

RECORD WORLD

Who In The World:

**Emerson
Lake
& Palmer**

see page 20



HITS OF THE WEEK

SINGLES

GRAND FUNK, "SOME KIND OF WONDERFUL" (prod. by Jimmy Ienner) (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." Some kind of giant! Capitol 4002.

TEMPTATIONS, "HAPPY PEOPLE" (prod. by Jeffrey Bowen & Berry Gordy) (Jobete, ASCAP). The grand soul troupe switches from their traditional source of production and material giving themselves a new street funk edge. On their latest, bass and horns help do for them what "Dancin' Machine" did for the J5. People power! Gordy G7138F (Motown).

ANNE MURRAY, "DAY TRIPPER" (prod. by Brian Ahern/Happy Sack Prod.) (Maclen, BMI). Anne's last top 10 outing was a terrific treatment of Lennon & McCartney's "You Won't See Me." Following in the same uptempo footsteps of the former Beatles classic, track from "Highly Prized Possession" is insured a well-appraised top chart destination. Capitol 4000.

JIM WEATHERLY, "I'LL STILL LOVE YOU" (prod. by Jimmy Bowen/Amos Prod.) (Keca, ASCAP). "The Need To Be" established the songwriter as a top 20 performing property. 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

JOSE FELICIANO, "CHICO AND THE MAN (MAIN THEME)" (prod. by Jose & Janna Merlyn Feliciano) (J&H, ASCAP). Jose wrote, produced and performs both the soulful closing theme for the top TV sitcom (the flip, "Hard Times in El Barrio,") and this pop-oriented opening magic. Should rekindle his hit flame a la "Light My Fire." RCA PB-10145.

AL WILSON, "MEDLEY: I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE" (prod. by Jerry Fuller/Moonchild Prod.) (Almo, ASCAP). Taking the '74 Carpenters hit and combining it with yet 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. by Bob Archibald/The Music Factory) (Un-art/Stage Door, BMI). Out with what is clearly their most commercial sound since "Treat Her Like a Lady," the sibling act parlays the power of their Miami soul into yet another r&b winner; top contender as a pop find. United Artists XW534-X.

TOM SCOTT & THE L.A. EXPRESS, "TOM CAT" (prod. not listed) (Hollenback, BMI). Horn man and all-around arranging genius who has given so much of himself to the latest album packages from Joni Mitchell, Carole King and Barbra Streisand goes all-out for his own career. Chart-prowlin' dance item that's cat-chy purr-fect! Ode 66105 (A&M).

ALBUMS

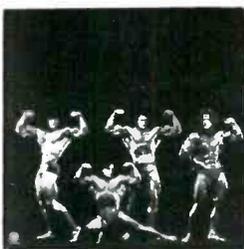
GRAND FUNK, "ALL THE GIRLS IN THE WORLD BEWARE!!!" Now under the production auspices of Jimmy Ienner, this foursome retains their sturdy rock 'n rolling roots, now flourishing with the production pro's fine musical sense. The single, "Some Kind of Wonderful," beats with chart activity, and "Memories" 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 — "Sure As I'm Sitting Here." Aside from that charter and the title classic, 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 POSSESSION." Critically acclaimed Canadian thrush 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 Bobby Darin-penned '59 hit "Dream Lover," "Lullaby" and the title tune. Murray magic! Capitol ST-11354 (6.98).

\$175

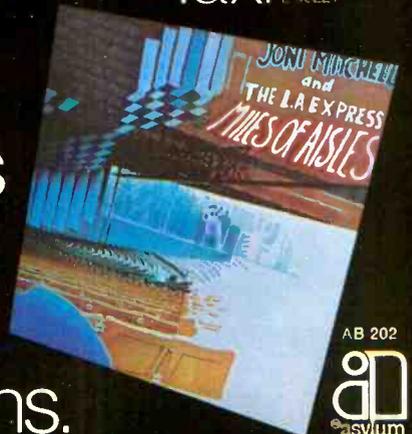


Gavin Conference Coverage: Wrap-Up, 'Black Radio' Session, Awards Holiday Retail
 Sales Boom Hits Display Chart Longevity Capitol Pacts Ring O'Records, Far Out
 Prod. Amos Heilicher NARM Keynote Speaker Dialogue: ATV Music's Sam Trust

"At this time
it's our
pleasure
to present
Joni Mitchell"

Includes Her
New Single
"Big Yellow
Taxi" E 45221

Asylum Records proudly presents
"Miles of Aisles." The two record set
of Joni's Summer '74 Concert Tour.
The musical event for all seasons.



AB 202



RECORD WORLD

Retailers Report on Holiday Sales Boom

By ELIOT SEKULER

■ LOS ANGELES — The Thanksgiving weekend, traditionally the start of the Christmas buying season, was the occasion for surging record sales this year, according to a survey of major retailers conducted by **Record World**. Although reports varied from market to market, the general consensus put record sales during the three day holiday weekend (Friday, Saturday and Sunday) at near twice the average weekend volume.

The most significant increases were reported by Pete Smolen of Record Bar, operating 64 stores across the country. Smolen's figures amounted to a 64.4 percent increase in volume over averaged sales of the preceding five weekends. "We were running behind our projections until Thanksgiving," said Smolen, "but as of the holiday, we've exceeded them by far." Record Bar has undertaken its most ambitious advertising campaign to date, with television spots and radio saturation scheduled for the period beginning on December 15 and continuing through December 22. Elton John, Neil Diamond and John Denver, the three artists selling best in Record Bar stores, will be spotlighted in the ads. "It looks like we'll meet our holiday projections; it should be a good Christmas," said Smolen.

Russ Solomon estimated that Tower Records grossed 25 percent over its normal weekend volume during the Thanksgiving holiday period. All types of recordings were equally affected, according to Solomon, because of the diverse nature of Tower's clientele. Solomon emphasized that those retailers operating in

Amos Heilicher To Keynote NARM

■ CHERRY HILL, N.J. — For the first time in NARM's history, at its 17th Annual Convention a merchandiser will be featured as Keynote Speaker for the Opening Business Session. Amos Heilicher, president of Pickwick International, will be featured on Monday, March 3, 1975, at the Century Plaza Hotel in Los Angeles, California. He will speak on the convention theme "Music Is Our Business."

(Continued on page 30)

malls or concentrated shopping areas would experience the greatest initial surge in pre-Christmas business, due to the increased shopping traffic attracted by the sale of all types of merchandise. The free-standing store, he pointed out, generally experiences a more gradual increase in business during this season. Solomon predicted that Tower's sales projections would be met or slightly surpassed.

Sam Goody's Sam Stonon reported "marvelous weekend business," and described this year's Thanksgiving weekend sales as being double the volume of last year's comparable period. No specific product was cited, but Stonon reported that rock music in general was doing extremely well.

Peter Schliewen of Record Revolution in Cleveland said that sales were double that of a normal weekend. Gross volume was approximately equal to that achieved during last year's Thanksgiving weekend; rock music, particularly English rock,

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Hit Album, Singles Product Shows Increased Chart Life

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 key items 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,"

Gavin Radio Conference Touts 'Partnership' Theme

By LENNY BEER

■ KANSAS CITY, MO. — Having chosen the geographic center of the nation and this city's Crown Center Hotel as the site for his eighth Radio Programming Conference (1-3), Bill Gavin's traditionally well-attended media and music confab stressed the continuing involvement between all stations and their respective audiences, together with the necessity for strengthening the partnership among radio and manufacturing executives.

Over 520 industryites attended, with some 200 radio execs joining top label brass.

Highlights of the convention were the adult contemporary and black radio sessions, a seminar entitled "What You Always Wanted to Know About the Record Business" (featuring representatives from Heilicher Brothers and ABC Record and Tape Sales), and the closing night banquet featuring the Bill Gavin Awards.

The adult contemporary ses-

sion featured a film presentation by KHOW, Denver's number 1 rated station aimed at the 24-49 age bracket with a format combination featuring news and a mix of current hits and "classic" oldies. The film was featured not only at the adult contemporary session but also repeated at the Awards Banquet.

The black radio session hosted by WCHB's Jerry Boulding reviewed most of the problems black radio people are having; it touched on possibilities of stations using a published music policy, the growth of general market black stations such as KDAY in Santa Monica, and the special problems inherent in programming to the family unit, which is a necessity in black radio.

The session with the racks was hosted by Ira Heilicher and Harold Sulman. The major discussion centered around problems of timing: when to follow airplay with product. There was also a long discussion on how to find the right man at the order desk when you are trying to get a sales response from an unmanned record department location (such as an unclerked Montgomery Ward store record rack). Buying decision policy making was an additional topic addressed.

The awards banquet was highlighted by victories for two pop and country stations in Houston, Texas: both KILT on the pop side and KENR in country ran away with awards. Bill Gavin's personal awards, two of the industry's most coveted honors, went to WMC in Memphis as Radio Station of the Year and to A&M Records for the Company of the Year.

Capitol Signs Ring O'Records

■ 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.

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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.



Pictured from left: Al Coury, senior vice president, a&r/promotion/artist development, Capitol Records, Inc.; Jerry Goldstein, Far Out Management, Ltd.; Steve Gold, Far Out Management, Ltd.; Bob Young, vice president, business affairs, Capitol Records, Inc. Seated from left: Jimmy Witherspoon; Eric Burdon; Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc.

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.

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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 resericed 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.

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 was with Columbia Records for 10 years in a variety of executive positions.



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."



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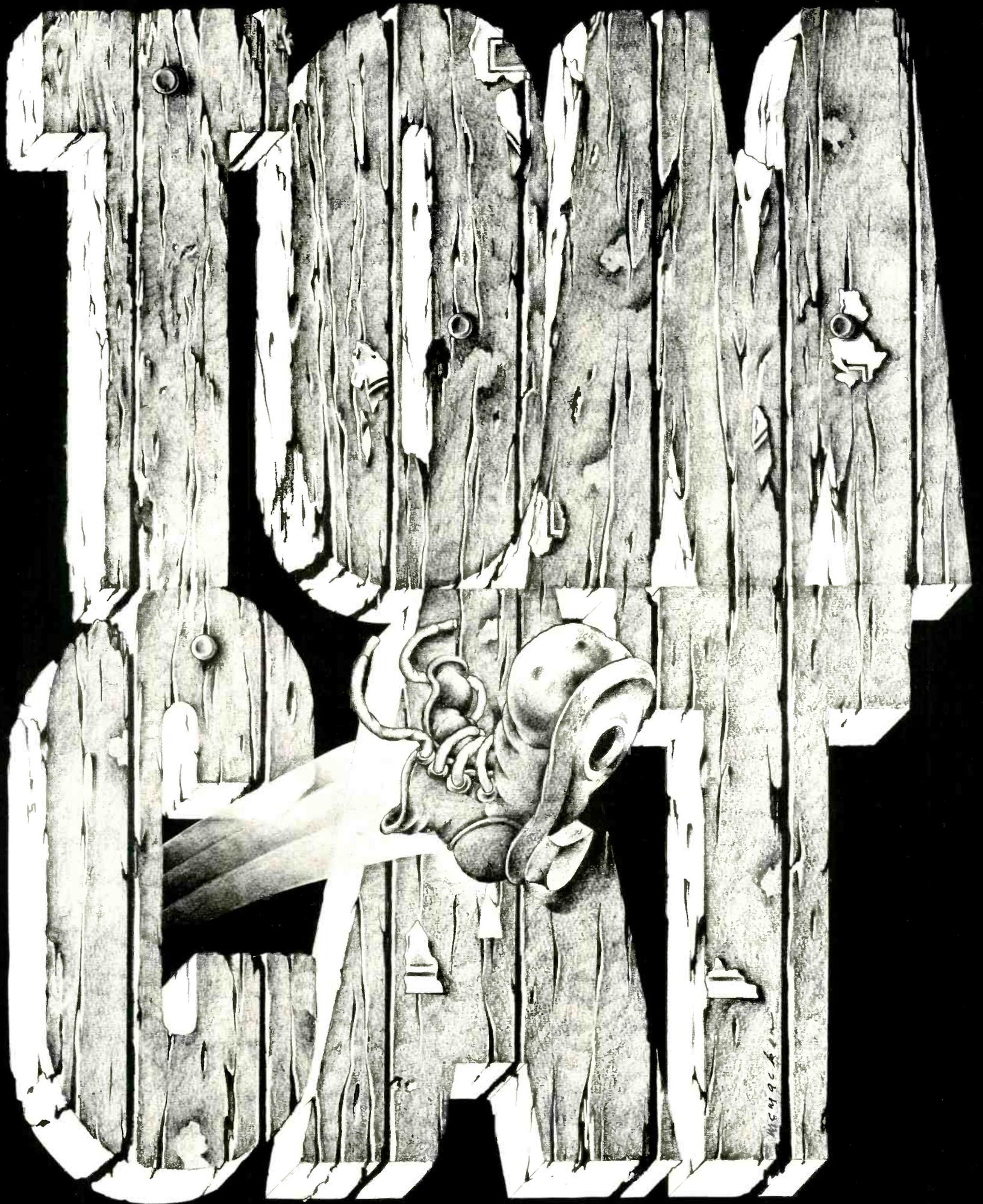
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RECORD WORLD DECEMBER 14, 1974



**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.**



ODE RECORDS, INC.®

ODE 66105

ShelterVision Pacts Lone Star For Six TV Music Specials

■ LOS ANGELES — ShelterVision, a division of Shelter Records, in conjunction with Lone Star Brewing Co., 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 recorder and a second satellite remote audio recording vehicle 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 Murphey, Rusty Weir, Steve Fromholtz, Kenneth Threadgill, Sammi Smith, Ray Wiley Hubbard, Greasy 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

Kellman to Front Line

■ LOS ANGELES — Irv Azoff, president of Front Line Management, has announced that Jack Kellman has become an associate in the firm.

Minnie Riperton

Kellman brings with him Minnie Riperton, to add to Front Line's current management roster, which includes Joe Walsh, the Eagles, REO Speedwagon, Dan Fogelberg, Jeffrey Comanor and record producer Bill Szymczyk.

John Baruck, vice president of business affairs, manages the Jo Jo Gunne group.

In his new affiliation, Kellman also hopes to discover new acts to bring into the Front Line fold.

The addition of Ms. Riperton marks Front Line's first involvement with a female artist. "We will continue to diversify in our managerial aims and trends," remarked Azoff.

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 Tedd Joselson, 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 Joselson disc comes close to that maximum, running 35 minutes and 19 seconds (the Tchaikovsky concerto).

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 vs. 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" nor any share of six additional tunes claimed by Walker, including "Funny Face." North also dismissed the defendant's counter suits and repudiated Walker's claims for punitive dam-

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 singer-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 lps 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."

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.

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 Lavinthal, 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 Christie Barter, who has assumed the post of west coast manager, public relations, ABC Leisure Activities.



Michael Ochs

Ochs was most recently national director of press and public information for Shelter Records, and prior to that, he served as west coast manager, press and public information, at Columbia Records.

At ABC, Ochs will be responsible for all press and public relations involving artists on the company's roster, including its subsidiary labels, as well as for internal and corporate information services. He will report directly to Lavinthal.

ages.

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.

Appeal

The findings were against Stan Silver and his production company, Prima Donna Entertainment Co. According to Daniel Sklar, attorney for the defendant, "Miss Fargo was personally absolved of all liabilities and the alleged case against her was dismissed." Sklar also noted that the question of appeal is presently being studied.



**ARETHA
FRANKLIN**

*With Everything
I Feel In Me*

SD 18116

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

On Atlantic Records  *and Tapes*

1974 Atlantic Recording Corp.
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THE COAST

By KAREN FLEEMAN



■ **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 re-grouped and their 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 GODFATHER: 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 band's dressing room in England. The guitar, a specially built prototype Hayman model, is the only one of its kind in existence, and was custom-made for Grimaldi to use on Argent's current British tour. The disappearance of the guitar has caused the group to re-vamp their stage act, because the guitar is needed on three numbers in the band's repertoire. The guitar has both 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 Eurrell** 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 precedes by one week the debut of her new weekly variety series on that network. Coincidentally, **Cher's** series will occupy the early Sunday evening time slot which **Sonny** occupied this fall on ABC. Sonny's show has been cancelled and will be off the air by the time **Cher's** program debuts.

Mums Machinery In Gear For the Jackson Sisters

By ELIOT SEKULER

■ **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 (Artist 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 novice 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'



"Roy Clark Month," which ABC Records has set for February, 1975, will be ushered in on television when the ABC/Dot artist (left) appears on "The Roy Clark Show" episode of "The Odd Couple," starring Tony Randall (center) and Jack Klugman. The program will air on the ABC Television Network January 16 (8:30 p.m. EST), the first of the new Thursday airdates for the series. Subsequently, Clark will appear at New York's Felt Forum (Feb. 1), host "The Tonight Show" (10) and co-host "The Mike Douglas Show" (3-6) and the "American Music Awards" (18). Clark's new ABC/Dot album, "A Pair of Fives," is also scheduled for release in February.

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**The Powerful New Single
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Produced by JIMMY IENNER



Bicycle Music Formed By Diamond & Rosner

■ LOS ANGELES—Neil Diamond and David Rosner have formed the Bicycle Music Company, an international music publishing firm that will place primary emphasis on the development and exploitation of new talent.

Diamond and Rosner are the sole partners in Bicycle, with Rosner holding the title of president and chief executive officer. Although Diamond's involvement in the firm will be both an active and creative one, his day-to-day association will be restricted because of the other demands of his career.

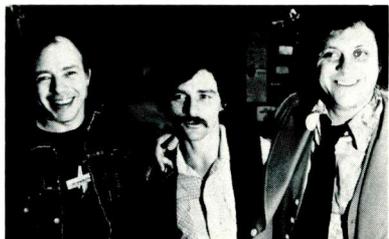
For the past three years, Rosner had his own music company, which headquartered in New York, and managed the Stonebridge Music and Prophet Music publishing firms, comprising the Neil Diamond catalogues. He also executed services on behalf of the George Harrison and Ringo Starr publishing companies, and these services will be fully absorbed by Bicycle Music.

The first appointment to Bicycle's staff is Tom Gantz. He has been a professional musician in Los Angeles and New York and has toured with various groups before switching to the publishing/production field several years ago. Gantz comes to Bicycle after two and a half years with Garrett Music Enterprises.

Ms. Jeanne Schaefer is Rosner's administrative assistant, having previously worked for ASCAP in New York from 1968 to 1971. After that, she worked in London for the ATV publishing division and then for Bernard Brown, administrator of Apple Records and Publishing.

Working with the Bicycle professional staff will be Dennis St. John, Neil Diamond's musical coordinator and drummer. He is also an arranger and producer and will be devoted exclusively to talent discovery and development.

Place Your Betts



Richard Betts dropped by Richards Rock Club for good times following his November 19 concert at the Fox Theatre in Atlanta. Also joining Betts were Capricorn president Phil Walden; Alex Hodges, president, Paragon Agency; and Frank Fenter, executive vice president, Capricorn Records. Pictured (left) are Richard Bryan, owner, Richards Rock Club; Betts; and Fenter.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Though there are bound to be challenges to Gary Broaddus' 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 after a series of club jobs stretching back to 1968, and his brother "Tank," who plays at the after-hours Liquid Smoke, both report playing Loggins & Messina's long (8:35), largely instrumental "Pathway to Glory" (from their "Full Sail" album) and Chicago's crackling "Woman Don't Want to Love Me" (on "Chicago VII"—both Columbia lps) to strong response from mostly black crowds. Loggins & Messina are hardly standard discotheque fare, but the Broaddus 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, "Mother Lode."

Gary Broaddus 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 spirit and pulse Gary is after. From Ayers' new "Change Up the Groove" album (Polydor), Broaddus is playing "When Is Real?" (Continued on page 32)

Discotheque Hit Parade

(listings are in alphabetical order, by title)

HIPPOTAMUS/NEW YORK

DJ: Rich Pampinella

CRYSTAL WORLD—Crystal Grass—Phillips (Import)

DOCTOR'S ORDERS—Carol Douglas—Midland International

DON'T KNOCK MY LOVE—Marvin Gaye & Diana Ross—Motown

EVERLASTING LOVE—Carl Carlton—Back Beat

EXPRESS—B.T. Express—Scepter (lp cut)

GET DANCIN'—Disco Tex & the Sex-O-Lettes—Chelsea

I'LL BE HOLDING ON—Al Downing—Chess

LA LA PEACE SONG—O. C. Smith—Columbia

LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atco

NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM

CABARET AFTER DARK/ SAN FRANCISCO

DJ: Tim Zerr

ASK ME—Ecstasy, Passion & Pain—Roulette

BLUE EYED SOUL—Carl Douglas—20th Century (lp cut)

DOCTOR'S ORDERS—Carol Douglas—Midland International

EXPRESS—B.T. Express—Scepter (lp cut)

GET DANCIN'—Disco Tex & the Sex-O-Lettes—Chelsea

I'LL BE HOLDING ON—Al Downing—Chess

LADY MARMALADE—Labelle—Epic

PARTY FREAKS—Miami—Drive

TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess

YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White—20th Century

LEVITICUS/NEW YORK

DJ: Gary Broaddus

EXPRESS—B.T. Express—Scepter (lp cut)

GOOD FRIEND—Loggins & Messina—Columbia (lp cut)

IF IT DON'T TURN YOU ON—B.T. Express—Scepter (lp cut)

JELLY ROLL—Power of Attorney—Polydor (lp cut)

MIGRATION—Creative Source—Sussex (lp cut)

PATHWAY TO GLORY—Loggins & Messina—Columbia (lp cut)

SMOKE MY PEACE PIPE—Wild Magnolias—Polydor (lp cut)

WE FEEL THE SAME—Miracles—Tamla (lp cut)

WHAT'S IT ALL ABOUT—Sylvers—MGM (lp cut)

WOMAN DON'T WANT TO LOVE ME—Chicago—Columbia (lp cut)

LIQUID SMOKE/NEW YORK

DJ: James "Tank" Broaddus

ASK ME—Ecstasy, Passion & Pain—Roulette

EXPRESS—B.T. Express—Scepter (lp cut)

FIRE—Ohio Players—Mercury (lp cut)

GUT LEVEL—Blackbyrds—Fantasy (lp cut)

MIRRORS OF MY MIND—Jackson 5—Motown (lp cut)

PATHWAY TO GLORY—Loggins & Messina—Columbia (lp cut)

PHILADELPHIA—B.B. King—ABC (lp cut)

PICK UP THE PIECES—AWB—Atlantic

PUT THE MUSIC WHERE YOUR MOUTH IS—Olympic Runners—London

WOMAN DON'T WANT TO LOVE ME—Chicago—Columbia (lp cut)

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.



Gary Kenton

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 will report to Ms. Paynter.

Kenton joined CBS Records in November, 1973 as staff writer, Columbia and Epic Records, a post he has held until his promotion. Prior to joining CBS Records, he was co-editor of Creem Magazine and, before that, spent over four years as review editor of Fusion Magazine. 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.

ABC RECORDS
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'Black Radio' Session at Gavin Meet Stresses New Directions, Dimensions

By LENNY BEER

■ KANSAS CITY — At 9 a.m. on Monday, December 2, the Black Radio Session meeting at the Gavin Convention took place, chaired by WCHB's Jerry Boulding. The panel included Jim Maddox of KDAY in Santa Monica, Sonny Taylor of WJPC in Chicago, Don St. John of KFRC-FM in San Francisco and Jay Butler of WJLB in Detroit. Boulding is one of the country's most knowledgeable and outspoken radio theorists, Maddox is the proponent of non-racial, general market appeal black radio, Taylor is the man that built WJPC to its position as number one in Chicago, St. John is the only black programming a major market white station and Butler has long been the leader of Detroit's black radio giant—all lending credibility to the panel's discussion. The session was entitled "New Directions, New Dimensions in Black Radio," and that's exactly what it was.

Maddox

Maddox' theories on making black radio more appealing for white as well as black audiences were a major focus of the discussion. KDAY is a station that has the sounds of a white top 40 station but programs black music (see *Record World*, October 26, for a story on KDAY and Maddox). The consensus view is that black radio has to become more oriented to a general audience. The days of successful "racial" radio are falling by the wayside because of the necessities for ratings and the ability of black programming to pick the right music—the best music—and the universal acceptance of black music.

It was also mentioned that black radio is programming more and more white records that appeal to its audience. "People are buying records, not white or black, just records. A song like the

'Tin Man' by a white group is a good programming tool and can be used to make your station sound better," commented Boulding.

"R&B stations have a lot of clutter that has to be removed. People want music and a good sounding radio station," added Maddox. He then went on to discuss the disc jockey as a "music enhancer." "KDAY's disc jockeys serve to give information about records, to segue records, and to talk to the people on interesting points about the records," said Maddox.

Criteria

The subject of stations publishing their criteria for adding records to their playlist was also discussed. The panel was basically against this theory because they didn't want to rule out the exception to the published criteria, either positively or negatively. "There is always a record that beats the rules," stated Taylor. "A

(Continued on page 38)

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 have an awareness of 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 Fead, finance chairman; and Dennis Lavinthal, registration chairman. The advisory board for the convention was additionally peopled 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 Monteiro, Hal Moore, Don Nelson, Eric Norberg, Steve Popovich, Ron Saul, Jerry Sharell, 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 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 Arnie Rosen and Bob Ellison and directed by Tim Kiley. Executive producer is Sandy Gallin.

Paulsen, Karmazin Promoted at WNEW

■ NEW YORK — George H. Duncan, 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).

1974 Bill Gavin Awards

■ The Bill Gavin Awards Banquet took place on Monday night December 2nd and served as the official closing for the Gavin Convention. The awards presentation was hosted by Jack Lee of WTMJ in Milwaukee and produced by Jack McCoy the program chairman.

The awards were made into a multi-media event thanks to Jack McCoy, who started them with a tape of hits mixed together in explosive form and highlighted by trumpeting theme music introductions.

Following is a complete list of the award-winners:

Station Managers of the Year

Top 40 Radio—Dickie Rosenfeld, KILT-Houston; Country Music—Don Nelson, WIRE-Indianapolis; Medium Market Radio—Stan Kaplan, WAYS-Charlotte; Adult Contemporary Radio—Stanley Spero, KMPC-Los Angeles; Rhythm & Blues Radio—Harry & Dick Novick, WBLS-New York; Smaller Market Radio—Jim Davenport, WFOM-Marietta.

Program Directors of the Year

Top 40 Radio—Bill Young, KILT-Houston; Country Music Radio—Ric Libby, KENR-Houston; Medium Market Radio—John Randolph, WAKY-Louisville; Adult Contemporary Radio — Dean Tyler, WIP-Philadelphia; Rhythm & Blues Radio—Jim Maddox, KDAY-Santa Monica; Smaller Market Radio—Guy Paul, KSLY-San Luis Obispo.

Music Directors of the Year

Top 40 Radio—Dave Sholin, KFRC-San Francisco; Country Music Radio—Bruce Nelson, KENR-Houston; Medium Market Radio—Mike St. John, WERC-Birmingham; Adult Contemporary Radio—LaVerne Drake, KNBR-San Francisco; Rhythm & Blues Radio—Don Mack, KDAY-Santa Monica; Smaller Market Radio—Mike Welch, KIOA-Des Moines.

Disc Jockeys of the Year

Top 40 Radio—Barry Kaye, KILT-Houston;

Country Music Radio—Deano Day, WDEE-Detroit; Medium Market Radio—Chris Haze, XEROK-El Paso (now at KFJZ-Ft. Worth); Adult Contemporary Radio — Gary Owens, KMPC-Los Angeles; Rhythm & Blues Radio—Bobby Bennett, WOL-Washington.

Official Board of Judges Ballot

Record Executive of the Year—Russ Regan, 20th Century; National Country Promotion—Larry Baunach, Dot; Regional Promotion—Bud O'Shea, Epic; National Promotion Executive of the Year—Harold Childs, A&M; National Black Radio—Cecil Holmes, Casablanca; Multi Label Promotion — Lu Fields, Los Angeles; Station Production—KILT-Houston; Bill Young & John Young.

Radio Stations of the Year

Top 40—KILT-Houston; Adult Contemporary — WIP-Philadelphia; Country — KENR-Houston; Rhythm & Blues—WBLS-New York; Medium Markets—WAYS-Charlotte; Smaller Markets—WHHY-Montgomery.

Bill Gavin's Personal Achievement Awards

Record Company of the Year—A&M Records; Station of the Year—WMC-Memphis; Honorable Mention — KDAY-Santa Monica, KHOW-Denver.

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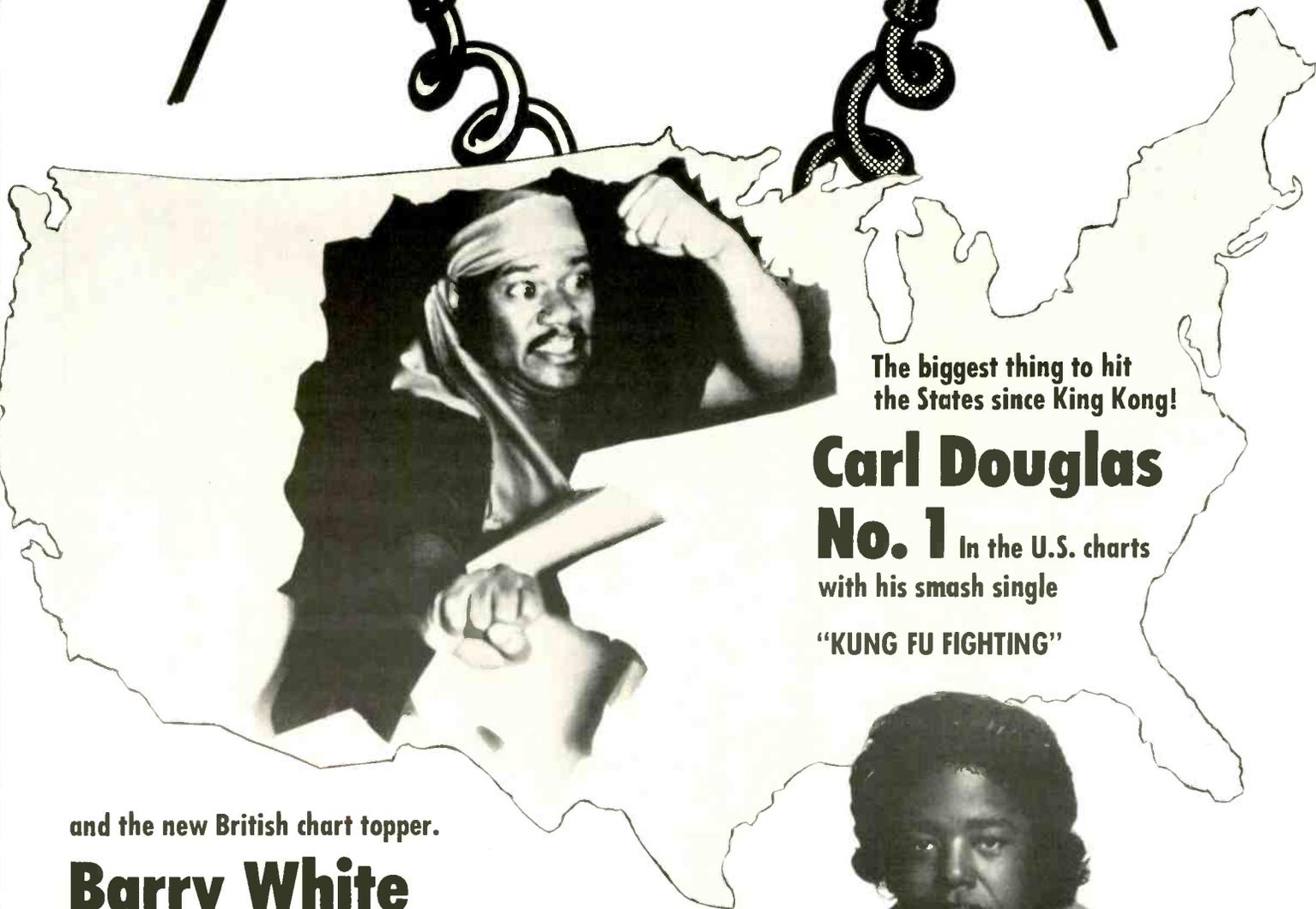
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Country Radio on page 56.

AM Action on page 30.

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Carl Douglas

No. 1 In the U.S. charts
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"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!

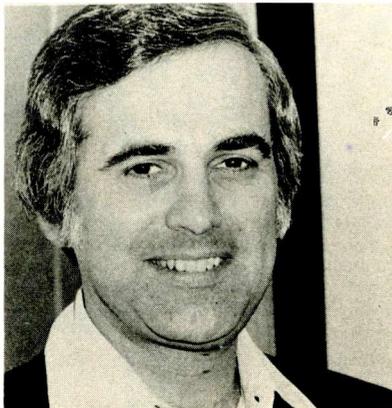
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

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.



Sam Trust

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

Sam 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 these 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 somebody in from publishing with the expertise to diversify into other areas. Up until this time ATV had only agents or attorneys operating on a small commission.

RW: Could you outline the circumstances that led to the formation of Granite Records?

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 original 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 confining 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 established country artists such as Tex Williams and Molly Bee; there's more loyalty to these type artists than there is on the pop market. And if we are lucky enough to get a country hit that drifts towards MOR on towards pop, we're well ahead of it.

RW: Are there any plans for eventually increasing Granite's roster to include pop artists?

Trust: No, not at all. You have to remember that we have a record company in the U.S. now; Pye Records only opened two months ago

with Peter Siegel as the president. Now, Peter Siegel at this point doesn't choose to go country; he has visited our offices, he knows our operation and he's in full accord with what we are doing. He feels we can handle it better than Pye can at present. I would say that there is a possibility at sometime in the future that the two could work hand in hand, but right now he has all he can do to establish Pye in the U.S. as a pop label.

RW: You just added some more publishing, didn't you?

Trust: We bought two excellent catalogues, mainly because it would be impossible to develop country catalogues within a one year period with the sights I have for developing in country. The first acquisition was Attache Music, which was a company owned by Lee Hazelwood and Joe Nixon. It was an excellent buy; we managed to get a number of important recordings out of it. The most recent acquisition was Bobby Bare's company, Return Music. Aside from it being a great catalogue, to this point it hasn't really been exploited in the manner a publishing company should be because it was an artist-owned company. Aside from all that, Return came to us with Bobby Bare as an exclusive writer who, as you know, is one of the top country artists in the U.S. And, it goes without saying that the sweetener in the deal was Billy Joe Shaver, who most insiders in Nashville, in Austin and out here will tell you is one of the most promising writers and artists on the scene today.

To give you an example, Waylon Jennings, on his album before this last, recorded nine Billy Joe Shaver songs. Eight of them were copyrights owned by Return. With Attache and Return as a nucleus, together with the country writers that we have already, including Charlie Williams, who runs our Nashville office, I think we have a solid front in the country area.

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: Would you elaborate more specifically on your thoughts about publishing?

Trust: I believe the publishing business has gotten away from the publishers. At one time the publishers had control in this business because the great revenue came from the sale of sheet music. Frankly, I think it's an indictment of the publishing industry that they didn't get into the record business in the early '40s.

I think the old line publishers—the Tin Pan Alley publishers—had everything going for them. They should have been the Mercurys, the Capitols, the Atlantics and the A&Ms and it didn't work out that way. So consequently, record companies developed with people from the technical and legal part of it dictating artistic tastes and the publishers became outsiders looking in. And of course, as technology became diversified, anybody could cut a record in their garage or what have you. What did the publishers then have to offer?

Now it's come full circle in that more and more record companies are acknowledging the value of publishing. Some of them are acting very well as publishers, but this is not usually the rule. I'd say A&M does rather well with their publishing. MCA acquired expertise when they bought the Leeds catalogue. Most other companies haven't; they just use it as nothing more than a way of reducing their mechanical royalty expense.

RW: Record manufacturers and production companies are now very involved with publishing. Can you think of any instances where a

(Continued on page 29)



A CLASSIC
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AMERICA—Warner Bros. 8048

LONELY PEOPLE (prod. by George Martin)
(WB, ASCAP)

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.

CILLA BLACK—EMI 4003 (Capitol)

HE WAS A WRITER (prod. by David Mackay)
(Almo/Senor, ASCAP)

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!

ERNE SIGLEY & DENISE DRYSDALE—

SSS 875

HEY PAULA (prod. by Brian Rangott) (LeBill, BMI)

Paul & Paula's debut '63 charttopper has become the current rage in Australia via this Down Under look at teen romance. Could come up a Stateside hit.

SHIRLEY—Prodigal 611

I HEAR THOSE CHURCH BELLS RINGING/CHAPEL OF LOVE (prod. by Randy Irwin/Senior Prod.)
(Pocket Full of Tunes/Trio/Mother Bertha, BMI)

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.

JEAN SHY—Honey 1000

DON'T TOUCH ME (prod. by Power Pac)
(Henseforth/Muffington, BMI)

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

EDDY ARNOLD—MGM 14769

BUTTERFLY (prod. by Mike Curb & Dan Costa)
(Sabathani, ASCAP)

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!

JIMMY WITHERSPOON—Capitol 3998

LOVE IS A FIVE LETTER WORD (prod. by Mike Vernon/Far Out Prod.) (Chevis, BMI)

Man whose r&b charters go back to 1949 and who has been a permanent fixture on the jazz/blues scene since gets his best shot yet via Bloodstone's producer.

CRAIG RUHNKE—United Artists

XW581-X

SWEET FEELIN' (prod. by Craig Ruhnke)
(Unart/Crunky, BMI)

Folk-rock performer, writer, arranger and producer whose sound fits nicely in the MOR bag builds his career with a honey-coated hummable as his second single.

JOHN EDWARDS—Aware 045 (GRC)

VANISHING LOVE (prod. by Floyd Smith)
(Moonsong, BMI)

In the wake of his "Careful Man" top 5 soul success, John turns from the down-right funky to the uptown slick. A superiorly orchestrated crossover item!

MARIA MULDAUR—Reprise 1319

I'M A WOMAN (prod. by Joe Boyd & Lenny Waronker) (Yellow Dog, ASCAP)

Maria waited a long time between "Midnight at the Oasis" and her follow-up. Solid choice is her former Jim Kweskin Jug Band showpiece by Leiber/Stoller.

CHI-LITES—

Brunswick 555515

TOBY (prod. by Eugene Record) (Julio-Brian, BMI)

Death-rock moves into r&b territory as the soft soul men tell a tale of their late love. Symphonic eulogy that's heavy on pathos and likewise, hit potential.

SAMI JO—MGM 14773

LOVELY DAUGHTER (prod. by Sonny Limbo & Mickey Buckins/1-2-3 Records)
(Low-Ja, BMI)

The "Tell Me a Lie" gal's latest is the story of a good girl goin' badder than bad. As a lady of the night, she puts a sultry shine on the potent plotline.

BUFFY SAINTE-MARIE—MCA 40347

GENERATION (prod. by Norbert Putnam)
(Caleb, ASCAP)

Recently honored by the National Association of FM Broadcasters, the wondrous warbler sends out a Sioux Indian saga with political overtones in rockin' form.

JAY GRUSKA—ABC Dunhill 15020

EVERY TIME I TRY (prod. by Michael Omartian)
(Harrison, ASCAP)

With a sound that recalls the golden era of Blood Sweat & Tears plus a touch of Chicago for good measure, the super singer-songwriter succeeds first time out.

CASHMERE—Babylon 1121

GET DOWN WITH IT (prod. by Neil Portnow & John Miller) (Portnow Miller, ASCAP)

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!

SUSAN JAYNE with HENRY JEROME CHILDREN'S CHORUS—Buddah 455

SINGING A HAPPY SONG (prod. by Henry Jerome/Green Menu Music Factory) (Mitchell, ASCAP)

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!

DOOBIE BROTHERS—Warner Bros. 8062

BLACK WATER (prod. by Ted Templeman)
(WB, ASCAP)

Rockers take an impressive change of pace item from the "Vices" lp. Spiced with acappella vocals coming out of an acoustic guitar and fiddle mood, it flows nicely.

DENNIS COFFEY—Sussex 631

GETTING IT ON '75 (prod. by M. Theodore & D. Coffey) (Interior, BMI)

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

DOUGLAS BROTHERS—Another Record

Company 1001 (PIP)

2002 R.F.D. (prod. by D. Gilmore) (Old Hickory, BMI)

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!

MICHELLE WILSON—ABC 12055

THEME FROM THE TRIAL OF BILLY JACK (HOW I NEED YOU) (prod. by Alan Livingston) (Snake in the Sun/Elmer Bernstein, BMI)

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.

OWEN GRAY—Island 010

GUAVA JELLY (prod. by Dave Bloxham)
(Cayman, ASCAP)

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.

GEATER 'BLUES' DAVIS—Ace 3006

NICE AND EASY (prod. by Sam Baker)
(John Vincent, ASCAP)

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.

HANK CRAWFORD—Kudu 923 (CTI)

SHO IS FUNNY (prod. by Creed Taylor)
(Char-Liz, BMI)

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!

FORMULA IV—Rocky Road 30-201

(Arista)

WEE WILLIE SWEET WINE (prod. by R. Delvy & Formula IV) (Caesar's, ASCAP)

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!

YEAR END '74



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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(212) 765-5020

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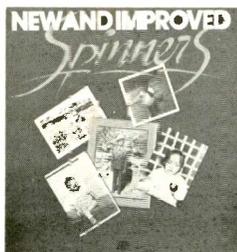
Los Angeles

Spence Berland
(213) 465-6126

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)

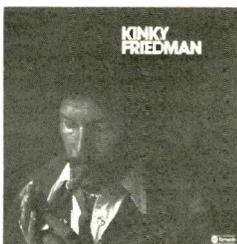
Fogerty is joined here musically by former Creedence Clearwater mates Stu Cook and Doug Clifford, enabling him to get closer to the up-tempo, good-time feel that the Creedence band imparted. "Give Me Another Trojan Song" is a bouncy gem; "What Did I Know" brings reminiscences of early Beatles material.



KINKY FRIEDMAN

ABC ABCD-829 (6.98)

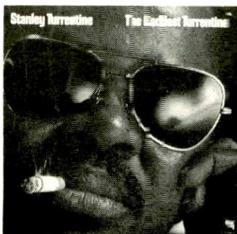
A fine mellow set from the songwriting Texan, with considerable contributions from Waylon Jennings, Willie Nelson and Billy Swan. The recording gently flows, with special emphasis to be placed upon "Popeye the Sailor Man," the oft-covered "Lover Please," and "Miss Nickelodeon."



THE BADDEST TURRENTINE

STANLEY TURRENTINE—CTI 6048 S1 (Motown) (6.98)

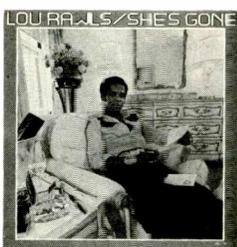
The bad Mister T leads on tenor sax with able accompaniment coming from Deodato, Ron Carter, Billy Cobham, Airtio, George Benson, Freddie Hubbard and countless other jazz dignitaries. The colorful collection beams with vibrant performances from all involved.



SHE'S GONE

LOU RAWLS—Bell 1318 (Arista) (6.98)

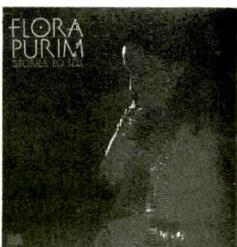
The deep, rippling, sexy voice of the "Love Is A Hurtin' Thing" man soulfully renders bluesy ballads as well as out 'n out rockers. Rawls musters heartfelt emotion into the grooves of "Let It Be Now" and "You Don't Miss Your Water," while the Hall & Oates classic "She's Gone" is appropriately fiery.



STORIES TO TELL

FLORA PURIM—Milestone M-9058 (Fantasy) (6.98)

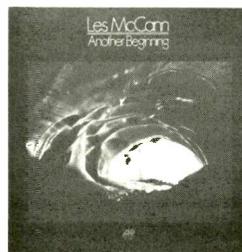
On her second solo set, the jazz vocalist with hypnotic vocal prowess furthers the fine tradition set on her previous package. Orrin Keepnews production is creatively cohesive with able assistance from Airtio and George Duke embellishing the set. The title track is a charmer as are "Search for Peace" and "Silver Sword."



GET UP WITH IT

MILES DAVIS—Columbia KG 33236 (6.98)

Together with some of jazz's most respected notables (Keith Jarrett, Airtio, 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 pleasers and zesty flavored compositions.



ANOTHER BEGINNING

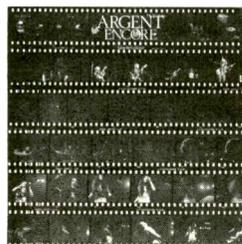
LES McCANN—Atlantic SD 1666 (6.98)

Combining his keyboard and vocal virtuosity, McCann 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)

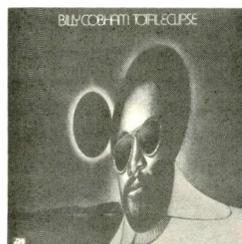
A live two-record set from the "Hold Your Head Up" entourage that's sure to please old devotees as well as accumulate new ones. Argent standards include "Time of the Season," "God Gave Rock and Roll to You" and the aforementioned hit with "Keep On Rollin'" abounding in fervid vibrancy and "It's Only Money" delivered in two dynamic segments. Bravo!



TOTAL ECLIPSE

BILLY COBHAM—Atlantic SD 18121 (6.98)

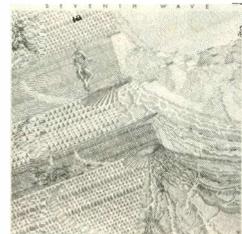
Drummer who, each time out, further bridges the gap between jazz and rock classification limitations, strengthens that position with this set. FM programming possibilities exhibit exceptional potential, especially with "Solarization" suite, "Moon Germs," "Sea If Tranquility" and the stunning title track. Solar power!



THINGS TO COME

SEVENTH WAVE—Janus JXS7008 (6.94)

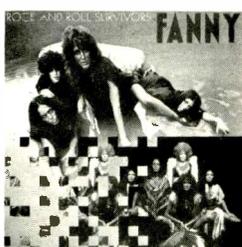
In line with Janus' current progressive music expansion comes this quality package from British duo Ken Elliot and Kieran O'Connor. Their musical expertise is built on a classically-oriented base, with euphonius harmonies accenting the theatrical quality of their special sound. FM programming possibilities are limitless, as "Metropolis" highlights.



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

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!



ME 'N ROCK 'N ROLL ARE HERE TO STAY

DAVID RUFFIN—Motown M6-81851 (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 and 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 sterling British trio has successfully managed to transfer all the excitement of a "live" show to their records.

Recorded live during their spectacular 1973-74 world tour, "Welcome Back" on the Manticore label distributed by Atlantic Records is a space out of time in the constantly changing turf the group has staked out as exclusively its own. The growth in their expertise and finesse is demonstrated by beguiling and startling renditions of "Tarkus," "Take A Pebble," and the showstopper, "Karn Evil 9," which is given an expensive treatment.

Keith Emerson's impressive piano technique, coupled with Carl Palmer's ambitious percussive interludes and Greg Lake's outstanding vocals and fine bass renditions are the major headliners. The overall effect is one

that guarantees sustained listening enjoyment.

In live concerts few groups can match the power of ELP. With the platinum discs awarded for "Emerson, Lake & Palmer," "Trilogy," "Tarkus," "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.

Paula Scher Joins Atl. Art Department

■ NEW YORK—Bob Deffin, 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.

CONCERT REVIEW

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 audi-

ence 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
(Continued on page 52)



Elton John and John Lennon perform together at Madison Square Garden.

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 Riff-Raff portrayed by the writer of the show—Richard O'Brien.

"We will be promoting our original album heavily with store displays, posters, radio and trade paper advertisements and so on. Our worldwide sales on this album have snowballed since the
(Continued on page 52)

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.

'Midnight Special' Renewed for Third Year

■ LOS ANGELES — NBC has renewed "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.

25th ANNIVERSARY JOHNNY MARKS' BIG 4

TV Special with Burl Ives, 11th Annual Showing Dec. 13 (CBS)

RUDOLPH THE RED-NOSED REINDEER

Original Sound Track on Decca
103,000,000 Record Seller, Int'l Over 450 Versions

BRENDA LEE (Decca)

DAVID CASSIDY (Bell)

LYNN ANDERSON (Columbia)

ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA and FRED WARING (Reprise)

I HEARD THE BELLS ON CHRISTMAS DAY

Bing Crosby, Kate Smith, Harry Belafonte, Eddy Arnold, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Dick Liebert, Carillon Bells (Decca), Sound Spectacular (Victor), Lester Lanin, Dennis Day, Robert Rheims, Johnny Kaye, The London Sound (Decca), Living Voices (Camden), Lawrence Welk, Living Strings (RCA), Decca Concert Orch., Longines Symphonette.

BURL IVES (Decca)

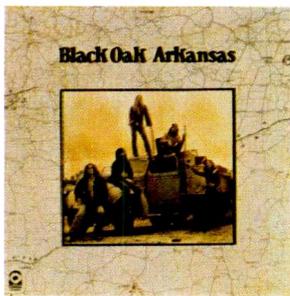
A HOLLY JOLLY CHRISTMAS

ST. NICHOLAS MUSIC, INC., 1619 Broadway, N. Y. 10019
(212) 582-0970

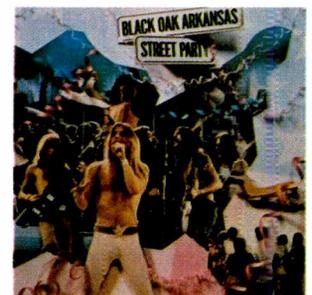
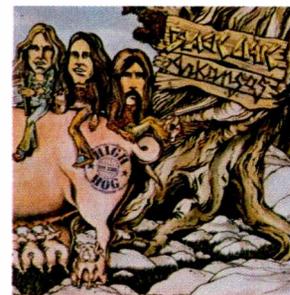
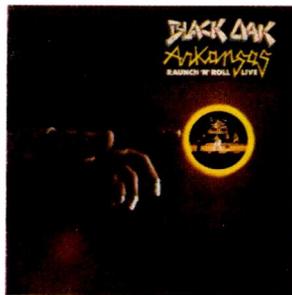


BLACK OAK ARKANSAS

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.



GOLD



rapidly approaching GOLD.

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.

TOUR DATES

12/1/73-Little Rock, Ark. 12/8-San Francisco, Ca. 12/11-Phoenix, Arizona 12/14-Fresno, Ca. 12/15-San Diego, Ca. 12/16-L.A., Ca. 12/25-Dothan, Ala. 12/26-Savannah, Ga. 12/27-Mobile, Ala. 12/28-Jacksonville, Fla. 12/29-Tampa, Fla. 12/31-W. Palm Beach, Fla. • 1/11/74-Tulsa, Okla. 1/12-Memphis, Tenn. 1/13-Baton Rouge, La. 1/16-Warren, Ohio 1/17-Detroit, Mich. 1/18-Chicago, Ill. 1/19-Kent, Ohio 1/20-Rochester, N.Y. 1/25-Columbus, Ga. 1/26-Miami, Fla. 1/27-Orlando, Fla. 1/29-Pensicola, Fla. 1/30-Charleston, S.C. 1/31-Salisbury, N.C. 2/1-Louisville, Ky. 2/2-Nashville, Tenn. 2/3-Greenville, S.C. 2/7-Richmond, Va. 2/8-Washington, DC 2/9-Philadelphia, Pa. 2/10-Charleston, W. Va. 2/14-Syracuse, N.Y. 2/15-Passaic, N.J. 2/16-NYC, N.Y. 2/20-Birmingham, Ala. 2/21-Lafayette, La. 2/22-Shreveport, La. 2/23-Oklahoma City, Okla. 3/22-Fayetteville, N.C. 3/23-Charlotte, N.C. 3/24-Frankfurt, Ky. 3/26-Indianapolis, Ind. 3/27-Davenport, Iowa 3/28-Fargo, North Dakota 3/30-San Francisco, Ca. 3/31-Fresno, Ca. 4/2-Portland, Ore. 4/3-Vancouver, B.C. 4/4-Seattle, Washington 4/6-Ontario, Ca. 4/9-Tucson, Arizona 4/12-Salt Lake City, Utah 4/13-Las Vegas, Nev. 4/16-Boise, Idaho 4/19-Lincoln, Neb. 4/20-Springfield, Ill. 4/22-Madison, Wis. 4/23-Greenbay, Wis. 4/25-Monroe, La. 4/26-Houston, Tx. 4/27-Dallas, Tx. 4/28-San Antonio, Tx. 4/29-Odessa, Tx. 5/1-Alexandria, La. 5/4-Las Cruces, New Mexico 5/17-6/9-Europe 7/19-Salem, Va. 7/20-Largo, Md. 7/21-Portsmouth, Va. 7/23-Harrisburg, Pa. 7/24-Erie, Pa. 7/25-Columbus, Ohio 7/26-Louisville, Ky. 7/27-Detroit, Mich. 7/28-Dayton, Ohio 7/30-Chicago, Ill. 7/31-Edwardsville, Ill. 8/1-Hopkinsville, Ky. 8/3-Asbury Park, N.J. 8/5-Bedford, Pa. 8/7-Huntsville, Ala. 8/8-Montgomery, Ala. 8/9-Macon, Ga. 8/10-Charlotte, N.C. 8/13-Battle Creek, Mich. 8/14-Fort Wayne, Ind. 8/16-Grand Island, Neb. 8/18-Kansas City, Mo. 8/23-Los Angeles, Ca. 8/24-Fresno, Ca. 8/25-Berkeley, Ca. 8/27-Colorado Springs, Colo. 8/28-Denver, Colo. 8/31-Honolulu, Hawaii 9/0-Europe 10/3-Knoxville, Tx. 10/4-Greensboro, N.C. 10/5-Clemson, S.C. 10/6-Little Rock, Ar. 10/18-New York City, N.Y. 10/19-Philadelphia, Pa. 10/20-Baltimore, Md. 10/25-Wilkes Barre, Pa. 10/27-Portland, Maine 11/1-Binghamton, N.Y. 11/2-Boston, Mass. 11/4-Rochester, N.Y. 11/5-Pittsburgh, Pa. 11/8-La Cross, Wis. 11/9-Kenosha, Wis. 11/10-Cedar Rapids, Iowa 11/13-Fargo, North Dakota 11/14-Sioux Falls, S. D. 11/15-St. Paul, Minn. 11/16-Omaha, Neb. 11/17-Duluth, Minn. 11/19-Charleston, Ill. 11/20-Terre Haute, Ind. 11/21-Evansville, Ind. 11/22-Chattanooga, Tn. 11/23-Atlanta, Ga. 11/24-Columbia, S.C. 11/26-Johnson City, Tn. 11/27-Greenville, S.C. 11/28-Charlotte, N.C. 11/29-Charleston, S.C. 11/30-Fayetteville, N.C.

IT HAS BEEN A GREAT YEAR AND WE THANK YOU!!!

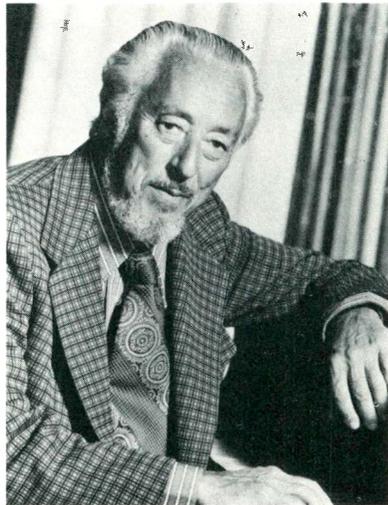
On Atco  Records and Tapes

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.



Johnny Marks

"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

Christmas Singles

"BABY BOY"
Gene Toone & the Cherabin Choir
Wand 11283 (Famous, ASCAP)

"CHIPMUNK SONG"
The Whales
Cenpro 9974 (Monarch, ASCAP)

**"CHRISTMAS AIN'T CHRISTMAS, NEW YEARS AIN'T
NEW YEARS WITHOUT THE ONE YOU LOVE"**
O'Jays
Phila. Intl. ZS7-3537 (Col) (Assorted, BMI)

"CHRISTMAS (BABY, PLEASE COME HOME)"
Darlene Love
Warner-Spector 0401 (Mother Bertha/Trio, BMI)

"CHRISTMAS DREAM"
Perry Como
RCA PB-10122
Maynard Williams
MCA 65032 (Colgems, ASCAP)

"CHRISTMAS IS CHRISTMAS ALL OVER THE WORLD"
Hildegard
Yuletide 752 (Spiral, ASCAP)

"CHRISTMAS PRESENT"
Andy Williams
Columbia 3-10054 (Drummer, BMI)

"JOLLY CHOLLY"
Barbara Anton Singers
Godsong 13 (Terry/Godsong, ASCAP)

"LONESOME CHRISTMAS, PART 1"
Lowell Fulson
Jewel 813 (Golden State, BMI)

"THE MAN FROM NAZARETH"
Ray Anthony
Ranwood 1008 (Sunbury, ASCAP)

"MERRY CHRISTMAS BABY"
Charles Brown
Jewel 815 (Hill & Range, BMI)

"PLEASE COME HOME FOR CHRISTMAS"
Charles Brown
Jewel 847 (Lois, BMI)

"SANTA CLAUS IS COMING TO TOWN"
Carpenters
A&M 1648 (Leo Feist, ASCAP)

"SANTA LOVES ROCK 'N' ROLL MUSIC"
Rhodes Kids
GRC 2042 (Pana, ASCAP)

"SANTA'S SURPRISE"
Wilson Family
Darva 111674 (Montgomery, BMI)

"SILENT NIGHT"
Gladys Knight & the Pips
Buddah BDAX 1974
(Kama Sutra/Etude/MEWG, BMI)

"YES VIRGINIA, THERE IS A SANTA CLAUS"
Jimmy Osmond
MGM 14770 (Caseyem/Osbro, BMI)

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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



Gerald Teifer, vice president of ABC Records and general manager of its two publishing companies, has announced the signing of songwriters Bobby Flax and Lanny 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 Lettermen, among others, have also produced records for such groups as Bullets and Five Stairsteps. Pictured (from left) are Teifer, Flax, Lambert and Jimmy Kronides, 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. "Murder 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.

"Murder 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.

'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.

new york central

By IRA MAYER

■ IN PRINT: We knew this one had to be coming, but on page 2 of the NY Post: "Rock Fans Made the IRS 'Enemies' List." The **Lindsay Miller** article explained, "The Internal Revenue Service has admitted that people 'who attend rock festivals' were among the targets listed for investigation by its now defunct Special Services Staff." IRS staffer **Leon Levine**, however, assured the Post that "'no one was investigated simply because he went to a rock concert.'" Levine also admitted he had himself attended rock festivals. (This is one case we're sorry we don't have the space to reprint the entire article. Perhaps National Lampoon would give it consideration.) . . . According to the Times, **John Denver** is set to film a remake of "Mr. Smith Goes to Washington" . . . As a Rolling Stone Random Notes item appeared on **Don Soviero**—the "new" owner of Max's (**Mickey Ruskin** retains legal possession, though explanations vary as to why), rumors started to hit the street to the effect that Soviero is ready to pull out. According to some reports, it's the same problem Boston's Performance Center ran into—impatient backers.

WB STARS OF '75: Warner/Reprise has signed a number of interesting people to their respective labels—all of whom have been around in various musical capacities, but who now come to the fore on their recording own: **Dino Valenti** ("Get Together"), formerly of **Quicksilver Messenger Service**, joins his writing/performing abilities to the Warner family; **Kate and Anna McGarrigle**, long favorites of ours as composers (Kate's "Work Song," Anna's "Heart Like A Wheel" and a variety of chemical and other kinds of love songs) will play, we hope, their piano and cello accomplishments to their high sopranos; **Leon Redbone**, part **Blind Blake** and **Jelly Roll Morton** re-creator, part contemporary pop cynic; and **Emmylou Harris**, who recorded and toured with the late **Gram Parsons**, among others.

IN (HOUSE) CONCERT, OR WE TELL YOU THE GOOD NEWS TOO: RCA is sponsoring a concert at Town Hall December 13, featuring **Rachel Faro** and **Gil Evans**. Tickets, in what the company hopes will be the first of a series, will be scaled at \$2.50 and \$3.50. It's not a profit-making deal, according to RCA, but it serves the dual purpose of providing entertainment at a reasonable price and of exposing their new talent. The concert will be broadcast live by WQIV-FM.

CLASS RETURNS TO GOTHAM: The post-opening party feting the **Fifth Dimension**, hosted by New York Knick **Walt Frazier**, was a sure sign that **Clive Davis** is back in full swing. Held in the downstairs room at Jimmy's there were sufficient seats for all, considerably more than enough food, and a carefully programmed disco tape for your dancing pleasure . . . Thanksgiving night **RW's Roberta Skopp** joined in a post-concert **Elton John** celebration in the grand ballroom of the Hotel Pierre. "It was a party the way a party should be," Ms. Skopp told ny central, "just like a high-class wedding." John presented **John Lennon** with a medallion which read (in diamonds) "Dr. Winston O'Boogie."

(Continued on page 52)

Capitol Names Five In Intl. Realignment

■ 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 Shepherd has been named manager, European marketing, Capitol Records International Corp., headquartered in London. Shepherd was formerly managing director of WWA 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



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

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AFTER THE GOLDRUSH Fritz Freyer (Cotillion/Broken Arrow, BMI)	33	Gems-Columbia/Wren, BMI)	27
AIN'T TOO PROUD TO BEG Glimmer Twins (Jobete, ASCAP)	23	MORNING SIDE OF THE MOUNTAIN Mike Curb (Warner Bros., ASCAP)	56
ANGIE BABY Joe Wissert (WB, ASCAP)	4	MUST OF GOT LOST Bill Szymczyk (Juke Joint/Walden, ASCAP)	26
BABY HANG UP THE PHONE John Florez (Tiny Tiger, ASCAP)	83	MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)	65
BACK HOME AGAIN Okun & O'Connor (Cherry Lane, ASCAP)	34	MY MAIN MAN Al Bell (East-Memphis, BMI)	98
BEST OF MY LOVE (Kicking Bear/ Benchmark, BMI)	62	MY MELODY OF LOVE Bob Morgan (Pedro/Galahad, BMI)	8
BLACK LASSIE Lou Adler (India Ink, ASCAP)	67	NEVER CAN SAY GOODBYE M. Monardo, T. Bongiovi, J. Ellis (Jobete, ASCAP)	43
BOOGIE ON REGGAE WOMAN Stevie Wonder (Jobete/Black Bull, ASCAP)	29	ONE MAN WOMAN, ONE WOMAN MAN prod. by Diante & Proffer; exec prod. Rick Hall (Spanka, BMI)	19
BUNGLE IN THE JUNGLE (Maison Rouge, ASCAP)	17	ONLY YOU Richard Perry (TRO-Hollis, BMI)	25
CAN'T GET ENOUGH Bad Company (Badco, ASCAP)	78	PEOPLE GOTTA MOVE Gino & Joe Vannelli (Almo/Gama, ASCAP)	76
CAN'T GET IT OUT OF MY HEAD Jeff Lynne (Yellow Dog, ASCAP)	74	PICK UP THE PIECES Arif Mardin (AWB, BMI)	55
CAREFREE HIGHWAY Lenny Waronker (Moose, CAPAC)	50	PLAY SOMETHING SWEET (BRICKYARD- BLUES) Jimmy Ienner (Warner- Tamerlane/Marsaint, BMI)	70
CAT'S IN THE CRADLE Paul Leka (Story Songs, ASCAP)	3	PLEASE MR. POSTMAN R. & K. Carpenter (Stone Agate, BMI/Jobete, ASCAP)	18
CHANGES Ken Scott (Tantric, BMI)	58	PROMISED LAND (Arc, BMI)	35
COSTA FINE TOWN George Harrison (Clog, BMI)	96	RIDE 'EM COWBOY Paul Davis/Bullet Prod. (Web IV, BMI)	24
DANCIN' FOOL Jack Richardson (Cummings-Troiano/Cirrus/Septima, BMI)	40	READY Paul Samwell-Smith & Cat Stevens (Ackee, ASCAP)	71
DARK HORSE George Harrison (Ganga B.V., BMI)	31	ROCKIN' SOUL Sellers & Holmes (Jimi Lane, BMI)	30
DOCTOR'S ORDERS Ed O'Loughlin (Cookaway, ASCAP)	53	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) Gary Klein (Tree, BMI)	59
DO IT ('TIL YOU'RE SATISFIED) Jeff Lane & Doc Prod. (Jeff-Mar/Bill Lee/O Songs, BMI)	7	RUBY BABY Ron Chancey (Hill & Range/ Quintet/Freddy Bienstock, BMI)	89
DORAVILLE Bule, Nix, Cobb (Low-Sal, BMI)	69	SAFE AT HOME Richie Podolor (Bar-None, BMI)	99
DREAM ON Lambert & Potter (ABC/Dunhill, BMI)	44	SEXY IDA, PT. I Turner, Williams & Augustin (Huh/Unart, BMI)	63
EARLY MORNING LOVE Jefferson Lee (Act One, BMI)	42	SHA-LA-LA (MAKE ME HAPPY) Willie Mitchell (Jec/Al Green, BMI)	10
EVERGREEN Booker T. Jones (Universe, ASCAP)	90	SO YOU ARE A STAR Hudson Bros. (Lornhole, BMI)	48
EVERLASTING LOVE Papa Don & Tommy Cogbil (Rising Sons, BMI)	28	SOME KIND OF WONDERFUL Jimmy Ienner (Dandelion/Crash, BMI)	82
FAIRYTALE (Parathumb/Pologrounds, BMI)	20	STRUTTIN' /YOU'RE SO BEAUTIFUL Billy Preston (Irving/WEP, BMI) (Almo/ Preston, ASCAP; Irving/WEP, BMI)	84
FIRE OHIO PLAYERS (Ohio Players/ Unichappell, BMI)	86	SUNSHINE ROSES Charlie Tallent (Monya, ASCAP)	88
FIRE BABY, I'M ON FIRE Andy Kim (Joachim, BMI)	39	THE BITCH IS BACK Gus Dudgeon (Big Pig/Leads, ASCAP)	85
FREE BIRD Al Kooper (Duchess/Hustlers, BMI)	57	THE ENTERTAINER Michael Stewart (Home Grown/Tinker Street, BMI)	64
FROM HIS WOMAN TO YOU B. Crutcher, L. Smell & J. Smith (East-Memphis, BMI)	95	THE HEARTBREAK KID Steve Barri (American Broadcasting, ASCAP)	97
GEE BABY Peter Shelley (Screen Gems-Columbia, BMI)	94	THE NEED TO BE Jimmy Bowen (Kea, ASCAP)	54
GET DANCIN' Bob Crewe (Heart's Delight, BMI; Kenny Nolan/Coral Rock, ASCAP)	41	THREE RING CIRCUS Baker, Harris and Young (WMOT/Friday's Child/Mighty Three, BMI)	52
GIVE ME A REASON TO BE GONE Carl Maduri (A Song/Shade, ASCAP)	75	TIN MAN George Martin (WB, ASCAP)	51
HEAVY FALLIN' OUT Hugo & Luigi (Avco Embassy, ASCAP)	36	TOUCH ME Mike Hurst (Intersong, ASCAP/Al Gallico, BMI)	61
I BELONG TO YOU Barry White (Sa-Vette/January, BMI)	79	TRAVELLIN' SHOES Johnny Sandlin (Crabshaw, ASCAP)	87
I CAN HELP Young & Swan (Combine, BMI)	2	WHATEVER GETS YOU THRU THE NIGHT John Lennon (Lennon/ATV, BMI)	37
I FEEL A SONG (IN MY HEART) Camillo, Knight, Guest & Patton (Kama Sutra/Etude/MEWG, BMI)	21	WHATEVER YOU GOT, I WANT Larson & Marcellino (Jobete, ASCAP)	60
I'LL BE YOUR EVERYTHING Quin Ivy (Muscle Shoals Sound, BMI)	92	WHEN WILL I SEE YOU AGAIN Gamble-Huff (Mighty Three, BMI)	5
I'VE GOT THE MUSIC IN ME Gus Dudgeon (Yellow Dog, ASCAP)	14	WHERE ARE ALL MY FRIENDS Gamble-Huff (Mighty Three, BMI)	80
JAZZMAN Lou Adler (Colgems, ASCAP)	72	WILLIE AND THE HAND JIVE Tom Dowd (Eldorado, BMI)	45
JUNIOR'S FARM Paul McCartney (McCartney/ATV, BMI)	6	WISHIN' YOU WERE HERE James Guercio (Big Eik, ASCAP)	12
KUNG FU FIGHTING Biddu/Pye Records (Chappell, ASCAP)	1	WITHOUT LOVE J. Wexler, A. Mardin & A. Franklin (Probe II/Pundit/Afghan, BMI)	77
LADY John Ryan (Wooden Nickel, ASCAP)	81	WOMAN TO WOMAN Jackson & Stewart (East Memphis, BMI)	32
LA LA PEACE SONG Johnny Bristol (Bushka, ASCAP)	49	YOU AIN'T SEEN NOTHING YET R. Bachman (Ranbach/Top Soil, BMI)	22
LAUGHTER IN THE RAIN Sedaka & Appere (Don Kirshner, BMI/KEC, ASCAP)	15	YOU CAN HAVE HER Janssen & Hart (Harvard/Big Billy, BMI)	66
LET'S STRAIGHTEN IT OUT Steve Alaimo (Sherlyn, BMI)	46	YOU GOT THE LOVE Bob Monaco & Rufus (American Broadcasting, ASCAP)	13
LIFE IS A ROCK (BUT THE RADIO ROLLED ME) Levine, Bellack & DiFranco (Crazy Chords/Crushing, BMI)	47	YOU HAVEN'T DONE NOTHING' Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	38
LONGFELLOW SERENADE Tom Catalano (Stonebridge, ASCAP)	11	YOU'RE NO GOOD Peter Asher (E. H. Morris/Jac/Blue Seas/ U.S. Songs, ASCAP)	73
LOOK IN MY EYES PRETTY WOMAN H. Medress & D. Appell (ABC-Dunhill, BMI)	100	YOU'RE THE FIRST, THE LAST, MY EVERYTHING B. White/Soul Unlimited (Sa-Vette/January, BMI)	9
LOVE DON'T LOVE NOBODY Thom Bell (Mighty Three, BMI)	68		
LOVE ME NOW Stan Shulman, D. & M. Mathis (Tree, BMI)	91		
LUCY IN THE SKY WITH DIAMONDS Gus Dudgeon (MacLen, BMI)	16		
MAMA DON'T ALLOW NO PARKIN' Morris-Stevens (Big Leaf, ASCAP)	93		
MANDY B. Manilow & R. Dante (Screen			

1001 THE SINGLES CHART 1500

DEC. 14	DEC. 7		
101	101	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) TERRY JACKS— Bell 45606 (Arista) (Tree, BMI)	
102	103	PLEASE MR. POSTMAN PAT BOONE FAMILY—Motown M1314F (Stone Agate, BMI/Jobete, ASCAP)	
103	104	HARLEM FIFTH DIMENSION—Bell 45612 (Arista) (Emanay, ASCAP)	
104	111	TRAIN KEPT A ROLLIN' AEROSMITH—Columbia 3-10034 (Fort Knox, BMI)	
105	102	DREAMS ARE TEN A PENNY FIRST CLASS—UK 49028 (London) (Page Full Of Hits, ASCAP)	
106	107	CRAZY TALK CHILLIWACK—Sire SAA 716 (ABC) (Music Makers/Drafto, BMI)	
107	110	I CAN FEEL THE FIRE RON WOOD—Warner Bros. WBS 8036 (Warner-Tamerlane, BMI)	
108	113	YOU'RE SO BEAUTIFUL JOE COCKER—A&M 1641 (Almo/Preston, ASCAP; Irving/WEP, BMI)	
109	109	CHARMER TIM MOORE—Asylum 45214 (Burlington/Andustin, ASCAP)	
110	—	BIG YELLOW TAXI JONI MITCHELL—Asylum 45221 (Siquomb, BMI)	
111	112	DON'T CALL US, WE'LL CALL YOU SUGARLOAF/JERRY CORBETTA— Claridge 402 (Claridge/Corbetta, ASCAP)	
112	—	ONE TEAR EDDIE KENDRICKS—Tamla T54255F (Stone Diamond, BMI)	
113	114	LADY LAY WAYNE NEWTON—Chelsea 3003 (Pocket Full of Tunes/ Common Good, BMI)	
114	117	MS. GRACE TYMES—RCA PB 10128 (Hall, BMI)	
115	120	BALLAD OF LUCY JORDAN DOCTOR HOOK & THE MEDICINE SHOW— Columbia 3-10032 (Evil Eye, BMI)	
116	—	BLACK WATER THE DOOBIE BROTHERS—Warner Brothers 8062 (Lansdowne/WB, ASCAP)	
117	119	SWEET EXORCIST CURTIS MAYFIELD—Curton 2005 (Buddah) (Curton, BMI)	
118	122	GET INTO THE WIND STEPPENWOLF—Mums ZS8-6034 (Col) (Cockin' Rockin, ASCAP)	
119	121	DO YOUR THING JAMES AND BOBBY PURIFY—Casablanca 812 (East-Memphis, BMI)	
120	129	WHAT A MAN MY MAN IS LYNN ANDERSON—Columbia 3-10041 (Rodeo Cowboy, BMI)	
121	127	PART OF THE PLAN DAN FOGELBERG—Epic 8-50055 (Hickory Grove, ASCAP)	
122	128	FOUR OR FIVE TIMES PETER DEAN—Buddah 434 (Miller, ASCAP)	
123	—	A WOMAN'S STORY CHER—Warner Spector SPS 0400 (WB) (Mother Bertha/Daddy Sam, BMI)	
124	126	I FEEL SANCTIFIED COMMODORES—Motown M1319F (Jobete, ASCAP)	
125	—	LADY MARMALADE LABELLE—Epic 850048 (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP)	
126	105	YOU AND I JOHNNY BRISTOL—MGM 14762 (Bushka, ASCAP)	
127	132	JUST LEAVE ME ALONE DON POTTER—Columbia 3-10059 (Combine, BMI)	
128	—	HOPPY GENE AND ME ROY ROGERS—20th Century TC 2154 (Peslo/Lowery, BMI)	
129	137	EVERYBODY NEEDS A RAINBOW RAY STEVENS—Barnaby 610 (Chess/Janus) (Ahab, BMI)	
130	136	MINE FOR ME ROD STEWART—Mercury 73636 (McCartney, ASCAP)	
131	134	RIDE THE TIGER JEFFERSON STARSHIP—Grunt FB 0080 (RCA) (Little Dragon/Ronin, BMI)	
132	142	SAD SWEET DREAMER SWEET SENSATION—Pye 71002 (Leeds/Jackatone, ASCAP)	
133	133	POSTCARD THE WHO—MCA Track 40330 (Track, BMI)	
134	139	WHEN A CHILD IS BORN MICHAEL HOLM—Mercury 73642 (Beechwood, BMI)	
135	138	LONELY TOGETHER STARK & McBRIEN—RCA PB 10109 (American Wordways/Star Spangled, ASCAP)	
136	108	I DON'T KNOW BOBBY WOMACK—United Artists XW561-X (Unart/Bobby Womack, BMI)	
137	140	SHE'S A MYSTERY FALLENROCK—Capricorn 0211 (WB) (Windchime/Tree, BMI)	
138	143	HOW LONG HAS IT BEEN (SINCE JESUS HAD A GOOD NIGHT'S SLEEP) WAYNE CARSON—Private Stock 005 (Rose Bridge, BMI)	
139	106	CHARADE BEE GEES—RSO 501 (Atlantic) (Casserole, BMI)	
140	141	I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) BOBBY BLAND— ABC Dunhill D15015 (ABC/Holicanthus, Golden Cover, ASCAP)	
141	145	LA LA LOVE YOU DON McLEAN—United Artists XW579-X (Yahweh/Unart, BMI)	
142	144	ARABESQUE NO. 1 TOMITA—RCA PB 10083 (Public Domain)	
143	124	CRUISIN' JAMES GANG—Atco 7006 (Osiris, BMI)	
144	—	WHERE HAVE THEY GONE JIMMY BEAUMONT AND THE SKYLINERS— Capitol 3979 (Lightening Rod, BMI)	
145	130	ROLLER COASTER WEEKEND JOE VITALE—Atlantic 3204 (Bow-Wow, BMI)	
146	131	LET THIS BE A LESSON TO YOU INDEPENDENTS—Wand 11279 (Butler, ASCAP)	
147	146	SMOKE MY PEACE PIPE, (SMOKE IT RIGHT) WILD MAGNOLIAS— Polydor PD 14242 (Turbin, no affil.)	
148	116	HEARTBREAK ROAD BILL WITHERS—Sussex 629 (Que-T, ASCAP/ Interior, BMI)	
149	147	MARGARITA TOM JANS—A&M 1637 (Almo, ASCAP)	
150	125	CALIFORNIA MY WAY MAIN INGREDIENT—RCA PB 10095 (Dramatis, BMI)	

Gladys Knight & The Pips

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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.

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

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 Kris & 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" lps, 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 incorrectly 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

By KAREN FLEEMAN

■ LOS ANGELES — The Allman Brothers, a band that has survived and gone through more changes than most, has developed into one of the tightest, most cohesive groups 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. After 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)

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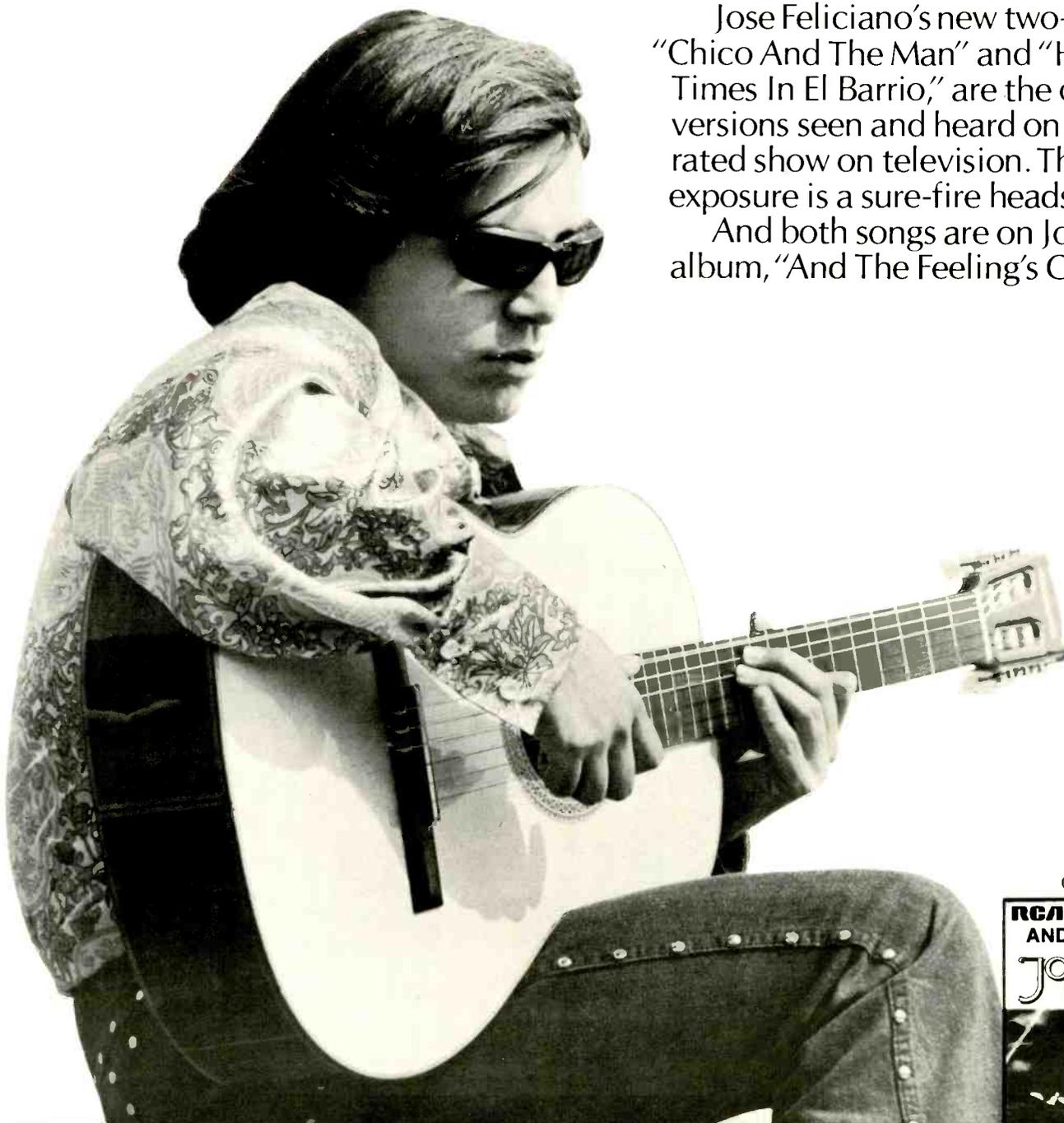
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Jose's "Chico" is TV's Numero Uno.

PB-10145

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."



CPL1/CPS1/CPK1-0407

RCA

AND THE FEELING'S GOOD

JOSE FELICIANO



*Includes: Chico and the Man (Main Theme)
Hard Times in El Barrio • You're No Good
And the Feeling's Good • Golden Lady*

RCA Records and Tapes



THE SINGLES CHART

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

DEC. 14	DEC. 7		WKS. ON CHART
1	3	KUNG FU FIGHTING CARL DOUGLAS 20th Century TC 2140	10
2	2	I CAN HELP BILLY SWAN/Monument ZS8-8621 (Col)	9
3	4	CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45203	12
4	5	ANGIE BABY HELEN REDDY/Capitol 3972	9
5	1	WHEN WILL I SEE YOU AGAIN THREE DEGREES/ Phila. Intl. ZS8-3550 (Col)	13
6	9	JUNIOR'S FARM PAUL McCARTNEY & WINGS/Apple 1875	6
7	6	DO IT ('TIL YOU'RE SATISFIED) B. T. EXPRESS/Scepter 12395	12
8	7	MY MELODY OF LOVE BOBBY VINTON/ABC 12022	13
9	16	YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE/20th Century TC 2133	7
10	10	SHA-LA-LA (MAKE ME HAPPY) AL GREEN/Hi 5N2274 (London)	11
11	8	LONGFELLOW SERENADE NEIL DIAMOND/Columbia 3-10043	11
12	14	WISHIN' YOU WERE HERE CHICAGO/Columbia 3-10049	10
13	17	YOU GOT THE LOVE RUFUS featuring CHAKA KHAN/ ABC 12032	9
14	13	I'VE GOT THE MUSIC IN ME KIKI DEE BAND/Rocket 40293 (MCA)	14
15	26	LAUGHTER IN THE RAIN NEIL SEDAKA/Rocket 40313 (MCA)	8
16	28	LUCY IN THE SKY WITH DIAMONDS ELTON JOHN/ MCA 40344	3
17	20	BUNGLE IN THE JUNGLE JETHRO TULL/Chrysalis 2101 (WB)	7
18	29	PLEASE MR. POSTMAN CARPENTERS/A&M 1646	4
19	23	ONE MAN WOMAN, ONE WOMAN MAN PAUL ANKA WITH ODIA COATES/United Artists XW569-X	7
20	21	FAIRYTALE POINTER SISTERS/Blue Thumb BTA 254 (ABC)	11
21	24	I FEEL A SONG (IN MY HEART) GLADYS KNIGHT & THE PIPS/Buddah 433	9
22	18	YOU AIN'T SEEN NOTHING YET BACHMAN-TURNER OVERDRIVE/Mercury 73622	13
23	27	AIN'T TOO PROUD TO BEG-ROLLING STONES/ Rolling Stones 19302 (Atlantic)	6
24	25	RIDE 'EM COWBOY PAUL DAVIS/Bang 712	11
25	33	ONLY YOU RINGO STARR/Apple 1876	5
26	31	MUST OF GOT LOST J. GEILS BAND/Atlantic 3214	7
27	42	MANDY BARRY MANILOW/Bell 45613 (Arista)	4
28	15	EVERLASTING LOVE CARL CARLTON/Back Beat 27001 (ABC)	13
29	39	BOOGIE ON REGGAE WOMAN STEVIE WONDER/ Tamla T54254F (Motown)	5
30	32	ROCKIN' SOUL HUES CORPORATION/RCA PB 10066	10
31	37	DARK HORSE GEORGE HARRISON/Apple 1877	4
32	34	WOMAN TO WOMAN SHIRLEY BROWN/Truth 3206 (Stax)	9
33	12	AFTER THE GOLDRUSH PRELUDE/Island 002	13
34	11	BACK HOME AGAIN JOHN DENVER/RCA PB 10065	13
35	43	PROMISED LAND ELVIS PRESLEY/RCA PB 10074	7
36	36	HEAVY FALLIN' OUT STYLISTICS/Avco 4647	8
37	22	WHATEVER GETS YOU THRU THE NIGHT JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND/Apple 1874	11
38	19	YOU HAVEN'T DONE NOTHIN' STEVIE WONDER/ T54252F (Motown)	19
39	30	FIRE, BABY, I'M ON FIRE ANDY KIM/Capitol 3962	8
40	44	DANCIN' FOOL GUESS WHO/RCA PB 10075	5
41	63	GET DANCIN' DISCO TEX & THE SEX-O-LETES/Chelsea 3004	3
42	41	EARLY MORNING LOVE SAMMY JOHNS/GRC 2021	12
43	53	NEVER CAN SAY GOODBYE GLORIA GAYNOR/MGM 14748	4
44	52	DREAM ON RIGHTEOUS BROS. Haven 7006 (Capitol)	6
45	48	WILLIE AND THE HAND JIVE ERIC CLAPTON/RSO 503 (Atlantic)	7
46	40	LET'S STRAIGHTEN IT OUT LATIMORE/Glades 1722 (TK)	13
47	45	LIFE IS A ROCK (BUT THE RADIO ROLLED ME) REUNION/ RCA PB 10056	11
48	47	SO YOU ARE A STAR HUDSON BROTHERS/Casablanca 0108	14



49	46	LA LA PEACE SONG AL WILSON/Rocky Road 30200 (Arista)	10
50	49	CAREFREE HIGHWAY GORDON LIGHTFOOT/Reprise 1309	15
51	38	TIN MAN AMERICA/Warner Bros. 7839	16
52	55	THREE RING CIRCUS BLUE MAGIC/Atco 7004	9
53	65	DOCTOR'S ORDERS CAROL DOUGLAS/Midland Intl. MB 10113 (RCA)	3
54	50	THE NEED TO BE JIM WEATHERLY/Buddah 420	16
55	75	PICK UP THE PIECES AVERAGE WHITE BAND/Atlantic 3229	3
56	76	MORNING SIDE OF THE MOUNTAIN DONNY & MARIE OSMOND/MGM 14765	3
57	66	FREE BIRD LYNRYD SKYNYRD/MCA 40328	5
58	81	CHANGES DAVID BOWIE/RCA 74-0605	4
59	71	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) MAC DAVIS/Columbia 3-10070	3
60	64	WHATEVER YOU GOT, I WANT JACKSON FIVE/ Motown M1308F	7
61	51	TOUCH ME FANCY/Big Tree 16026 (Atlantic)	10
62	85	BEST OF MY LOVE EAGLES/Asylum 45218	3
63	68	SEXY IDA, PT. 1 IKE & TINA TURNER/United Artists XW528-X	6
64	73	THE ENTERTAINER BILLY JOEL/Columbia 3-10064	4
65	72	MY EYES ADORED YOU FRANK VALLI/Private Stock 003	5
66	54	YOU CAN HAVE HER SAM NEELY/A&M 1612	16
67	58	BLACK LASSIE CHEECH & CHONG/Ode 66104 (A&M)	7
68	59	LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS/Atlantic 3206	13
69	61	DORAVILLE ATLANTA RHYTHM SECTION/Polydor 14248	11
70	35	PLAY SOMETHING SWEET (BRICKYARD BLUES) THREE DOG NIGHT/ABC-Dunhill 15013	12
71	82	READY CAT STEVENS/A&M 1645	2
72	67	JAZZMAN CAROLE KING/Ode 66101 (A&M)	17
73	88	YOU'RE NO GOOD LINDA RONSTADT/Capitol 3990	3
74	83	CAN'T GET IT OUT OF MY HEAD ELECTRIC LIGHT ORCHESTRA/United Artists XW573-X	2
75	62	GIVE ME A REASON TO BE GONE MAUREEN McGOVERN/ 20th Century TC 2109	9
76	56	PEOPLE GOTTA MOVE GINO VANNELLI/A&M 1614	14
77	80	WITHOUT LOVE ARETHA FRANKLIN/Atlantic 3224	4
78	57	CAN'T GET ENOUGH BAD COMPANY/Swan Song 70100 (Atlantic)	19
79	89	I BELONG TO YOU LOVE UNLIMITED/20th Century TC 2141	2
80	84	WHERE ARE ALL MY FRIENDS HAROLD MELVIN AND THE BLUENOTES/Phila. Intl. ZS8 3552 (Col)	3
81	97	LADY STYX/Wooden Nickel WB 10102 (RCA)	2

CHARTMAKER OF THE WEEK

82	—	SOME KIND OF WONDERFUL GRAND FUNK Capitol 8027	1
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83	86	BABY HANG UP THE PHONE CARL GRAVES/A&M 1620	3
84	—	STRUTTIN'/YOU'RE SO BEAUTIFUL BILLY PRESTON/ A&M 1644	1
85	69	THE BITCH IS BACK ELTON JOHN/MCA 40297	14
86	—	FIRE OHIO PLAYERS/Mercury 73643	1
87	70	TRAVELIN' SHOES ELVIN BISHOP/Capricorn 0202 (WB)	12
88	90	SUNSHINE ROSES GENE COTTON/Myrrh 136 (ABC)	5
89	91	RUBY BABY BILLY 'CRASH' CRADDOCK/ABC 12036	4
90	95	EVERGREEN BOOKER T./Epic 8-50031	3
91	94	LOVE ME NOW RUBY WINTERS/Polydor PD 14249	4
92	93	I'LL BE YOUR EVERYTHING PERCY SLEDGE/Capricorn 0209 (WB)	6
93	96	MAMA DON'T ALLOW NO PARKIN' BROWNSVILLE STATION/Big Tree (Atlantic) 16029	2
94	99	GEE BABY PETER SHELLY/Bell 45614 (Arista)	2
95	—	FROM HIS WOMAN TO YOU BARBARA MASON/Buddah 441	1
96	—	COSTAFINE TOWN SPLINTER/Dark Horse DH 10002 (A&M)	1
97	100	THE HEARTBREAK KID BO DONALDSON & THE HEYWOODS/ ABC 12039	2
98	—	MY MAIN MAN STAPLE SINGERS/Stax STN 0227	1
99	—	SAFE AT HOME SOUTHER, HILLMAN, FURAY BAND/ Asylum 45217	1
100	—	LOOK IN MY EYES PRETTY WOMAN TONY ORLANDO AND DAWN/Bell 45620 (Arista)	1

FLASHMAKER OF THE WEEK



THE LAMB LIES DOWN ON BROADWAY

GENESIS
Atco

TOP NEW FM AIRPLAY THIS WEEK

- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- MILES OF AISLES—Joni Mitchell—Asylum
- TOTAL ECLIPSE—Billy Cobham—Atlantic

WNEW-FM/NEW YORK

- BREAKAWAY—Kris & Rita—Monument
- ENCORE—Argent—Epic
- HOT CITY—Gene Page—Atlantic
- LUCKY DAY—Jonathan Edwards—Atco
- MAGIC MOMENTS FROM THE TONIGHT SHOW—Casablanca
- NEW SKIN FOR THE OLD CEREMONY—Leonard 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

WBCN-FM/BOSTON

- DEATH WISH—(Soundtrack)—Col
- DO IT GOOD—K.C. & the Sunshine Band—T.K.
- DO YOUR THING BUT DON'T TOUCH MINE—Goose Creek Symphony—Col
- EVIL WOMAN (single)—Bobby Hebb—Crystal Ball
- FEEL—George Duke—BASF
- FOR YOU—Eddie Kendricks—Tamla
- I JUST WANT TO SING WITH MY FRIENDS—Persuasions—A&M
- 100% COTTON—James Cotton Band—Buddah
- WAIT ON THE LORD—Salem Travellers—Peacock
- WITH EVERYTHING I FEEL IN ME—Aretha Franklin—Atlantic

WLIR-FM/LONG ISLAND

- COOK—PFM—Manticore
- DANCEHALL SWEETHEARTS—Horslips—RCA
- ENCORE—Argent—Epic
- HISTORY OF BRITISH ROCK, VOL. II—Sire
- LAST COWBOY—Gallagher & Lyle—A&M
- MULGRAVE STREET—Amazing Blondel—DJM (Import)
- NEW SKIN FOR THE OLD CEREMONY—Leonard Cohen—Col
- PRESERVATION (single)—Kinks—RCA

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

WPLR-FM/NEW HAVEN

- AIN'T GONNA PLAY NO SECOND FIDDLE—Dana Gillespie—RCA
- ANOTHER BEGINNING—Les McCann—Atlantic
- BREAKAWAY—Kris & Rita—Monument
- CIRCLE CONCERT—Various Artists—ECM
- COOK—PFM—Manticore
- DANCEHALL SWEETHEARTS—Horslips—RCA
- GET UP WITH IT—Miles Davis—Col
- SHEER HEART ATTACK—Queen—Elektra
- STANLEY CLARKE—Nemperor
- TOTAL ECLIPSE—Billy Cobham—Atlantic

WRNW-FM/WESTCHESTER

- AIN'T GONNA PLAY NO SECOND FIDDLE—Dana Gillespie—RCA
- BREAKAWAY—Kris & Rita—Monument
- ENCORE—Argent—Epic
- HISTORY OF BRITISH ROCK, VOL. II—Sire
- HONK—Epic
- I JUST WANT TO SING WITH MY FRIENDS—Persuasions—A&M
- KINKY FRIEDMAN—ABC
- TOTAL ECLIPSE—Billy Cobham—Atlantic
- TRACE—Sire
- VOICE—Capability Brown—Passport

WKTK-FM/BALTIMORE

- FREE SPIRIT—Hudson-Ford—A&M
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- HOME AT LAST—Wayne Berry—RCA
- LIVE OBLIVION—Brian Auger—RCA
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- VOICE—Capability Brown—Passport

WPDQ-FM/JACKSONVILLE

- BLUEJEANS & MOONBEAMS—Capt. Beefheart—Mercury
- COOK—PFM—Manticore
- DINO & SAMBELLI—A&M
- IN THE BEGINNING—Roy Buchanan—Polydor
- MILES OF AISLES—Joni Mitchell—Asylum
- SUN SECRETS—Eric Burdon Band—Capitol
- THINGS TO COME—Seventh Wave—Janus
- TRACE—Sire
- VOICE—Capability Brown—Passport

WEBN-FM/CINCINNATI

- CANTAMOS—Poco—Epic
- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
- IN THE BEGINNING—Roy Buchanan—Polydor
- LUCKY DAY—Jonathan Edwards—Atco
- MILES OF AISLES—Joni Mitchell—Asylum
- NEW SKIN FOR THE OLD CEREMONY—Leonard Cohen—Col
- SATIN DOLL—Bobbi Humphrey—Blue Note
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- THINGS TO COME—Seventh Wave—Janus
- WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

WXRT-FM/CHICAGO

- AIN'T GONNA PLAY NO SECOND FIDDLE—Dana Gillespie—RCA

- ATLANTIS PHILHARMONIC—Dharma
- DANCEHALL SWEETHEARTS—Horslips—RCA
- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
- FREE SPIRIT—Hudson-Ford—A&M
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- HOMELESS BROTHER—Don McLean—UA
- IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- WALLY—Atlantic

KSHE-FM/ST. LOUIS

- COOK—PFM—Manticore
- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- IN THE BEGINNING—Roy Buchanan—Polydor
- REFUGEES—Rachal Faro—RCA
- SUN SECRETS—Eric Burdon Band—Capitol
- TRACE—Sire

KUDL-FM/KANSAS CITY

- GOODNIGHT VIENNA—Ringo Starr—Apple
- IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
- JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
- LUCKY DAY—Jonathan Edwards—Atco
- MILES OF AISLES—Joni Mitchell—Asylum
- MOTT THE HOOPLE LIVE—Col
- PINAFORE DAYS—Stackridge—Sire
- RED—King Crimson—Atlantic
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- THERE'S THE RUB—Wishbone Ash—MCA

FM SLEEPER OF THE WEEK



FIRE ON THE MOUNTAIN
CHARLIE DANIELS BAND
Kama Sutra

KPFT-FM/HOUSTON

- CONTINENTAL AMERICAN—Peter Allen—A&M
- DANCEHALL SWEETHEARTS—Horslips—RCA
- 100% COTTON—James Cotton Band—Buddah
- ROTO ROOTER GOODTIME CHRISTMAS BAND—Vanguard
- SATIN DOLL—Bobbi Humphrey—Blue Note
- SOUVENIRS—Dan Fogelberg—Epic
- SUN SECRETS—Eric Burdon Band—Capitol

- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- TOTAL ECLIPSE—Billy Cobham—Atlantic

KPRI-FM/SAN DIEGO

- AVERAGE WHITE BAND—Atlantic
- GOODNIGHT VIENNA—Ringo Starr—Apple
- GOTTA TAKE THAT ONE LAST RIDE—Jan & Dean—UA
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- HISTORY OF BRITISH ROCK, VOL. II—Sire
- MILES OF AISLES—Joni Mitchell—Asylum
- SOME KIND OF WONDERFUL (single)—Grand Funk—Capitol

KMET-FM/LOS ANGELES

- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
- FOR YOU—Eddie Kendricks—Tamla
- 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 JIVING—Andy Fairweather Low—A&M
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco

KSAN-FM/SAN FRANCISCO

- MILES OF AISLES—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—Manticore

KZEL-FM/EUGENE, ORE.

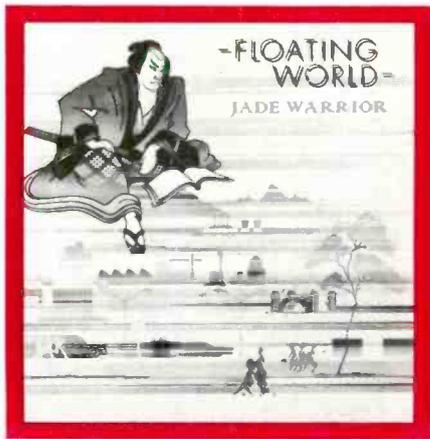
- FOR YOU—Eddie Kendricks—Tamla
- HEY JOE (single)—Patti Smith—Fantasy
- KITTY WELLS—Capricorn
- LEGENDARY PERFORMER—Glenn Miller—RCA
- MIDNIGHT AT THE OASIS (single)—Pleasure—Fantasy
- SHEER HEART ATTACK—Queen—Elektra
- STORIES TO TELL—Flora Purim—Milestone
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco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

CHUM-FM/TORONTO

- COUNTRY LIFE—Roxy Music—Island (Import)
- IMPOSSIBLE DREAM—Sensational Alex Harvey Band—Vertigo
- IN THE BEGINNING—Roy Buchanan—Polydor
- JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
- NEWMANISM—David Newman—Atlantic
- 7-TEASE—Donovan—Epic
- SHEER HEART ATTACK—Queen—Elektra
- SOUVENIRS—Dan Fogelberg—Epic
- TAKING TIGER MOUNTAIN (BY STRATEGY)—Eno—Island
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco

ISLAND

A TRIFLE BORED WITH BOOGIE?



TRY "FLOATING WORLD" AND SHARE A UNIQUE AUDIO VISION WITH JADE WARRIOR.

Produced by
Tony Duhig and Jon Field

album: ILPS 9290 8-track: Y8I 9290



Island records, inc.
los angeles, california 90046

(Advertisement)

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 a 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. These 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)

AM ACTION

(Compiled by the Record World research department)

■ **Neil Sedaka** (Rocket). Rocketing into the top 15 nationally this week, this record looks stronger than ever. Additions on WHBQ and Y100. Some fine moves include 29-18 KHJ, 18-9 WSAI, 14-10 WRKO, 10-5 WDGY, 12-6 KIMN, 33-19, WQAM, 23-13 WIBG, 10-7 KILT, 3-2 WCOL and more.

Elton John (MCA). Holding true to form, this latest release continues receiving the stupendous kind of action that kicked it off. Jumps are as follows: 20-9 KHJ, 27-15 KFRC, 27-21 WSAI, 27-20 WHBQ, 30-12 WLS, 18-10 WQXI, 23-16 WFIL, 22-13 WRKO, 25-15 WCOL, 19-11 KJR, 25-12 KILT, 28-23 WOKY, 12-3 Y100, 37-18 KIMN, 12-10 WDGY, 20-9 WIBG, 18-7 KSLQ, 14-10 WQAM and 8-3 KLIF. There's no stopping this one!



Donny & Marie Osmond

Also on WBBQ, WFOM, KING, WPOP, WAKY, WAYS, KEEL and WGRQ.

Stevie Wonder (Tamla). Steadily gaining more strength with each week, pop activity continues growing along with r&b. Additions this week are KFRC, WHBQ and WMAK. Positive movement where aired; some good jumps are 21-16 KHJ, 16-11 KIMN, 23-20 13Q, 28-22 WQXI, 21-16 KJR, 4-2 KILT, 7-6 KSLQ, HB-30 WIBG, 16-12 KQV, 23-17 WPGC.

CROSSOVERS

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 WRKO, KHJ and gets a number of 30 on KHJ, having been added there last week. Watch this one to continue picking up the heavies.

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." Gathering a very strong r&b base, the record was given a real pop shot with the addition of WQXI.

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, KHJ, WDGY, KILT and KSLQ, along with last week's adds of WOKY and WCOL. WQXI debuts #29, also on KSTP, KEEL, WFOM 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 WCFL (this week) and 13Q, WSAI, KJR, WIBG (last week). Also on WFOM, WBBQ, WLPL, KEEL, WAKY, WGRQ 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, KIMN, WQXI, KILT and WIBG. Note: Also immediate addition on r&ber WDAS. This could be the first double header for the grand band.

(Continued on page 37)

'Young & Restless' Disc Reserviced by PIP

■ NEW YORK — PIP Records, a division of Pickwick International, has re-serviced the theme music from the CBS-TV daytime television drama "The Young and The Restless" in response to viewer demand, announced Rick Bleiweiss, director of promotion for the label.

When PIP originally released the record in May of this year, the television show was using an instrumental version of the theme music. Later, the show switched to the vocal version by Sounds of Sunshine which had been recorded by PIP and produced by Touch Unlimited, the Wilder Bros. and Bugs Bower of PIP Records. Since then, CBS-TV has forwarded thousands of letters to PIP from viewers requesting information on where they could obtain the new vocal version of the theme.

Screen Gems-Columbia Music, Inc., which publishes "The Young and the Restless" theme, has been providing promotional assistance to PIP Records.

CTI Releases Two

■ NEW YORK — CTI/Kudu Records is releasing two new albums this week: Chet Baker's "She Was Too Good To Me" 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

(Continued from page 3)

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

Ringo's own 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.



Pictured from left: Al Coury, senior vice president, a&r promotion/artist development; Ringo Starr; and Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc.

Amos Heilicher To Keynote NARM

(Continued from page 3)

J. L. Marsh Company/Heilicher Brothers, the wholesaling arm of Pickwick International, is headquartered in Minneapolis in a building containing an area of 175,000 square feet, which houses sales, promotion, accounting and executive offices, plus a warehouse facility for a \$9 million inventory of records, tapes, players and musical instruments. In addition to the Minneapolis headquarters, the company maintains 18 regional warehouses for distribution and rack jobbing.

Joins Others

As keynote speaker at the NARM Convention, Amos Heilicher follows a long list of industry dignitaries which include such men as Joe Smith, Jerry Moss, Clive Davis, Goddard Lieberson and Larry Uttal.

Johnny Marks

(Continued from page 22)

artists including Frank Sinatra, Harry Belafonte, Ed Ames, Eddy Arnold, Lawrence Welk et al. Over 4.5 million copies have been sold.

"Rockin' Around The Christmas Tree" became a hit in 1960 as recorded by Brenda Lee for Decca. David Cassidy and Lynn Anderson have recently given record performances of the song.

Annual Repeater

"A Holly Jolly Christmas" was a hit for Burl Ives on Decca in 1963 and has become another annual repeater. It is the featured song in the score of the "Rudolph" special.

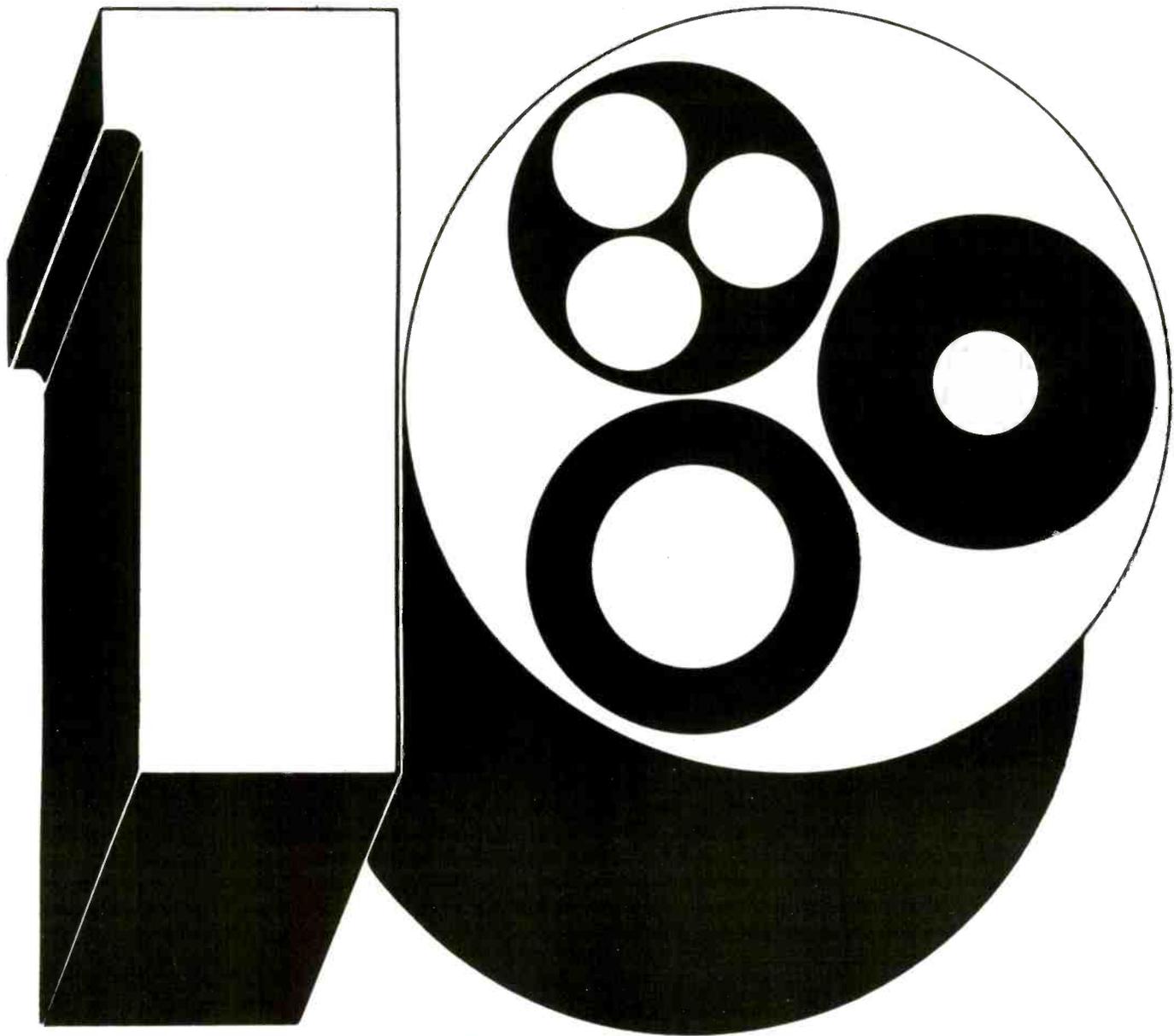
Marks is now writing another TV special to be aired in December 1975. In 1973 he received an award for his contribution to the spirit of Christmas from the International Society of Santa Claus.

CLUB REVIEW

Cale Cuts Loose At the Exit/In

■ NASHVILLE—The funky man of the shadows, J.J. Cale, appeared recently at the Exit/In to a full house and delivered all his reputation demanded. Performing with his old guitar (with the back out) and his band, Cale also had Mac Gayden and Josh Graves sitting in with him while in Nashville.

Cale was formerly a guitarist with Joe Cocker, and his playing still has the edge that makes him
(Continued on page 56)



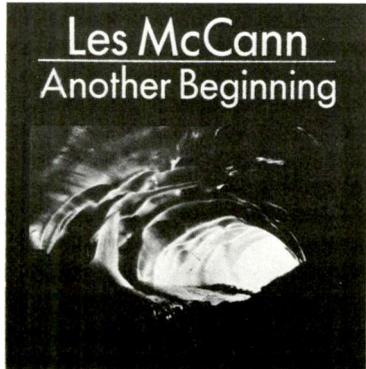
KEY FEATURES

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)

Les McCann



Knowing how to get to the real heart of music and playing one beat off another ringing the most out of soulful rhythms is pianist/composer/singer Les McCann's true forte. On "ANOTHER BEGINNING," his most recent LP on Atlantic Records, he bridges soft harmonies with uptempo funky passages sprinkled with jazzy highlights making the resulting sound a tuneful treat. Produced by Joel Dorn, Les McCann and Jack Shaw.

SD 1666

On Atlantic
Records & Tapes

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A Warner Communications Company

Disco File (Continued from page 10)

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 Thorberg, who reported from Pharoahs in L.A. a few weeks back, called to say the Spinners' "I've Got To Make It On My Own" (from their Atlantic album, "New and Improved") was going over very big and announced that Pharoahs 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 import 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" (Tamlia); "Kung Fu Man" by Ultrafunk, 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.

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: Ilhan Mimarglu, 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 WRVR Radio; and Atlantic/Atco artist Charles Mingus.

RECORD WORLD THE JAZZ LP CHART

DECEMBER 14, 1974

1. IT IS IN
EDDIE HARRIS—Atlantic SD 1659
2. THRUST
HERBIE HANCOCK—Columbia PG 32965
3. PIECES OF DREAMS
STANLEY TURRENTINE—Fantasy F 9465
4. BODY HEAT
QUINCY JONES—A&M SP 3617
5. WHERE HAVE I KNOWN YOU BEFORE
RETURN TO FOREVER featuring
CHICK COREA—Polydor PD 6509
6. SOUTHERN COMFORT
CRUSADERS—Blue Thumb BTSY 9002-2
7. ONE
BOB JAMES—CTI 6043 (Motown)
8. BAD BENSON
GEORGE BENSON—CTI 6045 (Motown)
9. CHAPTER THREE: VIVA EMILIANO
ZAPATA
GATO BARBIERI—Impulse ASD 9279
(ABC)
10. HIGH ENERGY
FREDDIE HUBBARD—Columbia KC 33048
11. BLACKBYRDS
Fantasy F 9444
12. THE BADDEST TURRENTINE
STANLEY TURRENTINE—CTI 6048
(Motown)
13. UPON THIS ROCK
JOE FARRELL—CTI 6042 (Motown)
14. FIRST LIGHT
FAMILY OF MANN—Atlantic SD 1658
15. SAMA LAYUCA
McCOY TYNER—Milestone M 9056
16. HEADHUNTERS
HERBIE HANCOCK—Columbia KC 32731
17. SOLO CONCERTS
KEITH JARRETT—ECM 3-1035/37
(Polydor)
18. ARTISTRY
DEODATO—MCA 457
19. FLYING START
BLACKBYRDS—Fantasy F 9472
20. SATIN DOLL
BOBBI HUMPHREY—Blue Note
LA 344-G (UA)
21. ECHOES OF A FRIEND
McCOY TYNER—Milestone M 9055
22. INTERSTELLAR SPACE
JOHN COLTRANE—Impulse ASD 9277
(ABC)
23. BROTHER, THE GREAT SPIRIT MADE
US ALL
DAVE BRUBECK: TWO GENERATIONS
OF BRUBECK—Atlantic SD 1660
24. FEEL
GEORGE DUKE—BASF MC 25355
25. PERFORMANCE
ESTHER PHILLIPS—Kudu 18 (Motown)
26. HIS GREATEST YEARS, VOL. 3
JOHN COLTRANE—Impulse
ASH 92728-2 (ABC)
27. ILLUMINATIONS
ALICE COLTRANE & CARLOS SANTANA
—Columbia PC 32900
28. ALL IN LOVE IS FAIR
NANCY WILSON—Capitol ST 11317
29. WINTER IN AMERICA
GIL SCOTT-HERON—Strata East 19742
30. LAND OF MAKE BELIEVE
CHUCK MANGIONE—Mercury
SRM-1-1684
31. LOVE IN US ALL
PHAROAH SANDERS—Impulse ASD 9280
32. DON'T YOU WORRY 'BOUT A THING
HANK CRAWFORD—Kudu 19 (Motown)
33. ANOTHER BEGINNING
LES McCANN—Atlantic SD 1666
34. THE BADDEST HUBBARD
FREDDIE HUBBARD—CTI 6047 (Motown)
35. TOTAL ECLIPSE
BILLY COBHAM—Atlantic SD 18121
36. NEWMANISM
DAVID NEWMAN—Atlantic SD 1662
37. MYSTERIOUS TRAVELLER
WEATHER REPORT—Columbia KC 32494
38. LIVE OBLIVION, VOL. 1
BRIAN AUGER'S OBLIVION EXPRESS—
RCA CPL1-0645
39. TIM WEISBERG 4
A&M SP 3658
40. BLACKS AND BLUES
BOBBI HUMPHREY—Blue Note
LAT42-G (UA)

RECORD WORLD DECEMBER 14, 1974

SALESMAKER 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 AISLES—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—Mott the Hoople—Col
MELODIES OF LOVE—Bobby Vinton—ABC
SOUVENIRS—Dan Fogelberg—Epic
STORMBRINGER—Deep Purple—WB
THERE'S THE RUB—Wishbone Ash—MCA
THIS IS THE MOODY BLUES—Threshold
TOLEDO WINDOW BOX—George Carlin—Little David

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 CLARKE—Nemperor
STORMBRINGER—Deep Purple—WB
SUN SECRETS—Eric Burdon Band—Capitol
TOTAL ECLIPSE—Billy Cobham—Atlantic

KORVETTES/NATIONAL

BACK HOME AGAIN—John Denver—RCA
DAVID LIVE—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 AISLES—Joni Mitchell—Asylum
MOTHER LODE—Loggins & Messina—Col
SERENADE—Neil Diamond—Col
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

IT'LL 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

RECORD BAR/NATIONAL

GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
I CAN HELP—Billy Swan—Monument
I'VE GOT THE MUSIC IN ME—Kiki Dee Band—Rocket
MILES OF AISLES—Joni Mitchell—Asylum
SERENADE—Neil Diamond—Col
SOUVENIRS—Dan Fogelberg—Epic
THIS IS THE MOODY BLUES—Threshold
WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

SAM GOODY/EAST COAST

GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
HISTORY OF BRITISH ROCK, VOL. II—Sire
LATE FOR THE SKY—Jackson Browne—Asylum
LIVE—Mott the Hoople—Col
MELODIES OF LOVE—Bobby Vinton—ABC
NEW SKIN FOR THE OLD CEREMONY—Leonard Cohen—Col
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
THIS IS THE MOODY BLUES—Threshold
VERITIES AND BALDERDASH—Harry Chapin—Elektra

TWO GUYS/EAST COAST

BACK HOME AGAIN—John Denver—RCA
BUTTERFLY—Barbra Streisand—Col
CAN'T GET ENOUGH—Barry White—20th Century
DAVID LIVE—David Bowie—RCA
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
MELODIES OF LOVE—Bobby Vinton—ABC
PRIME TIME—Tony Orlando & Dawn—Bell
SERENADE—Neil Diamond—Col

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

BACK HOME AGAIN—John Denver—RCA
CAN'T GET ENOUGH—Barry White—20th Century
GREATEST HITS—Elton John—MCA
LIVE IT UP—Isley Bros.—T-Neck
MELODIES OF LOVE—Bobby Vinton—ABC
NOT FRAGILE—Bachman-Turner Overdrive—Mercury
SERENADE—Neil Diamond—Col
STORMBRINGER—Deep Purple—WB
THIS IS THE MOODY BLUES—Threshold
THREE DEGREES—Phila. Intl.

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

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

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
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
MILES OF AISLES—Joni Mitchell—Asylum
SHEER HEART ATTACK—Queen—Elektra
SILVER FOX—Charlie Rich—Epic
THERE'S THE RUB—Wishbone Ash—MCA
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
EXPLORES YOUR MIND—Al Green—Hi
FIRE—Ohio Players—Mercury
FLYING START—Blackbyrds—Fantasy
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
I FEEL A SONG—Gladys Knight & the Pips—Buddah
MILES OF AISLES—Joni Mitchell—Asylum
NEW & IMPROVED—Spinners—Atlantic
SATIN DOLL—Bobbi Humphrey—Blue Note

WAXIE MAXIE/ WASHINGTON, D.C.

AVERAGE WHITE BAND—Atlantic
BARRY MANILOW II—Bell
BUTTERFLY—Barbra Streisand—Col
EXTRASENSORY PERCEPTION—Richard Popcorn Wylie—ABC
FEEL—George Duke—BASF
FLYING START—Blackbyrds—Fantasy
MELODIES OF LOVE—Bobby Vinton—ABC
THREE DEGREES—Phila. Intl.
WHITE GOLD—Love Unlimited Orchestra—20th Century
WITH EVERYTHING I FEEL IN ME—Aretha Franklin—Atlantic

MUSHROOM/NEW ORLEANS

CANTAMOS—Poco—Epic
EXPLORES YOUR MIND—Al Green—Hi
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
MILES OF AISLES—Joni Mitchell—Asylum
SOUVENIRS—Dan Fogelberg—A&M
STORMBRINGER—Deep Purple—WB
THERE'S THE RUB—Wishbone Ash—MCA
THIS IS THE MOODY BLUES—Threshold

NATL. RECORD MART/MIDWEST

DAVE MASON—Col
FIRE—Ohio Players—Mercury

GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
IN HEAT—Love Unlimited—20th Century
LIVE OBLIVION—Brian Auger—RCA
MELODIES OF LOVE—Bobby Vinton—ABC
MILES OF AISLES—Joni Mitchell—Asylum
STORMBRINGER—Deep Purple—WB
THIS IS THE MOODY BLUES—Threshold

RECORD REVOLUTION/CLEVE.

GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
LIVE—Mott the Hoople—Col
LIVE OBLIVION—Brian Auger—RCA
MILES OF AISLES—Joni Mitchell—Asylum
PROPAGANDA—Sparks—Island (Import)
SHEER HEART ATTACK—Queen—Elektra
TAKING TIGER MOUNTAIN (BY STRATEGY)—Eno—Island (Import)
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
TOTAL ECLIPSE—Billy Cobham—Atlantic

ONE OCTAVE HIGHER/ CHICAGO

BRUJO—New Riders of the Purple Sage—Col
CANTAMOS—Poco—Epic
DRAGON FLY—Jefferson Starship—Grunt
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
MIRAGE—Camel—Janus
THERE'S THE RUB—Wishbone Ash—MCA
THIS IS THE MOODY BLUES—Threshold
WALLS & BRIDGES—John Lennon—Apple

WHEREHOUSE/CALIFORNIA

DAVID LIVE—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 AISLES—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—Mott the Hoople—Col
MILES OF AISLES—Joni Mitchell—Asylum
SHEER HEART ATTACK—Queen—Elektra
SOUVENIRS—Dan Fogelberg—Epic
STORMBRINGER—Deep Purple—WB
THIS IS THE MOODY BLUES—Threshold

TOWER/LOS ANGELES

BUTTERFLY—Barbra Streisand—Col
COOK—PFM—Manticore
FANDANGOES & SPACE—Carmen—ABC
FOR YOU—Eddie Kendricks—Tamla
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
HOTTER THAN HELL—Kiss—Casablanca
MILES OF AISLES—Joni Mitchell—Asylum
WITH EVERYTHING I FEEL IN ME—Aretha Franklin—Atlantic



THE ALBUM CHART

PRICE CODE
 E — 5.98 F — 6.98
 G — 7.98 H — 9.98
 I — 11.98 J — 12.98

TITLE, ARTIST, Label, Number (Distributing Label)

DEC. 14	DEC. 7		WKS. ON CHART
1	2	GREATEST HITS ELTON JOHN MCA 2128	4 F
2	3	SERENADE NEIL DIAMOND/Columbia PC 32919	7 F
3	1	IT'S ONLY ROCK 'N ROLL ROLLING STONES/Rolling Stones COC 79101 (Atlantic)	7 F
4	4	NOT FRAGILE BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004	16 F
5	5	WAR CHILD JETHRO TULL/Chrysalis CHR 1067 (WB)	7 F
6	8	BACK HOME AGAIN JOHN DENVER/RCA CPL-0548	24 F
7	6	WRAP AROUND JOY CAROLE KING/Ode SP 77024 (A&M)	12 F
8	14	MOTHER LODE LOGGINS & MESSINA/Columbia PC 33175	6 F
9	7	CHEECH & CHONG'S WEDDING ALBUM /Ode SP 77025 (A&M)	10 F
10	10	DAVID LIVE DAVID BOWIE/RCA CPL2-0771	7 I
11	12	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374	53 F
12	27	GOODNIGHT VIENNA RINGO STARR/Apple SW 3417	3 F
13	16	VERITIES & BALDERDASH HARRY CHAPIN/Elektra 7E-1012	12 F
14	17	FREE AND EASY HELEN REDDY/Capitol ST 11348	7 F
15	9	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 411	26 F
16	23	BUTTERFLY BARBRA STREISAND/Columbia PC 33005	5 F
17	28	THIS IS THE MOODY BLUES /Threshold 2 THS 12/13 (London)	4 I
18	22	DRAGON FLY JEFFERSON STARSHIP/Grunt BFL1-0717 (RCA)	7 F
19	20	ELDORADO ELECTRIC LIGHT ORCHESTRA/United Artists LA399-G	9 F
20	13	CARIBOU ELTON JOHN/MCA 2116	24 F
21	18	LATE FOR THE SKY JACKSON BROWNE/Asylum 7E-1017	9 F
22	11	WALLS AND BRIDGES JOHN LENNON/Apple SW 3416	10 F
23	19	HOLIDAY AMERICA /Warner Bros. W 2808	23 F
24	21	PHOTOGRAPHS AND MEMORIES JIM CROCE/ABC ABCD 835	11 F
25	33	I FEEL A SONG GLADYS KNIGHT & THE PIPS/Buddah BDS 5612	6 F
26	29	CAN'T GET ENOUGH BARRY WHITE/20th Century T-444	15 F
27	37	FIRE OHIO PLAYERS /Mercury SRM-1-1013	3 F
28	15	ODDS & SODS WHO/MCA Track 2126	8 F
29	32	DAVE MASON /Columbia PC 33096	7 F
30	30	STREETLIFE SERENADE BILLY JOEL/Columbia PC 33146	7 F
31	24	NIGHTMARES . . . AND OTHER TALES FROM THE VINYL JUNGLE J. GEILS BAND/Atlantic SD 18107	8 F
32	26	TODD RUNDGREN'S UTOPIA /Bearsville BR 6954 (WB)	7 F
33	36	WAITRESS IN A DONUT SHOP MARIA MULDAUR/Reprise MS 2194	6 F
34	44	CAUGHT UP MILLIE JACKSON/Spring SPR 6703 (Polydor)	5 F
35	47	STORMBRINGER DEEP PURPLE/Warner Bros. PR 2832	3 F
36	34	BAD COMPANY /Swan Song SS 8410 (Atlantic)	22 F
37	38	BACHMAN-TURNER OVERDRIVE II /Mercury SRM-1-696	45 F
38	45	AVERAGE WHITE BAND /Atlantic SD 7308	7 F
39	39	ANKA PAUL ANKA /United Artists LA314-G	14 F
40	42	FULFILLINGNESS' FIRST FINALE STEVIE WONDER/Tamla T6-332S1 (Motown)	19 F
41	49	ROCK AND ROLL OUTLAWS FOGHAT/Bearsville BR 6956 (WB)	5 F
42	43	I'M LEAVING IT ALL UP TO YOU DONNY & MARIE OSMOND/MGM M3G 4968	12 F
43	25	SO FAR CROSBY, STILLS, NASH & YOUNG/Atlantic SD 18100	15 F
44	46	LOVE ME FOR A REASON OSMONDS/MGM M3G 4839	4 F
45	35	DANCING MACHINE JACKSON FIVE/Motown M6-780S1	11 F
46	41	CHICAGO VII /Columbia C2-32810	38 H
47	79	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11358	2 F
48	48	LIVE IT UP ISLEY BROTHERS/T-Neck PZ 33070 (Col)	13 F
49	52	I'VE GOT THE MUSIC IN ME KIKI DEE BAND/Rocket 458 (MCA)	5 F
50	53	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2-10003	61 I
51	60	PHOEBE SNOW /Shelter 2109 (MCA)	7 F
52	54	SECOND HELPING LYNRYD SKYNYRD/MCA 413	33 F
53	51	LIGHT OF WORLDS KOOL AND THE GANG/Delite DEP 2014 (PIP)	7 F



54	63	APPRENTICE (IN A MUSICAL WORKSHOP) DAVE LOGGINS/ Epic KE 32833	4 F
55	70	EXPLORES YOUR MIND AL GREEN/Hi SHL 32087 (London)	3 F
56	58	IN HEAT LOVE UNLIMITED /20th Century T-443	8 F
57	31	WELCOME BACK EMERSON, LAKE & PALMER/Manticore MC 3-200 (Atlantic)	15 J
58	57	PERFECT ANGEL MINNIE RIPERTON/Epic KE 32561	11 E
59	69	SNOWFLAKES ARE DANCING ISAO TOMITA/RCA ARL1-0488	5 F
60	62	HEAVY STYLISTICS /Avco 69004	5 F
61	61	RELEASE YOURSELF GRAHAM CENTRAL STATION/ Warner Bros. BS 2814	7 F
62	64	DO IT BABY MIRACLES/Tamla T6-334S1 (Motown)	6 F
63	66	GOT TO FIND A WAY CURTIS MAYFIELD/Curtom CRS 8604 (Buddah)	4 F
64	73	WHITE GOLD LOVE UNLIMITED ORCHESTRA/20th Century T-458	3 F
65	40	WHEN THE EAGLE FLIES TRAFFIC/Asylum/Island 7-1020	13 F

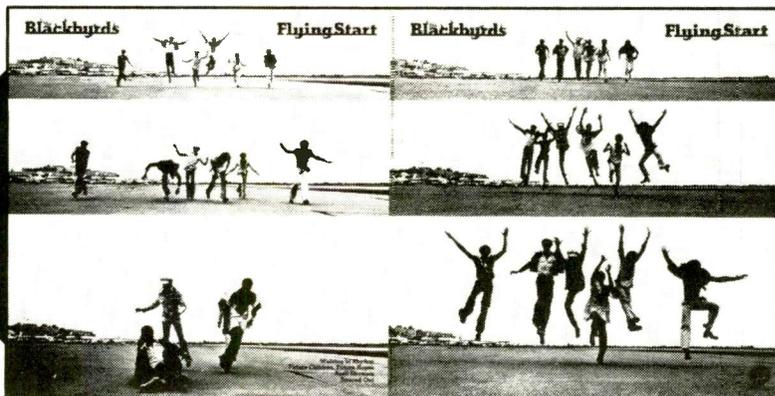
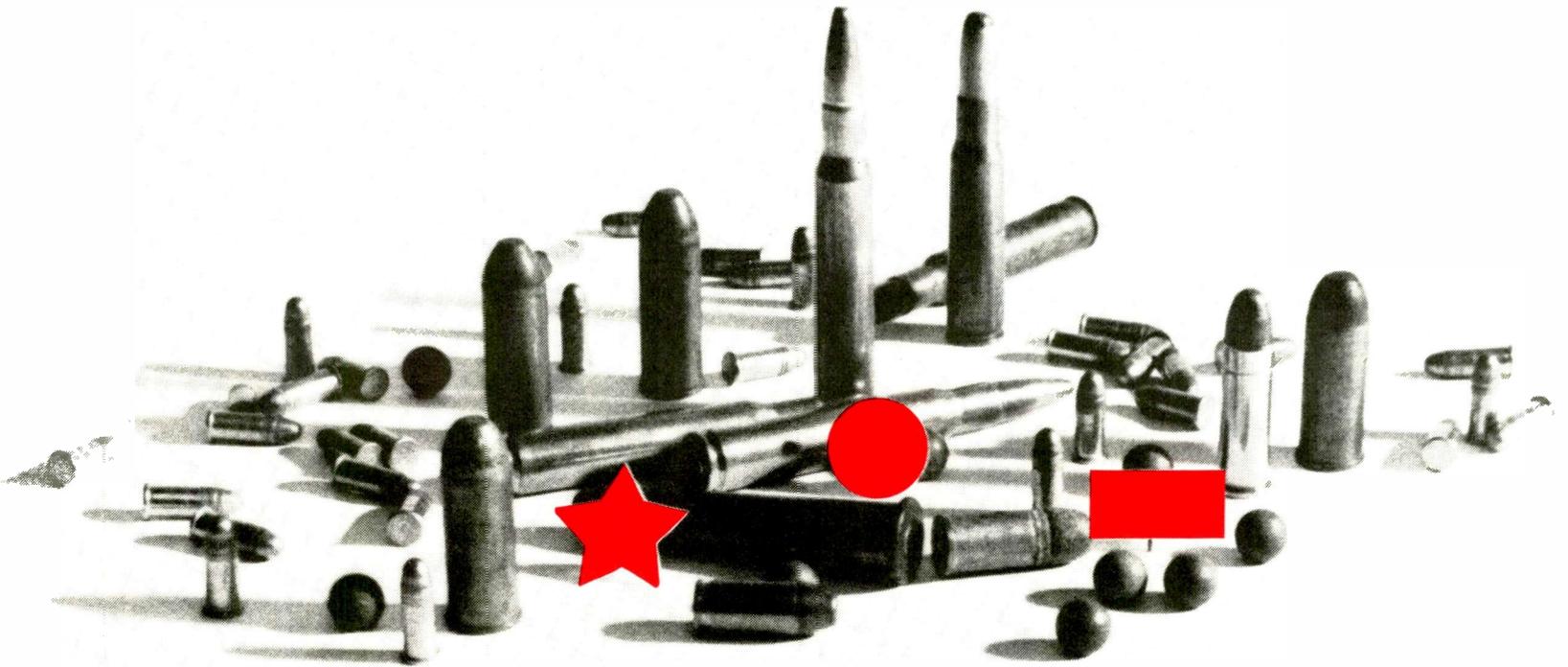
CHARTMAKER OF THE WEEK

66	116	MILES OF AISLES JONI MITCHELL Asylum AB 202	1 I
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67	75	SHE CALLED ME BABY CHARLIE RICH/RCA APL1-0686	3 F
68	105	MELODIES OF LOVE BOBBY VINTON/ABC ABCD 851	1 F
69	71	WHERE HAVE I KNOWN YOU BEFORE RETURN TO FOREVER featuring CHICK COREA/Polydor PD 6509	5 F
70	74	PAPER MONEY MONTROSE/Warner Bros. BS 2823 BS 2823	4 F
71	84	LOST IN A DREAM R.E.O. SPEEDWAGON/Epic KE 32948	2 F
72	81	SOUTHERN COMFORT CRUSADERS/Blue Thumb BTSY-9002-2 (ABC)	3 F
73	78	THE SONGS OF JIM WEATHERLY /Buddah BDS 5608	4 F
74	85	THE MAIN EVENT FRANK SINATRA/Reprise FS 2207	2 F
75	76	THE GREGG ALLMAN TOUR /Capricorn 2C-0141 (WB)	4 F
76	56	ENDLESS SUMMER BEACH BOYS /Capitol SVBB 11307	20 F
77	50	ALICE COOPER'S GREATEST HITS /Warner Bros. W 2803	15 F
78	88	RED KING CRIMSON /Atlantic 18110	2 F
79	90	LIVE MOTT THE HOOPLE /Columbia PC 33282	2 F
80	59	THRUST HERBIE HANCOCK/Columbia PC 32965	12 F
81	86	SIMON & GARFUNKEL'S GREATEST HITS /Columbia KC 31350	36 E
82	55	SALLY CAN'T DANCE LOU REED/RCA CPL1-0611	11 F
83	68	SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177	44 F
84	93	BARRY MANILOW II /Bell 1314 (Arista)	2 F
85	95	CANTAMOS POCO /Epic PE 33192	2 F
86	89	MIGHTY LOVE SPINNERS/Atlantic SD 7296	30 F
87	97	SOUVENIRS DAN FOGELBERG/Epic KE 33137	2 F
88	80	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389	21 F
89	109	TOLEDO WINDOW BOX GEORGE CARLIN/Little David LD 3003 (WB)	1 F
90	—	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W2750	31 F
91	92	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple SO 3415	53 F
92	99	DREAMS AND ALL THAT STUFF LEO KOTTKE/Capitol ST 11335	2 F
93	96	VEEDON FLEECE VAN MORRISON/Warner Bros. BS 2805	2 F
94	94	McGEAR MIKE McGEAR/Warner Bros. BS 2825	3 F
95	77	STOP AND SMELL THE ROSES MAC DAVIS/Columbia KC 32582	21 E
96	98	WAR BABIES DARYL HALL & JOHN OATES/Atlantic SD 18109	2 F
97	134	DO IT 'TIL YOU'RE SATISFIED B.T. EXPRESS/Scepter 5117	1 F
98	102	BRUJO NEW RIDERS OF THE PURPLE SAGE/Columbia PC 33145	1 F
99	117	THERE'S THE RUB WISHBONE ASH/MCA 464	1 F
100	82	BEST OF BREAD /Elektra EKS 75056	74 F

Heavy Ammo



The Blackbyrds Flying Start Fantasy 9472

Shipped Nov. 15 and...



144 Billboard

Pop Chart, December 14
Second Week



127 Cashbox

Pop Chart, December 14
Third Week



127 Record World

Pop Chart, December 14
Second Week

Still soaring on
the soul charts...

The Blackbyrds

Fantasy F-9444



101 THE ALBUM CHART 150

DEC. 14	DEC. 7	
101	107	TOGETHER FOR THE FIRST TIME BOBBY BLAND & B. B. KING/ ABC Dunhill DSY 50190
102	106	JOHN DAWSON WINTER III JOHNNY WINTER/Blue Sky PZ 33292 (Col)
103	72	CLIMAX OHIO PLAYERS/Westbound WB 1003 (Chess/Janus)
104	119	SATIN DOLL BOBBI HUMPHREY/Blue Note LA-344-G (UA)
105	65	SMILER ROD STEWART/Mercury SRM-1-1017
106	67	BORBOLETTA SANTANA/Columbia PC 3315
107	83	REMEMBER THE FUTURE NEKTAR/Passport PPS 98002 (ABC)
108	91	THE STING ORIGINAL SOUNDTRACK/MCA 2040
109	87	ROXY AND ELSEWHERE FRANK ZAPPA/MOTHERS OF INVENTION/DiscReet 2DS 2202 (WB)
110	115	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601
111	112	IS IT IN EDDIE HARRIS/Atlantic SD 1659
112	121	PIECES OF DREAMS STANLEY TURRENTINE/Fantasy F 9465
113	114	FURTHERMORE SHAWN PHILLIPS/A&M SP 3662
114	111	THE RAMBLIN' MAN WAYLON JENNINGS/RCA APL1-0734
115	123	WHERE WE ALL BELONG MARSHALL TUCKER BAND/ Capricorn 2C 0145 (WB)
116	118	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247
117	—	NEW AND IMPROVED SPINNERS/Atlantic SD 18118
118	129	FOR YOU EDDIE KENDRICKS/Tamla T6-335S1
119	—	THE SILVER FOX CHARLIE RICH/Epic PE 33250
120	100	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)
121	—	THE LAMB LIES DOWN ON BROADWAY GENESIS/Atco SD 2-401
122	103	461 OCEAN BOULEVARD ERIC CLAPTON/RSO 4801 (Atlantic)
123	108	SKIN TIGHT OHIO PLAYERS/Mercury SRM-1-705
124	—	AFTER THE GOLDRUSH PRELUDE/Island ILPS 9289
125	—	PRIME TIME TONY ORLANDO AND DAWN/Bell 1317 (Arista)
126	142	GET YOUR WINGS AEROSMITH/Columbia KC 32847
127	—	FLYING START BLACKBYRDS/Fantasy F 9472
128	120	COMIN' FROM ALL ENDS NEW BIRTH/RCA APL1-0494
129	—	WITH EVERYTHING I FEEL IN ME ARETHA FRANKLIN/ Atlantic SD 18116
130	132	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
131	110	FEATS DON'T FAIL ME NOW LITTLE FEAT/Warner Bros. BS 2784
132	—	THE WALTONS' CHRISTMAS ALBUM/Columbia KC 33193
133	127	GOOD OLD BOYS RANDY NEWMAN/Reprise MS 2193
134	—	SHEER HEART ATTACK QUEEN/Elektra 7E 1026
135	137	A LITTLE BIT OF LOVE PAUL WILLIAMS/A&M SP 3655
136	104	RAGS TO RUFUS RUFUS/ABC ABCX 809
137	138	BOOGIE BANDS AND ONE NIGHT STANDS KATHY DALTON/ DiscReet DS 2208 (WB)
138	101	BODY HEAT QUINCY JONES/A&M SP 3617
139	131	THAT NIGGER'S CRAZY RICHARD PRYOR/Partee PBS 2404 (Stax)
140	141	HOLLYWOOD SITUATION HUDSON BROTHERS/Casablanca NBLP 7004
141	143	AMERICAN GRAFFITI SOUNDTRACK/MCA 2-8001
142	146	LIVE AND IN CONCERT FOUR TOPS/ABC Dunhill DSD-50188
143	145	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499
144	—	TOULOUSE STREET DOOBIE BROTHERS/Warner Bros. BS 2634
145	148	GREATEST HITS CHER/MCA 2127
146	—	THE CAPTAIN AND ME DOOBIE BROTHERS/Warner Bros. BS 2694
147	124	HERGEST RIDGE MIKE OLDFIELD/Virgin VR 13-109 (Atlantic)
148	—	CHRISTMAS PRESENT ANDY WILLIAMS/Columbia C 33191
149	—	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)
150	—	THREE DEGREES/Phila. Intl. KZ 32408 (Col)

151-200 ALBUM CHART

151	TIM WEISBERG 4/A&M SP 3658	177	TOTAL ECLIPSE BILLY COBHAM/ Atlantic SD 18121
152	BAD BENSON GEORGE BENSON/ CTI 6045 (Motown)	178	LEO KOTTKE/PETER LANG/JOHN FAHEY/Takoma C1040
153	LIVE OBLIVION, VOL. I BRIAN AUGER'S OBLIVION EXPRESS/ RCA CPL1-0645	179	TURN OF THE CARDS RENAISSANCE/ Sire SAS 7502 (ABC)
154	MIRAGE CAMEL/Janus JXS 7009	180	HONK/Epic KE 33094
155	TIM MOORE/Asylum 7E-1019	181	JEZEBEL MARY McCREARY/Shelter SR 2110 (MCA)
156	GREATEST HITS SONNY & CHER/ MCA 2117	182	LIKE CHILDREN JERRY GOODMAN & JAN HAMMER/Nemperor NE 430 (Atlantic)
157	DONNY DONNY OSMOND/MGM M3G-4978	183	DO YOUR THING BUT DON'T TOUCH MINE GOOSE CREEK SYMPHONY/ Columbia KC 32918
158	FEEL GEORGE DUKE/BASF MC 25355	184	QUAH JORMA KAUKONEN with TOM HOBSON/Grunt BFL 1-0638 (RCA)
159	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/Kama Sutra KSBS 2603	185	HIS 30TH ALBUM MERLE HAGGARD/ Capitol ST 11331
160	IT'LL SHINE WHEN IT SHINES OZARK MOUNTAIN DAREDEVILS/A&M SP 3654	186	IT'S TIME MIGHTY CLOUDS OF JOY/ ABC Dunhill DSD 50177
161	HOTTER THAN HELL KISS/Casablanca NBLP 7006	187	HISTORY OF BRITISH ROCK VOL II VARIOUS ARTISTS/Sire SASH 3705-2 (ABC)
162	NIGHTBIRDS LABELLE/Epic KE 33075	188	THE MARK OF THE BEAST WILLIE HUTCH/Motown M6-81551
163	I CAN HELP BILLY SWAN/Monument KZ 33279 (Col)	189	HOMELESS BROTHER DON McLEAN/ United Artists LA 315-G
164	JOURNEY ARIF MARDIN/Atlantic SD 1661	190	FRIENDS & SMILEY SMILE BEACH BOYS/Reprise 2M 2167
165	SILVER MORNING KENNY RANKIN/ Little David LD 3000 (WB)	191	REUNION GLEN CAMPBELL/Capitol ST 11336
166	NEW SKIN FOR THE OLD CEREMONY LEONARD COHEN/Columbia KC 33167	192	THE BADDEST HUBBARD FREDDIE HUBBARD/CTI 6047 (Motown)
167	IMPOSSIBLE DREAM SENSATIONAL ALEX HARVEY BAND/Vertigo VEL 2000 (Phonogram)	193	HOT CITY GENE PAGE/ATLANTIC SD 18111
168	ROCKIN' SOUL HUES CORPORATION/ RCA APL1-0775	194	TENTH ANNIVERSARY BOBBY GOLDSBORO/United Artists LA311-H2
169	ARTISTRY DEODATO/MCA 457	195	PINAFORE DAYS STACKRIDGE/Sire SASD-7503 (ABC)
170	KEEP ON DANCIN' BOHANNON/ Dakar DK 76910 (Brunswick)	196	URUBAMBA/Columbia KC 32896
171	LOS COCHINOS CHEECH & CHONG/ Ode SP 77019 (A&M)	197	WALKER'S COLLECTIBLES JERRY JEFF WALKER/MCA 450
172	THE BAND KEPT PLAYING ELECTRIC FLAG/Atlantic 18110	198	BIG BAMBU CHEECH & CHONG/ Ode SP 7704 (A&M)
173	EVERYTHING YOU KNOW IS WRONG Firesign Theatre/Columbia KC 33141	199	KUNG FU FIGHTING CARL DOUGLAS/ 20th Century T-464
174	LUCKY DAY JONATHAN EDWARDS/ Atco SD 36-104	200	LAWRENCE WELK AND HIS MUSICAL FAMILY CELEBRATE 50 YEARS IN MUSIC/Ranwood R-6002
175	THE HANDSOME DEVILS HELLO PEOPLE/ABC Dunhill DSD-50184		
176	NO OTHER GENE CLARK/Asylum 7E-1016		

ALBUM CROSS REFERENCE

AEROSMITH	126	LOVE UNLIMITED ORCHESTRA	64
GREGG ALLMAN	75	LYNYRD SKYNYRD	52
AMERICA	23	BARRY MANILOW	84
PAUL ANKA	39	DAVE MASON	29
AVERAGE WHITE BAND	38	CURTIS MAYFIELD	63
BACHMAN-TURNER OVERDRIVE	4, 37	PAUL McCARTNEY & WINGS	91
BAD COMPANY	76	MIKE MCGEAR	94
BEACH BOYS	36	MIRACLES	62
BLACKBYRDS	127	JONI MITCHELL	68
BLAND & KING	101	MONTROSE	70
DAVID BOWIE	10	MOODY BLUES	17
BREAD	100	VAN MORRISON	93
JACKSON BROWNE	21	MOTT THE HOOPLE	79
B.T. EXPRESS	97	MARIA MULDAUR	33
GEORGE CARLIN	89	NEKTAR	107
CARPENTERS	110	NEW BIRTH	128
HARRY CHAPIN	13	NEW RIDERS OF THE PURPLE SAGE	98
CHEECH & CHONG	9	RANDY NEWMAN	133
CHER	145	OLIVIA NEWTON-JOHN	15, 88
CHICAGO	46	OHIO PLAYERS	27, 103, 123
ERIC CLAPTON	122	MIKE OLDFIELD	147
ALICE COOPER	77	TONY ORLANDO & DAWN	125
JIM CROCE	24	DONNY & MARIE OSMOND	42
CROSBY, STILLS, NASH & YOUNG	43	OSMONDS	44
CRUSADERS	72	SHAWN PHILLIPS	113
KATHY DALTON	137	PINK FLOYD	120
MAC DAVIS	95	POCO	85
KIKI DEE BAND	49	PRELUDE	124
DEEP PURPLE	35	RICHARD PRYOR	139
JOHN DENVER	6, 11, 143	QUEEN	134
NEIL DIAMOND	2	HELEN REDDY	14
DOOBIE BROTHERS	90, 144, 146	LOU REED	82
ELECTRIC LIGHT ORCHESTRA	19	R.E.O. SPEEDWAGON	71
EMERSON LAKE & PALMER	57	RETURN TO FOREVER	69
DAN FOGELBERG	87	CHARLIE RICH	67, 116, 119
FOGHAT	41	MINNIE RIPERTON	58
FOUR TOPS	142	ROLLING STONES	3
ARETHA FRANKLIN	129	LINDA RONSTADT	47
J. GEILS BAND	31	RUFUS	136
GENESIS	121	TODD RUNDGREN'S UTOPIA	32
GRAHAM CENTRAL STATION	61	SANTANA	106
AL GREEN	55	NIEL SEDAKA	149
HALL & OATES	96	SIMON & GARFUNKEL	81
HERBIE HANCOCK	80	FRANK SINATRA	74
EDDIE HARRIS	111	PHOEBE SNOW	51
HUDSON BROS.	140	SOUNDTRACKS:	
BOBBI HUMPHREY	104	AMERICAN GRAFFITI	141
ISLEY BROTHERS	48	THE STING	108
JACKSON FIVE	45	SPINNERS	86, 117
MILLIE JACKSON	34	RINGO STARR	12
JEFFERSON STARSHIP	18	ROD STEWART	105
WAYLON JENNINGS	114	BARBRA STREISAND	16
JETHRO TULL	5	STYLISTICS	60
BILLY JOEL	30	THREE DEGREES	150
ELTON JOHN	1, 20, 50	ISAO TOMITA	59
QUINCY JONES	138	TRAFFIC	65
EDDIE KENDRICKS	118	MARSHALL TUCKER BAND	112
CAROLE KING	7, 130	STANLEY TURRENTINE	115
KING CRIMSON	78	BOBBY VINTON	66
GLADYS KNIGHT & THE PIPS	25	WALTONS	132
KOOL & THE GANG	53	JIM WEATHERLY	73
LEO KOTTKE	92	BARRY WHITE	26
JOHN LENNON	22	WHO	28
GORDON LIGHTFOOT	83	ANDY WILLIAMS	148
LITTLE FEAT	131	PAUL WILLIAMS	135
DAVE LOGGINS	54	JOHNNY WINTER	102
LOGGINS & MESSINA	8	WISHBONE ASH	99
LOVE UNLIMITED	56	STEVIE WONDER	40
		FRANK ZAPPA	109

Heilicher Taps LaValle

■ OPA LOCKA, FLA. — Edward L. Schreiber has resigned his position as manager of Heilicher Brothers' Miami distributorship. Robert LaValle has been appointed to replace Schreiber.

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 future direction the group might take, Allman said, "I've written a lot of rock 'n roll stompers and I'd like to see it come back off from country a little bit. It isn't a country band, and didn't start out as one. Nothing against Dicky Betts at all, I love his compositions, but I'd like a little more electric, heavy metal, lots of screamin' and hollerin'. When I record with the Allman Brothers, there's more compromising, but it's a good compromise. It usually works out for the best."

CLUB REVIEW

Murphey Moves 'Em At the Exit/In

■ NASHVILLE — Cosmic cowboy Michael Murphey brought some of his songs of life and love in the southwest to the Exit-In stage last Monday night (2), to a crowd most appreciative of his fine talent and the strong Texas influence on his music.

During the evening Murphey performed both the songs he is most well known for—"Cosmic Cowboy" and "Geronimo's Cadillac"—and some other equally strong and beautiful numbers less well known.

Performing with his band, Murphey did an incredible uptempo version of the Jerry Jeff Walker song, "Backslider's Wine," in

(Continued on page 56)

CONCERT REVIEW

Chapin's Verities Make for Variety

■ NEW YORK — Harry Chapin (Elektra) 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 berth.

During the second of his two SRO Avery Fisher Hall concerts (1), Chapin previewed a bit of his forthcoming fifth album as well as handling the material from its four predecessors with the untiring 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 tale-bearing has so contributed to the cause; word-of-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, symphonically 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 oft-cold and calculating town.

Robert Adels

Chatting with Chapin



Elektra recording artist Harry Chapin was honored at a party at The Top of the Met recently (1). In addition to his two SRO performances at Avery Fisher Hall, Chapin's album, "Verities & Balderdash," is currently bulleted on the chart at No. 13, while his single, "Cat's in the Cradle," is No. 3 with a bullet. Chapin (left) is shown with Mel Posner, president of Elektra/Asylum Records.

Thruppence Relocates

■ NEW YORK — Robert Schwaid, president of Thruppence Ltd. management, has announced the relocation of the company's offices to Suite 901, 119 West 57th Street, New York City, 10019. The telephone number remains (212) 541-5580.

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 matter how good the copyrights are, the attrition 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 are 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 Beatle 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 print licensee or the print 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 television production. Do you use your music operation 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 we 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!

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Since I Found My Baby" — Cornelius Brothers & Sister Rose (UA). One of the most underrated groups in the country has come back regally with a haunting melody, laced here and there with a profound beat.

DEDE'S DITTIES TO WATCH: "I'm Satisfied" — General Crook (Wand-SLO); "Toby" — Chi-Lites (Brunswick-SLO); "You Can't Have Your Cake" — Tommie Young (Soul Power-SLO).

DISCO POTENTIALS: "Getting It On '75" — Dennis Coffey (Sussex); "Breakin' Bread" — Fred & The New J.B.'s (People).

At the recent Gavin Convention in Kansas City the following r&b personalities walked away with awards: Harold Childs, A&M; Bobby Bennett of WOL-AM — Washington, D. C.; Cecil Holmes, Casablanca Records; The Novaks, WBLs-FM — New York; Jim Maddax, program director of KDAY-Los Angeles, along with music director, Don Mack.

Two new companies emerged this year and have made themselves known at the end of '74. One such company is Sound Gems, Inc., based in Philadelphia. The president of this company is Frank Fioravanti. 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)



All for US



The New York Knicks' Earl Monroe (far left) poses with (from left) Julie Rifkind, president, Spring Records; Roy Rifkind, vice president, Spring; and Jerry Schoenbaum, Polygram a&r. The scene was at the Riverboat, where Monroe hosted a party for musical group, US, signed to his Earl Monroe Productions. The party was held to introduce the group's debut single, "Ostrich," on Spring Records.

Woods, Baptist Church Provide Holiday Cheer

■ PHILADELPHIA — Through the efforts of disc jockey Georgie Woods and the Christ Community Baptist Church, 5,000 families were given Thanksgiving turkeys this year. Woods solicited and collected some \$34,000 from within the recording industry, Food Fair purchased the turkeys wholesale and provided them to the effort at cost, ARA Services (a food distributor) donated 25,000 potatoes, Bond Baking donated 9000 loaves of bread and Pantry Pride donated 5000 shopping bags.

Three New Signings For Spring/Event

■ NEW YORK — Spring/Event has announced the signings of Phillip Mitchell, Jay & the Techniques and Ronnie Walker. Mitchell, writer of Millie Jackson's "It Hurts So Good," will record for the Event label. Jay & the Techniques (of "Apple, Peaches, Pumpkin Pie" fame) will have their first Event single, Barry White's "I Feel Love Coming On," produced by Jerry Ross. Walker joins as writer/artist, and is currently represented by the Event single "You've Got to Try Harder (Times Are Bad)."

St. Lamont To Chair NAACP Image Awards

■ LOS ANGELES — Dea St. Lamont has been named to the post of chairman of the Recording Industry category for the NAACP's Eighth Annual Image Award show, it was announced by Loyce Todd, nominations chairman.

The Eighth Annual Image Awards will be presented on Jan. 18, at the Hollywood Palladium.

Gavin Session

(Continued from page 12)

record must be judged on its uniqueness, and its programming mix. A record may be good under a set of criteria one week, but fail the next." Cecil Holmes of Casablanca, who aired the question, felt that it would help himself and others if the criteria were more specific, but accepted the feelings that if there were criteria that were published, certain records would probably not be serviced, and possibly lost as potential hits. There were pros and cons to the theory, however, and the subject is sure to be one for continuing dialogue between stations and record companies.

Don St. John of KFRC-FM talked about being a black programmer at a white station. He stated that there is a place for talented programmers whether

(Continued on page 40)

R&B PICKS OF THE WEEK

SINGLE THE TEMPTATIONS, "HAPPY PEOPLE" (Jobete Music Co., ASCAP). From the stable of Holland, Dozier and Holland comes Jeffrey Bowen, who helped produce this potential winner along with Gordy. It's a natural, considering what's been missing for several years; meaningful lyrics coupled with the sound of today. Strong track can deliver the Temps a disco award. Gordy 7138F (Motown).



SLEEPER RONNIE WALKER, "YOU'VE GOT TO TRY HARDER (TIMES ARE BAD)" (Gaucho Music/Belinda Music, Inc./Bout Time, BMI). Fluctuating beat, hard core rhythm should make this newcomer a candidate for the most promising new male vocalist of the year for '75. The need for newness in sound sets the bold pace as this disc explodes with versatility. Event EV220 (Polydor).



ALBUM MONK HIGGINS, "DANCE TO THE DISCO SAX OF MONK HIGGINS." The sensuous sound of a sax will add to any tune. Higgins displays his instrumental ability and background voices create listening pleasure. Disco potentials include "Soul Train Theme," "Me And Baby Brother," "Space Race," and an original composition, "Make It Good." Make this a sure programming possibility on your list of lps. Buddah BDS 5619.



WATCH THESE RECORDS IN
Billboard

55

"I Enjoy Loving You"
SIDNEY JOE QUALLS

DK 4537

78

"South African Man"
HAMILTON BOHANNON

DK 4539

"I Can't Make it Without You"

82

TYRONE DAVIS

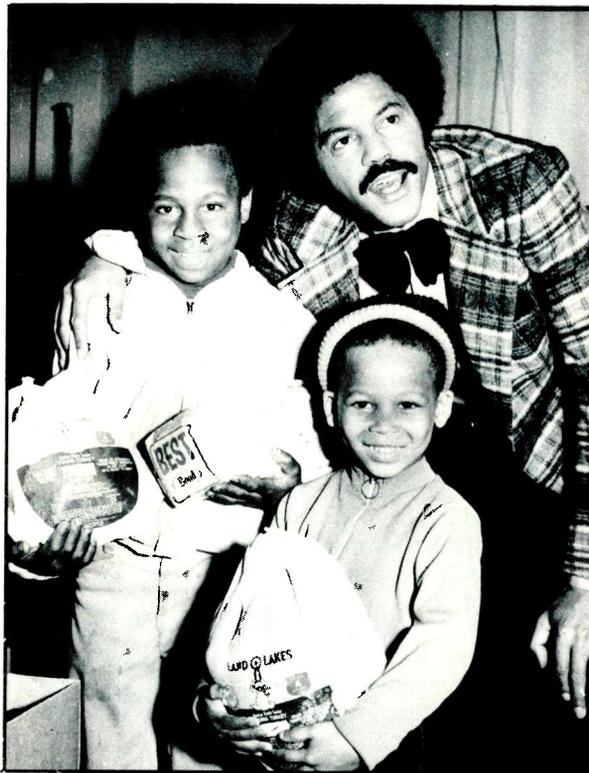
DK 4538

**WATCH THEM CLIMB
ON THE BILLBOARD CHART!**

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK

DAKAR



**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
(Irwin 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)

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)

ABC/DUNHILL RECORDS
(Otis Smith, V.P. R&B Promo)

POLYDOR/MGM RECORDS
(Joe Medlin, Dir. R&B Promo)
(Dennis Ganim, Dir. Nat'l Promo)

CHESS/JANUS RECORDS
(Marv Schlachter, President)

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

BRUNSWICK RECORDS
(Nat Tarnopol, President)

SHAKAT RECORDS
(Nate McCalla, President)

CHIPS DIST. COMPANY
(Ernie Santone, Sales Manager)

A&M RECORDS
(Harold Childs, V.P. of Nat'l Promo)

BUDDAH RECORDS
(Art Kass, President)

SUSSEX RECORDS
(Clarence Avant, President)

20TH CENTURY RECORDS
(Russ Regan, President)
(Josea Wilson, Dir. Nat'l R&B Promo)

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

DELITE RECORDS
(Fred Fioto, President)

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

Columbia's War and Peace

By SPEIGHT JENKINS

■ NEW YORK—Listening to the new Melodiya/Columbia recording of Sergei Prokofiev's *War and Peace*, one is saddened, then enraged at the failure of impresarios in this country to have produced the work. In the sixties, when the Metropolitan Opera was flush with money and supposedly looking for operas to give, it seems beyond the imagination that *War and Peace* was not selected. A massive, multi-dimensional grandiose grand opera, it is filled with breath-taking scenes of local color, of singable melody, of reminiscences of all the Russians, notably Mussorgsky and Rimsky, and of scenes that cry for dramatization on the Lincoln Center stage.

The sadness comes from the recognition that the financial plight of the far-more-adventurous company at this moment probably makes any production of *War and Peace* impossible to contemplate. The same might be true for San Francisco, Chicago or Dallas, though oddly enough Sarah Caldwell's Opera Company of Boston did stage the work last Spring with great success. As she has often proved before, the canny impresario can do a work successfully with a minimum of money. But one thing is sure: the Columbia recording shows us more conclusively than anything else could that this is a wonderful, exciting opera conceived in the grand mold and full of exactly those components that audiences love.

The recording has been available on a tiny label and in pirated form for some time, but this is the first realization in a luxurious stereo format. It is an exciting initiation for the new Columbia-Melodiya contract. The cast is led by Galina Vishnevskaya as Natasha, a role tailor-made for the great soprano's expressive voice. She has rarely sounded so lyrically persuasive. That other great Soviet female singer, Irina Arkhipova, plays the flighty wife of Pierre Bezuhov with her usual intensity. Pierre is sung by Vladimir Petrov.

War and Peace is divided deliberately by the composer into the peace scenes, which are generally intimate and very romantic, and the war scenes in which the chorus represents the different armies and the masses of the Russian people. The Bolshoi Theatre chorus and the orchestra

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 Lisitsian—could scarcely be better.

Each of the eight record sides is engrossing, and the album should be a smash best-seller as well as an ideal Christmas present for any opera lover. It is a first recording in stereo of a work 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 the past two years, now leaping into Columbia brimming with enthusiasm.

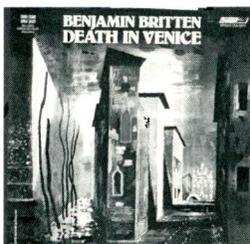
"I have a lot of jobs," said the attractive executive the other day, her long blond hair moving as she spoke, "but at this point I'm not sure what really is mine and what I'm just doing. I do feel that having worked on the magazine end of the business, I know very well what critics need and when, and 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.

CLASSICAL RETAIL REPORT

DECEMBER 14, 1974

CLASSIC OF THE WEEK



BRITTEN DEATH IN VENICE

PEARS, SHIRLEY-QUIRK,
BEDFORD
London

BEST SELLERS OF THE WEEK

BRITTEN: *DEATH IN VENICE*—Pears, Shirley-Quirk, Bedford—London

VERDI: *IL TROVATORE*—Milanov, Barbieri, Bjoerling, Warren, Cellini—Victrola

SAM GOODY/EAST COAST

ALBENIZ: *IBERIA*—De Larrocha—London

BACH: *COMPLETE FLUTE SONATAS*—Rampal—Odyssey

BRITTEN: *DEATH IN VENICE*—Pears, Shirley-Quirk, Bedford—London

THE ART OF JUSSI BJOERLING, VOL. II—Seraphim

HANDEL: *COMPLETE FLUTE SONATAS*—Rampal—Odyssey

CHARLES IVES: *100TH ANNIVERSARY*—Columbia

JOPLIN: *RED BACK BOOK*—Schuller—Angel

PUCCINI: *LA BOHEME*—Caballe, Blegen, Domingo, Milnes, Solti—RCA

JOAN SUTHERLAND: *SONGS MY MOTHER TAUGHT ME*—London

VERDI: *IL TROVATORE*—Milanov, Barbieri, Bjoerling, Warren, Cellini—Victrola

KING KAROL/N.Y.

CATHY BERBERIAN AT THE EDINBURGH FESTIVAL—RCA

BRITTEN: *DEATH IN VENICE*—Pears, Shirley-Quirk, Bedford—London

HERRMANN: *CITIZEN KANE*—Gerhardt—RCA

HOLST: *CHORAL SYMPHONY*—Boult—Angel

JANACEK: *JENUFA*—Kniplova, Czech Nat'l Opera, Gregor—Angel

PROKOFIEV: *WAR AND PEACE*—Vishnevskaya, Arkhipova, Bolshoi Theater—Columbia

TCHAIKOVSKY: *VIOLIN CONCERTO NO. 1*—Fodor, Leinsdorf—RCA

VERDI: *AIDA*—Caballe, Cossotto, Domingo, Cappuccilli, Ghiaurov, Muti—Angel

VERDI: *OTELLO*—Freni, Vickers, Glossop, Karajan—Angel

WAXMAN: *SUNSET BOULEVARD*—Gerhardt—RCA

FRANKLIN MUSIC/PHILA.

AFTER THE BALL—Morris, Bolcom—Nonesuch

BACH: *B MINOR MASS*—Karajan—DG

HOLST: *CHORAL SYMPHONY*—Boult—Angel

HUMPERDINCK: *HANSEL UND GRETEL*—Moffo, Donath, Ludwig, Eichhorn—RCA

JULIAN AND JOHN II—Bream, Williams—RCA

SHOSTAKOVICH: *SYMPHONY NO. 11*—Stravinsky—Seraphim

STRAUSS: *FOUR LAST SONGS, ARIAS*—Price, Leinsdorf—RCA

VERDI: *AIDA*—Caballe, Cossotto, Domingo, Cappuccilli, Ghiaurov, Muti—Angel

VERDI: *RIGOLETTO*—Berger, Pearce, Warren, Cellini—Victrola

VERDI: *IL TROVATORE*—Milanov, Barbieri, Bjoerling, Warren, Cellini—Victrola

DISCOUNT RECORDS/SYRACUSE

ADAGIO—Karajan—DG

BACH: *BRANDENBURG CONCERTOS*—Collegium Aireum

BACH: *COMPLETE FLUTE SONATAS*—Rampal—Odyssey

BRITTEN: *DEATH IN VENICE*—Pears, Shirley-Quirk, Bedford—London

HANDEL: *WATER MUSIC*—La Grande Chambre du Roy—Columbia

CHARLES IVES: *100TH ANNIVERSARY*—Columbia

JOPLIN: *PIANO RAGS, VOLS. I, II*—Rifkin—Nonesuch

JOPLIN: *PIANO RAGS, VOL. III*—Rifkin—Nonesuch

JOPLIN: *RED BACK BOOK*—Schuller—Angel

TOMITA: *SNOWFLAKES ARE DANCING*—RCA

VOGUE RECORDS & BOOKS/LOS ANGELES

ALBINONI: *ADAGIO*—Marriner—Angel

ANNA RUSSELL IN AUSTRALIA—EMI (Import)

BEETHOVEN: *PIANO CONCERTO NO. 5*—Weissenberg, Karajan—Angel

BERLIOZ: *SYMPHONIE FANTASTIQUE*—Davis—Philips

BRITTEN: *DEATH IN VENICE*—Pears, Shirley-Quirk, Bedford—London

HOLST: *CHORAL SYMPHONY*—Boult—Angel

LUCIANO PAVAROTTI IN CONCERT—London

PUCCINI: *MADAMA BUTTERFLY*—Freni, Pavarotti, Karajan—London

SCHOENBERG: *MOSES UND ARON*—Gielen—Philips

VERDI: *IL TROVATORE*—Milanov, Barbieri, Bjoerling, Warren, Cellini—Victrola

FIFTH AVE. RECORD SHOP/SEATTLE

BACH: *BRANDENBURG CONCERTOS*—Marriner—Philips

BACH: *SUITES FOR CELLO*—Casals—Angel

DEBUSSY: *CHILDREN'S CORNER*—Martinon—Angel

LUCIANO PAVAROTTI: *KING OF THE HIGH C'S*—London

PUCCINI: *LA BOHEME*—Caballe, Blegen, Domingo, Milnes, Solti—RCA

RUBINSTEIN: *PIANO CONCERTO NO. 3*—Preston—Orion

SAINT-SAENS: *SYMPHONIES NOS. 1, 2*—Martinon—Angel

FAVORITE ENCORES OF ANDRES SEGOVIA—RCA

STRAUSS: *VOICES OF SPRING*—Mesple—Angel

VERDI: *UN GIORNO DI REGNO*—Norman, Cossotto, Carreras, Gardelli—Philips

DG's 'Damnation'



Seiji Ozawa (right), music director of the Boston Symphony Orchestra, was in New York recently for concerts at Avery Fisher and Carnegie Halls, and to receive the first copy of his new Deutsche Grammophon recording of Berlioz' "Damnation of Faust" from DG's U.S. director Jim Frey (left). Ozawa leads the Boston group and Edith Mathis, soprano; Stuart Burrows, tenor; Donald McIntyre, bass; and the Tanglewood Chorus in this new 3-lp set, a special November DG release.

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 entourage lean heavier on the country side of southern rock than do the New Riders. The six back-up musicians that accompanied Jennings provided deft 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 proved a bit tedious. Jennings' interpretations of two Kristofferson favorites, "Me And Bobby McGee" and "Lovin' Her Was Easier," were crisply rendered.

The New Riders of the Purple Sage, on the other hand, cooked up some fine rock selections that were amply 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 Byrd 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 Know You," and new selections from their recently released "Brujo" album. The five-man band was totally entertaining, and, needless to say, the Academy audience loved it.

Roberta Skopp

CONCERT REVIEW

Donovan: Beautiful as Ever

■ NEW YORK—It's always heartwarming 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, part of a mini-operetta entitled "7-Tease" and a good rock band providing musical support for his distinctive vocals. One of the rudest audiences in recent memory continually baited the Britishman with cries 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 manner of a common man seeking 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

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 18 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

■ LOS ANGELES — The MCA album "Elton John's Greatest Hits" has achieved platinum status within one month of its release, according to the label. The award indicates sales in excess of 1,000,000 units.

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 not plugged in to the operetta.

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 adolescence when 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—too hard in fact, for this generation certainly has no lien on righteousness or prescience.

But the music was good, especially "The Earth Is My Body," "Your Broken Heart," and "Slow Down World," the latter being quintessential Donovan — simple ("Happy is the man who rests when he can"), easy and melodic. Some of the old songs were done up in new arrangements ("Colours" is now country-rock), and they were okay. But then there were the ones that had not changed — "Catch The Wind," "Jennifer Juniper," "Young Girl Blues," "Lelena"—and in "the chilly hours and minutes" of Thanksgiving night, they were as beautiful as ever.

David McGee

WEA Taps Shapiro

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

The 27-year old 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.

CLUB REVIEW

Bodine Sparkles At Starwood

■ LOS ANGELES — The setting, at the Starwood, courtesy of 20th Century Records, was the epitome of nouveau-Hollywood extravagance. A bevy of searchlights poked stubbornly through 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 crackled, 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, brassy and sexy 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 Rita Jean 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.

Cover Arrangements

Three of four cover arrangements of such tunes as "Hold On, I'm Coming," "Dancing In The Street" and "Sweet Inspiration" brought the set to a close. The songs were well chosen, showing off Ms. Bodine's talent as an expressive and versatile artist. Even without the balloons, the lights and the hullabaloo, it would have been an impressive evening.

Eliot Sekuler

Wallace Joins WEA

■ LOS ANGELES — Dick Spingola, corporate controller for Warner-Elektra-Atlantic, has announced the appointment of Charles Wallace to assistant controller. Wallace will be involved with financial and operational auditing functions and responsible for Home Office accounting and financial reporting.

Before joining WEA, Wallace had been with the Warner Communications' internal auditing staff assigned to Warner Bros., Inc., Warner Bros. Records, Warner Bros. Music and the Warner-Elektra-Atlantic Corp.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Paralelamente con el crecimiento del sello Cisne RAFF, su calificado elenco se fortalece con el ingreso de jóvenes valores que surgen inusualmente con buenos temas. Tal es el caso de **Jorge Castro** con "Los Días 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 **Napoleón**, compositor é intérprete 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 intérpretes que lo graban, estando entre los más calificados los realizados por el propio **José Alfredo**, luego **Maria de Lourdes**, **Lucha Villa**, **Hermanas Huerta** y **Lola Beltrán** . . . Inun-

dando 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-versión en castellano—"La Noche que Murió Chicago." El hit cubre toda la República con un marcadísimo éxito; simultáneamente, 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. ¡Congratulaciones,

(Continued on page 45)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El "debut" de **Tom Jones** en México estuvo salpicado de dubitaciones, ya que la cantidad que debían abonar los asistentes fue considerada por las autoridades como demasiado alta, ya que ascendía aproximadamente a los \$80,000 por persona. El empresario que había contratado a Tom había adelantado gran parte de la cantidad que debía abonarse por sus presentaciones y todo se veía muy confuso hasta último minuto en que el galés llegaba a México. Al fin la cantidad fue rebajada

por el empresario a un aproximado de \$20.00 y todo fue aprobado para la presentación. De todas maneras, no parece que ha sido **Tom Jones** quien ha perdido plata y sí el empresario . . . Por otra parte, el cantante español **Camilo Sesto** también tuvo dificultades en Bogotá, Colombia, antes de partir hacia Panamá, para después debutar en Puerto Rico en la semana próxima. Camilo tenía que efectuar una presentación gratuita según las normas establecidas por la Alcaldía a artistas extranjeros que se presentan en la ciudad, los cuales no pueden salir del país sin llenar este requisito. Fue el cantante impedido de viajar al exterior por tal motivo y tanto él como su representante personal, **Manolo Sánchez**, pasaron por la oficina de la Directora del Departamento de Extensión Cultural y le efectuaron a la directora,

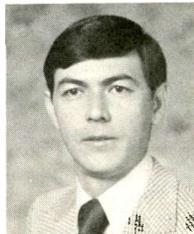
Nohra de Rojas, el pago de una multa por no llenar el citado requisito. Declaró Camilo que "el empresario colombiano era culpable ya que le había asegurado que esa obligación sólo regía para la primera presentación de un artista en Colombia. Sesto actuó en Bogotá en marzo pasado y hubo de presentarse gratuitamente en el Teatro de la Media Torta. Denunció Camilo ante la prensa al representante **Julio Avellaneda** como de haberlo hecho víctima de "un engaño o chantaje por haberse cobrado supuestos perjuicios derivados de la temporada anterior."

Comienza **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** . . . Fue exitoso **Antonio Aguilar** con su espectáculo 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 gira que cubrirá el Estado de Jalisco en México. Sus nuevos éxitos son "La Esposa Olvidada" y "Estúpido Cupido" . . . Nuestras más cordiales felicitaciones por los altos logros en el desempeño de sus funciones como Director de Programmas 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 **Tehua** y **Oscar Chavez** . . . Discos Orfeón 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 Alelí."

CBS lanzó en Colombia el nuevo larga duración "Solo una Semana," "Los Chicanos," "Un Mundo de **Claudia** de Colombia titulado "Tiempo para Amar." La presentación de la grabación es excelente con portada a doble color y un

(Continued on page 46)



Alfredo Rodríguez

por el empresario a un aproximado de \$20.00 y todo fue aprobado para la presentación. De todas maneras, no parece que ha sido **Tom Jones** quien ha perdido plata y sí el empresario . . . Por otra parte, el cantante español **Camilo Sesto** también tuvo dificultades en Bogotá, Colombia, antes de partir hacia Panamá, para después debutar en Puerto Rico en la semana próxima. Camilo tenía que efectuar una presentación gratuita según las normas establecidas por la Alcaldía a artistas extranjeros que se presentan en la ciudad, los cuales no pueden salir del país sin llenar este requisito. Fue el cantante impedido de viajar al exterior por tal motivo y tanto él como su representante personal, **Manolo Sánchez**, pasaron por la oficina de la Directora del Departamento de Extensión Cultural y le efectuaron a la directora,



¡Qué pasa Papo!
Luisito Martí y Johnny Ventura



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LATIN AMERICAN HIT PARADE

Singles

New York (Salsoul)

By EMILIO GARCIA

1. SOLO HE VIVIDO
LA CORPORACION LATINA—MG
2. QUIMBARA
CELIA CRUZ & JOHNNY PACHECO—
Vaya
3. EL CASTIGADOR
ROBERTO TORRES—Mericana
4. MI DEBILIDAD
ISMAEL QUINTANA—Vaya
5. LA BANDA
WILLIE COLON—Fania
6. MI CUMBIA
EDDIE PALMIERI—Coco
7. NO HAY AMICO
ORQUESTA HARLOW—Fania
8. ORGULLOSA
ISMAEL RIVERA—Tico
9. BORINQUEN TIENE MONTUNO
ISMAEL MIRANDA—Fania
10. EL SON DE SANTURCE
EL GRAN COMBO—EGC

Ecuador

By MARCELO NAJERA

1. ACALORADO
LOS DIABLOS—Odeon
2. OH CUANTO TE AMO
SABU—Music Hall
3. PONCHITO DE COLORES
OLMEDO TORRES—RCA
4. EL CLAVEL NEGRO
HECTOR JARAMILLO—Onix
5. POR QUE NO VALE LA PENA?
LOS IRACUNDOS—RCA
6. CAMINITO SERRANO
LOS DESTELLOS—Fenix
7. JESUS DEL CARMEN
LOS CARINOSOS—Fenix
8. LA NOCHE QUE MURIO CHICAGO
PAPER LACE—Phillips
9. NO QUIERO LLANTO
EL GRAN COMBO—EGC
10. HOY SE PROHIBE CANTAR
LUISIANA—Estelar

Redlands, Cal.

By KCAL

1. QUIEN TE DIJO QUE TE QUIERO?
ESTRELLITA—Raff
2. TE QUERO PORQUE TE QUIERO
RAMIRO LEIJA—Lado A
3. LA PANCHITA
LALO RODRIGUEZ—Musimex
4. CALLES DE AMARGURA
ALONSO ROBLEDO—Musimex
5. CUANTAS VECES
RAY AVILA—Orfeon
6. DESPECHO
LOS MONCHIS—Latin
7. VERDAD AMARGA
RODRIGO—Peerless
8. UNA COPA MAS
GILBERTO VALENZUELA—Gas
9. ESPEJISMO
JUANELLO—Peerless
10. CON UN PAR DE TRAGOS
FERNANDO RIOS—Peerless

Mexico

By VILO ARIAS SILVA

1. POR QUE NO FUI TU AMIGO
LOS ASTROS—CBS
2. QUE SEAS MI CONDENA
JUAN GABRIEL—RCA
3. LAMENTO DE AMOR
COSTA AZUL—Melody
4. COMO SUFRO
LOS BABY'S—Peerless
5. POR EL AMOR DE UNA MUJER
DANNY DANIEL—Polydor
6. SOY LO PROHIBIDO
GERMAIN—Capitol
7. EL REY
JOSE ALFREDO JIMENEZ—RCA
8. QUIEN TE DIJO QUE TE QUIERO
ESTRELLITA—Cisne Raff
9. LA NOCHE QUE MURIO CHICAGO
LA BANDA MACHO—CBS
10. CALZONTZIN
LOS BABY'S—Peerless

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. La SACM., 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 atributos suficientes como para sobresalir Enrique! . . . Después de una

gigantesca jira por el Sur de EE.UU., retornan Los Freddy's quienes continuando con su habitual costumbre, ubican otro hit en las listas de éxitos, "Vacaciones de Verano."

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

Albums

Mexico

By VILO ARIAS SILVA

1. EL REY
JOSE ALFREDO JIMENEZ—RCA
2. POR QUE NO FUI TU AMIGO
LOS ASTROS—CBS
3. LAMENTO DE AMOR
COSTA AZUL—Melody
4. COMO SUFRO
LOS BABY'S—Peerless
5. TU ERES
GENERACION 2000—Polydor
6. SOY LO PROHIBIDO
GERMAIN—Capitol
7. QUIEN TE DIJO QUE TE QUIERO
ESTRELLITA—Cisne Raff
8. DONDE ESTAS VIDITA MIA
ANGELICA MARIA—Sonido Internacional
9. QUE SAS MI CONDENA
JUAN GABRIEL—RCA
10. COMO NO VOY A QUERERTE
LOS PRADO—CBS

Puerto Rico

1. LA CORPORACION LATINA
CORPORACION LATINA—Music Gem
2. POR EL AMOR DE UNA MUJER
JULIO IGLESIAS—Alhambra
3. EL ASOPAO DE POLLO
DANIEL SANTOS—Lozano
4. CELIA Y JOHNNY
CELIA CRUZ—Vaya
5. CHARITA GOBERNADORA
ANGELA MEYER—Hit Parade
6. SOY UN TRABAJADOR
DANNY RIVERA—Velvet
7. HERIDA
ORQUESTA LA SELECTA—Borinquen
8. QUE FALLO PEDRO!
MARIACHI JALISCO—Cisne
9. BAILABLE NO. 10
HUGO BLANCO
10. NAZIDAD
MARGO A. MUNIZ—Arcano

Record World en Ecuador

By MARCELO NAJERA

■ ECUADOR — Otro rotundo éxito resultó la Primera Feria Internacional del Transporte, que más de transporte tuvo de artística ya que las atracciones principales fueron anada menos que el "fenómeno" Raphael y la Vedette de moda Iris Chacon, además actuaron Los Corvets, Miriam Constante, Ernesto Alban, Pepe Parra, Las Hermanas Arauz, Blacio Jr., en fin hubo trabajo para muchos . . . Del otro lado del pueblo tuvo "Su" Feria en la que actuaron: Sabu, Las Dolly Sisters, Bertha Rosen, Pibe Arauz, y el 2do. Festival de la Risa con Lucho Navarro, Montecristo, Chicho Azua, Nestor Quintero, y Ernesto Gallardo que congregaron al grueso del público . . . En estos días está actuando en nuestro medio "La Arquesta De Todos Los Tiempos" de Renato Capriles: Los Melodicos De Venezuela.

En cuanto a discos se refiere, al fin mi voto de aplauso para las Empresas Fonográficas en las que se nota el afán de acrecentar el repertorio artístico permitiendo la aparición de valores nacionales

con excelentes dotes como el caso de Jimmy que en poco tiempo ha situado su nombre entre los ídolos del público. Jimmy Chiriboga es una proyección Onix . . . De marcado acento pampero de profunda filosofía de amerindio cantor innato de paisajes, caminos y carreteras, con su guitarra y su canción a cuestas se llegó por estos pagos Atahualpa Yupanqui. Es una elevación vibrar al ritmo de sus cuerdas y su sentimiento. Que vuelva pronto.

Notable acogida de los televidentes del canal 2 para la realización del "Festival Oti." Las canciones del certamen gustaron y ya se las solicita a las estaciones de Radio. Felicitaciones a los organizadores por la forma en que se realizó la votación, un saludo por su triunfo a la divina Nydia Caro, y a cada uno de los participantes, ¡felicitaciones! . . . Zona el sello de la nueva generación se va imponiendo, tiene en Cachi un gran cantor melódico. Es un hit cantando "Vivo Enamorado" . . . La Constelacion Estelar (Continued on page 46)



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NEW JERSEY



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 será Cansancio" . . . Musart, 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 ó Dejame" y "Eres Tu." Esperamos amigo **Santamaria**, que la promesa sea realidad, y estén nuevamente para Mayo del 75 . . . **Tehua** y **Oscar Chávez**, reunidos por primera vez en un elepe 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 consolida de tal forma, que se convierte 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 Vía Satelite a todo el mundo, se llevará a cabo en México 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 fé en su tema "Hoy Se Prohibe Cantar" que le sirve como carta de presentación.

Otra voz femenina, llamada a complacer a un gran sector de la demanda, precisamente para los enamorados de siempre, **Shamoy** lanza un larga duración para el sello Angelito, titulado "Tu Donde Estas" con 12 canciones del ayer-en el sutil encanto de esta nueva artista revaloración ecuatoriana pará el 74 . . . El sello Fadisa colocó muy a tiempo, 2 long playings con los temas más gustados de la portorriqueña **Iris Chacon**, sus admiradores de plácemes, tienen para deleitarse con canciones como "Cuando El Rio Suená," "Dulce Dulce," "Dale Que Te Dale,"



LATIN AMERICAN ALBUM PICKS



SILVANA DI LORENZO

RCA VIK LZ 1271

Nueva dirección de Silvana di Lorenzo cargada de material de éxitos, tales como "Basta de Promesas" (P. Ortega-L. Fransen), "Qué Locura Inmensa Que Tengo por Tí" (C.A. Fernández Melo), "La Culpa ha sido Tuya" (Larry Moreno) y "Caramelo, Me Decías Tú" (Victor Daniel). Arreglos y orquestación de Jorge Calandrelli.

■ Very commercial package by top seller Silvana Di Lorenzo, backed by Jorge Calandrelli and his orchestra. "Pienso en Tí" (J. Wenger), "Yo te Necesito" (P. Villar) and "Jamás me Cansaré de Amarte" (P. Villar).



¡QUE PASA PAPO!

LUISITO MARTI—Discolor 040

Con Johnny Ventura y su Combo, Luisito Marti se luce interpretando "El Inglés" (L. Martí), "Tal para Cual" (E. Padrón), "Brujería" (Barretto) y "Ya no es lo mismo que Ayer" (E. Espinal).

■ With Johnny Ventura and his Combo, Luisito Marti performances are among his best. Dominican salsa! "Rumberos de Antaño" (Barretto), "Odiama" (D.R.), "Qué pasa Papo" (Ventura-Santana-Marti) and "Por dos Caminos" (D.R.).



ANGELICA MARIA

Sonido Int. SILP 8009

Con acompañamiento del Mariachi Mexico de Pepe Villa y con arreglos de Pedro Ramirez, Angelica María ofrece aquí un repertorio logrado de música típicamente mexicana. "Donde Estás Vidita Mía" (Juan Gabriel), "Propuesta" (R. Carlos), "Tenias 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. Gabriel), "Aunque Sueñes con Otra" (T. Paez) and "Te Busco te Extraño" (J. Gabriel).

HOY CANTO POR CANTAR

NYDIA CARO—Alhambra ALS 139

Con "Hoy Canto por Cantar" (N. Caro-R. Ceratto) tema ganador en el Festival Oti, encabeza Nydia Caro esta nueva grabación en la cual se destacan "Me Estás Buscando" (Michael Alejandro), "Y que Importa" (Juan Pardo), "Te Estoy Amando Locamente" (F. Campuzano) y "Me Va, Me Va" (Ricardo Ceratto).

■ With "Hoy Canto por Cantar," winner of the Oti Festival, Nydia Caro is moving this new album that also contains "Antonio" (A. Bourbon), "Me Desperté Llorando" (M. Barroso, Quique Roca) and "Te Estoy Amando Locamente" (F. Campuzano).

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 Gutiérrez**. A mí pregunta inquiriéndole ¿Y ahora . . . a donde vas? . . . me ripostó: "A Tanganyika, 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 could be in the neighborhood of \$20-\$25 and even though it could become

(Continued on page 47)

POR PRIMERA VEZ

Tehua y Oscar Chavez

HACEN UNA CRACION DE

Añoranzas Mexicanas

polydor
ESTEREO
LPR 16133
2389 052

Columbia Inks Lewis

■ LOS ANGELES — John Hammond, 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 habían asistido representando a México la señora **Consuelo Velazquez** Presidenta de la SACM.; **Carlos Gomez Barrera** Director General y **Fernando Z. Maldona** Consejero. Los preparativos, están siendo minuciosamente cuidados, 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.

Another artist 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 week in Puerto Rico.

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 also 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 Frenkel** from Pan American Record Distributors prepared for the occasion with tiny shovels that were inscribed: "Shovel belonging to the horses of Antonio Aguilar," and he told Aguilar when presenting these, "These are so that you can keep picking it up through all Latin America." Both of them laughed! . . . **Rosenda Bernal** is back in Mexico after a successful tour covering Houston, San Antonio, Los Angeles, San Francisco and Chicago. She is smashing in Mexico and those areas with "La Esposa Olvidada" and "Estúpido Cupido" . . . Our congratulations to **Alfredo Rodriguez**, program director for KWAC Radio, Bakersfield, California, for his accomplished goals.

Polydor released in Mexico an album titled "Añoranzas Mexicanas" that offers performances, for the first time, of **Tehua** and **Oscar Chavez** . . . Orfeon Records Inc. released in the States an album by **Los Diablos** on the Averno label, distributed by the U.S. operation of the Mexican firm. Some of the tunes are "Solo una Semana," "Los Chicanos," "Un Mundo Diferente" and "Capullito de Alelí" . . . CBS released in Colombia a new album by **Claudia** titled "Tiempo para Amar." Outstanding package and excellent presentation on a double fold jacket showing a full size poster of the singer . . . **Daniel Gutierrez** will leave his post with Caytronics at the end of this month. When asked by this writer: "Where are you going now?" he said "Tanganyika, Alaska" . . . Well, I do not know that city, but I do know that sometimes it doesn't matter where you go as long as you depart from where you are . . . And that's it for the time being!

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; Ron Alexenburg, vice president, general manager, Epic Records and Columbia/Custom Labels; Rev. Jesse Jackson, Operation P.U.S.H.; Betty Shobazz; 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 the La Grange 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 Buddah label, tentatively entitled "Cafe De Paris." Featuring their new lead singer, Robert Fitoussi, 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.

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 new companies — Prodigal Records, Inc. — with three offices: New York, Farmington, Michigan, and Miami Beach. This company's first release is "I Hear 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 r&b and jazz.

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 (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 Denver sets) were former number one lps. (Last year at this time only two albums in the top 20 were 20-week-plus entries, both resurging 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"), "This Is 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 a bulleted 16 on The Singles Chart after only three weeks while Carpenters' "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.

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ 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 \$3,000 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," while 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.

CANADA

By **LARRY LeBLANC**



■ TORONTO — New Canadian lp by the **Stam-peders** is "Backstage Pass," taped at the band's appearance at Ontario Place last June 13. It was set for a Dec. 9 release date here but a U. S. release is in doubt because the songs are mostly familiar to the band's Canadian fans. The group has completed its Premier Talent U. S. tour, finishing up with dates with **Johnny Winter** and **Black Oak Arkansas**. They'll be in this area until the New Year with intentions of starting work on a new lp.

GRT has set a "Best of Lighthouse" lp release for Jan. The company hosts a reception for the "new" **Lighthouse** at the Palais Royale on Dec. 18 at which the group will perform . . . Next **Greaseball Boogie Band** single will be a **Al Nicholls'** tune "Hole In Your Soul" . . . **Ian Thomas** has re-recorded "Mother Earth" at Sound Interchange for a single release on GRT. The singer also produced his next album at Sound Quebec in Montreal . . . **Downchild Blues Band** into the El Macombo Dec. 23-Jan. 18 . . . Concept 376 has picked up booking representation for **Bob McBride** and his group and **Claxon** . . . Look for more personnel changes in **Scrubbaloe Caine**.

New **Anne Murray** single is revamp of "Daytripper." She's off the road until Jan. 21 when she makes her annual appearance at Ontario Place . . . **John Allan Cameron** starts taping his CTV show at CFCF this month with **Bill Langstroth** producing . . . **Bruce Murray** has been taping at Eastern Sound with **Skip Beckwith** producing . . . RCA Canada has signed Toronto group **MacArthur**, managed by **Neill Dixon**. The firm has released a debut single, "Out Of Every Dark Sky," produced by **Ian Geunther** . . . Available from RCA is a 16mm film of the **Guess Who**

(Continued on page 50)

ENGLAND

By **RON McCREIGHT**

■ LONDON — **David Essex** concluded an eventful year with a sell-out British tour bringing scenes of hysteria normally more associated with the '60s era back to all major concert venues throughout the country. His intense popularity is also highlighted by the enormous success of the "Stardust" movie, the "Gonna Make You A Star" single (CBS) which has recently enjoyed three weeks at the top, and the album "David Essex," which has been in the top 10 sellers for the past two months. Unrelenting in their efforts to keep him on top, CBS has already issued a follow up single, the **Jeff Wayne**-produced title track from "Stardust."

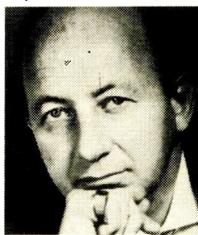
In an attempt to emulate this recent cinematic success, **Slade** ventures onto the screen in the New Year via a similarly scripted movie titled "Flame." To coincide, the soundtrack album will be issued by Polydor, and a book will be published by Granada, but a single has yet to be selected, although their recent hit, "Far Far Away," is featured in the movie. Production is by "Stardust" man **Gavrik Losey** with **Slade** manager **Chas. Chandler** and other former **Animals** member **John Steel** taking responsibility as executive producers. Deejays **Tommy Vance** (Capital) and **Rosko** (Radio One) are included in the cast, with Vance taking the role of Ricky Storm.

Following **Feldmans** general manager **Ronnie Beck's** departure at the end of the year to join State Records, EMI Music Publishing chief **Ron White** has made several realignments within the group. **Terry Slater**, Robbins Music general manager, will now direct all activities for both Robbins and Feldmans, with **Harold Franz** switching from professional manager, Feldmans, to manager of catalogue develop-

(Continued on page 50)

GERMANY

By **PAUL SIEGEL**



and **Wolfgang Schmitt**.

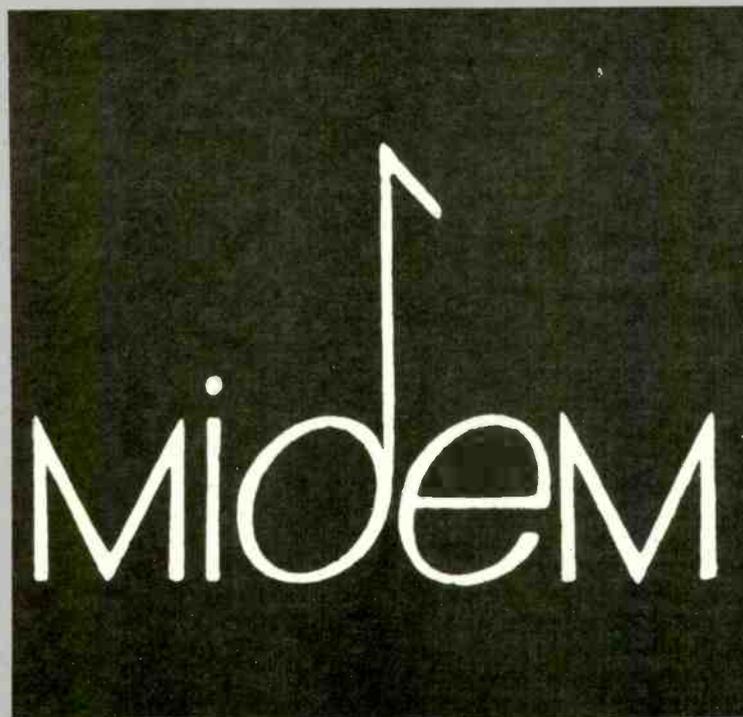
■ BERLIN — Big shindig held this week by radio station Europawelle/Saar on AM meters (1421). The event feted German record artist **Rex Gildo** as best liked artist, according to German press, radio and TV people. The ceremonies commenced with a speech by radio station program director **Dr. Heinz Garber**, and awards were presented. Personalities present include **Truck Branss**, **Dieter Thomas Heck**, **Wulf Weidner**, **Dieter D. Behlinda**

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 Sonnenstrand" (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/Altus companies is back from the States with an armload of hits . . . America's **Ike & Tina Turner** are German teenage fave raves, especially because of their recent German smash tour . . . Key stars the likes of **Peter Wyngarde** and **Ivan Rebroff** heading a great stage show to be broadcast over RIAS Berlin radio from Deutschland Halle . . . **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 Wieder-sehn 'til next week!

midem always a good investment!



INTERNATIONAL RECORD AND MUSIC PUBLISHING MARKET, JANUARY 18-24, 1975
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International
Representative

England (Continued from page 48)

ment for the two companies; **Arthur Cook** switching from EMI Records International to assist him; and **Tim Chacksfield** 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 comes into the company after spending 10 years with **Robert Mellin**. Former Feldmans copyright man **Dennis Sinnoff** becomes assistant copyright manager and **Ken Chipperfield** becomes contracts manager, having previously been responsible for Francis Day & Hunter and Robbins copyright matters.

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** "Ali Shuffle" (Island) will provide stiff competition to the recently released "Black Superman" by **Johnny Waklin & The Kinshasha Band** which is on the same subject. The final word 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** lp 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 . . . Attic Records 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 **Charity Brown** . . . UA-Ko'tai Records hosted a bash in Montreal for **Toubabou** to celebrate the release of their lp "Le Ble Et Le Mil," taped in-concert in Quebec City . . . Also new on UA is the new **Alexander Zelkine** lp "L'Otage" . . . Composer **Ben McPeck** 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 Larry's Hideaway on Dec. 9 . . . Capitol's new group **Beau Dommage** has issued a single "Le Piebois" ("The Woodpecker") and an lp. 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) 967-7272 . . . 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 administrate 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**.

New to Daffodil Records roster is **Michael Hasek** with a single "Love Me The Way That You Do" . . . Confirmed to participate at MIDEM in January are: Attic Records (**Al Mair**), Champlain Productions (**Bob Hahn**), **Carole Risch**, Coquette Music, Franco-Disque, Gamma Records, GRT Records (**Ross Reynolds**), London Records, Marathon Music, Morning Music, Sounds Right Productions (**Marg Topping**), Goldfish Records (**Ray Pettinger**), Chappell Music (**Jerry Renewych**), Timbre One (**Bill Snow**), Trans-World and Productions S.M.C.L.

ENGLAND'S TOP 25

SINGLES

- 1 **GONNA MAKE YOU A STAR** DAVID ESSEX/CBS
- 2 **YOU'RE THE FIRST, THE LAST, MY EVERYTHING** BARRY WHITE/20th Century
- 3 **OH YES, YOU'RE BEAUTIFUL** GARY GLITTER/Bell
- 4 **JUKE BOX JIVE** RUBETTES/Polydor
- 5 **KILLER QUEEN** QUEEN/EMI
- 6 **YOU AIN'T SEEN NOTHING YET** BACHMAN-TURNER OVERDRIVE/Mercury
- 7 **WILD ONE** SUZI QUATRO/Rak
- 8 **HEY THERE LONELY GIRL** EDDIE HOLMAN/ABC
- 9 **PEPPER BOX** PEPPERS/Spark
- 10 **TOO GOOD TO BE FORGOTTEN** CHI-LITES/Brunswick
- 11 **MAGIC PILOT**/EMI
- 12 **TELL HIM HELLO**/Bell
- 13 **NO HONESTLY** LYNSEY DE PAUL/Jet
- 14 **LET'S PUT IT ALL TOGETHER** STYLISTICS/Avco
- 15 **MY BOY** ELVIS PRESLEY/RCA
- 16 **EVERYTHING I OWN** KEN BOOTHE/Trojan
- 17 **COSTAFINE TOWN** SPLINTER/Dark Horse
- 18 **LUCY IN THE SKY WITH DIAMONDS** ELTON JOHN/DJM
- 19 **DA DOO RON RON** CRYSTALS/Warner-Spector
- 20 **IRE FEELINGS (SKANGA)** RUPE EDWARDS/Cactus
- 21 **JUNIOR'S FARM** PAUL McCARTNEY & WINGS/Apple
- 22 **HOW LONG** ACE/Anchor
- 23 **WHERE DID ALL THE GOOD TIMES GO** DONNY OSMOND/MGM
- 24 **SHA LA LA AL GREEN**/London
- 25 **NEVER TURN YOUR BACK ON MOTHER EARTH** SPARKS/Island

ALBUMS

- 1 **GREATEST HITS** ELTON JOHN/DJM
- 2 **ROLLIN' BAY CITY ROLLERS**/Bell
- 3 **DAVID LIVE** BOWIE/RCA
- 4 **CAN'T GET ENOUGH** BARRY WHITE/20th Century
- 5 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 6 **SHEER HEART ATTACK** QUEEN/EMI
- 7 **DAVID ESSEX**/CBS
- 8 **SMILER** ROD STEWART/Mercury
- 9 **PROPAGANDA** SPARKS/Island
- 10 **THE SINGLES: 1969-73** CARPENTERS/A&M
- 11 **BAND ON THE RUN** PAUL McCARTNEY & WINGS/Apple
- 12 **STORMBRINGER** DEEP PURPLE/Purple
- 13 **IT'S ONLY ROCK 'N ROLL** ROLLING STONES/Rolling Stones
- 14 **MOTOWN CHARTBUSTERS VOL. 9** VARIOUS ARTISTS/Tamla-Motown
- 15 **JUST A BOY** LEO SAYER/Chrysalis
- 16 **SERENADE** NEIL DIAMOND/CBS
- 17 **I'M LEAVING IT ALL UP TO YOU** DONNY AND MARIE OSMOND/MGM
- 18 **BACK HOME AGAIN** JOHN DENVER/RCA
- 19 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 20 **THIS IS THE MOODY BLUES**/Threshold
- 21 **WALLS AND BRIDGES** JOHN LENNON/Apple
- 22 **GREATEST HITS** SANTANA/CBS
- 23 **ANOTHER TIME, ANOTHER PLACE** BRYAN FERRY/Island
- 24 **REMEMBER YOU'RE A WOMBLE** WOMBLES/CBS
- 25 **THREE DEGREES**/Phila. 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.

Sammy Johns and Ripple

Nippon Columbia will officially launch the GRC releases the end of December, concentrating initially on Sammy Johns 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 continued to move up the charts, Atlantic/Atco recording artists AWB stopped off at Philadelphia's Tower Theatre for a concert appearance. Shown backstage are, standing: Chris Uncangco, Atlantic's Philadelphia pop promotion man (left) and Greg Pitts, Atlantic's Philadelphia r&b promotion man. Seated from left: Ed Sciak of WMMR radio; Roger Ball and Hamish Stuart of AWB; Steve Ferrone, drummer for the Philadelphia concert; Molly Duncan, Onnie McIntyre and Alan Gorrie of AWB.

Turner Territory



Receiving the Golden European Record Award, the first ever given, are United Artists recording artists Ike & Tina Turner, shown accepting the award from Wim Schut, managing director of UA/Germany, while in Frankfurt. The award, which will be given annually to American artists who score heavily in Europe, was given to the soul-rock duo for more than one million records sold in Europe of "Nutbush City Limits," and was presented in the midst of their European tour.

Druckman to Represent ASCAP at Paris Meet

■ NEW YORK — Jacob Druckman, Pulitzer Prize winning composer and professor of music on the faculty at Brooklyn College, will represent the American Society of Composers, Authors and Publishers (ASCAP) at the December 12-13 meeting of the International Council of Authors and Composers of Music, announced ASCAP president Stanley Adams.

The Council, which meets annually, is a body of CISAC—The International Confederation of Societies of Authors and Composers. The agenda will include reports on piracy and plagiarism, the current position of the "middle of the road" serious composer, the UNESCO International Music Council study on "music and tomorrow's public" and proposals for organization of a "World Composer's Day."

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, Charles Aznavour worked 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 musical proficiency throughout the evening.

As a performer, Becaud used the primitive methods of a silent film star—overreactions, stilted walks 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 Continues," 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

Lettermen Tour Japan

■ LOS ANGELES — Lettermen have been set for their fourth Japanese tour by manager Jess Rand. The trio plays 18 dates in 20 days, including a one-ner 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 Boxx 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 same goes for 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.

Rifi's Iva Zanicchi 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 "Serenoe" . . . Polydor is releasing three magnificent albums on the Pablo label devoted to three "greats" of jazz: an Oscar Peterson doubles album, the Count Basie Trio and "Ella Live In London."

Gary Shearton's "I Get A Kick Out Of You" has been placed in all juke-boxes here and should be as big as it is now in England . . . Yet another release this week on Polydor is the Sensational Alex Harvey Band with their latest album titled, "The Impossible Dream," along with Rod Stewart's latest effort, "Smiler" . . . Vittorio Sommalvico of Ricordi International Publishing is leaving this week for the States for contacts and business deals.

U.S. entertainer extraordinaire Sammy Davis Jr. had his latest show on our TV screens for the delight of his numerous Italian aficionados. As a result of it, Phonogram will be releasing an lp which will include most of the tunes he has done on the show . . . Still riding high on the charts is "American Graffiti" on MCA. The picture is still on general release and packing them in, and so does the double album . . . Ciao!

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 "Waltons" package are beginning to sell in large volume.

John Surico at 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 the time the group finished "All the Young Girls Love Alice" and broke into "Saturday Night's Alright For Fightin'" everyone was up on their feet clapping, stomping and bouncing. Encore selections included "Crocodile Rock," "Your Song," and the evening ended with what has become Elton's theme song, "The Bitch is Back." Terrific!

Rocket recording star Kiki Dee and band roused the audience for Elton with versions of "Heart and Soul," "Six Days on the Road" and her smash single "I Got the Music in Me." She's a strong performer on the rise and exhibited much promise.

Roberta Skopp

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 III 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 firms 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 "O" 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."

N. Y. Central (Continued from page 23)

NOTED: Jonathan Edwards and the Dillardards shared the Bottom Line spotlight Monday (30) for a moderately pleasant evening's entertainment. Edwards was a little too laid back, and should have had a full band supporting him, though his songs and vocals have an infectiousness that was hard to ignore. The Dillardards strove too much in the direction of electric bluegrass, and were most successful just playing it straight (an amplified banjo never sounds right, and when a fuzz box is added, it loses its endearing qualities altogether) . . . The Clive Davis book-launching party was held at Max's . . . Had there not already been a copyright on the title, we might have been tempted to change our name to Zoo World this week, what with Jonathan Edwards dropping by with his pet mascot Jim (part Labrador Retriever, part Irish Setter) and Atlantic's Steve Leeds shepherding two lambs through the orifices marking Genesis' latest album, "The Lamb Lies Down On Broadway." We do hope Camel doesn't attempt a similar stunt.

Tracy Opts 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 Troubador for two shows last Summer, brought in a remote 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 man Allan Rinde matter-of-factly terms the artist "one of the last romantics," a description born out by Tracy's affectionately witty lyrics and extremely low-key demeanor. "I once went home with a groupie," Tracy recounted, "and all we did was talk."

Plans are now being formulated for a possible tour in the coming year and for obtaining a measure of television exposure. "We're hoping that the kids pick up on the album, but Dennis' real audience would probably be an older crowd," said Rinde.

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."

Eliot Sekuler

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.

Herman, Leonard Pub. Sets Educational Series

■ MILWAUKEE—Woody Herman and the Hal Leonard Publishing Corporation, producers and distributors of educational music products, have co-announced the introduction of a new music series for high school and college jazz ensembles. Hal Leonard Publishing announced that the Woody Herman Series arrangements are now available through area music dealers throughout the U.S. and Canada.

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 Detergents 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 he 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 those 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 Songwriter Forum at the Hollywood Holiday Inn, December 10, 1974, will present four of the top Los Angeles entertainment field 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 Mo-West 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

(Continued from page 4)

An experienced music business executive, Daives had 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 1968 through 1970.

Daives left to move to England, where he spent the next three years as European professional manager for the Robert Stigwood Organisation music publishing division, based in London. Upon returning to the United States, Daives 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."

Stevie Scores Again



Stevie Wonder is seen receiving more awards for chart toppers "You Haven't Done Nothing" and "Tell Me Something Good" from ASCAP's Dave Combs. On hand for the presentation was Stevie's proud mother, Mrs. Lula Hardaway.

CLUB REVIEW

Jose & Hues Corp. Captivate Casino

■ CHERRY HILL, N.J. — Few bills at the Latin Casino have the power to overcome this bulging boite'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 Felicitations 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.

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IRDA Pacts Homest' der

■ NASHVILLE—Homesteader Enterprises, Inc. has announced the completion of negotiations with International Record Distributing Associates to distribute all future releases on their record labels Conestoga and IRE.

Seventy Seven Signs Anthony

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

Rayburn's latest release, "She Just Laid The Lovin' Right On Me," was produced by John Richburg for J.R. Enterprises, Inc. Record promotion and distribution for Seventy Seven Records is handled by Buddah.

Billy Swan Gets Gold

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

Peer Opens BMI Award Gallery



A gallery of BMI (Broadcast Music Inc.) million performance citations awarded to Peer International Corporation has been installed in that organization's Nashville offices. 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 together with Mrs. Monique Peer Nash and Ralph Peer III in a short ceremony. A BMI Special Citation of Achievement is presented to the publisher and writers of those BMI licensed songs which have received a million or more performances. These are logged 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 record of one million performances denotes that a song, an average of three minutes in length, has been on the air for 50,000 hours. The Peer award songs, 15 in number, represented nearly 7,500,000 hours of play.

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 sales. 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.

NASHVILLE REPORT

By RED O'DONNELL



■ Perry Como and Dennis Weaver will tape network TV specials at Opryland in February. Each show is said to be featuring Nashville-based guests . . . Got your Christmas greetings card from Elvis Presley and his manager Col. Tom Parker yet? They have mailed out approximately 500,000. Postage bill at a 10 cent stamp per totals about \$50,000 . . . Incidentally, Elvis is "resting" at his home in Memphis, reportedly on the blink with a tummy ulcer. An RCA recording session skedded

last month in Memphis and postponed until this month has now been re-set for "sometime in January."

Roy Clark and wife Barbara vacationing in Florida for month . . . It's a little late to report or assume but singer Charlie Walker may have contributed to the U. of Texas' football win—an upset over the Texas Aggies. Charlie was "honorary coach" of the Longhorns for the game, so appointed by his longtime friend, Texas coach Darrell Royal.

It's nearing the season to be jolly, so when a friend asked George Morgan: "Is your wife Anna a singer?" gentle George replied with a laugh: "Anna is the only person I know who can change keys eight times in a song."

Didja know that with few exceptions most of the Christmas albums now on the market were recorded during July and August?

Harmonica wizard Charlie McCoy cut his Monument Yule Ip last January. "I'm now getting some songs together for an Easter album," joked McCoy.

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 Rabbit 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 super-star and I'm not a super-star—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 winners—has a book called "The Giving Tree," published by Harper Row.

(Continued on page 56)

COUNTRY PICKS OF THE WEEK

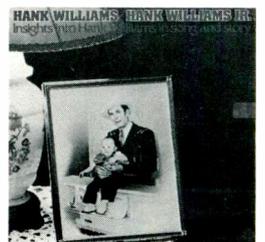
SINGLE
RCA

WAYLON JENNINGS, "RAINY DAY WOMAN" (Baron, BMI), "LET'S ALL HELP THE COWBOYS (SING THE BLUES)" (Jack, BMI). Two sides of Waylon make for a two-sided hit. He rocks out with side one and calls on his smooth ballad voice for side two. This cowboy won't be singing the blues with these on the charts! RCA PB-10142.

SLEEPER
WB

JOE ALLEN, "SHOULD I COME HOME (OR SHOULD I GO CRAZY)" (Tree, BMI). Writer/singer is destined for the top with this number. Sensitive lyrics tell his lady that he's at the fork in the road; one road leads home and the other goes to crazy. No doubt he'll be big, and this could be the one that puts him there. Warner Brothers WBS 8052.

ALBUM
HANK WILLIAMS, JR., "INSIGHTS INTO HANK WILLIAMS IN SONG AND STORY." If you're a fan of Hank Williams, and who isn't, you'll love this one. His son comments on the songs and life that made his famous father a legend. A record every country listener will want to hear again and again. MGM M3HB 4975.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBUL, Wichita	WEET, Richmond	WMQM, Memphis
KCKC, San Bernardino	WENO, Nashville	WPIK, Washington
KFDI, Wichita	WGBG, Greensboro	WSLC, Roanoke
KKYX, San Antonio	WGMA, Hollywood, Fla.	WTHI, Terre Haute
KRAK, Sacramento	WHK, Cleveland	WTIK, Durham
KTOW, Tulsa	WHOO, Orlando	WUBE, Cincinnati
KVOO, Tulsa	WINN, Louisville	WUNI, Mobile
KWMT, Ft. Dodge	WIRK-FM, W. Palm Beach	WVOJ, Jacksonville
WAME, Charlotte	WIVK, Knoxville	WVL, New Orleans
WBAP, Ft. Worth	WMC, Memphis	WWOK, Miami
WCMS, Norfolk		WXCL, Peoria
WCOU, Lewiston		

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 — #26).

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 KCKC.

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; WWOK 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 WPIK; 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 reminiscing 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 WWL; Candy Noe's "Drive It On Home" added at KVOO; Ann Morton's "Someone Bigger Than Me" moving at KTOW; Bill Dohde's "Mona" added at KKYX; Curt Lanham'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 WVOJ and KTOW; they care for "I Care" at WMC, WCOU and WENO.

Marilyn Sellars' "He's Everywhere" moving strongly in Knoxville, Ft. Dodge, Washington, Wichita (KBUL) and Memphis (WMC).

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

Swan Dives Into Hit Territory

By DON CUSIC

■ NASHVILLE—Introducing Billy Swan to a group of press, Kris Kristofferson called him "the next Beatles." Although the comment was partly in jest, there was a deeply rooted meaning behind it.

Swan's first album, "I Can Help," contains many subtle messages that Billy and his group added in the studio, much in the same manner as the famed British group. For instance, on "I'm Her Fool," he has a line, "I run like a dog when she calls me." When he finishes the verse, you hear an organ riff which happens to be "K-9," in Morse Code.

On "Shake, Rattle and Roll," Billy took the instrumental break to slip in some Buddy Holly sounds from "Oh Boy"—giving tribute to his roots. His version of "Don't Be Cruel," the old Elvis classic, was one Swan had for quite sometime; he cut it as a ballad. He added the Jordainaires—Elvis' old back up group who were on the original "Don't Be Cruel"—to add to the sound. The Jordainaires also sang backup on "Queen of My Heart."

The title song, "I Can Help," was written after Swan had played around with the old song "Come Softly To Me." Cut on the second take with hardly an overdub, Swan related that a German Shepherd puppy was chewing on his leg the whole time he was recording the song.

"I Can Help" was originally the "B" side of the Monument release—"Ways of a Woman in Love" was the "A" side. The original "A" side had the old Johnny Cash song with an arrangement sounding like the old Drifters, and the strings at the end of the song are reminiscent of "Under the Boardwalk"—another original idea from Swan, as he took the old country standard and put a '50s rock arrangement to it.

The song "Lover Please" was one Swan wrote years ago as he was sitting in a high school English class and was a big hit for Clyde McPhatter. In the version on the album, the Jordainaires added some backup vocals inspired from "Hound Dog" by Elvis, as once again Swan went to his roots of the '50s.

In Nashville for over 10 years, Billy Swan has seen a lot of music coming and going, and it is this extensive education that comes through on his album: he's a thinking artist who delivers his message not only with lyrics and melody, but with studio techniques as well. His familiarity with studios and techniques of recording have allowed him to add a depth in recording in Nashville that most

don't reach for.

An original member of Kristofferson's band as well as the bands of Kinky Friedman and Billy Joe Shaver, Swan has proven himself to be an accomplished musician on guitar, bass and organ, as well as a noted back-up singer in studios and on

(Continued on page 56)

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.

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.

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 be a country radio station. There has been 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 WEET in Richmond . . . **Bill Mann**, PD of WEXL 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 Eichor** 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 is right. It'll cost you \$35 for twice a month service. The sample they sent has 20 pages. Write C/O 5804 Twineing, 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, Ala, 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 WMTS in Murphreesboro, Tenn. . . . WTIK in Durham, N.C. includes **Grover Clinton**, **Nick Walsh**, **Johnny Jacobs**, **Ray Evans** and **B. C. McEville** . . . WNCR in Cleveland, Ohio is looking for a newsman 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 McCall**, **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 Halyburton** moves to WTVR in Richmond as production director, **John Carter** moves up to production director at WWOK and **Joel Kaplan** moves up to production director at WIGL.

KKYX 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 plays, 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 Kristoffer-son 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 genius has influenced many top stars on today's music scene, and now he's letting his genius speak for himself.

Michael Murphey

(Continued from page 37)

addition to "Good-bye Old Desert Rat" "South Canadian 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's Blues" 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 with the members of his band and the audience. 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 melo-low 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 Magician," 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 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 Whale of a sale," commented wife **Irene**.

Birthdaying: **Ferlin Husky**, **John Wesley Ryles I**, **Eddy Fukano**, **Ronnie Sessions**, **Hugh X. Lewis**, **Bob Osborn**, **Floyd Tillman**, **Dave Houston**, **Billy Edd Wheeler**, **Brenda Lee**, **Ernie Ashworth**, **A. P. Carter**.

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 mandolin 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 daffynition 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 gagsters on 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 have you 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, godfather 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.

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 whale 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. Jocks will be tying him down to the turntables and listeners will be tying up the request lines.

EDDY ARNOLD—MGM M14769

BUTTERFLY (Sabachthani, 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 long-term engagement.

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 (Critique, 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.

WHITEY 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

I FINALLY 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)

A LIFETIME TO FORGET (Spinback/Aclaim, 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.

Christmas Singles

"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 ZS8-8633 (Bibo, ASCAP)

"CHOCOLATE SOLDIER"

Sherri Pond

Music City Workshop 7406 (Fig Tree, SESAC)

"EVERETT THE EVERGREEN"

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 POPCORN"

Merle Haggard

Capitol 3989 (Shadertree, BMI)

"SANTA CLAUS AND THE TRUCK DRIVER"

Thurmon McKinney

Music City Workshop 7404 (Reject, BMI)

"SHADRACK, THE BLACK REINDEER"

Loretta Lynn

MCA 65034 (Coal Miners, BMI)

"THE SONGS ABOUT CHRISTMAS"

George Lewis

LSI 745 (Leson, ASCAP)

"WHITE CHRISTMAS"

Boots Randolph

Monument ZS8-8632 (Irving Berlin, ASCAP)

"WHY IS IT ALWAYS CHRISTMAS"

Ken Sizemore

Ranwood 1009 (SuperCoop/Dancor, BMI)

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.

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 50 radio commercials for the agency's client, Elanco Products Company.

The commercials are for the Treflan, Balan and Paarlán 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.



THE COUNTRY ALBUM CHART

DECEMBER 14, 1974

DEC.	DEC.		WKS. ON CHART
14	7		
1	1	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	11
2	2	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0712	12
3	3	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	20
4	5	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM1-1012	9
5	4	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	27
6	7	IT'S A MONSTER'S HOLIDAY BUCK OWENS—Capitol ST 11332	9
7	6	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	12
8	14	ANNE MURRAY COUNTRY—Capitol ST 11324	15
9	10	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	28
10	8	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712	12
11	16	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	7
12	13	SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA APL-10700	10
13	19	MISS DONNA FARGO—ABC/Dot DOSD-2002	5
14	11	COUNTRY IS TOM T. HALL—Mercury SRM1-1009	15
15	15	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	24
16	17	CLASSIC CLARK ROY CLARK—ABC/Dot DOSD-2010	8
17	12	NASHVILLE HIT MAN CHARLIE McCOY—Monument 32922	11
18	9	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	16
19	21	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC/Dot DOSD-2006	6
20	25	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	4
21	29	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	4
22	20	LIVING PROOF HANK WILLIAMS, JR.—MGM M3G-4971	8
23	22	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-602	20
24	26	FAMILY AND FRIENDS ROY CLARK—ABC/Dot DOSD-2005	5
25	37	GET ON MY LOVE TRAIN LaCOSTA—Capitol ST 11345	3
26	23	LORETTA LYNN'S GREATEST HITS, VOL. 2—MCA 120	28
27	41	MEL TILLIS' GREATEST HITS—MGM M3G-4970	4
28	30	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538	5
29	33	MOVIN' ON HANK THOMPSON—ABC/Dot DOSD-2003	7
30	39	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	3
31	40	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CP1-0818	3
32	34	ANOTHER GOODBYE SONG REX ALLEN, JR.—Warner Bros. BS 2821	6
33	35	DIANA TRASK'S GREATEST HITS—ABC/Dot DOSD-2007	6
34	18	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441	16
35	24	PORTER AND DOLLY—RCA APL1-0646	16
36	28	GRAND TOUR GEORGE JONES—Epic KE 33083	16
37	31	ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-0606	21
38	32	COUNTRY BUMPKIN CAL SMITH—MCA 424	28
39	46	BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H3G-4516	4
40	27	A MI ESPOSA CON AMOR SONNY JAMES—Columbia KC 33056	10
41	38	IT'LL COME BACK RED SOVINE—Chart CH5-2056	6
42	47	NOW BRENDA LEE—MCA 433	3
43	43	THE JUNKIE AND THE JUICEHEAD JOHNNY CASH—Columbia KC 33086	5
44	44	10TH ANNIVERSARY ALBUM BOBBY GOLDSBORO—United Artists LA 311-H2	6
45	45	SINGING SUSAN RAYE—Capitol ST 11333	8
46	55	A MAN AND HIS MUSIC FARON YOUNG—Mercury SRM 1-1016	2
47	58	I WONDER WHOSE BABY JERRY WALLACE—MCA 462	2
48	36	PLEASE DON'T TELL JOHNNY CARVER—ABC ABCD-843	7
49	42	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	39
50	50	SAMMI'S GREATEST HITS SAMMI SMITH—Mega BLPS-604	5
51	48	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	26
52	—	WHAT A MAN MY MAN IS LYNN ANDERSON—Columbia KC 33293	1
53	49	LIFE MACHINE HOYT AXTON—A&M SP 3604	7
54	—	GREATEST HITS, VOL. I BILLY CRASH CRADDOCK—ABC ABCD-850	1
55	66	PEACEFUL EASY FEELING ROY DRUSKY—Capitol ST 11339	2
56	51	I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC GA-10005	15
57	56	PURE LOVE RONNIE MILSAP—RCA APL1-0500	33
58	—	COUNTRY HEART 'N SOUL FREDDIE HART—Capitol ST 11353	1
59	52	RAIN RAINBOW LARRY GATLIN—Monument KZ 33069	10
60	53	HIGHWAY HEADIN' SOUTH PORTER WAGONER—RCA APL1-0713	9
61	63	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	26
62	—	THAT'S THE WAY LOVE SHOULD BE BRIAN COLLINS—ABC/Dot DOSD-2008	1
63	64	BEST OF CHARLIE RICH—Epic KE 31933	30
64	—	LATEST AND GREATEST DANNY DAVIS—RCA APL1-0774	1
65	54	RAY STEVENS' GREATEST HITS—Barnaby BR 5004	11
66	65	LITTLE DAVID WILKINS—MCA 445	9
67	57	IT COULD HAVE BEEN ME SAMI JO—MGM S3G-703	7
68	61	STANDING IN YOUR LINE BARBARA FAIRCHILD—Columbia KC 33058	11
69	60	SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON—Monument PZ 32914	29
70	59	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	48
71	62	I WISH I HAD LOVED YOU BETTER EDDY ARNOLD—MGM M3G-4961	8
72	67	FOR THE LAST TIME BOB WILLS & TEXAS PLAYBOYS—United Artists LA216-J2	28
73	70	COUNTRY HAM JERRY CLOWER—MCA 417	22
74	69	THIS TIME I ALMOST MADE IT BARBARA MANDRELL—Columbia KC 32959	11
75	71	STARS AND STRIPES FOREVER NITTY GRITTY DIRT BAND—United Artists LA184-J2	14

COUNTRY SINGLES PUBLISHERS LIST

AIN'T IT ALL WORTH LIVING FOR M. White & D. Powell (Milene, ASCAP)	62
AIN'T SHE SOMETHIN' ELSE (Jack & Bill, ASCAP)	53
ANGEL IN AN APRON Bob Milsap (Acoustic, BMI)	61
ANGELS ARE HARD TO FIND Jim Vienneau (Hank Williams, Jr., BMI)	30
ANOTHER YOU Jerry Kennedy (Coal Miners, BMI)	54
BABY'S NOT HOME Roy Head (Acuff-Rose, BMI)	46
BACK HOME AGAIN Okun & O'Connor (Cherry Lane, ASCAP)	1
CAN I KEEP HIM DADDY, PLEASE Larry Morton & D. L. Worden (16th Ave., BMI)	44
CAN'T YOU FEEL IT Norro Wilson (Algee/AI Gallico, BMI)	26
CITY LIGHTS Eddie Kilroy (T.N.T., BMI)	47
COUNTRY GIRL Chet Atkins (AI Gallico, BMI)	49
COUNTRY IS Jerry Kennedy (Hallnote, BMI)	23
CREDIT CARD SONG Larry Butler (House of Cash, BMI)	32
DEVIL IN THE BOTTLE Jack Gillmer (Sunbar, SESAC)	67
EASY TO LOVE Chet Atkins (Singletree, BMI)	48
EVERYBODY NEEDS A RAINBOW Ray Stevens (Ahab, BMI)	69
EVERYTIME I TURN THE RADIO ON Owen Bradley (Stallion, BMI)	8
FOR A MINUTE THERE Billy Sherrill (Hall-Clement, BMI)	21
FORBIDDEN ANGEL Jim Prater (Heavy, BMI/Prater, ASCAP)	35
GET ON MY LOVE TRAIN Norro Wilson (AI Gallico/Algee, BMI)	6
GONE Eddie Martinez (New York Times/Dunbar, BMI)	33
GREAT EXPECTATIONS (Blue Book, BMI)	55
HERE WE GO AGAIN Ray Pennington (Reaction/Unari, BMI)	20
HE CAN'T FILL MY SHOES Stan Kesler (Window, BMI)	9
I CAN HELP Young & Swan (Combine, BMI)	5
I MAY NOT BE LOVING YOU Richey & Wilson (AI Gallico/Algee, BMI)	68
I WONDER WHOSE BABY Joe Johnson (4-Star, BMI)	36
(I'D BE) A LEGEND IN MY TIME Tom Collins & Jack D. Johnson (Acuff-Rose, BMI)	34
IF YOU WANT THE RAINBOW Pete Drake (Wilderness, BMI)	50
IN AT 8, OUT AT 10 Ricc Mareno (Ricc Mareno, SESAC)	74
IT WAS ALWAYS SO EASY Ray Baker (Acuff-Rose/Hill & Range, BMI)	51
IT'S ME AGAIN MARGARET Ray Baker (Acuff-Rose, BMI)	40
IT'S MIDNIGHT/PROMISED LAND Felton Jarvis (Imagination, ASCAP; Geronimo, BMI) (Arc, BMI)	11
IT'S TIME TO PAY THE FIDDLER Walter Haynes (Coal Miners, BMI)	56
I'VE GOT MY BABY ON MY MIND Billy Sherrill (Acuff-Rose, BMI)	31
KENTUCKY GAMBLER Ken Nelson & Fuzzy Owen (Owepar, BMI)	18
LADY CAME FROM BALTIMORE Gary Klein (Hudson Bay, BMI)	73
LIKE OLD TIMES AGAIN L. Gordon & L. Muhoberac (Keca, ASCAP)	17
LITTLE GIRL FEELING Jerry Crutchfield (Duchess, BMI)	27
LUCKY ARMS Don Gant (Acuff-Rose, BMI)	28
MAKE IT FEEL LIKE LOVE AGAIN Dick Heard (Blue Moon/Andromeda, ASCAP)	38
MEMORY MAKER Jim Vienneau (Cedarwood, BMI)	4
MY WOMAN'S MAN George Richey (AI Gallico/Ben Peters, BMI)	19
NEVER COMING BACK AGAIN Larry Butler (Tree, BMI)	66
ON THE WAY HOME (4-Star, BMI)	65
OUT OF HAND Ray Dea (Almo, ASCAP)	10
ORANGE BLOSSOM SPECIAL (MCA, ASCAP)	59
OUR LOVE Roger Miller (Alrhond, BMI)	75
POOR SWEET BABY Larry Butler (Stallion, BMI)	22
RICHARD & THE CADILLAC KINGS Ken Mansfield (Sing Me/Blackyard, ASCAP)	64
RIGHT OUT OF THIS WORLD Ron Chancey (Briarpatch/Deb Dave, BMI)	64
ROCK ON BABY Owen Bradley (Chappell, ASCAP)	24
RUBY, BABY Ron Chancey (Hill & Range/Quintet/Freddy Biensstock, BMI)	14
SHE CALLED ME BABY Chet Atkins (Central, BMI)	2
SINGIN' IN THE KITCHEN Bobby Bare (Evil Eye, BMI)	37
SLOW DOWN (Combine, BMI)	71
SOMEONE CARES FOR YOU Glenn Sutton (Palo Duro/Cowboy, BMI)	45
SON OF A ROTTEN GAMBLER Brian Ahern (Blackwood/Black Road, BMI)	7
SUSAN WHEN SHE TRIED Jerry Kennedy (American Cowboy, BMI)	29
TAKE ME HOME TO SOMEWHERE Jim Fogelsong (AI Gallico/Algee, BMI)	25
THAT'S THE WAY LOVE SHOULD BE Jim Fogelsong (Famous, ASCAP)	43
THE BUSIEST MEMORY IN TOWN Roy Dea & Dickey Lee (Pi-Gem, BMI)	57
THE DOOR Billy Sherrill (Algee, BMI)	15
THE TIES THAT BIND Don Williams (Eden, BMI)	72
THEN WHO AM I (Hill & Range/Acuff-Rose, BMI)	63
THERE'S A SONG ON THE JUKEBOX Charlie Rich (Algee, BMI)	39
TROUBLE IN PARADISE Owen Bradley (House of Gold, BMI)	16
U.S. OF A. Stan Silver (Prima Donna, BMI)	12
WATCHA GONNA DO WITH A DOG LIKE THAT (Blue Book, BMI)	60
WHAT A MAN MY MAN IS Glenn Sutton (Rodeo Cowboys, BMI)	13
WHOLE LOTTA DIFFERENCE IN LOVE Bud Logan (Ma-Ree & Porter-Jones, ASCAP)	70
WE'RE OVER Jerry Kennedy (Screen Gems-Columbia/Summerhill, BMI)	3
WOLF CREEK PASS D. Sears & C. Davis (American Gramophone, SESAC)	52
WRONG ROAD AGAIN Allen Reynolds (Jack, BMI)	41
YOU DON'T HAVE TO GO HOME Jerry Bradley (Monkhouse, BMI)	42

Murray And Her Men



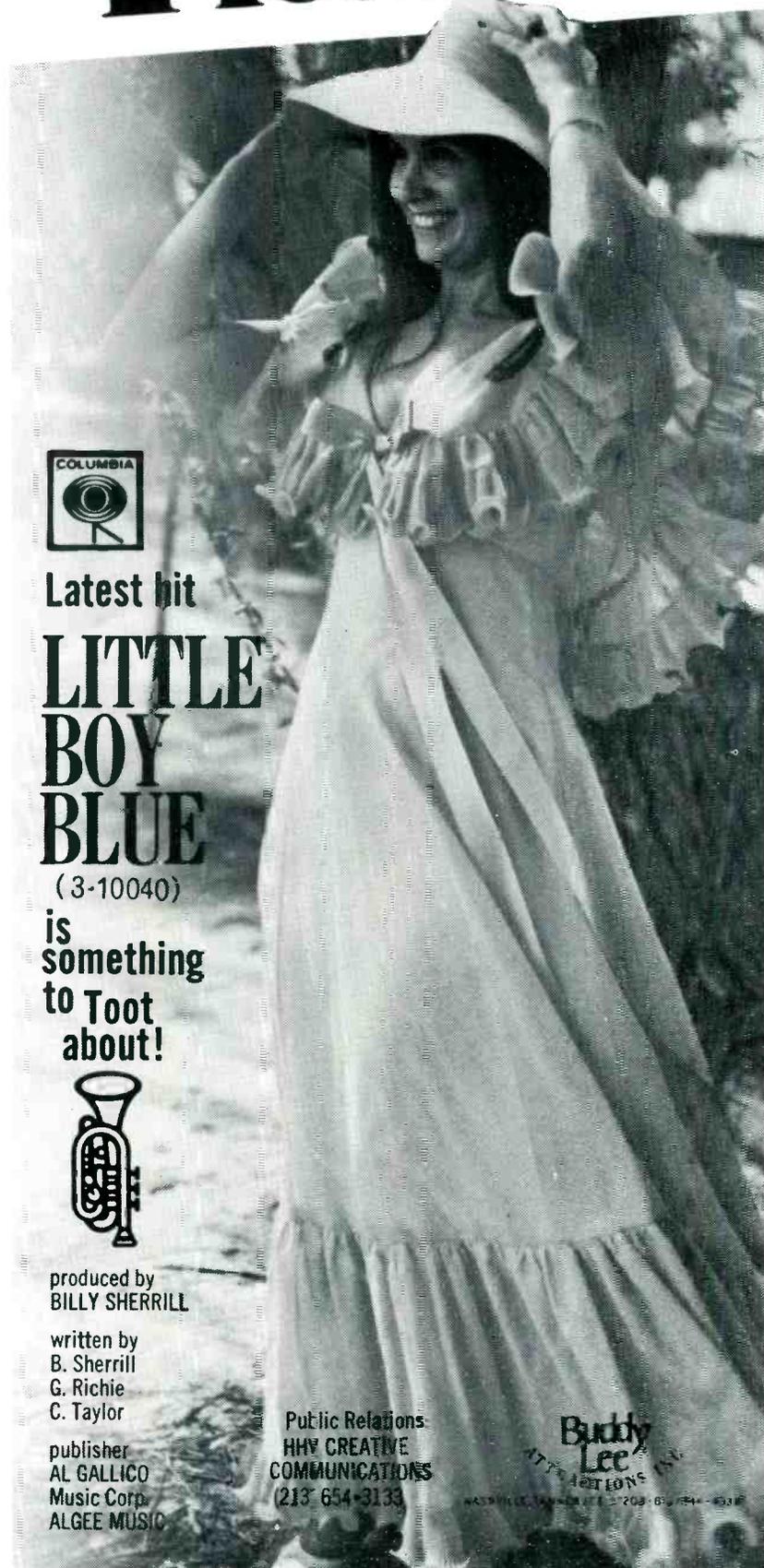
Capitol Records executives gather backstage at the Anaheim Convention Center to congratulate Capitol recording artist Anne Murray on her engagement that night, and also upon the release of her latest album on Capitol, "Highly Prized Possession." The dressing room scene included Al Coury, senior vice president, a&r/promotion/artist development; Don Zimmermann, senior vice president, marketing; Robert Young, vice president, business affairs; Dan Davis, director, creative services; and Rupert Perry, general manager, a&r. Pictured (from left): Zimmermann, Perry, Coury, Murray, Davis and Young.

THE COUNTRY SINGLES CHART

DEC. 14	DEC. 7	WKS. ON CHART
2	2	11
3	3	10
5	5	9
4	4	11
1	1	9
6	6	13
7	10	11
8	13	10
9	11	8
10	12	8

11	15	IT'S MIDNIGHT/PROMISED LAND ELVIS PRESLEY—RCA PB-10074	6	44	49	CAN I KEEP HIM, DADDY, PLEASE RED SOVINE—Chart 5230	6
12	16	U.S. OF A. DONNA FARGO—ABC/Dot DOA-17523	8	45	53	SOMEONE CARES FOR YOU 4 RED STEAGALL—Capitol 3965	4
13	17	WHAT A MAN MY MAN IS 7 LYNN ANDERSON—Columbia 3-10041	7	46	46	BABY'S NOT HOME ROY HEAD—Mega MR-1219	7
14	19	RUBY BABY BILLY CRASH CRADDOCK—ABC 12036	6	47	57	CITY LIGHTS MICKEY GILLEY—Playboy 6015	2
15	18	THE DOOR GEORGE JONES—Epic 2-50038	7	48	56	EASY TO LOVE HANK SNOW—RCA PB-10108	3
16	9	TROUBLE IN PARADISE LORETTA LYNN—MCA 40283	15	49	55	COUNTRY GIRL JODY MILLER—Epic 8-50042	3
17	20	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MS146	7	50	54	IF YOU WANT THE RAINBOW MELBA MONTGOMERY—Elektra 45211	6
18	25	KENTUCK GAMBLER MERLE HAGGARD—Capitol 3974	5	51	58	IT WAS ALWAYS SO EASY 3 MOE BANDY—GRC GR-2036	3
19	24	MY WOMAN'S MAN FREDDIE HART—Capitol 3970	6	52	61	WOLF CREEK PASS C. W. McCALL—MGM 14764	2
20	22	HERE WE GO AGAIN BRIAN SHAW—RCA PB-10071	7	53	60	AIN'T SHE SOMETHIN' ELSE 3 EDDY RAVEN—ABC 12037	3
21	23	FOR A MINUTE THERE JOHNNY PAYCHECK—Epic 8-50040	6	54	68	ANOTHER YOU FARON YOUNG—Mercury 73633	2
22	26	POOR SWEET BABY JEAN SHEPARD—United Artists XW552-X	6	55	62	GREAT EXPECTATIONS BUCK OWENS—Capitol 3976	3
23	7	COUNTRY IS TOM T. HALL—Mercury 73617	13	56	73	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 40335	2
24	31	ROCK ON BABY BRENDA LEE—MCA 40318	5	57	66	THE BUSIEST MEMORY IN TOWN DICKEY LEE—RCA PB-10091	3
25	8	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC/Dot DOA-17522	13	58	65	RICHARD AND THE CADILLAC KINGS DOYLE HOLLY—Barnaby 608	2
26	14	CAN'T YOU FEEL IT DAVID HOUSTON—Epic 8-50009	12	59	59	ORANGE BLOSSOM SPECIAL JOHNNY DARRELL—Capricorn 0207	5
27	32	LITTLE GIRL FEELING BARBARA FAIRCHILD—Columbia 3-10047	5	60	67	WATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE—Capitol 3980	2
28	31	LUCKY ARMS LEFTY FRIZZELL—ABC 12023	10	61	63	ANGEL IN AN APRON DURWOOD HADDOCK—Caprice CA 2004	4
29	35	SUSAN WHEN SHE TRIED STATLER BROTHERS—Mercury 73625	5	62	64	AIN'T IT ALL WORTH LIVING FOR MACK WHITE—Playboy 6016	4
30	34	ANGELS ARE HARD TO FIND HANK WILLIAMS, JR.—MGM 14755	5	63	—	THEN WHO AM I CHARLEY PRIDE—RCA PB-10126	1
31	37	I'VE GOT MY BABY ON MY MIND CONNIE SMITH—Columbia 3-10051	4	64	72	RIGHT OUT OF THIS WORLD JERRY MAX LANE—ABC 12031	2
32	27	CREDIT CARD SONG DICK FELLER—United Artists XW535-X	12	65	69	ON THE WAY HOME BETTY JEAN ROBINSON—MCA 40300	3
33	29	GONE NANCY WAYNE—20th Century TC 2124	9	66	—	NEVER COMING BACK AGAIN REX ALLEN, JR.—Warner Bros. WBS 8046	1
34	43	(I'D BE) A LEGEND IN MY TIME RONNIE MILSAP—RCA PB 10112	3	67	—	DEVIL IN THE BOTTLE T. G. SHEPPARD—Melodyland M6002F	1
35	42	FORBIDDEN ANGEL MEL STREET—GRT 012	3	68	70	I MAY NOT BE LOVING YOU PATTI PAGE—Avco CAV-603	4
36	44	I WONDER WHOSE BABY JERRY WALLACE—MCA 40321	4	69	—	EVERYBODY NEEDS A RAINBOW RAY STEVENS—Barnaby B610	1
37	50	SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA PB-10096	4	70	74	WHOLE LOTTA DIFFERENCE IN LOVE GEORGE KENT—Shannon 824	2
38	38	MAKE IT FEEL LIKE LOVE BOBBY G. RICE—GRT 009	7	71	71	SLOW DOWN CHUCK PRICE—Playboy 6010	3
39	47	THERE'S A SONG ON THE JUKEBOX DAVID WILLS—Epic 8-50036	4	72	—	THE TIES THAT BIND DON WILLIAMS—ABC/Dot DOA-17531	1
40	45	IT'S ME AGAIN, MARGARET PAUL CRAFT—Truth TRA-13205	8	73	—	LADY CAME FROM BALTIMORE JOHNNY CASH—Columbia 3-10066	1
41	52	WRONG ROAD AGAIN CRYSTAL GAYLE—United Artists XW555-X	4	74	75	IN AT 8, OUT AT 10 DON DRUMM—Chart 5223	2
42	48	YOU DON'T HAVE TO GO HOME NAT STUCKEY—RCA PB-10090	5	75	—	OUR LOVE ROGER MILLER—Columbia 3-10052	1
43	51	THAT'S THE WAY LOVE SHOULD BE BRIAN COLLINS—ABC/Dot DOA-17527	4				

Vicky Fletcher



Latest hit

LITTLE BOY BLUE

(3-10040)

is something to Toot about!



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BILLY SHERRILL

written by
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G. Richie
C. Taylor

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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.



SPNB 1296

HERE'S JOHNNY