AMIGO**
   - LOS ASTROS—CBS
3. **LAMENTO DE AMOR**
   - COSTA AZUL—Melodiy
4. **CÓMO SUFRO**
   - LOS BABYS—Peersless
5. **EL REY**
   - JOSE ALFREDO JIMENEZ—RCA
6. **QUIEN TE DIJÓ QUE TE QUIERO**
   - ESTRELLITA—Cisne Raff
7. **HERIDITA**
   - EVEREST—Polydor
8. **DONDE ESTAS VIDITA MIA**
   - ANGELICA MARIA—Sony/International
9. **QUE SÁ MI CONDEA**
   - JUAN GABRIEL—RCA
10. **COMO NO VOY A QUIETE**
    - LOS FRADO—CBS

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**Puerto Rico**

1. **LA CORPORACIÓN LATINA**
   - CORPORACIÓN LATINA—Music Gem
2. **POR EL AMOR DE UNA MUJER**
   - JULIO IGLESIAS—Alhambra
3. **EL ANOFARO DE POLO**
   - DANIEL SANTOS—Lozano
4. **CELIA Y JOHNNY**
   - CELIA CRUZ—Vaya
5. **CHARITA GOBERNADORA**
   - ANGELA MESS—Hi Paralle
6. **SOY UN TRABAJADOR**
   - DANNY RIVERA—Velvet
7. **HERIDA**
   - ORQUESTA LA SELECC—Borinquen
8. **QUE FALE PEDRIO**
   - MARIACHI JALISCO—Cine
9. **BAILABLE NO. 10**
   - HUGO BLANCO
10. **NAZIDAZ**
    - MARGO J. MUIÑEZ—Arcon

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**Record World en Ecuador**

**By MARCELO NAJERA**

1. **ACALORADO**
   - LOS DIABLOS—Dolan
2. **OH CUANTO TE AMO**
   - SABU—Music Hall
3. **PONCHITO DE COLORES**
   - OUMDO TORES—RCA
4. **EL CLAVES NEGROS**
   - HECTOR JARAMILLO—Onix
5. **POR QUE NO VALE LA PENA**
   - LOS IRUSCUNDIANOS—RCA
6. **CAMINITO SERRANO**
   - LOH SISTENLOS—Fania
7. **JESUS DEL CARMEN**
   - LOS CAERIDIOS—Fania
8. **EL NOCHE QUE MURIÓ CHICAGO**
   - PAPER LACE—Phillips
9. **NO HAY AMICO**
   - ORQUESTA HARLOW—Fania
10. **HAY SE PROHIBE CANTAR**
    - LUISIANA—Bolivar

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**En Mexico**

(Continued from page 44)

(chileno que se apaga lentamente... Con un total de 30 obras, se disputará la gran final del Festival Nacional de la Canción, que tendrá como escenario la Ciudad de Tijuana. El SAA, que desde un comienzo apoyó decididamente el evento, enviará representantes que integrarán el jurado, así como también estarán presentes experimentados periodistas, y programadores radiales. Cabe destacar que la mayoría de los temas finalistas, ostentan dotes como el de sobresalir Enrique... Después de una gigantesca jira por el Sur de EE.UU., retornan Los Freddys quienes continuando con su habitual costumbre, ubicar otro hit en las listas de éxitos, "Vacaciones de Verano."

¡Sensacional triunfo de Germán! Ahora convertido en un cotizado solista, la ex-primer a de Los Angeles Negros es escuch de costa a costa con el hitazo de Dino Ramos "Soy Lo Prohibido." Ratificando además, que constituye el 90 por ciento de grupo (Continued on page 46)

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This double fold LP includes a 4 page souvenir photo booklet.
En Mexico (Continued from page 45)
dentro del ambito comercial. Por lo que felicitamos al buen amigo Augusto Monsalve "padre espiritual" del Festival, y quien tiene en exclusiva el derecho de todas las obras.

Confirmada la llegada de Camilo Sesto y Jairo. El primero se escucha con el tema "Quieres ser mi amante," y Jairo, con "Si Vuelves sera Cansancio," . . . Mustar, fortaleciendo su equipo de ejecutivos logró incorporar como Gerente de su Editora a Alfredo Gil Jr. . . . Todavía se comenta la temporada del excelente grupo Mocedades, quienes logran altísimas ventas con sus hits "Tomane o Dejame" y "Eres Tu." Esperamos amigo Santa-maria, que la promesa sea realidad, y estén nuevamente para Mayo del 75 . . . . Tehua y Oscar Chávez, reunidos por primera vez en un elepé que acaba de lanzar Polydor. "Añoranzas Mexicanas" se titula y es el Volumen II; en el cual se revive la tradicional música mexicana . . . . Inusitadamente, saltó a la popularidad José Augusto con la interpretación de "Candilejas," y se convirtió en uno de los números más consistentes.

Otro tema que ingresa violentamente es "Yo Quiero Dibujarte" con Elio Roca, cubriendo de esta forma su anterior hit "Contingo y Aquí" . . . . Con Transmisión Via Satelite a todo el mundo, se dirigirá a cabo en Mexico por primera vez el Dia Mundial del Compositor, cuyas celebraciones se iniciarán a partir del 15 de (Continued on page 47)

En Ecuador (Continued from page 45)
se mantiene en su primerísimo sitio de exitos y ahora lanza su nueva voz, Luisiana, se ha cifrado mucha fe en su tema "Hoy Se Prohibe Cantar" que le sirve como carta de presentación.


Very commercial package by top seller Silvana Di Lorenzo, backed by Jorge Calandrelli and his orchestra. "Prohibe Cantar" que le sirve como (Continued on page 47)

LATIN AMERICAN ALBUM PICKS

SILVANA DI LORENZO RCA VIK LK 1271
Nueva dirección de Silvana di Lorenzo cargada de material de exitos, tales como "Basta de Promesas" (F. Ortega-L. Franken), "Què Locura Inmensa Que Tengo por Ti" (C.A. Fernandez Molto), "La Culpa ha sido Tuya" (Larry Moreno) y "Caramelo, Me Decías Tú" (Victor Daniel). Arreglos y orquestación de Jorge Calandrelli.

With Johnny Ventura and his Combo, Luisito Marti performances are among his best. Dominican salsa! "Rumberos de Antatios" (P. Villar), "Oddama" (D.R.), "Que pasa Papo" (Ventura-Santana-Marti) and "Por dos Caminos" (D.R.).

ANGELICA MARIA Sanido Int. SLP 8209
Con acompañamiento del Mariachi Mexico de Pepe Villa y con arreglos de Pedro Ramirez, Angelica Maria ofrece aquí un repertorio logrado de música tipicamente mexicana. "Donde Estas Vidita Mia" (Juan Gabriel), "Propuesta" (R. Carlos), "Tenías que ser tan Cruel" (J. Gabriel) y "Cuando Tú te Decidas" (E. Coke Navarro).

Backed by Mariachi Mexico de Pepe Villa and with arrangements by Pedro Ramirez, Angelica Maria renders a complete package of typical Mexican music. "Te Quise Olvidar" (J. Calandrelli) tema ganador en el Festival Oti, encabeza Nydia Caro esta nueva grabación (Continued on page 47)

Nuestro Rincon (Continued from page 44)
"poster" interior . . . . Termina a finales de este mes sus funciones como ejecutivo de Caytronics Corp. el fraterno amigo Daniel Gutierrez. A mi pregunta inquiriéndole; ¿Y ahora . . . a donde vas? . . . . me ripostó: "A Tanganvika, Alaska." No sé donde queda esa hermosa ciudad, pero hube de entenderlo. A veces lo importante no es hacia donde se pueda dirigir uno, sino la ansiada oportunidad de dejar el lugar donde se está . . . . y ahora . . . . ¡Hasta la próxima!

Tom Jones' debut in Mexico went through a lot of problems since the Mexican authorities considered that to ask for $80 per seat was really too much. It was the highest price asked for a foreign act. The impresario already advanced Tom most of the agreed amount and, with the government point of view, he became trapped in between. Anyway, at the end it was agreed that the higher price per seat would be in the neighborhood of $20-$25 and even though it could become (Continued on page 47)
Columbia Inks Lewis

LOS ANGELES - John Hampton, director of talent acquisition and a&r for Columbia Records, has announced the signing of John Lewis to the label as an artist, conductor and producer in both the classical and jazz fields. Lewis was formerly pianist and composer with the Modern Jazz Quartet.

En Mexico

(Continued from page 46)

Enero del próximo año. Este magno certamen, que viene con toda justicia a rendirle un merecido homenaje de admiración a todos los compositores del mundo, quedó cristalizado en Abril de este año en Florencia, Italia; y donde había asistido representando a México la señora Consuelo Velazquez Presidenta de la SACM; Carlos Gomez Herrera Director General y Fernando Z. Maldona Consejero. Los preparativos están todos en sus nodos, por lo que se espera que el evento será grandioso . . . ¡Y hasta la próxima desde México!

Nuestro Rincon

(Continued from page 46)

a smashing success the impresario would not enjoy it, since Tom Jones was supposed to receive the original agreed amount for his performances.

Alphonso Mitchell that went through serious difficulties, this time in Colombia, was Camilo Sesto from Spain. The Municipal Government of Bogotá did not permit him to leave Colombia unless a penalty was paid due to the fact that any foreign artist that performs in Colombia has to give a free admission performance before departing. Camilo argued that he did not know about that and when he performed in Colombia last March, he offered a free admission concert at Teatro de la Media Torta, and he thought this regulation was in effect only the first time in which a foreign artist performs in Colombia. All his arguments and complaints were for nought and he was forced to pay the penalty before departing for Panama. Camilo is expected this time to perform in Panama.

Sara Montiel's filming of “Doña Barbara” (Romulo Gallegos) is scheduled for this month. The picture will be filmed mostly in Venezuela where she is expected to marry singer Pepe Tous. Sara is one of the top artists from Spain . . . Antonio Aguilar was a success in Chicago with his “rodeo type” show. Marshall Frekel from Pan American Record Distributors prepared for the occasion with tiny shovels that were inscribed: “Shoveling belonging to the horses of Antonio Aguilar,” and he told Aguilar when presenting these, “These are so that you can keep picking up that loose Latin America.” Both of them laughed.

Ole's for O'Jays

Philadelphia International recording group the O'Jays and several guests take time to pose for pictures at a gala champagne reception held in their honor, following their opening night performance in the Waldorf Astoria's Empire Room. Pictured from left: Harold Preston, Philadelphia International Records; Walter Williams, O'Jays; William Powell, O'Jays; Ken Albenberg, vice president, general manager, Epic Records and Columbia/Custom Labels; Rev. Jesse Jackson, Operation P.U.S.H.; Betty Shabazz; Eddie Levert, O'Jays; and Leon Huff, Philadelphia International Records.

Les Variations Concert Held at Federal Prison

NEW YORK — On Saturday evening, December 7, Les Variations played a special concert at Grand Federal Prison near Louisville. Prison inmates presented the group with handmade gifts, as well as a collection of money which will be given to underprivileged children of the area. The concert and gift presentation were video-taped and will be aired December 9 during the Dale Greer Show on WAVE-TV.

On December 8, Les Variations headlined at Louisville’s Freedom Hall, for the annual “Toys for Tots” benefit concert. At that time the group presented the gifts and money from La Grange, as well as the gifts collected from that evening’s concert audience, to the Marine Corps, who were to distribute the presents to needy children.

The group then returned to New York City, to complete the recording of their second album on the Buddha label, tentatively entitled “Cafe De Paris.” Featuring their new lead singer, Robert Fulks, the LP is now set for January release. Les Variations will also perform for a “live cast” over WLIR-FM, Long Island, on December 10.

Chart Longevity

(Continued from page 3)

while his “Greatest Hits” assumes the 11 position after a phenomenal 53 chart weeks.

Also proving to be long-time best sellers are Olivia Newton-John’s (MCA), whose “If You Love Me” package is 15 after 26 weeks and Elton John (MCA), whose “Caribou” is 20 after 24 weeks. Both MCA albums (and likewise the two Oscar Chavez sets) were former number one LPs. (Last year at this time only two albums in the top 20 were 20-week-plus entries, both resurfacing packages from Jim Croce on ABC.)

“Overnight” Hits

There is still room for the “overnight” hit. However, almost without exception these come from superstar artists. Examples on The Album Chart are the current releases from Ringo Starr (Apple), a bulleted 12 after 3 weeks with “Goodnight Vienna”). “Is This the Moody Blues” (Threshold, a bulleted 17 after four weeks) and “Elton John’s Greatest Hits” (MCA, a bulleted number one after four weeks; last year at this time, the same artist’s latest package, “Goodbye Yellow Brick Road,” took nine weeks to top the chart).

Elton John’s “Lucy in the Sky with Diamonds” is bulleted 16 on The Singles Chart after only three weeks while Carpenter’s “Please Mr. Postman” (A&M) is a bulleted 18 after four.

In a year which has seen the career resurgences of such veteran acts as Paul Anka and Neil Sedaka, it becomes even more interesting to observe particular product maintain itself so strongly in a musical climate which is just beginning to realize it does not always take another Beatles to turn the tide in favor of long-standing and continuing entertainment excitement.

Soul Truth

(Continued from page 38)

Released from her million seller will be Millie Jackson’s version of “If Loving You Is Wrong” b/w “The Rap” — “Caught Up” is the title of the LP. Due to tremendous consumer and distributor demands, Spring Record was forced to release the single.

Ex-Motowners Barney Ales and Gordon Prince handle the second of the two companies — Prodigal Records, Inc. with three offices: New York, Farmington, Michigan, and Miami Beach. This company’s first release is “I Hate Those Church Bells Ringing” recorded by Shirley, lead singer of the Shirelles.

KQIV-FM (Lake Oswego, Oregon) has appointed Billy O’Day as program director, Rick Harrison as music director and Kelly McCrae as production manager. Several months ago this 100,000 watt station changed their format to rb & jazz.
The popularity of "bump music" is rising rapidly in Japanese discotheques, leading Nippon Phonogram to import the Ohio Players' new album "Fire" rather than pressing it here, which would delay release by a minimum of 30 days. December 5 is the scheduled release date for the imported albums.

Highlights of "Midnight Special," "Soul Train," and "In Concert" are edited into one program, called "Jun Sound In '74." The show is aired every Saturday night at 11 p.m. over the Fuji Television Network.

Canadian artist Anne Andersen was in Japan recently to record the theme song of "Emmanuelle" at the request of Nippon Columbia. The single, with a Japanese version on one side and the French version on the other, was released in the middle of November.

At a press conference preceding his second concert tour of Japan, Tom Jones announced his intention to play a serious dramatic role in an upcoming movie, to be filmed in Rome this coming February, March and April. Jones' singing will be limited to the title tune.

The Fifth Annual World Popular Song Festival was held at Tokyo's Budokan Hall on November 15-17, under the auspices of the Yamaha Foundation for Music Education. Of the 1500 songs from 57 countries, 24 songs from 18 different countries were selected for the final competition on November 17.

The Grand Prize this year was shared by Norway and Japan. Awards of $5,000 for the song and $1,500 for the performer were given to composer Kristian Linderman and vocalist Ellen Nikolaysen of Norway for "You Made Me Feel I Could Fly," and Japanese singer-songwriter Yoshimi Hamada won with his own composition "Someday." The award for the Most Outstanding Performance ($1,500) also went to Ellen Nikolaysen.

GRT has set a "Best of Lighthouse" LP release for Jan. The company is re-recording "Mother Earth" at Sound Interchange for a single release on GRT. The singer also produced his next album at Sound Interchange.

The event feted German record artist Rex Gildo as best liked artist, according to German press, radio and TV people. The ceremonies commenced with a speech by radio station program director Dr. Heinz Garber, and awards were presented. Personalities present include Truck Brans, Dieter Thomas Heil, Wulf Weidner, Dieter D. Behlinda and Wolfgang Schmitt.

Germany's new stage, TV and show star is Rene Frank, who is currently playing the leading singing/acting role in "A Summer Night's Smile." Her first EMI/Electrola single, "Heisser Sonnenstrahl" (Hot Sunny Beach), with lyrics by Peter Pollux and music by Wolfgang Dyhr, is receiving tremendous airplay. The "b" side is also wonderful, entitled "Old Amsterdam," and could make the disc a two-sided hit! Another single currently hot in Germany is Decca's "New Orleans" by Les Humphries Singers.

BASF is out with a sensational album entitled "The Masters of the Czechoslovakian Opera" by world famous composers. It's an eight record set which was recorded in Prague. On the pop side of things WEA's Atlantic arm has released Peggy Lee's "Let's Love" which is becoming a fast deejay favorite.

Joy Fleming celebrating the success of her very own German TV show . . . Peter Kirsten, helmsman of the Global/Alfus companies is back from the States with an armload of hits . . . America's Ike & Tina Turner are German tones for rave raves, especially because of their recent German smash tour . . . Key stars the likes of Peter Wyngarde and Ivan Raboff heading a great stage show to be broadcast over RIAS Berlin radio from Deutschland Halie . . . Werner Muller just built a great new recording studio with equipment from England and Germany on the ground floor of his luxurious new villa . . . Auf Wiedersehen 'til next week!
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AmericanRadioHistory.com
England (Continued from page 48)

ment for the two companies; Arthur Cook switching from EMI Records International to assist him; and Tim Chackfield joining to aid Robbins professional manager Brian Hopkins after a short spell with Anchor. White has also centralized the company’s copyright department which will be run by Craig Baguley, who is now director and financial controller, will take charge until the end of the year when new managing director Fred Haayen takes office, and Chris Parry comes in to replace Hedley Leyton, in charge of progressive a&r.

Polydor has also made some additional appointments after losing two key men in John Fruin and Wayne Bickerton. Peter Erdmann, who is now director and financial controller, will take charge until the end of the year when new managing director Fred Haayen takes office, and Chris Parry comes in to replace Hedley Leyton, in charge of progressive a&r.

Singles releases are thinning out after the Christmas rush, although David Cassidy comes up with a last minute potential seasonal hit with “White Christmas” (Bell). However, Ken Boothe (“Crying Over You” — Trojan) and Gary Shearstone (“Without A Song” — Charisma) should be successful with their attempts to follow up recent hits. Santana’s “Practise What You Preach” (CBS) could give them a British hit single, and Georgie Fame’s “All Shuffle” (Island) will provide stiff competition to the recently released “Black Superman” by Johnny Waklin & The Kinshasha Band which is on the same label. The final result comes from Perry Como (RCA) who challenges Maynard Williams (MCA) with his version of “Christmas Dream,” the Andrew Lloyd Webber and Tim Rice song from the “Odessa File” movie. Ace has the album of the week on Anchor titled “Five-A-Side-Kick-Off.”

Canada (Continued from page 48)

performing “Dancin’ Fool.” Contact Glenda Roy — First Rick Neufeld Ip on RCA has been released under the title “Prairie Dog.” — Set for recording at RCA Toronto are George Hamilton IV, the Family Brown, Carleton Show Band and Leroy.

On his holidays, A&M’s Charlie Prevost will host Bill Mann’s radio spot at CKVL-FM (Montreal) while Bill heads south to visit folks in North Carolina.阿... Hickory Brown is about to announce the acquisition of two major Canadian artists... CHUM-AM was the 1st station to jump on new A&M single “You Beat Me To The Punch” by Charlie Brown... UA-Ko’Tai Records hosted a bash in Montreal for Toubabou to celebrate the release of their Ip “Le Ble Et Le Mil,” taped in-concert in Quebec City... Also new on UA is the new Alexander Zelkin Ip “L’Otage”... Composer Ben McPeek has scored “Winnie The Pooh” which is SRO at the St. Lawrence Centre over the Xmas holidays... Peter Law has left the Dublin Corporation to begin a solo career... Columbia to hold a press bash for Lickin’ Stick at Jerry’s Hideaway on Dec. 9... Capitol’s new group Beau Dommage has issued a single “Le Piebois” (“The Woodpecker”) and an Ip. The company will hold a press conference for the unit on Dec. 9 at the Hotel Nelson in Montreal.

New address for CRIA is 245 Davenport Road, Toronto M5R 1K1. The telephone number remains the same: (416) 967-7222... First single for Vancouver-based Sun is “Trying All Alone” released by SGM Records and produced by Stan Cayer... Pondwater Music, a part of Attic Records’ publishing operation, will administer the Downchild Music catalogue. The two firms will work together at Downchild Blues Band appearance in Cleveland in December. A total promo campaign including radio spots, dealer displays and interviews will support the appearance... Love Productions has initiated a regular weekly sheet titled “What’s Buzzin’!” under press officer Bob Dunne.

Confirming to participate at MIDEM... CHUM-AM was... UA-Ko’tai Records hosted a bash in Montreal for Toubabou... Capitol’s new group Beau Dommage has issued a single... Propaganda... The Singles: 1969-73 Carpenters/A&M... Band on the Run Paul McCartney & Wings/Apple... Stormbringer Deep Purple/Purple... It’s Only Rock ’N Roll Rolling Stones/Rolling Stones... Motown Chartist Vol 9 Various Artists/Tamla-Motown... Just A Boy Leo Sayer/Chrysalis... Serenade Neil Diamond/CBS... I’m Leaving It All Up To You Donny And Marie Osmond/MGM... Back Home Again John Denver/RCA... Dark Side Of The Moon Pink Floyd/Harvest... This Is The Moody Blues/Threshold... Walls And Bridges John Lennon/Apple... Greatest Hits Santana/CBS... Another Time, Another Place Bryan Ferry/Island... Remember You’re A Womble Wombles/CBS... Three Degrees/Phil. Intl.
**GRC Pacts Nippon Col**

- ATLANTA—GRC has finalized a licensing agreement for the distribution of their GRC, Hotlanta and Aware catalogues (all to be issued on the GRC label) in Japan with Nippon Columbia Co., Ltd. The announcement was jointly made by GRC president Michael Thevis and T. Hanzawa, general manager of the international repertoire department of Nippon Columbia.

- Samm Johnhs and Ripple

  Nippon Columbia will officially launch the GRC releases the end of December, concentrating initially on Samm Johnhs and Ripple, to be followed by other artists and product of the GRC catalogues. Nippon Columbia is preparing an extensive campaign aimed at the record dealers, radio, TV, press outlets plus the public with merchandising aids, point-of-purchase promotions, extended publicity coverage, etc.

  GRC sent their international licensing consultant, Bobby Weiss of One World of Music, to Tokyo to survey the complete music business scene and it was a result of his extensive research and talks with more than 35 record companies (and music publishers) that the record licensing plans were finalized with Nippon Columbia.

  The first GRC label releases will be issued by Nippon Columbia in time for the last week of December business.

  Discussions are still being held with various music publishers in Japan concerning sub-publishing rights to the Thevis Music Group of catalogues consisting of six companies, and Weiss expects to finalize an agreement shortly via his One World of Music negotiations.

**AWB on the Move**

As their album continues to move up the charts, Atlantic/Atco recording artists AWB stepped off at Philadelphia's Tower Theatre for a concert appearance. Shown backstage, standing: Chris Uncangco, Atlantic's Philadelphia pop promotion man (left) and Greg Pitts, Atlantic's Philadelphia R&B promotion man; seated from left: Ed Slickey of WMMR radio; Roger Ball and Hamish Stuart of AWB; Steve Ferrone, drummer for the Philadelphia concert; Molly Duncan, Ondie McIntyre and Alan Gone of AWB.

**TURNER TERRITORY**

**CONCERT REVIEW**

**Becaud Mesmerizes Carnegie Crowd**

- NEW YORK—After an absence of nearly five years, French singer-songwriter Gilbert Becaud returned to these shores and performed for a near-sellout audience at Carnegie Hall (27). Becaud's successful appearance marked the second time this season that a Frenchman has left New York audiences spellbound; in October, Faron Young wowed his magic for audiences at the Minskoff Theatre.

  Becaud, nattily attired in a conservative blue suit, stepped lively to center stage and bowed politely before launching into an exciting version of “Moi, Je Suis L’Homme.” A splendid group of Parisian musicians accompanied Becaud, and they were a wonder of international proficiency throughout the evening.

  As a performer, Becaud used the primitive methods of a silent film star — overreactions, stiffly walked and outrageous mugging to effectively color his songs. He excelled (with the help of some extraordinarily inventive musical arrangements) at creating an “atmosphere,” or a world within a world, during each song.

  For instance, during the ultra-romantic “Sand and Sea,” muted trumpets and an unadorned banjo sound (akin to that which one hears in old western movies) evoked a lazy, summertime milieu. As he spoke-sang the lyrics softly and swayed with the rhythm, Becaud managed to transform the concert hall into an intimate beach scene; female devotees were left swooning as the star stepped into the audience to dance with and to serenade a young lady in the first row.

  Becaud's bewildered (and thus endearing) Chaplinesque mannerisms were a story in themselves during “Le Spectacle Continue,” and they were enhanced by excellent piano backup and the effective use of spotlight backouts.

  As good as Becaud was at Carnegie Hall, he would surely be devastating in a night club. His songs (especially the most famous ones—“Let It Be Me,” “It Must Be Him” and “What Now My Love?”) almost demand an intimate rapport between audience and artist. It was a measure of the man's talent that he could achieve such an illusion in the spacious confines of Carnegie Hall.

  David McGee

**LETTERMAN TOUR JAPAN**

- LOS ANGELES — Letterman have been set for their fourth Japanese tour by manager Jess Rand. The trio plays 16 dates in 20 days including a one-niter at the Lee Theatre, Hong Kong. In addition, Letterman have been set for the 1975 season in Las Vegas and Reno. The group will play seven weeks at the Flamingo, Vegas and two weeks at Harrah's, Reno.

**ITALY**

By ALEX E PRUCCHINI

- Clan/CBS artist Adriano Celentano has done it again with his latest: "Bellissima" . . . Record company Car Kuke Box is closing down at the end of this year . . . Giuseppe Giannini of CBS/Sugar Italiana has finalized a deal with Walt Disney Productions, with product to be released here by the Italian company. The first product will be a 3LP by English label Gull, whose first product here will be an lp by Isotope.

  It is now confirmed that the next San Remo Song Festival will be held on the well-known Riviera spot between the 13th and 15th of March, 1975 . . . Durium's first lady of song, Dory Ghezzi, has her latest lp out, which includes a beautiful Italian version of the Carpenters' hit "Yesterday Once More," among others.

  Riff's Iva Zanichic has won the "Silver Mask," a kind of Oscar award presented yearly to those artists who contributed to the enhancement of art . . . Ricordi's Drupi has a new single out this week titled "Serenity" . . . Polydor is releasing three magnificent albums on the Pablo label devoted to three annual "gifts" of jazz: an Oscar Peterson doubles album, the Count Basie Trio and "Elle Live In London."}

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Holiday Boom
(Continued from page 3)
was the biggest seller.
Camelot Records' Lou Garrett said that pre-Christmas business was meeting the firm's projections in all areas not affected by the recent storms that incapacitated much of the Midwest. Garrett noted that Christmas albums, particularly Columbia's "Waltz" package are beginning to sell in large volume.
John Surico's Alexander's approximated a 50 percent increase during Thanksgiving over normal weekend business. Alexander's, with 12 stores on the east coast, is doing particularly well with R&B albums and is experiencing a 10 percent increase in volume of the comparable period in 1973.
Licorice Pizza's Jim Greenwood is running somewhat behind his projections for holiday business. Gross volume, though, was somewhat higher during the holiday weekend compared to the same period last year and Greenwood predicts "a great Christmas season."

Elton John
(Continued from page 20)
three numbers ("Whatever Gets You Thru the Night," "Lucy in the Sky With Diamonds" and "I Saw Her Standing There") and while everyone was hoping for a repeat performance, Elton kept the evening hot all on his own, making sure not one drop of disappointment permeated the atmosphere.
A bluesed up version of "Take Me to the Pilot" shone as did "Bennie and the Jets," "Grey Seal," "Honky Cat," "Burn Down the Mission," and just about every selection that was performed. The Muscle Shoals Horns joined in on the festivities about halfway through the show.
The momentum kept on building, and from time to time in the midst of a selection, one could glance around the Garden and see tributive matches aglow. By glancing around the Garden and taking a quasi-parody of a vaudevillian "I'm Santa at NBC: Joe Ho Ho"

Santa visits radio station WNBC assistant program director Al Brady with Capitol bag of goodies—new albums. Pictured from left, Santa (Joe Maimone, Capitol's regional MOR promotion manager) and Al Brady.

Tracy Opt's for Entertainment

LOS ANGELES — The album's title, "Showbiz," succinctly describes Dennis Tracy's approach to the medium. For the recording, 20th Century Records packed the Troubadour for two shows last summer, brought in a rock band recording unit and a stage-full of the best session men available. For his part, Tracy decked himself out in top hat, tails and cane in a quasi-parody of a vaudevillian entertainer. He danced, sang and monologued his way through the set, establishing a rapport with his audience that resulted in one of the year's best-executed concept lps. It could never have come off that well in a studio.

Russ Regan
"Russ Regan and I came up with the idea at our first meeting," reported Tracy. "We thought the idea should be one of total entertainment." Tracy was signed soon after that initial conference and plans were immediately made for the recording of the album. In the meantime, he kept himself busy grinding out tunes for the Irving-Almo songmill, to which he is contracted as a writer. Fruits of those endeavors can be found in a Helen Reddy rendition of "Showbiz," Dr. Hook and The Medicine Show's dose of "God-Dang Billionaire" and in an abundance of material waiting in the wings.

Tracy's manager, former trade writer and Columbia a&r Allan Rinde matter-of-factly tells the artist "one of the last romantics," a description born out by Tracy's affecionately witty lyrics and extremely low-key demeanor. "I once went home with a groupie," Tracy recounted, "and all we did was talk."

Musical Comedy
An on-going project for Tracy has been the development and writing of a musical comedy based on the entertainment scene in the '40s. Along with co-writers Gary Lockwood and Stephanie Powers, he's been working on the play for several months and hopes to complete it in the early part of the coming year. "I'll try to keep myself open to a variety of activities," said Tracy. "And anyway, it beats pumping gas."

Elliot Sekuler

Bang Signs Imus For Comedy Albums

NEW YORK — WNBC Radio's Don Imus has signed with Bang Records in Atlanta, and will be releasing his first comedy album for the label, "This Honky's Nuts," in time for the New Year holiday, announced Eddie Biscoe, president of the label. Imus will continue to record for RCA Records as a vocalist.
"This Honky's Nuts" was recorded live at Jimmy's in New York during a sold-out 10 day engagement recently. Biscoe is producing the album in a joint venture with Management Ill, Ltd., Imus's personal management firm.

Tash Howard Cos. See New Activity

NEW YORK — Tash Howard is currently taking steps to beef up his publishing firm to include more "in house" and outside productions. Howard, along with partners Sid Maurer, Trade Martin and Fred Frank, formed Triple "O" Songs, Inc. (BMI) and Other Songs, Inc. (ASCAP) three months ago. Triple "O"'s major success to date has been with the B. T. Express' single and album "Do It (Til You're Satisfied)." The single has been certified RIAA gold.

Other Pubberies
In addition Triple "O" Songs, Inc. and "O" Songs, Inc., Howard also helms "It Ain't Easy" Music Co., Inc. (BMI), Tash Music Co., Inc. (BMI) and Laumor Music Co., Inc. (ASCAP), all of which have enjoyed some success in the European and English markets.

King Statement
(Continued from page 20)
release in the middle of last year and our sales in Australia which stemmed from the Sydney performance, have been remarkable.
"As a matter of interest, UK Records are original investors in the Rocky Horror Show, and as such are closely involved with all productions of it."
Dante Delivers

- NEW YORK—If the voice on the new Bell (Arista) single “Midnight Show” sounds remarkably familiar, don’t jump to conclusions. It may have been in late ’64 when you first heard him as the Los Angeles vocalist on the “Leader of the Pack” take-off, “Leader of the Laundromat.” Or perhaps it was in ’69, either with Jeff Barry and Andy Kim as the Archies on the hit “Sugar Sugar,” or as all of the voices on the Cuff-Links smash “Tracy.” Or maybe it was more recent than all of that—as the voice-overs on countless commercials including Pepsi Cola (“Feeling Free”) and Pan Am (“Welcome to Our World”). In any case, it’s obvious that Ron Dante’s credentials are just about a mile long.

Dante’s musical experience has been vast and varied. Aside from recording the aforementioned hits, his musical experience includes writing (children’s shows like “The Chan Chan” and “The Globetrotters,” for which Dante/Duval was tunesmith-as well as a performer), and his production credits include the new Bell-released Barry Manilow album, which he co-produced with Manilow. (In addition, Manilow co-produced Dante’s current single.) And, Dante completed production for Cashman & West on Jonah, a new group recently released on 20th Century.

In between all these activities Dante is working on cutting tracks for his own album. He’s still continuing his “behind the scenes” work, but it’s time for Dante to take the spotlight position.

Roberta Skopp

SRS Holds Forum

- LOS ANGELES — The fifth SRS Songwriters Forum at the Hollywood Holiday Inn, December 10, 1974, will present four of the top Los Angeles entertainment industry lawyers who will answer songwriters’ questions on the crucial clauses in artist management, personal management, exclusive songwriter and songwriter-publisher contracts.

On the panel are Alfred W. Schlesinger, moderator; Leroy Colton, who represented producers, record companies and recording artists, including Carly Simon and the O’Jays; Jay Cooper, president of the Los Angeles chapter of NARAS, author and lecturer in the field of entertainment law; and Howard Thaler, attorney for the Conference of Personal Managers, West.

The December Forum will be held at 8:00 p.m., December 10, in the Studio Room of the Hollywood Holiday Inn. Admission free for SRS members; $1.00 for non-members.

J5 Cancels Jan. Dates To Record New Album

- LOS ANGELES — The Jackson Five, Motown recording artists who recently closed a headline engagement at the MGM Grand Hotel in Las Vegas, have cancelled all personal appearances for the month of January and will spend the time recording at Motown studios.

According to a group spokesman, “the group will not only be recording a new group album, but will concentrate on new individual albums for members of the group.”

Times Music Names Daives to New Post

(Collapsed from page 4)

An experienced music business executive, Daives worked with Murray Deutch once before. Daives was national album promotion director of United Artists Records when Deutch took over the music publishing division of United Artists. Deutch requested that Daives be transferred to the music publishing company, where he served as national promotion director from 1969 through 1970.

Daives left to move to England, where he spent the next three years as European professional manager for the Robert Stigwood Organisation. He served a short stint doing regional promotion out of Chicago for Polydor Records prior to re-joining Deutch at N.Y. Times Music.

Temptations To Japan

- LOS ANGELES — The Temptations, Motown recording artists, have embarked on a concert tour of Japan, it was announced by their manager Don Foster.

The 6-city-14 engagement whirlwind tour follows their previously highly successful tour of Japan, earlier this year. The dates are scheduled to coincide with the release of their present Motown single, “Happy People.”

Jose & Hues Corp. Captivate Casino

- CHERRY HILL, N.J. — Few bills at the Latin Casino have the power to overcome this bullying boîte’s early bar mitzvah atmosphere and really get down to some honest entertainment. The combination of two RCA acts, Jose Feliciano and the Hues Corporation managed the feat with funk rather than phony finesse. In spite of a house orchestra whose true element is champagne music, Jose Feliciano bubbled over with his own brand of Latin soul; he delivered rousing interpretive renditions of rockers like “Papa Was a Rolling Stone,” “Jumpin’ Jack Flash” and the bluesy “The Thrill Is Gone” with the kind of originality that still keeps “Light My Fire” his own in the face of the entire Jim Morrison legend. One of the best-received songs of his opening night (2) set was his just-released single “Chico and the Man (Main Theme)” from his vitally fresh new lp, “And the Feeling’s Good.”

Jose made the excitement flow in a new way this time, adding a female trio he calls The Felici-tations to his act. They are perfectly cast to ice a stage cake that has tasted delicious for over a decade. Feliciano has never allowed anyone in his audience to go away hungry, and he’s not about to give any less of himself at a time when other acts might be bored with such a taxing touring schedule.

Choreographically, the Hues Corporation are more than a cut above average. While their original material is not always as consistently stage-shakin’, their vocal expertise always turns the ordinary into the extraordinary and their soulful best into more than simply faithful versions of their righteous recordings. “Rockin’ Soul,” their current single, walks a fine line between “Rock the Boat Part Two” and a new display of their disco dynamism with a fantastic sense of balance. And their magical mix of musical and visual appeal should go far in making the trio all-purpose entertainers.

Robert Adels

Oblivion Releases Two

- NEW YORK — Oblivion Records, Inc. has announced the release of “Blues From The Apple,” an album by Charles Walker and the New York City Blues Band, and “Livin’ High Off Nickels and Dimes,” an album by Joe Lee Wilson.
from reports submitted to BMI by radio and television networks in the United States and Canada, plus local AM stations in both countries, and American FM outlets. A gallery of BMI (Broadcast Music Inc.) million performance citations awarded to Peer is handled by Buddah.

NASHVILLE - "I Can Help" by Billy Swan (Monument) has qualified for a gold record with sales in excess of one million copies.

Ross Winters has been previously employed at Music City News Publishing Co. for eight years where she held the position of assistant editor and advertising manager. For the past several months, she worked independently, forming her own public relations agency, writing a column for Country Music Magazine, the New York-based publication, and a country column for Night Life in Nashville, a local publication.

In addition to Audrey's duties at the SSS Corp., she will continue her association with the magazines.

A gallery of BMI (Broadcast Music Inc.) million performance citations awarded to Peer International Corporation has been installed in that organization's Nashville office. Fifteen of the coveted awards grace the Peer walls, marking a record of outstanding use of songs in the company's repertoire. Edward M. Cramer (left), BMI president, and Frances Preston (third from left) BMI Nashville vice president, celebrated the occasion.

Edward M. Cramer (left), BMI president, and Frances Preston (third from left), BMI Nashville vice president, celebrated the occasion. Edward M. Cramer (left), BMI president, and Frances Preston (third from left), BMI Nashville vice president, celebrated the occasion.

Peer Opens BMI Award Gallery

Billy Swan Gets Gold

NASHVILLE - Seventy Seven Records has signed Nashville artist Rayburn Anthony to begin their debut in the country field.

Billy Swan (Monument) has signed "I Can Help" by Billy Swan (Monument) has qualified for a gold record with sales in excess of one million copies.

NASHVILLE - "I Can Help" by Billy Swan (Monument) has qualified for a gold record with sales in excess of one million copies.

SSS Taps Winters

NASHVILLE - Shelby Singleton, president of the Shelby Singleton Corp., has announced the appointment of Audrey Winters to professional manager of publicity, promotions and publishing for Shelby Singleton Music, Inc and its affiliates.

Background

Ms. Winters was previously employed at Music City News Publishing Co. for eight years where she held the position of assistant editor and advertising manager. For the past several months, she worked independently, forming her own public relations agency, writing a column for Country Music Magazine, the New York-based publication, and a country column for Night Life in Nashville, a local publication.

In addition to Audrey's duties at the SSS Corp., she will continue her association with the magazines.

Names Dept.: Eddie Rabbitt and Jack Hare are singers-writers hereabouts. Hare also owns Grassland Records. He calls it Grassland because he is principal of an elementary school by the name of Grassland. Nope, Eddie Rabbitt has never met Jack Hare. (Perhaps they will at Easter bunny time?)

Nat Stuckey's selling his bus. "Practically," he says, "a bus, considering the price of gasoline, etc., is too expensive to operate unless you are a superstar and I'm not a superstar-but I'm trying." Stuckey, in the future, plans to travel by car.

Meanwhile, Ernie Ashworth has formed his own band-and bought a bus. He calls his band "The Trembling Lips," title of his hit song on the Hickory label a few years ago.

Did I tell you that Danny Davis and the Nashville Brass will play during the halftime show of the Peach Bowl football game in Atlanta Saturday, Dec. 28? The competing teams are Vanderbilt of Nashville and Texas Tech of Lubbock, Tex.

Bobby Bare discussing his wife Jeannie, who sings on some of his albums-especially his highly popular RCA package of "Singin' in the Kitchen": "I took a show into Reno, Nev. and we needed a girl singer. This was years ago. Someone suggested we hire Jeannie (who had some experience on radio and TV), for the engagement. We did and she turned out to be so good that I just kept her. I still got her."

Shel Silverstein, who wrote "The Unicorn" (for the Irish Rovers), "A Boy Named Sue" (for Johnny Cash) and "One's On the Way" (for Loretta Lynn)—to mention only three of his many writers—has a book called "The Giving Tree," published by Harper Row.

(Continued on page 56)
The time is right for "It's Time to Pay the Fiddler," and Cal Smith is on his way to another number one! Heavy nationwide action and some high numbers already (WWOK — #8, WMC — #28).

Left Field Likely: Just in its second week of release, Lois Johnson's "Loving You Will Never Grow Old" is getting good response in Cincinnati, Norfolk and Ft. Worth, picked at KCKO.

Tremendous Achievement Department: On the air less than two years, WMC has been awarded Bill Gavin's Personal Achievement Award as "Radio Station of the Year" at the 1974 Radio Programming Conference held in Kansas City last week! Our congratulations to Les Acree, Bob Young and all the staff!

"Choo Choo Cha Boogie" is enjoying a widespread revival by Asleep at the Wheel.

Tommy Overstreet is picking up heavy play in the midwest and South with "I'm A Believer."

Weighing Waylon's newest entry is proving a difficult choice; WWOR and WENO have decided to go on both "Rainy Day Woman" and "Let's All Help the Cowboys," while WUBE and WMC have opted for "Rainy Day Woman," lifted from the latest Jennings album.

Paul McCartney continues to gather friends for "Sally G" with picks in from WMQM and WPIX; play in Pittsburgh, Louisville and Mobile.

T. G. Sheppard's "Devil In The Bottle" breaks nationwide; the first for Melodyland!

Remember Saturday afternoon western movies? Roy Rogers has it in the grooves mentioning about "Hoppy, Gene and Me" and it's airing at WENO, WUBE, WCMS and KCKC.

Area Action: Tiny Harris' "Endless Black Ribbon" most requested at WWJ; Candy Bue's "Drive It On Home" added at KDKO; Ann Morton's "Someone Bigger Than Me" moving at KFRA; Bill Dochete's "Mona" added at KJYY; Curt Lambe's "Drinkin' Machine" good at WGBG.

Johnny Russell getting good initial response to "That Is How My Baby Builds A Fire."

There's a strong country sound on Linda Ronstadt's version of the standard "I Can't Help It" pulled from her new Capitol LP. It's already starting in the eastern states area.

Super Strong: Don Williams; Charley Pride; Jerry Reed.

It looks two-sided for Tom T. : "Sneaky Snake" has it at WWJO and KTOW; they care for "I Care" at WMC, WCOU and WENO.

Billy Sollars' "He's Everywhere" moving strongly in Knoxville, Ft. Dodge, Washington, Wichita (KBJL) and Memphis (WMC).

Vernon Oxford's "I've Got To Get Peter Off Your Mind" heavily requested at WKDA and playing at KFDI.

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**Music City B'casting Formed in Nashville**

**NASHVILLE—**A new company, Music City Broadcasting System, has been established in Nashville to create and market syndicated features for radio and TV stations.

**Initial Product**

First product consists of taped radio features on country performing artists, and short, country-oriented newscasts. The two-minute reports will be set up for commercial sponsorship, and will be sold on both a cash and time-barter basis.

A wholly-owned subsidiary, "Records On Call," will be marketing records by mail.

Music City Broadcasting System is headed by Jerry L. Luquire, a former broadcaster and television producer. Marketing/management consultant to the firm is Bob Woltering, former general manager of Music City News.

Two radio features are "Disc-Coverage" and "Music City Replies." The first provides personal notes from your favorite singer and the record industry. The other offers listeners a chance to direct questions by mail to their favorite singer, or inquire about any segment of the record industry. Answers to the questions will be voiced by the artist where possible, and listeners whose questions are used will be awarded an album of their choice.

Company offices are at 969 Main St., Nashville, Tenn., phone: (615) 226-9800.

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**Russell-ers**

Jim Halsey (right), president of The Jim Halsey Company, goes over his contract agreement with Denny Cordell, president of Shelter Records and business associate of Leon Russell, after Cordell completed negotiations with Halsey for exclusive representation of Russell for state fairs, expositions and all special events.
Michael Murphey

(Continued from page 37)

addition to "Good-bye Old Desert Road" and "Red River Song" and others, with his crystal clear voice. He took time in each of his sets to perform alone with his acoustic guitar and the songs "Boy from the Country" and "Michelangelo" had the audience in total silence, hanging onto every word until he was finished.

Murphey is nearly a legend in Texas where "Cosmic Cowboy" and "Geronimo's Cadillac" have become anthems for the "left-wing redneck" cowboys. He comes across well on stage, always seeming to have a good time.

During the evening he let the band show their talent with some jamming on the breaks of some of the songs, and at the end of the night he let the band take off on some very fine jazz numbers.

Michael Murphey has a way with words that makes them slice through his music and deliver the message in one fine funky mellow package.

Opening the evening was Steve Baron, who performed alone with his guitar. He presented some very fine songs, including some love ballads that moved the crowd, and his final number, "Magic Magic," had assured him of walking off the stage with the crowd all on his side.

Don Cusic

J. J. Cale

(Continued from page 30)

one of the finest blues guitarists around. He is also known as a songwriter, with many known acts having recorded his songs throughout the years.

He performed his best known songs: "After Midnight," "Crazy Mama," "Magnolia," "Everlovin' Woman," "Call Me the Breeze," "I Got the Same Old Blues" and "Louisiana Woman," as well as such country standards as "Blue Moon of Kentucky" and "Will the Circle Be Unbroken?"

Cale enjoys jamming on stage and allowed all the band members extended riffs. He also took off on the guitar on some fine blue blues runs and proved himself to be an excellent instrumentalist. His distinctive vocals have a way of haunting you as the lyrics sink in.

Known for being an introvert who avoided performing, Cale, proved himself to be a fine performer when he let his music speak for him — and his music talked a lot at the Exit-In.

Don Cusic

Mitchell Forms Vimla

NASHVILLE — W. B. Mitchell of Holly Springs, Miss., has announced the opening of executive offices for Vimla Records. The Vimla label will have an open door policy.

BRITE Star of Nashville will promote the label on a national basis.

Nashville Report

(Continued from page 54)

"Actually, Shel does more illustrating than writing in the book. Each page contains a sketch with a few lines written underneath.

I believe it is Shel's first "cartooning" since he quit doing those hilarious sketches for Playboy magazine.

Reports publisher Jim Pelton: "My unmarried sister Sara met a 300-pound Welshman on a bargain day at a flea market."

"It must have been a Wale of a sale," commented wife Irene.


The guru of bluegrass music, Bill Monroe, celebrated his 35th year as member of the Grand Ole Opry. Bill, who "invented" bluegrass, once told me: "The main ingredients are a singer with a high tenor voice and a player."

Personal to Jethro Burns: I hope you are busy at work on your predictions for me for 1975?

Jimmy (Kid Cuz'n) West's revised daffyfing of dirty old man image: "Due to inflation Sugar Daddies are in."

An article in Time Magazine about Merle Haggard referred to him as "The King of Country Music." The story recently was reprinted in Reader's Digest, and some of the gags from the Grand Ole Opry clipped it out of the latter periodical, underlined "The King of Country Music" tacked it to Roy Acuff's dressing room door at the Grand Ole Opry House, and wrote underneath: "Roy has been fibbing to us all these years!"

Billy Grammer's son Billy Jr. has been tapped for listing in "Who's Who Among Students in American Colleges and Universities." Junior is enrolled at Belmont College in Nashville and plays the harmonica with dear old dad's band.

Chet Atkins, perhaps the greatest of the guitarists, agreed to do some commercials (jingles) for Inter-Woven, a firm that manufactures men's hosiery. It was an offer the godfather couldn't refuse.

By CHARLIE DOUGLAS

A refreshing breeze from the many rumors about WMAQ in Chicago . . . Lee Sherwood, PD, says the 50 kW NBC O&O powerhouse will carry country radio since there's much conjecture about what the station will be playing. Sherwood says it'll be country. Corky May-Berry will be checking onto the staff. He's the first to sign the contract.

Jim Duncan has vacated the post of PD at KSON in San Diego and Ed Salan checks in as PD at WFEF in Richmond . . . Bill Mann, PD of WDIA in Royal Oaks, Michigan is looking. That station dropped their country format. Bill can be reached at (313) 544-2200.

Doug Dillon moves from WWOK in Miami to the sister station KERE in Denver and Dale Echor will join him as music director . . . There is a comedy service out of Dallas, Texas called the National Broadcast Library. Pretty good material, most of it fresh, and the price it right. It'll cost you $35 for twice a month service. The sample they sent has 20 pages. Write C/O 8804 Twinine, Dallas, Texas 75227.

Bob Young, PD at WMC (Memphis), runs a mini series called Pilgrim's Progress. It's a series of stories of the first Thanksgiving as told by little kids. This year included one youngster's thoughts about what the Pilgrims had on that first Thanksgiving day — fried chicken, mashed potatoes and coke. Progress?

WYDE in Birmingham, Al, is considering a live four hour Sunday afternoon show patterned after sister station WWVA's Wheeling Jamboree. They'll be testing the program on a Toys for Tots admission basis.

Gary Lynn upped to GM at WMMS in Murphysboro, Tenn. . . . WTIK in Durham, N.C. includes Grover Clinton, Nick Walsh, Johnny Jacobs, Ray Evans and B. C. McEvile . . . WNCR in Cleveland, Ohio is looking for a newsmen and a couple of good personalities. Contact Ben Peyton, PD.

John Harmon, PD at WVOJ (Jacksonville, Fla.), is happy about the first Pulse under his leadership. The book shows them a number one in all time periods except 10 a.m. to 3 p.m. and they are a healthy number two in that period, adults 18-49 in the Jacksonville Central Zone. The station has been a major factor in the market since going country in 1968 and the line-up includes Gene Pope, Tom McColl, John Harmon, Jerry Gentry and Bill Dee.

That Doug Dillon move to Denver was a part of several changes at WWOK in Miami. Hal Smith moves up to MD with Ron Tatar assisting. Dan Halburyton moves to WTVR in Richmond as production director, John Carter moves up to production director at WWOK and Joel Kaplan moves to programming director at WVOJ.

KKXY in San Antonio getting ready for the third annual Great Country River Festival Jan. 31-Feb. 2, a three day celebration featuring western food, arts and crafts and plenty of country music held along the banks of the river in cooperation with the Paseo Del Rio Association.

Bill Rhode, PD, says each year the event has drawn over 100,000, and if the weather holds they hope for an even bigger turnout in '75.

Within the past few weeks an increasing number of stations are talking about their juke-box research. Country singles have always enjoyed their greatest sales among the juke-box operators and players, as logged on the boxes, can certainly help with research into demographic reach, income strata, and in some of the more sophisticated units, even time of day. Long ignored by many stations, this area will tell you what the friends and neighbors are paying two bits to hear. Most stations report good cooperation from the operators as long as it is returned by the station.

Please forward all Country Radio information direct to Charlie Douglas, P.O. Box K, Picayune, Mississippi 39466.

Billy Swan

(Continued from page 55)

the road. As a producer he co-produced the "I Can Help" album he was responsible for Tony Joe White's "Polk Salad Annie."

If the name Billy Swan sounds familiar, it could be because he was held in such high esteem by other songwriters that they wrote him into their songs. "The Pilgrim Chapter 33" by Kenny Rogers mentions Swan as does the Roger Miller hit "Tom Greene County Fair" and the Jerry Jeff Walker cut "Hairy Assed Hillbillies." This is perhaps one of the highest tributes possible — praise by one's peers.

Billy Swan was a legend in the music industry in Nashville long before "I Can Help" made it big. His presence influenced many top stars on today's music scene, and now he's letting his genius speak for himself.
**COUNTRY SINGLE PICKS**

**COUNTRY SONG OF THE WEEK**

**LOIS JOHNSON**—20th Century TC-21551

**LOVING YOU WILL NEVER GROW OLD** (Hank Williams, Jr., BMI)

This gal sings a whole of a song telling her main man that her love will never grow old, even though he will. A chart topper!

**JIM STAFFORD**—MGM M14775

**YOUR BULLDOG DRINKS CHAMPAGNE** (Famous, ASCAP)

Sounds like Jim and the wildwood weed have got another winner smoking. He'll be living a dog's life with this hit.

**PAUL RICHEY**—Capitol 3971

**STRONG COMEBACK** (Al Gallico/Algee, BMI)

Strong song that'll play along a long time. This man is heading back to his lady in a strong way. Should pull some strong requests.

**TOMMY HUNTER**—RCA PB-50031

**BORN TO BE A GYPSY** (Sunbury, CAPAC)

Ain't no woman worth enough to tie this man down. Locks will be tying him down to the turntables and listeners will be tying up the request lines.

**EDDY ARNOLD**—MGM M14769

**BUTTERFLY** (Sabachichi, ASCAP)

Crooner likens his love to a butterfly ready to wing on. It'll flutter to the top and build a cocoon around the top slot.

**CLAY HART**—Ranwood R-1007

**TRAVELIN' MINSTREL MAN** (Jack & Bill, ASCAP)

The story of a picker passing through, this one-night stand is set for a top slot.

**DARLENE VALENTINE**—Alva 113

**TOUCH AND GO** (Fullness, BMI)

Great sound here as this gal tells that love can make it, although it seems to be hit and miss at the moment. Bound for glory!

** CRAIG CHAMBERS**—Fraternity F-1238

**I REMEMBER LOVIN' YOU** (Brougham Hall, BMI)

Although this ole boy's memory may falter here and there, he definitely remembers the love of his little darlin'.

**MICKEY GILLEY**—Paula 402

**I'M TO BLAME** (Crazy Cajun, BMI)

**NIGHT AFTER NIGHT** (Jones Mart, BMI)

Piano poundin' flash honks on a shuffle asking his little darlin' to give him the blame and come on back.

**CONNIE EATON**—ABC Dunhill 15022

**LONELY MEN, LONELY WOMEN** (Hill & Range, BMI)

This kitten wants to keep her mittens warm in a man's dancing embrace. It's in the company of hits.

**GEORGE HAMILTON IV**—RCA PB-50027

**WHERE THE BLUE WATERS FOAM** (Crown Vetch, CAPAC)

**BACK TO DOWN EAST COUNTRY** (Crown Vetch, CAPAC)

George IV went to Canada to cut this wide open, easy flowing song. It's the song you'll want to hear driving down a highway anywhere.

**WHITNEY SHAFER**—Hickory H335

**I NEED SOMEONE LIKE ME** (Acuff-Rose, BMI)

Super songwriter cuts a strong ballad that laments he can't find anyone as true as he would be in a lovin' situation.

**LA WANDA LINDSEY**—Capitol 3999

**FINALLY I GAVE HIM ENOUGH ROPE TO HANG** (Willow Fair/Blue Book, BMI)

She didn't want to tie her man down too tight, so she gave him plenty of rope, and that rope let him swing. It'll hang at the top.

**LEONA WILLIAMS**—RCA PB-10097

**JUST LIKE A PRAYER** (Tree, BMI)

Solid country down the pike for a hit as Leona says her man speaks his "ex's" name like a prayer. Flip tells the story that if things don't work out now, there's a lifetime ahead to forget.

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**Twist**

“A BABE, A STAR, A MANGER”

Dennis Duke

Heart & Soul 707 (Vokes, BMI)

“BIFF, THE FRIENDLY PURPLE BEAR”

Dick Feller

United Artists XW574-X (Tree, BMI)

“BLUE CHRISTMAS”

Charlie McCoy

Monument ZSB-8633 (Bibo, ASCAP)

“CHOCOLATE SOLDIER”

Sherri Pond

Music City Workshop 7406 (Fig Tree, SESAC)

“EVERY TIME I HEAR THAT BELLS RING”

Country Cavaleers & Christmas Choir

Country Showcase America 158

(Ricci Mareno, SESAC)

“HEY MISTER SANTA CLAUS”

Shawn Strasser

Antique 1401 (Georgene, BMI)

“IT'S CHRISTMAS EVERY DAY OF THE YEAR”

Cheryl Poole

Paula 1205 (Tyler/Su-Ma, BMI)

“A LETTER TO SANTA CLAUS”

Hank Snow

RCA PB-10136 (Greenback, BMI)

“REMEMBER BETHLEHEM”

Dee Mullins

Plantation 119 (Noel Gay, ASCAP)

“SANTA CLAUS AND THE TRUCK DRIVER”

Thurman McKinney

Music City Workshop 7404 (Reject, BMI)

“SHADDRACK, THE BLACK REINDEER”

Loretta Lynn

MCA 65034 (Coal Miners, BMI)

“The Songs About Christmas”

Hank Snow

LSI 745 (Leson, ASCAP)

“WHITE CHRISTMAS”

Boots Randolph

Monument ZSB-8632 (Irving Berlin, ASCAP)

“WHY IS IT ALWAYS CHRISTMAS”

Ken Sizemore

Ranwood 1009 (SuperCoop/Dancor, BMI)

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**Pride Sets UK Tour**

**LONDON**—Charley Pride has signed for his second concert tour of Britain, again to be presented by Jeffrey S. Kruger's Ember Concerts, with a series of appearances set for January 25–February 2, 1975.

Included on the itinerary is a headline stand at London's Palladium, as well as a pair of television appearances.

Announcement of the return visit was made this week by Pride's manager, Jack D. Johnson, and Kruger, who will fly from London to Nashville next month to conclude tour arrangements.

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**Frank Inc. Signs Clower For Radio Specials**

**NASHVILLE**—Jerry Clower has contracted with Clinton E. Frank, Inc., Chicago advertising agency, to voice a series of 30 radio commercials for the agency's client, Elanco Products Company.

The commercials are for the Trelfan, Balan and Paarlan brand herbicide products of Elanco's Agricultural Chemicals Division. Each commercial is written to feature Clower as proprietor of "Jerry's Farm Supply," telling stories with a selling message for weed control product.
<table>
<thead>
<tr>
<th>DEC</th>
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<th>WKS. ON</th>
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<tr>
<td>14</td>
<td>1</td>
<td>HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331</td>
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<td>14</td>
<td>2</td>
<td>THE JOHNNY CASH ALBUM—Columbia APL-0712</td>
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<td>BACK HOME AGAIN JOHN DENVER—RCA CPL-0548</td>
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<td>SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—</td>
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<td>ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128</td>
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<td>IT'S A MONSTER'S HOLIDAY BUCK OWENS—Capitol ST 11332</td>
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<td>THEY'RE MAKING LORETTA LYNNE'S—</td>
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<td>ANNE MURRAY COUNTRY—Capitol ST 11324</td>
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<td>IF YOU LOVE ME (LET ME KNOW) OLVIA NEWTON-JOHNN—MCA 411</td>
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<td>LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL-0712</td>
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<td>DON WILLIAMS, VOL. III—ABC/Dot DSD-2004</td>
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<td>SINGIN' IN THE KITCHEN BOBBY BARE &amp; FAMILY—RCA APL-10700</td>
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<td>14</td>
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<td>MISS DONNA FARO—ABC/Dot DSD-2002</td>
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<td>COUNTRY T. HALL—Mercury SM-11-109</td>
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<td>COUNTRY PARTNERS CONWAY &amp; LORETTA—MCA 427</td>
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<td>CLASSIC CLARK ROY CLARK—ABC/Dot DSD-2010</td>
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<td>NASHVILLE HANK WILLIAM McCORMICK—Monogram 32922</td>
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<td>STOP AND SMELLS THE ROSES MAC DAVIS—Columbia KC 32582</td>
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<td>TAKE ME HOME TO SOMEWHERE JOE STAPLEY—ABC/Dot DSD-2006</td>
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<td>SHE CALLED ME MARY ICHIRICH—RCA APL-0845</td>
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<td>PROUD OF AMERICA CHARLEY PRIDE—RCA APL-0757</td>
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<td>LIVING PROOF HANK WILLIAMS, JR.—MGM MGP-4971</td>
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<td>ONE DAY AT A TIME MARILYN SELLARS—Mega MPLS-502</td>
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<td>FAMILY FRIENDS RENNY CLARK—ABC/Dot DSD-2003</td>
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<td>14</td>
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<td>GET ON MY TRAIN LooLaCapitol—ST 11345</td>
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<td>LORETTA LYNNE'S GREATEST HITS, VOL. 2—MCA 120</td>
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<td>MEIL TULLIS' GREATEST HITS—MGM MGP-4970</td>
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<td>LIKE THE TIMES AGAIN RAY PRICE—Myth MST-6558</td>
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<td>MOVIN' ON HANK THOMPSON—ABC/Dot DSD-2003</td>
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<td>30</td>
<td>WOMAN TO WOMAN TAWNY WYNNETTE—abc Ep Ke 32346</td>
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<td>HAVING FUN ON STAGE ELVIS PRESLEY—RCA APL-0707</td>
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<td>GREATEST HITS LARRY WELLS—Wax E PL-251</td>
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<td>I'M NOT THINKING ABOUT YOU CONWAY TWITTY—MCA 427</td>
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<td>DIONNA FITZPATRICK'S GREATEST HITS—ABC/Dot DSD-2007</td>
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<td>BOBBY GOLDSBORO—The Southside singing Goldie</td>
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<td>36</td>
<td>BRING BACK YOUR LOVE TO ME SANDY JOHNSON—ABC/Dot DSD-2008</td>
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<td>37</td>
<td>THE LADY'S IN THE TRUCK VERN MILLER—Rock &amp; Roll</td>
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<td>15</td>
<td>38</td>
<td>ANOTHER YOU JERRY KENNEDY (Coal Miners, Miners, BMI)</td>
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<td>39</td>
<td>CHINESE WOMAN AND THE DEVIL'S CHILD(music Hallnote, BMI)</td>
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<td>COUNTRY SINGERS THOMAS DAVIS—Columbia KC 32959</td>
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<td>15</td>
<td>41</td>
<td>GREAT EXPECTATIONS (Blue Book, BMI)</td>
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<td>42</td>
<td>GET ON MY LOVE TRAIN NORRO WILSON (Blackwood, BMI)</td>
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<td>15</td>
<td>43</td>
<td>EDDIE GILL (Columbia KC 32958) GREETING CARD</td>
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<td>44</td>
<td>HERE WE GO AGAIN RAY PENNINGTON (Ricci Mareno, SESAC)</td>
<td>36</td>
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<td>15</td>
<td>45</td>
<td>CAN'T YOU FEEL IT NORRO WILSON (Stallion, BMI)</td>
<td>36</td>
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</tbody>
</table>

**Notes:**
- The chart includes a variety of country music songs, with notable entries from artists such as Waylon Jennings, Reba McEntire, and Conway Twitty.
- The chart also features a variety of publishers, including Monument, ABC/Dot, and Columbia.

**Country Singles Publishers List**

- **United Artists, LA 311-H2**: I ALMOST MADE IT BARBARA MANDRELL
- **RCA APL1-0713**: I'M LADY SEE SOMETHING ELSE
- **Columbia KC 35949**: ANOTHER YOU JERRY KENNEDY (Coal Miners, Miners, BMI)
- **United Artists LA184-J2**: ANOTHER GIVE ME A FEELING JERRY GRIFFIN
- **Columbia KC 32958**: I CAN'T FEEL IT NORRO WILSON
- **United Artists LA 311-H2**: ANOTHER YOU JERRY KENNEDY (Coal Miners, Miners, BMI)
- **Monument PZ 32914**: THAT'S THE WAY LOVE SHOULD BE JIM CRAWFORD
- **American Radio History**: 10TH ANNIVERSARY ALBUM BOBBY GOLDSBORO
- **Chart CH5-2056**: IT'LL COME BACK RED SOVINE
- **Ray Stevens' Greatest Hits—Barnaby BR 5004**: BRING BACK YOUR LOVE TO ME SANDY JOHNSON
- **Love Is Like A Butterfly—RCA APL1-0712**: DEVIL IN THE BOTTLE JACK GILLMER
- **United Artists LA 311-H2**: ANOTHER YOU JERRY KENNEDY (Coal Miners, Miners, BMI)
- **Columbia KC 32959**: I CAN'T FEEL IT NORRO WILSON
- **United Artists LA 311-H2**: ANOTHER YOU JERRY KENNEDY (Coal Miners, Miners, BMI)
- **Ray Stevens' Greatest Hits—Barnaby BR 5004**: BRING BACK YOUR LOVE TO ME SANDY JOHNSON
- **Love Is Like A Butterfly—RCA APL1-0712**: DEVIL IN THE BOTTLE JACK GILLMER

**Additional Notes:**
- The chart highlights the success of various country albums and singles from different artists.
- The publishers listed reflect the diverse landscape of country music in the late 1970s.
- The chart provides a snapshot of the music industry's landscape during this period.
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<th>WKS. ON CHART</th>
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<tr>
<td>2 BACK HOME AGAIN</td>
<td>JOHN DENVER—RCA 10065</td>
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<td>3 SHE CALLED ME BABY</td>
<td>CHARLIE RICH—RCA PB 10062</td>
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<td>5 WERE OVER</td>
<td>JOHNNY RODRIGUEZ—Mercury 73421</td>
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<td>4 MEMORY MAKER</td>
<td>MEL TILIS—MGM M14744</td>
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<td>6 SHE GOES UNDER</td>
<td>MONUMENT ZSB-8218</td>
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<td>7 I SAW THE RAIN</td>
<td>JOHN DENVER—Capitol 39745</td>
<td>13</td>
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<td>8 EVERY TIME I TURN THE RADIO ON</td>
<td>BILL ANDERSON—MCA 40304</td>
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<td>9 I CAN'T PUT MY SHOES ON</td>
<td>JEREMY LEWIS—Mercury 73618</td>
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<tr>
<td>10 OUT OF HAND</td>
<td>GARY STEWART—RCA PB 10061</td>
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</table>

11 IT'S MIDNIGHT/PROMISED LAND | ELVIS PRESLEY—RCA PB 10074 | 6 |
12 U.S. OF A. | DONNA FARO—ABC/Dot DOA-17523 | 8 |
13 WHAT A MAN MY MAN IS | LYNN ANDERSON—Columbia 3:10041 | 7 |
14 KUNT BABY | BILL CREAMER CRACKDOWN—ABC 12056 | 6 |
15 THE DOOR | GEORGE JONES—Ep. S-50038 | 7 |
16 TROUBLE IN PARADISE | LORETTA LYNNE—MCA 40283 | 9 |
17 LIKE OLD TIMES AGAIN | EDDY RAVEN—RCA 10157 | 5 |
18 KENTUCK GAMBLER | MERLE HAGGARD—Capitol 3974 | 5 |
20 MY WOMAN'S MAN | FREDDIE HART—Capitol 3970 | 6 |
22 HERE WE GO AGAIN | DARRIN SHAW—RCA 10071 | 7 |
23 FOR A MINUTE THERE | JOHNNY PAYCHECK—Capitol 39765 | 6 |
26 POOR SWEET BABY | JAN JEFFORD—United Artists XWS52.X | 6 |
27 COUNTRY GIRL | TOM T. HALL—Mercury 73625 | 13 |
31 ROCK ON BABY | BRENDA LEE—MCA 40318 | 5 |
32 TAKE ME HOME | SOMEWHERE | JOE STANFLE—ABC/Dot DOA-17522 | 13 |
34 CAN'T YOU FEEL IT | DAVID HUNTON—Ep. B-50009 | 12 |
37 LITTLE GIRL FEELING | BARBARA FAIRCILD—Columbia 3:10047 | 10 |
38 LUCKY ARMS | JEFF FRIZZELL—ABC 12039 | 9 |
39 SUSAN WHEN SHE TRIED | STANLEY BROWN—Mercury 73625 | 5 |
40 ANGELS ARE HARD TO FIND | HANK WILLIAMS, JR.—MGM 14742 | 5 |
41 I'VE GOT MY BABY ON MY MIND | CONNIE SMITH—Columbia 3:10051 | 5 |
42 CREDIT CARD SONG | ROY BAKER—United Artists XWS52.X | 12 |
43 GONE | NANCY WILEY—Capitol 39752 | 9 |
44 I'D BE A LEGEND IN MY TIME | RONNIE MILLS—RCA PB 10112 | 3 |
45 FORBIDDEN ANGEL | JERRY WALLACE—MCA 4021 | 8 |
47 SINGIN' IN THE KITCHEN | ROBBY B. RICE—Family—RCA PB 10066 | 9 |
48 MAKE IT FEEL LIKE LOVE | BOBBY C. RICE—Capitol 39752 | 7 |
49 THERE'S A SONG ON THE JUKEBOX | DAVID WILLSON—Ep. B-50006 | 4 |
50 IT'S ME AGAIN | DARRIN SHAW—RCA 10071 | 4 |
51 MAKIN' THE LADY DELIGHT | CRYSTAL GAYLE—United Artists XWS52.X | 4 |
52 YOU DON'T HAVE TO GO HOME | NORM STUCKER—RCA PB 10090 | 4 |
53 THAT'S THE WAY LOVE SHOULD BE | BRIAN COLLINS—ABC/Dot DOA-17537 | 4 |
54 CAN I KEEP HIM, DADDY, PLEASE | RED SOVINE—Chart 5220 | 6 |
55 SOMEONE Cares FOR YOU | RED STEAGALL—Capitol 39765 | 4 |
56 BABY'S NOT HOME | ROY HEAD—Mega MR-8219 | 7 |
57 CITY LIGHTS | MICKEY GILLEY—Playboy 60015 | 3 |
58 EASY TO LOVE | HANK SNOW—RCA PB 10103 | 3 |
59 COUNTRY GIRL | JODY MILLER—Ep. B-50042 | 5 |
60 IF YOU WANT THE RAINBOW | MELBA MONTGOMERY—United Artists XWS52.X | 6 |
61 IT WAS ALWAYS SO EASY | MAC BANDY—GRC GR-2036 | 3 |
62 GREAT EXPECTATIONS | FRED STOCKTON—Capitol 39752 | 3 |
64 YOU'RE THE ONE TO TELL THE DOCTOR | ELVIS PRESLEY—RCA PB 10074 | 2 |
65 CALL SMITH—MCA 40325 | 2 |
66 THE BUSIEST MEMORY IN TOWN | DICKY LEE—RCA PB 10091 | 3 |
67 RICHARD AND THE CADILLAC KINGS | DOYLE HOLLY—Barney 608 | 2 |
68 ORANGE BLOSSOM SPECIAL | JOHNNY DARRELL—Columbia 3:10047 | 5 |
69 WATCHA GONNA DO WITH A DOG LIKE THAT | SUSAN RAYE—Capitol 3980 | 4 |
70 ANGEL IN AN APRON | DURWOOD HADDIX—Caprice CA 2004 | 4 |
72 AINT IT ALL WORTH LIVING FOR | MACK WHITE—Playboy 6016 | 4 |
73 IF YOU WANT THE RAINBOW | MELBA MONTGOMERY—United Artists XWS52.X | 6 |
77 TOOT TOOT THAT BIRD | DON WILLIAMS—ABC/Dot DOA-17521 | 1 |
78 LADY CAME FROM BOSTON | DICKY LEE—RCA P13-10091 | 2 |
79 COUNTRY GIRL | JOHNNY PAYCHECK—Capitol 39765 | 3 |
80 BABY'S NOT HOME | ROY HEAD—Mega MR-8219 | 7 |
81 BABY'S NOT HOME | ROY HEAD—Mega MR-8219 | 7 |
82 FEEL LIKE LOVIN' | DON WILLIAMS—ABC/Dot DOA-17521 | 1 |
83 LADY CAME FROM BOSTON | DICKY LEE—RCA P13-10091 | 2 |
84 I'M IN LOVE | ROGER MILLER—Caprice CA 2004 | 2 |
85 BABY'S NOT HOME | ROY HEAD—Mega MR-8219 | 7 |
86 FEEL LIKE LOVIN' | DON WILLIAMS—ABC/Dot DOA-17521 | 1 |
87 I'M IN LOVE | ROGER MILLER—Caprice CA 2004 | 2 |
88 BABY'S NOT HOME | ROY HEAD—Mega MR-8219 | 7 |
89 FEEL LIKE LOVIN' | DON WILLIAMS—ABC/Dot DOA-17521 | 1 |
90 I'M IN LOVE | ROGER MILLER—Caprice CA 2004 | 2 |

LITTLE BOY BLUE (3:10040) is something to Toot about!
CONGRATULATIONS JOHNNY!

OUR SINCEREST THANKS TO ALL THE MANY PEOPLE THAT MADE THIS ALBUM POSSIBLE—THE ARTISTS, PRODUCERS, PUBLISHERS, MANAGERS, ATTORNEYS, OUR SUPPLIERS, DISTRIBUTORS AND FRIENDS...AND OF COURSE, TO JOHNNY CARSON.

CERTIFIED GOLD NOVEMBER 1974 - CASABLANCA RECORDS AND AMPEX TAPES, 1112 N. SHERBOURNE DRIVE, LOS ANGELES, CALIFORNIA 90069 - SPNB 1296.