

YEAR END '74

RECORD WORLD

Who In The World:

Helen Reddy

see page 20

HITS OF THE WEEK

SINGLES

CAROLE KING, "NIGHTINGALE" (prod. by Lou Adler) (Colgems, ASCAP). In top flight, the first lady of singer-song-writers combines melodic beauty with momentum extraordinaire to come up with a performance in super league with her recent chart-topper, "Jazzman." Here's more reason to smile from "Wrap Around Joy." Ode 66106 (A&M).

ANDY WILLIAMS, "LOVE SAID GOODBYE" (prod. by Marty & David Paich) (Famous, ASCAP). Hit man who added the first "Godfather" theme to his big-time film music repertoire comes up with the initial vocal version of the major ballad in the score of Paramount's cinema sequel. And so it's hello again to another movie monster. Columbia 3-10078.

HUDSON BROTHERS, "COOCHIE COOCHIE COO" (prod. by Hudson Bros. Prod.) (Lornhole, BMI). Sibling contingent had a long-running chart success with "So You Are a Star." Now they return with a twinkle in their eye and a tickle on their fingertips for the happily-rockin' follow-up from their "Hollywood Situation" sessions. Casablanca 816.

ABBA, "RING RING" (prod. by Bjorn Ulvaeus & Benny Anderson) (Overseas/Don Kirshner, BMI). The "Waterloo" gang follows the sweet pop of "Honey Honey" with a more hard-drivin' effort. Co-penned by Neil Sedaka, the song deals with a cold relationship and a silent telephone. Call it a top 40 chimer/charmer. Atlantic 3240.

SLEEPERS

DAVE MASON, "BRING IT ON HOME TO ME" (prod. by Dave Mason/Indaba Ent.) (Kags, BMI). Blues-tinged love song which the late Sam Cooke had a solid self-penned giant on in 1962 becomes a winner for Mason as easily as "Another Saturday Night" did for Cat Stevens; Dave brings it on home in renewed hit fashion. Columbia 3-10074.

HUGO MONTENEGRO, "THEME FROM THE GODFATHER PART II" (prod. by Dave Blume/Red River Prod.) (Famous, ASCAP). Instrumental theme from the film starring Al Pacino puts the orchestra leader in his greatest sales position since "The Good, the Bad and the Ugly." Electronically-generated sounds mesh effectively with sleek strings. RCA PB-10153.

JOE & BING, "ALASKA BLOODLINE" (prod. by Margo-Siegel-Margo) (KEC, ASCAP). The 49th State serves as a cool and crisp locale for a twosome produced by the guys who gave us Cross Country's "Midnight Hour." The time for a new folk-rock duo has long been at hand and it looks like J&B are just bound to fit the bill. Kirshner ZS8-4257 (Columbia).

BARRY RICHARDS, "BONNIE PLEASE DON'T GO (SHE'S LEAVING)" (prod. by Bobby Hart & Barry Richards: Father Productions/Gross Kupps Prod.) (Tree, BMI). The next potential giant from the man who wrote the current Mac Davis hit, Kevin Johnson. Counter-melody of "Auld Lang Syne" gives this an additional edge for New Year's programming. A&M 1650.

ALBUMS

RUFUS Featuring CHAKA KHAN, "RUFUSIZED." Running away with two of Record World's Year End Awards, the sextet fulfills all promise previously exhibited, inevitably leading to a sure-fire smash set. Whether soulfully balladeering as on "Please Pardon Me," or rock 'n rolling as on "Half Moon" and "Right is Right," Rufus is a very special blend. ABC ABCD-837 (6.98).

MOTION PICTURE SOUNDTRACK, "LENNY." From Bob Fosse's fine film comes this soundtrack which mixes both music and stunning monologues extracted from Dustin Hoffman's superb performance, thus yielding a well-balanced dramatic/musical recording. A mighty Miles Davis selection, "It Never Entered My Mind," is included. UA UA-LA359-H (7.98).

CARL CARLTON, "EVERLASTING LOVE." In view of the sensation stirred by the album's title track (having become a top ten single), there's little doubt that the lp will do anything but fare likewise. Carlton's fervid vocal renditions enhance oldies and newies alike, most outstandingly "Signed, Sealed and Delivered," and "I Wanna Be Your Main Squeeze." ABC ABCD-857 (6.98).

KAYGEES, "KEEP ON BUMPIN' & MASTERPLAN." Fast disco favorites following in the footsteps of successful "older brother" group Kool & the Gang, this boogie band beats out r&b basics, embellished by their unique rhythm style, cohesively kept together by producer Ronald Bell. Both tunes listed have already made chart inroads. Gang 101 (PIP) (6.98).



RECORD WORLD

TOP ARTIST – POP ALBUMS

- #1 “John Denver’s Greatest Hits”
- #4 “Back Home Again”—John Denver

TOP MALE VOCALIST – POP ALBUMS

- #1 John Denver

TOP NEW VOCAL COMBINATION – POP ALBUMS

- #2 The Hues Corporation

TOP FEMALE JAZZ ARTIST – ALBUMS

- #2 Cleo Laine

TOP POP SINGLE

- #4 “Rock The Boat”—
The Hues Corporation

TOP MALE VOCALIST – POP SINGLES

- #3 John Denver

TOP NEW MALE GROUP – POP SINGLES

- #7 Reunion

TOP NEW VOCAL COMBINATION – POP SINGLES

- #2 The Hues Corporation

TOP VOCAL COMBINATION – R&B ALBUMS

- #4 The New Birth
- #5 The Hues Corporation

TOP NEW VOCAL COMBINATION – R&B ALBUMS

- #2 The Hues Corporation

TOP VOCAL COMBINATION – R&B SINGLES

- #5 The New Birth

WE'RE VERY PROUD.

(But not surprised.)

RCA
Records and Tapes

RECORD WORLD

RCA Names Ilberman VP, Commercial Op.; Roth, Walton, Berniker Also Promoted

■ NEW YORK—The appointment of Mel Ilberman to the position of division vice president, commercial operations, and of Myron Roth to replace Ilberman as division vice president, business and talent affairs, has been announced by Kenneth Glancy, president, RCA Records.

The promotions were characterized by Glancy as being aimed at solidifying the gains RCA Records achieved during the past year in the U.S. market and to permit Glancy to devote more of his personal attention to building RCA's artist roster and accelerating RCA's continued expansion in lucrative foreign markets.

Under the new organization, Ilberman will have responsibility for the day-to-day commercial operations. Reporting to him will be marketing, business and talent affairs, Nashville operations and publishing.

Jack Kiernan, division vice president, marketing, will take on the added responsibilities for special products including TV packages and premium records while continuing to direct sales, creative services and promotion. Jerry Bradley continues as division vice president, Nashville operations, and Allen Stanton continues as division vice president and general manager, Sunbury/Dunbar Music.

"We are just completing the

BMI, VAAP, Finalize Reciprocal Agreement

■ NEW YORK — A reciprocal agreement, providing mutual access to national music repertoires represented by them, was signed in New York last week (17) by Boris Pankin, head of VAAP, the USSR copyright agency, and Edward M. Cramer, president of Broadcast Music Inc. (BMI). Under terms of the agreement, VAAP will pay for performances of works in the BMI catalogue written since 1973, receiving in turn royalties for public performance of Russian music written since 1973, and published by BMI-affiliated publishers.

The agreement signed is similar to those into which BMI has entered with 33 performing rights
(Continued on page 111)

best sales year in our history, and I feel we are most fortunate to have so competent and well-rounded an executive as Ilberman to handle our day-to-day operations. This will allow me to devote more of my time to continue building our artist roster and improving RCA's position in the world record market," Glancy said.

Strengthening A&R

As part of his plans for strengthening RCA's a&r, Glancy announced that Mike Berniker,
(Continued on page 38)

FM Fave Raves of '74

■ In this issue, *Record World's* FM Airplay Report is devoted to the listing of 1974's top album picks as chosen by the individuals regularly reporting from the nation's leading progressive FM stations. Choices were made by either personal preference or through polling of station staffs.

Industry Faced Up to Recession in '74

By ELIOT SEKULER

■ LOS ANGELES—The phenomenon of a world-wide economic recession, with such symptoms as fuel and vinyl shortages, "tight" money and skyrocketing production and overhead costs, forced numerous changes throughout the recording industry in 1974. But despite an inclement economic climate, the industry maintained a remarkable degree of resiliency that can be partially measured by the proliferation of new companies and the continued profits chalked up by established firms.

Price Increases

Early efforts to combat shrinking profit margins were undertaken in the fall of 1973 when a number of major manufacturers initiated a policy of "selective" price increases. Columbia launched a new \$6.98 series, coded "PC," with albums by Santana ("Welcome") and Bob Dylan ("Dylan"). Capitol established the Apple "'SO" series with \$6.98 product by Ringo and Paul McCartney, while RCA released its "John Denver's

1974 Shows Itself To Be a Year Where Resiliency Reigns Supreme

By ROBERT ADELS

■ NEW YORK—"Resiliency" best summarizes the music/record industry in 1974. The consumer accepted the inevitable price hikes which saw singles rise to a list of \$1.29 and albums to \$6.98, while manufacturers, distributors and retailers accepted some new guidelines in merchandising key product. As the buyer began to show more selectivity in his overall buying habits, the industry learned what that could mean in terms of dollars and sense.

Specific product and artists showed their own definition of resiliency by keeping a stronger hold on the marketplace for longer periods of time; and so in the long run, the hits were selling stronger than ever with a list price more reflective of industry costs.

The solo act reached a new peak of public identity and acceptance during 1974. In terms of holding down the top spot each week on The Album Chart—one strong sign of resiliency and longevity—a select number of indi-

vidual performers proved their superstar status. Jim Croce (ABC) was a number one album-seller for a total of 8 weeks, John Denver (RCA) for 7, Elton John (MCA) for 6, while Bob Dylan (Asylum), Gordon Lightfoot (Reprise), Eric Clapton (RSO), and Stevie Wonder (Tamla) commanded the top position for 2 weeks each. The group which held onto the same distinction for the longest period during the year proved to be Paul McCartney & Wings (Apple), a "solo" attraction to many fans.

Other soloists to reach the top album spot included ex-Beatle John Lennon (Apple), Joni Mitchell (Asylum), Carole King (Ode), Olivia Newton-John (MCA) and Barbra Streisand (Columbia).

(Continued on page 106)

Congress Passes Copyright Bill

■ WASHINGTON—The Congress has passed and sent to the President for signing a bill making permanent the copyright for sound recording. The current law protecting records and tapes would have expired on Decem-
(Continued on page 4)

Col Names Eichner East Coast A/R VP

■ NEW YORK — Irwin Segelstein, president, CBS Records, has announced the promotion of Mickey Eichner to the position of vice president, east coast a&r, Columbia Records.

Responsibilities

In his new capacity, Eichner will be responsible for the supervision and a&r direction of Columbia's east coast popular artist roster, including artist acquisition, recording activities, and the direction of the Columbia a&r staff in New York. He will report directly to Bruce Lundvall, vice president and general manager, Columbia Records.

According to Lundvall, "Mickey has been an integral force in the Columbia a&r department for more than two years, both as a producer and an artist and repertoire administrator. He has helped
(Continued on page 28)

Greatest Hits" package, also list-priced at \$6.98. The WEA labels, London Records, Polydor and others were soon to follow suit. By mid-December of '73, one sales vice president of a major label predicted that within six months all albums (excluding discounts and special packages) would be list-priced at \$6.98.

The chief obstacle to an across-the-board increase on all album product was the Nixon administration's Cost of Living Council. Phase 4 price controls expired on April 30, 1974. By that time, the \$6.98 list price had become standard on almost all new releases, and catalogue prices, as predicted, began to rise.

The December 8, 1973 *RW* album chart listed 88 lps list-priced at \$5.98. One year later, the December 7, 1974 chart listed only one, Mac Davis' "Stop and Smell The Roses" on Columbia. Interestingly, CBS has remained the only major manufacturer to maintain a \$5.98 series (code KC) on new product, and
(Continued on page 106)

CBS International Pacts Neighbor'd

■ NEW YORK — CBS Records International and Neighborhood Records have concluded an agreement whereby CBS will distribute Melanie's Neighborhood product worldwide, with the exception of the U.S., Canada, Australia and New Zealand.

The contract was negotiated by Walter Yetnikoff, president of CBS Records International, and Peter Shekeryk, president of Neighborhood.

The first release, under the new pact, will be Melanie's album, "As I See It Now," with present plans calling for the lp to be made available in early 1975. A single from the album is expected to be announced during mid-January.



Peter Shekeryk, Walter Yetnikoff

Columbia Names Coffino Dir., New Artist Devel.

■ NEW YORK—Don DeVito, director, national merchandising, Columbia Records, has announced the promotion of Jonathan Coffino to the newly created position of director, new artist development, Columbia Records.

In his new capacity, Coffino will be responsible for the plan-
(Continued on page 96)

Buddah Pacts New Birth

■ NEW YORK — Art Kass, president of The Buddah Group, has announced the signing of New Birth who will begin recording exclusively for the Buddah label under a long-term, worldwide agreement which becomes effective as of February 1, 1975.

(A spokesman for RCA Records has informed **Record World** that RCA has a contract with New Birth under which product from the group is still to be furnished to the label.)

"It gives me tremendous pleasure to announce this signing, which I feel is one of the most significant in Buddah's history," said Kass. "I really believe New Birth are among the most unique and powerful acts in the business today. Already well established as hit record artists and exceptional

Phonogram's Year Yields Rich Rewards

■ CHICAGO — Phonogram, Inc. reports that 1974 was the most successful year in history for the company and its predecessor, Mercury Record Productions, Inc.

While final figures were not available, Irwin H. Steinberg, president, estimated that by year's end, Phonogram/Mercury would have generated net volume 80 percent greater than 1973.

Contributing to much of the volume was the immediate acceptance of Bachman-Turner Overdrive and the Ohio Players. Together, the two groups scored five certified gold albums, three platinum lps and two gold singles during the year.

The true achievement of Phonogram is to be found not merely in the record sales and earnings, but in the corporation's continuing demonstration of its capabilities to grow and prosper in a climate of high economic uncertainty," stated Steinberg. "Over the recent years, Phonogram has been fortunate

in attracting and retaining exceptionally dedicated and talented people. Our success is directly traceable to the continuing high quality of our people.

"Although each of our management people has a special function, we have constantly instructed them to take an overview of the company, so that their specialty does not interfere with our general objectives."

(Continued on page 110)

MPA Elects James

■ LONDON — Dick James was elected president of the Music Publishers' Association at its annual general meeting held on November 27. James succeeded Jimmy Phillips, who had held the position for many years.

Schroeder Exits RCA

■ NEW YORK — Topper Schroeder has left his post as RCA Records national album and tape sales manager and is now acting as a marketing/distribution consultant for several independent labels.

Expected to announce further plans shortly, he can be reached at (212) 725-2522.

Copyright Act Passed

(Continued from page 3)

ber 31 of this year had not both the House and Senate acted on the measure.

The bill which President Ford is expected to sign and thus put into law shortly has three major provisions. The first dealing with willful infringement of the law provides that a first offense (which remains a misdemeanor) shall now be punishable by a fine of up to \$25,000 (increased from the current \$1,000 limit), as well as a one year jail term. Subsequent offenses will henceforth become felonies punishable by up to \$15,000 in fines and/or a two-year prison term.

The second provision of the new legislation extends current musical copyright protection until Dec. 31, 1976, thereby granted the legislature another two years for drafting and passing a more permanent bill.

The third provision of the new law creates a commission to further study the effects of technological development on copyrighted materials.

Jules Malamud, NARM executive director, stated: "Our gratitude is particularly due to the members of NARM who have worked so dilligently with NARM attorneys and individual legislators in securing a strong and effective federal bill."

Court to Review Amplification Case

■ WASHINGTON, D.C. — The Supreme Court has agreed to review a test case and decide whether a restaurant owner must obtain a license to hook up a radio to loudspeakers and amplify broadcasts of copyrighted musical compositions. The case involves George Aiken, who runs a string of fast-food restaurants in Pittsburgh, and was instituted by the holder of the copyrights of "The More I See You" and "Me and My Shadow," 20th Century Music Corp. and Mary M. Bourne.

'live' performers, I think their enormous potential is only beginning to be realized."

New Birth first came into existence in 1963 as the various members of five groups were combined to form three units, which next regrouped into a 7-piece instrumental section known as the Nite-Liters, and four vocalists called New Birth.

From these various stages evolved the present day group — twelve individuals working under the one collective name of New Birth: James Baker (trombone & keyboards); Robert "Lurch" Jackson (trumpet); Austin Lander (baritone sax); Tony Churchill (tenor sax & vibes); Leroy Taylor (bass); Robin Russell (drums); "Little" Charlie Hearndon (lead
(Continued on page 111)



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The Changing Pattern of Indie Distribution

By ELIOT SEKULER

■ LOS ANGELES — The business of independent distribution experienced far-reaching changes in 1974, as altered label affiliations, the launching of new companies and the growth of others caused modifications in clientele and changed the face of the industry. Many lines that were once considered the staples of the indie business have gone over to branch distribution set-ups. But with the emergence, during the past year, of several promising, energetic labels—many of them led by long-time

industry veterans—the independent distribution business appears to be experiencing a new health and viability that gives cause for optimism in 1975.

At least three important independent distributors ceased operations last year (Taylor Electric in Milwaukee, United in Chicago and Davis in Denver), continuing a trend that began several years ago. Where independent labels could once pick and choose from a handful of distributors in any given area, many markets are now serviced by fewer distributors capable of handling their lines. The further development of the branch system among the majors exacerbated the problems that indie distributors faced during 1974. ABC-Dunhill, for example, added branches in Dallas, Texas and Beltsville, Maryland, bringing their total of branch distribution set-ups to eight. The same firm made extensive purchases during the year, adding the Gulf & Western family of music labels to their roster, including Paramount, Dot, Blue Thumb, Sire, Passport and Tara labels that were of varying im-

portance to their former indie distributors. In addition, Myrrh and Word Records were also purchased by ABC Inc., removed from indie distributorship and placed in the hands of the expanding ABC branches. Another loss to the indie distributors occurred when Warner Bros. signed a pact with the formerly Bud-dah-distributed Curtom label. In addition, wide-spread rumors concerned Mercury's future with its indies, although the label's spokesmen have consistently denied an impending association with Phonodisc. (Paradoxically, as ABC-Dunhill expanded its branch facilities, London Records, Phonodisc, MCA and WEA consolidated theirs in an apparent effort to reduce overhead. Most frequently the consolidations took the form of the conversion of stocking branches into sales offices with warehousing more concentrated in central locations.)

Indies Emerging

Most importantly, though, there was a prevailing tendency throughout the year for new companies and former "custom" (Continued on page 99)

Nine Receive ASCAP-Deems Taylor Awards

■ NEW YORK — The American Society of Composers, Authors and Publishers has honored one French and eight American writers for their books and articles on music and its creators, ASCAP president Stanley Adams has announced. The winners of the seventh annual Deems Taylor Awards received their checks and plaques from Adams at a reception in the ASCAP Board Room on Wednesday, December 18.

Book Category

In the book category, the winners were "Mahler" written by Henry-Louis de La Grange and published by Doubleday, Max Wilk's "They're Playing Our Song" issued by Atheneum, and Myra Friedman's autobiography of ASCAP writer Janis Joplin which Wm. Morrow issued as "Buried Alive." The other two award winning books were Duke Ellington's "Music Is My Mistress," which Doubleday published shortly before the death of the ASCAP great last (Continued on page 99)

Recording Stars' Production Skills Aid Other Acts

By ROBERTA SKOPP

■ NEW YORK — While an artist producing him or herself has, over the past few years, become a fairly common phenomenon, the artist producing outside acts is a tradition that is currently being carved, and judging from the chart action, both in singles and albums, the role reversal is a successful one.

Barry White

Occupying a healthy amount of space both as an artist and

as a producer on The Singles Chart as well as The Album Chart is 20th Century artist Barry White. As a performer (producing himself, of course) White's single "You're the First, the Last, My Everything" can be found as a bulleted number 4. White's representation on the Singles Chart as a producer is via his vocal trio, Love Unlimited, whose "I Belong to You" single is at a bulleted 54. On The Album Chart White as an artist can be located in the 22 slotting with his "Can't Get Enough" release. Elsewhere on the same chart White's production prowess is generated via both his vocal and orchestral configurations: "In Heat" from Love Unlimited in the 55 position and "White Gold" from the Love Unlimited Orchestra in the 57 spot. All of the product exposing White's vast talents is under the 20th Century banner.

Manilow and Dante

Heading towards the top ten at a bulleted 17 on The Singles Chart is Barry Manilow (Arista/Bell) with "Mandy." Manilow's disc was co-produced by Ron Dante in conjunction with Manilow, with Dante also out with a single on the same label, "Midnight Show," which was, in turn, co-produced by Manilow and Dante. Manilow's album,

'Plowboy' at the Palace



The Palace Theatre in New York went country for a week in November when the "Tennessee Plowboy," otherwise known as Eddy Arnold, came to town and wowed audiences with his smooth singing. In the photo above, Polydor, Inc. president Bill Farr (left) visits with Arnold at a party given in the singer's honor following his opening night performance.

Miracles Gold

■ LOS ANGELES—The title track off the Miracles' current Motown album, "Do It Baby," has sold over one million units and has been declared gold, it was announced by Ewart Abner, president of Motown Record Corporation.

Musical Isle Meets in Frisco



The Musical Isle of America formulated its plans for 1975 at a national meeting held in San Francisco. Branch managers from San Francisco, Denver, Chicago, St. Louis, Kansas City, Memphis and Baltimore attended the meeting, along with the home office management from Los Angeles. Shown together in the photo above are, from left: Mike Lipton, president of Musical Isle of America; George Boyle, Los Angeles; Reed Gregg, Transamerica; Gary Depolo, Transamerica; and Si Mael, Los Angeles.

"Barry Manilow II," with co-production credits to Dante too, is at a bulleted 56 this week.

Kooper, Alaimo

MCA recording group Lynyrd Skynyrd's "Free Bird" single, produced by Blood, Sweat and Tears founder Al Kooper, is bulleted in the 40 spot, while their album, "Second Helping," is represented on The Album Chart in the 67 position. Latimore (Glades) is on The Singles Chart for a total of fifteen weeks with "Let's Straighten It Out," produced by Steve Alaimo, who had a string of hits from 1962-1966, most notably "Every Day I Have to Cry."

Solo Beatle Productions

The George Harrison-produced Splinter single (Dark Horse), "Costafine Town," is represented at number 90, with other former Beatles John Lennon and Paul McCartney flexing their production muscle with recent albums from Harry Nilsson (RCA) and Mike McGear (Warner Brothers) respectively.

Cashman & West, while simultaneously balancing their production and performance roles, have been continually represented on the Record World charts by various artists, presently with the late Jim Croce's "Photographs" and (Continued on page 99)



KIRSHNER ENTERTAINMENT CORPORATION/1975

MUSIC PUBLISHING

"Laughter In The Rain"

"Solitaire"

Gene Allan

Phil Cody

Ron Dante

Howard Greenfield

Kansas

Gary Knight

Mitchell Margo

Phil Margo

Moon

Neil Sedaka

Jay Siegel

RECORD PRODUCTION

Kansas

Introducing Joe & Bing

Introducing Moon

MERCHANDISING

In Concert Folio

In Concert Records

"Rock Power"

"Fun Rock"

Don Kirshner's Rock Concert Folio

Golden Ear Stereo Equipment

TELEVISION PRODUCTION

"Hereafter"—NBC Pilot

"Rock-A-Die Baby"—ABC Late Night Movie

"Song of the Succubus"—ABC Late Night Movie

"Musical Chairs"—CBS Pilot



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David Yarnell, *Production-West Coast*

1974 Hits In Review: We Had It All

By ROBERT ADELS

■ Take the charts for the past year and lay them in a huge collage across a wall. How many trends can you spot in this picture? It's like counting the number of angels dancing on the head of a pin, a purely academic exercise. 1974 was the year of everything—the soundtrack, the instrumental, the male vocalist, the female vocalist, the duo, the fill-in-the-blank/rock act, the jazz crossover, the country crossover, the r&b crossover, the classical crossover, the disco crossover, the ballad, the oldies, the comic and serious narrative, the singer-song-

JANUARY: It seemed an especially strong time for female singers on the singles front. Helen Reddy was still going strong with "Leave Me Alone (Ruby Red Dress)" after topping the charts with it at Christmas time; the biggest record of Barbra Streisand's career, "The Way We Were" broke into the top 20 while Olivia Newton-John began her '74 hit string with the infectious "Let Me Be There." Aretha was wailin' "Until You Come Back to Me" and Gladys Knight was using her "Imagination." Meanwhile, the women were also being directly addressed by men in hits like Paul McCartney & Wings' "Helen Wheels" and Charlie Rich's "The Most Beautiful Girl." Steve Miller Band, after years of hit album-making, broke through with their first hit single, "The Joker," while Donny Osmond had one of the year's few double-sided winners, "Are You Lonesome Tonight" b/w "When I Fall in Love," both oldie re-makes.

While Jim Croce seemed to be dominating the upper reaches of The Album Chart, also high on the list were albums from superstars who were not to release anything else new the rest of the year: Alice Cooper's "Muscle of Love," "Bette Midler" from the Divine Miss M herself and the Carpenters' "The Singles" collection. Add to that list the Steve Miller Band whose "The Joker" is still awaiting a follow-up, and the ubiquitous yet elusive Pink Floyd, whose only answer to the giant "Dark Side Of the Moon" was "A Nice Pair" of reissued sides.

FEBRUARY: The Singles Chart was dominated by many out-of-the-ordinary sides: there was Byron MacGregor's narrative "The Americans" (with competing versions from the diatribe's writer Gordon Sinclair and a single by the late Tex Ritter which proved to be his last session); there was a giant movie theme from Barbra Streisand in "The Way We Were" exhibiting an unusual hold on the number two slot (four-week's worth) after hitting the top spot the first of the month, and a giant instrumental culled from Love Unlimited's vocal album, "Love's Theme," whose success brought a new performing entity into

being, the Love Unlimited Orchestra (thereby making Barry White a triple-threat). Then there was Tom T. Hall's first country crossover, "I Love." It was "boogie" time for both Kool & the Gang ("Jungle Boogie") and Eddie Kendricks ("Boogie Down") and "Smokin' in the Boys Room" time for Brownsville Station, the midwestern rock trio with their first gold single.

Meanwhile back on The Album Chart, country-rock, folk-rock and MOR-rock were having a field day with top entries from Bob Dylan (his first for Asylum, "Planet Waves,") John Denver ("Greatest Hits," which stayed a top 20 item throughout most of the year), Charlie Rich (whose "Behind Closed Doors" album likewise displayed tremendous staying power), Carly Simon ("Hotcakes"), Joni Mitchell ("Court and Spark") and a still vividly remembered Jim Croce.

But rock was also seeing action from the seethingly instrumental side: Mike Oldfield's "Tubular Bells" broke top 20 as the first huge new non-vocal progressive soloist; Emerson, Lake & Palmer were carving themselves some nice numbers with "Brain Salad Surgery" and Yes' "Tales From Topographic Oceans" was also proving that the new wave of classically-influenced majestic rock was here to stay. The biggest multi-artist soundtrack of the year, and also the year's biggest oldies collection broke top 20: "American Graffiti," while another movie soundtrack, Neil Diamond's "Jonathan Livingston Seagull," was soaring far and above its box office appeal.

MARCH: "Seasons in the Sun"

Pop Powerhouses



Solo artists, both singer-songwriters and interpreters, fared extremely well in 1974, often topping both The Single and The Album Charts for many weeks at a stretch. Some of the year's biggest attractions included (from left): Barbra Streisand (Columbia), Charlie Rich (Epic), John Denver (RCA) and Elton John (MCA).

writer, the interpreter, the superstars, the overnight sensations, the comebacks, the on-the-rise attractions—in short 1974 was a time when nothing never happened. Taking a look at the top 20 singles and albums on a month-by-month basis proves only that the flow of product to the top during the past twelve months is predicated upon (1) the public getting what it wants and (2) the wants getting broader all the time. And to misquote a Stones lyric, you can always get what you want. At least that seemed to be the spirit of the music industry, 1974.

and Terry Jacks unequalled (for the year) three weeks at the top spot on The Singles Chart while the setting for Spring was also solarly set by John Denver's "Sunshine on My Shoulders." Animals were top charters for Jim Stafford ("Spiders and Snakes") and the one-and-only Carly Simon & James Taylor duet ("Mockingbird"), while up in the skies were vehicles from Paul McCartney & Wings ("Jet") and Elton John ("Bennie and the Jets," one of the year's few white-to-black crossover successes).

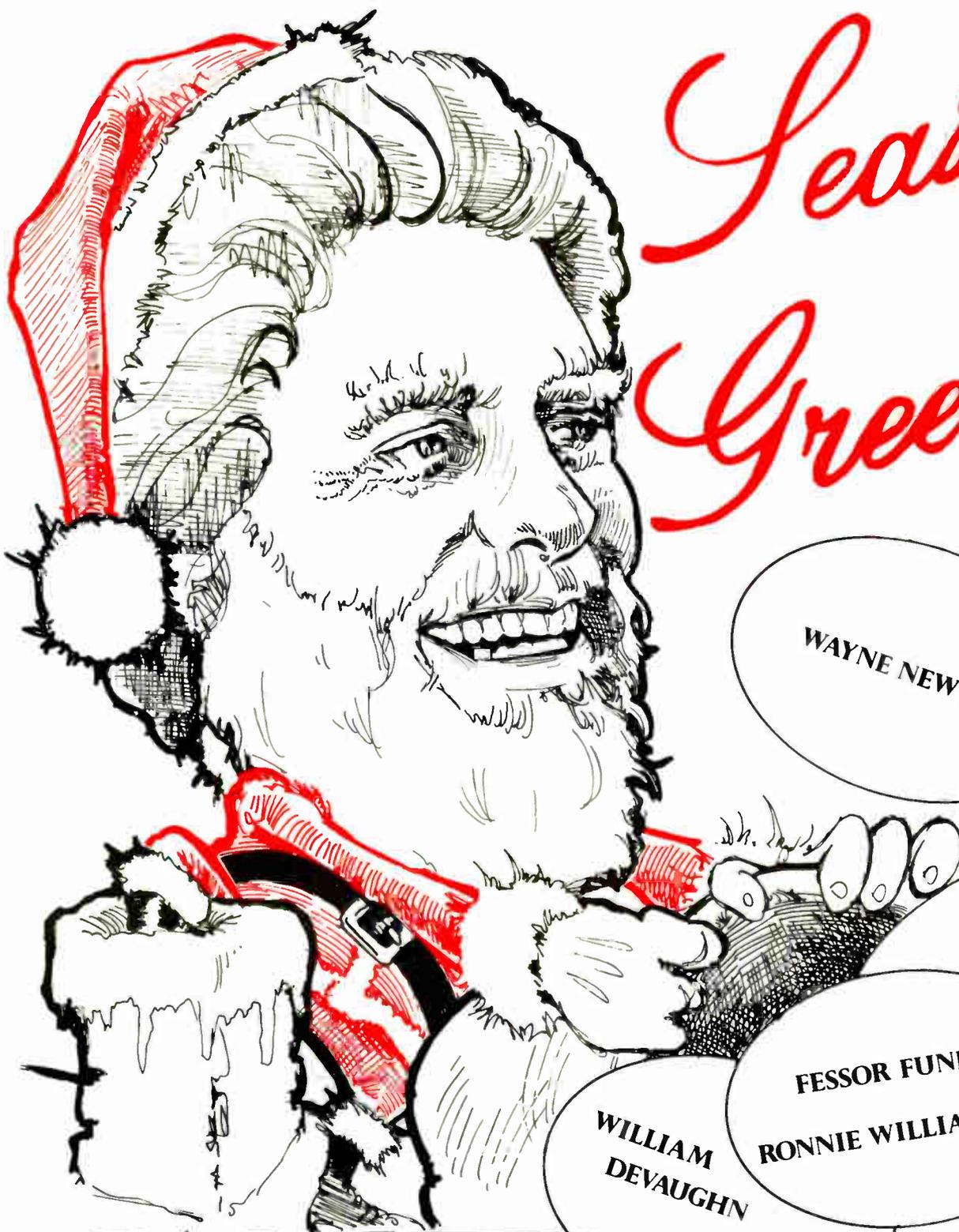
New international talent abounded as well: David Essex ("Rock On"), Mocedades (with the Spanish version of "Eres Tu" winning out over the English version), Blue Swede ("Hooked on a Feeling") and Sister Janet Mead (whose "The Lord's Prayer" brought the ministry back to the top chart reaches for the first time since the Singing Nun). And talk about oldies, a ten-year-old Chet Atkins-produced single on Charlie Rich, "There Won't Be Anymore," proved there were a lot more hits to come from the Silver Fox. Two long-time hit songstresses were enjoying their biggest of the year: Diana Ross ("Last Time I Saw Him") and Cher ("Dark Lady").

Instrumental lps were doing better than ever on The Album Chart as witnessed by the successes of Mike Oldfield ("Tubular Bells"), the Joplin-infused "Sting" soundtrack, Herbie Hancock's "Headhunters," MFSB's "Love Is the Message" and Love Unlimited Orchestra's "Rhapsody in White." Black vocal groups were strong sellers too, especially O'Jays ("Ship Ahoy") and the

Temptations ("1990"). The singles success of "Sunshine on My Shoulders" brought the album from which it was originally taken, "Poems, Prayers and Promises," back to the charts after a hiatus of several years, giving John Denver two strong top 20 lp entries. Elton John had two albums in one package making a lot of noise, "Goodbye Yellow Brick Road." Hard rock's success (aside from the continuing Yes and ELP sagas) was epitomized by Black Sabbath ("Sabbath, Bloody Sabbath").

APRIL: On The Singles Chart, Ringo Starr was exclaiming "Oh, My My" while Blue Swede was going "ooga-chooga" as Grand Funk was chuggin' along with "The Locomotion." Hit imperatives included Redbone's "Come and Get Your Love," BTO's "Let It Ride," Staple Singers' "Touch a Hand, Make a Friend," Sami Jo's "Tell Me a Lie" and Helen Reddy's "Keep on Singin'." Bobby Womack was "Lookin' for a Love" and Chicago was "Searchin' So Long" as the Main Ingredient were pleadin' "Just Don't Want to Be Lonely." On the superlative side was Gladys Knight & the Pips' "Best Thing That Ever Happened to Me" and Charlie Rich's "A Very Special Love Song."

And while the late Jim Croce was crooning "I'll Have to Say I Love You in a Song," driving rock was moving back into key positions on The Album Chart: the Doobie Brothers were proclaiming "What Were Once Vices Are Now Habits," Deep Purple was doin' a "Burn," Wings was still very much the "Band on the Run" and Grand Funk was "Shinin' (Continued on page 128)



Season's Greetings

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Specialty Promoters:

Competing for Acts and Audiences

By IRA MAYER

■ NEW YORK — Concert promotion in late 1974 was a matter of strong competition in a market with fewer dollars to be spent. Tours by such major artists as Elton John, Stevie Wonder, George Harrison, Eric Clapton and Yes voraciously ate up available ticket monies around the country, as shows featuring acts at a somewhat lower level of popularity struggled to fill seats. Talent agents and promoters agreed that those second echelon acts would have to be grouped together in order to effectively compete with the superstars — and that that meant coming to terms with a new pricing structure (for the acts and for ticket prices) and a willingness on the acts' parts to place less significance on who precedes whom on any given bill.

For specialty promoters around New York City the problem was especially acute. The realm of New Audiences or Lincoln Center Great Performers presentations is, for a variety of reasons, an even more competitive situation than that for the promoters who handle both the superstars and the second-liners. Art Weiner and Julie Lokin of New Audiences, and William Lockwood of Lincoln Center, have neither the volume nor the access to the major acts to compensate for some of their more adventurous (and risky) undertakings.

As a result, New Audiences has developed a variety of thematic bases for their concerts, and have presented, for example, several Blues Variations and Folk Variations shows. The idea there is to put together two or three acts that, in combination, have the drawing power to fill a Carnegie or Avery Fisher Hall. Lockwood, in contrast, generally features select solo artists whom he brings back annually. Lockwood is also not faced with as severe a need to show a high profit margin for his presentations, the series being part of a non-profit cultural institution.

New Audiences has, in the three years since it began promoting concerts in the New York area, established a reputation as something of a "tasty underdog." They've featured what might be called marginal (non-chart) acts by other promoters, and until the

last six months or so, met great success in their ventures. Unfortunately, they point out, in addition to the current dollar squeeze, some acts they have promoted in the past have gone to other promoters following their initial successes with New Audiences.

One method they have recently tested to overcome this obstacle is to book an act for a string of dates in the northeast — as with Chick Corea, whom they presented in New York, Boston and Washington, D.C. This gives them some additional muscle in attracting the artist, though Lokin and Weiner also feel it necessary to use local promoters to assist them in cities with which they are unfamiliar. Advertising-wise, the firm relies on produced radio spots and distinctive graphic layouts for print ads in local papers.

Lockwood's Great Performers Series may prove to have been, in terms of percentages, the most successful group of concerts by a single promoter in this area, but as Lockwood points out, Lincoln Center sponsors perhaps a dozen such rock/pop shows a year as compared to four or five times that number for a Howard Stein or Ron Delsener in this city alone. (Lockwood also books concerts for Princeton University, and uses that additional buying power in securing acts, too.) Lockwood is highly selective, generally uses people with a proven track record and insists that it is "a combination of circumstances, not shrewd foresight" that has given him the numerous sold out houses he's hosted this season (with acts such as Randy Newman, Gordon Lightfoot and Billy Joel).

Lockwood has seen a difference in the pattern of ticket sales this year, though, in that "no one's running out at the sight of the first ad" for any given show. SRO

Richard Altschuler Dies

■ NEW YORK — Richard W. Altschuler, president of Brunswick-Columbia Records from 1936-1939, and later executive vice president of Republic Pictures Corp., died December 9 at Columbia Medical Center here. At his death, Altschuler was president and board chairman of TVC Laboratories, film processors. He is survived by a wife, two sons and two sisters.

signs are not being posted weeks in advance as they were a year or two ago. His major complaint in view of the current market situation: "The predilection of agents, managers and record companies to have an act headline in New York before it's really ready to do so. There are too many concerts and too many acts not ready to headline them." He also points to a 20 percent increase in the cost of using Avery Fisher Hall, ad rate hikes and the necessity to limit ticket prices to keep in the running.

Lokin and Weiner have found one of their biggest problems to be, on the one hand, audiences taking them for granted and assuming that a show they don't go to see today will be repeated in one form or another within a few months and agents, on the other hand, not giving them the recognition they feel they've earned over the last three years. "The agents," they say, "are still not willing to take us seriously, and there are not enough exceptions to be optimistic about the future — despite three years of mostly successful shows." Also, they feel that Lincoln Center, because it is non-profit, should be experimenting more in the kinds of acts they present.

Still, in face of increased costs and stiff competition from both major promoters and other more specialized ones like themselves, New Audiences and Lincoln Center are looking for new roads to explore to present the talent they feel deserves exposure, and for which they feel there is a legitimate audience. Their problems are not unique. Their solutions are the story of 1975.

E/A/N Relocates N. Y. Offices

■ NEW YORK — New York offices for Elektra / Asylum / Nonesuch Records have relocated to 1855 Broadway, New York, N.Y. 10023. The main phone number is (212) 484-8030.

The move to new quarters is due to headquarters of Elektra/Asylum Records shifting to Los Angeles. Nonesuch Records remains headquartered in New York.

Although the main offices of various departments for Elektra/Asylum reside in Los Angeles, promotion, artist relations, publicity and sales will maintain full staffs in New York.

Grass Roots, Sands Signed to Haven

■ LOS ANGELES — Haven Records has signed the Grass Roots and Evie Sands to recording pacts, according to Haven general manager Eddie Lambert. The signing marks a reunion for the Grass Roots and Haven chiefs Dennis Lambert and Brian Potter, who penned "Two Divided By Love" and "The Runway" for the group while they and Lambert and Potter were with ABC-Dunhill.

Evie Sands is a former A&M recording and writing artist, best known for such tunes as "Take Me For A Little While," "Any Way That You Want Me" and "Angel Of The Morning."

Evie Sands' debut album is scheduled for release in early February and product from the Grass Roots can be expected in March. An extensive promotional campaign will be launched to coincide with the releases.

Macmillan Pacts with VAAP



Mario di Bonaventura, musical director of G. Shirmer, Inc., plays a short piece of Russian music at a press conference called by Macmillan, Inc. and VAAP (the Copyright Agency of the USSR) at Lincoln Center, to announce an agreement that gives Macmillan exclusive rights to publish all Russian music in the Western Hemisphere. Boris Pankin (left), chief of VAAP, and Raymond C. Hagel, chairman of Macmillan, listen to the music of Soviet composer G. Gladkov's musical play for children based on the Grimm Brothers classic, "The Musicians of Bremen."

**EASY-STREET DOES A
LULLABY ON BROUGHAM!**

What's new at Motown?

It's the style and majesty of The Temptations and The Miracles. It's the pure glamour of Diana Ross. The pure magnetism of Smokey Robinson, Eddie Kendricks, and David Ruffin. It's the special joy of Stevie Wonder, Marvin Gaye, and The Jackson Five. The special beauty of Syreeta. It's the new energy of Caston and Majors, The Dynamic Superiors, and G. C. Cameron. The new directions of Willie Hutch, Severin Browne, Rare Earth and The Undisputed Truth.

It's the (new sound) of P.F.M., Stray Dog, and Thee Image on Manticore. It's jazz with taste and distinction from Johnny Hammond, Joe Farrell, Bob James, George Benson, Milt Jackson, and Esther Phillips on CTI/Kudu/Salvation. It's the country way to hits with T. G. Sheppard, Pat Boone, and Jerry Naylor on Melodyland.

**It's Motown '75. New. With new records to break.
And new ways to break them.**



©1974 Motown Record Corporation

THE COAST

By KAREN FLEEMAN



■ Ah, how time flies when you're having fun. Well, another 12 months has flown by us again, and it's time for what we call the ol' wrap-up for '74. In this time of recession, a little regression . . .

■ IN JANUARY: Remember the energy crisis? **Mick Jagger** does. He and **Keith Richard** went into the studio to wrap up some tracks that the **Stones** laid down in Munich the previous Fall, but the temperature in the studio was only 60° and Mr. J. caught the flu . . . **Led Zeppelin** were rumored to

be forming their own label, which Atlantic would naturally distribute. Plans included **Maggie Bell**, manager **Peter Grant**, **Danny Goldberg** and **Steve Weiss** . . . **Bill Wyman's** album, the first solo endeavor outside of the **Stones**, was being rushed to completion . . . **James Taylor** and **Carly Simon** became parents on Jan. 7 to a 9½ lb. Sarah . . . **Ray Cooper** joined **Elton John's** band as percussionist . . . **Angie Bowie** tested for Warner Bros. TV series "Wonder Woman" in a costume designed by **David** . . . **Herb Alpert** said to be embarking soon on a major tour . . . **Alice Cooper** began filming a segment of "The Snoop Sisters" with **Helen Hayes** and **Mildred Natwick**. He played a witch . . . The **Eagles** were in the studio adding some tracks to the ones they did in England, but apparently got sidetracked by the pinball machine in what the boys called "The **Pete Townshend** Open." The guys supposedly got so riled up that roadie **Mudshark** had to add padding to the sides of the machine, lest **Don Henley** and **Glenn Frey** injure their playing hands . . . **Skip Batten**, one of the original **Byrds**, joined the **New Riders**, replacing bassist **Dave Torbert**, and steel guitarist **Jimmy Day** replaced **Bobby Black** for **Commander Cody** . . . Atlantic Records generously donated 1300 turkeys to needy families in the Washington D.C. area during the holidays . . . ABC announced the signing of **Chalice Productions** . . . **Metromedia Inc.** was rumored to be pursuing negotiations to divest itself of its record division.

It was a big month for the execs as **Mike Lipton** was named senior VP for **United Artists** . . . **Tom Rodden** became vice president, director of operations for **20th Century Records** . . . **Bruce Byrd** was named national promotion director for **Buddah** . . . **Stan Cornyn** was promoted to senior vice president for **Warner Bros. Records** . . . **Allen Levy** was appointed as the director of publicity and artist relations for **United Artists Records** . . . **Buck Reingold** joined **Casablanca** as vice president and national promotion director and **Larry Harris** joined as artist relations director and national album promotion director . . . **Eddie Lambert** was named general manager of **Haven Records** . . . **Lindy Goetz** was appointed local promotion manager for **Phonogram, Inc.** . . . **Norman Weiss** named senior vice president of **CMA** . . . **Clyde Bakkemo** was appointed executive director of a&r for **Warner Bros.** . . . **Harold Childs** was named vice president of promotion, and **Kip Cohen** was upped to vice president of a&r at **A&M** . . . **Johnny Rivers** signed to **Atlantic** . . . **ABC Leisure Group** announced the formation of **Anchor Records**. Well, that was January . . . Following which . . .

■ IN FEBRUARY: **MCA Records** hosted a modest little reception for **Elton John** at **Le Resturant**, to present him with gold and platinum albums for "Goodbye Yellow Brick Road," plus a cake bearing a replica of the album's cover. Elton was all decked out in a platinum colored suit and a shirt with the titles of all the songs on the album written on it. But Elton, never one to be a stiff at a party, "quite casually" as one observer put it, picked up a piece of the cake and smashed it in his own face . . . That very day, Elton booked some time at the **Record Plant** to add some background vocals to some tracks on his new album, and was joined by **Dusty Springfield**, **Clydie King**, **Sherlie Matthews**, **Jessie Smith**, **Danny Hutton**, **Jerry Beckley**, **Bruce Johnston**, **Brian Wilson** and **Cat Stevens**, some of whom may be heard on the record . . . In other cake smashing news: **Jerry Brandt** whose birthday it was, following a taping of the "Midnight Special," was presented with a chocolate cake and champagne by some friends. Before Brandt could get his chops in the cake, the cake got him in the chops as **Jobriath** very politely picked up the confection and smashed it in Brandt's face . . . Later that night, in **Salt Lake City**, following **ELP's** concert, **Greg Lake** decided to take a sauna with **Atlantic's** **Tony Harrington**, road manager **Alex King**, bodyguard **Brian McGoo** and promoter **Jerry Pompelli**. After the sauna, nothing would do but a nude swim at the **Executive Royal Inn**. The five were arrested, booked, finger-printed and then fined \$75 each.

(Continued on page 16)

NARAS, Vanderbilt Law School Set Entertainment Law Program

■ NASHVILLE — The board of governors, Nashville chapter, of the National Academy of Recording Arts and Sciences (NARAS), the NARAS Institute and the Vanderbilt School of Law jointly announced the partial funding by the NARAS Institute of a new program devoted to the specialized field of Entertainment Law.

The entertainment law program will be a function of the Vanderbilt School of Law and its first funds were provided as a result of the Tape Piracy Sym-

posium, jointly sponsored by the Vanderbilt School of Law and the NARAS Institute on September 13-14 of this year.

The presentation of the check for \$2,500 took place at a press reception held at Vanderbilt's University Club and attended by the board of governors of NARAS; Henry Romersa, national coordinator of the NARAS Institute; Dean Robert Knauss; and members of the Vanderbilt Law School faculty. The contribution to the law school was made possible from enrollment fees to the Tape Piracy Symposium along with contributions from America's three performing rights organizations: ASCAP, BMI and SESAC, Inc.

Raymond Schwartz Dies

■ NEW YORK — Raymond R. Schwartz, vice president, finance and planning, CBS Records Group, died after a brief illness at his home in Upper Saddle River, New Jersey, at age 51, Monday, Dec. 16.

Born in Newark, New Jersey, he was a 1949 graduate of the University of Michigan and a certified public accountant. He first joined CBS in 1958 as controller of the CBS Radio Division after working with Price, Waterhouse & Co. and Ford Motor Company. From 1961 to 1972 he served first with Mobil Oil Corporation and then as vice president, finance of Raymond International Inc. before returning to CBS in July 1972 as vice president and controller. He joined CBS Records Group in 1973.

Schwartz is survived by his widow, the former Margaret McCabe, and 11 children.

A funeral service was held at the Church of the Presentation in Upper Saddle River, New Jersey at 10:00 a.m. on Friday, December 20.

'Godfather II' LP Planned by ABC

■ LOS ANGELES — The original soundtrack music from "The Godfather, Part II," has been acquired by ABC Records and will be released later this month, announced Jay Lasker, president of ABC Records.

The soundtrack to the picture, which is a sequel to 1972's "The Godfather," features a score by Nino Rota, who also did the score for the original movie.

"The Godfather, Part II," a Paramount picture, will open in theaters throughout the country this month. It was directed by its producer, Francis Ford Coppola, from a screenplay he wrote with "Godfather" author Mario Puzo. The film stars Al Pacino, Robert De Niro, Diane Keaton and Robert Duvall.

'Here's Gold'



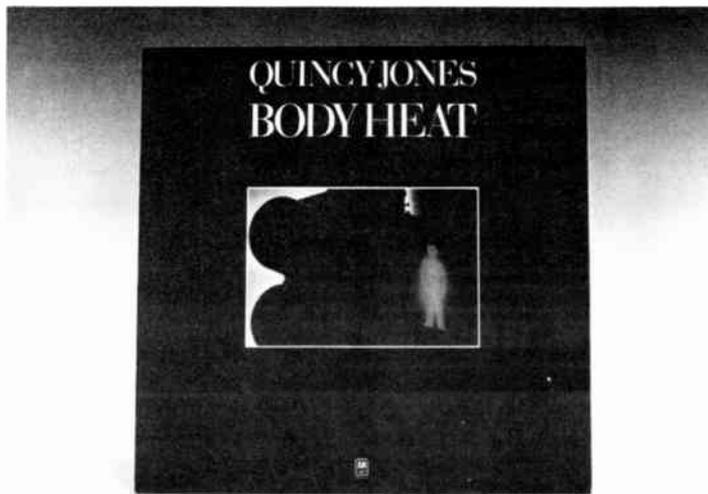
Neil Bogart, president of Casablanca Records, recently presented Johnny Carson with a gold LP commemorating million dollar sales of the album "Here's Johnny . . . Magic Moments From The Tonight Show." Shown in photo are, from left: Carson, Bogart and Ed McMahon.

HOW QUINCY WON!

Quincy Jones scores with Top Male Jazz Artist, Top Jazz Crossover Into R&B, and a Special Achievement Award

The gathering storm.

HOLLYWOOD — In a year when R&B took hold of pop and jazz took hold of rock, Quincy Jones took R&B and jazz by storm. Quincy's "Body Heat" album was released in late April and before the summer was over it was the #1 R&B album and the #1 Jazz album in the country, along with a spot in the Top 15 on the pop album charts.



All in a day.

According to Quincy: "I had no set plans or ideas that I wanted to convey when I first entered the studio to cut 'Body Heat.' I just wanted to cut a good album." The sessions were a major departure for Quincy. He worked with a small band instead of a full orchestra. And the music was very funky. So what started out as an experiment became the first gold album of Quincy's already amazing career. The feeling was unanimous. Disc jockey Frankie Crocker of WBLS-FM in New York City said it was "the master at his best." And



Edward Eckstine of *Soul & Jazz Record* said it all: "If it isn't the album of the year, I would like to see what is."



Quincy with A&M president Jerry Moss and "Body Heat" co-producer Ray Brown at party celebrating Q's first gold album.

Quincy Jones On A&M Records

Musexpo '75 Appoints Broderick Consultant

■ NEW YORK — Richard Broderick has been appointed International Consultant to Musexpo '75, which will be held on September 21-24, 1975 in Las Vegas.

In making the appointment, Roddy S. Shashoua, head of International Musexpo '75 noted, "In organizing and sponsoring an international music marketplace of this magnitude, with representation from every continent, we find Dick Broderick, who has over twenty years of involvement in the international music field, ideally suited to assist us and to coordinate overseas requests for participation in International Musexpo '75."

Broderick commented, "I know that many overseas music people have been eager for a music trade show in the United States, which represents half the world market. International Musexpo '75 gives these people a unique opportunity, for the first time to meet with their American counterparts in the world's number one market, all in four days, under one roof. My efforts will be primarily directed to aiding overseas participants, from the planning stage onward, to assure their best possible representation at this important international business event."

Handleman Sales Up

■ DETROIT — Handleman Company has announced that sales for the quarter ended October 26, 1974 were \$27,378,000 compared with \$27,126,000 for the corresponding period last year. The company has tentatively adopted the LIFO method of inventory valuation, subject to review at the company's April 30, 1975 year-end. Net earnings for the quarter ended October 26, 1974 were \$1,148,000 or \$.26 per share (computed on LIFO basis), compared with \$1,311,000 or \$.30 per share last year (computed on FIFO basis).

Sales for the first six months ended October 26, 1974 were \$50,601,000, compared with \$48,637,000 for the corresponding period last year. Net earnings for the first six months were \$1,747,000 or \$.40 per share (computed on LIFO basis), compared with \$2,142,000 or \$.49 per share last year (computed on FIFO basis).

The board of directors declared a regular, quarterly dividend of \$.10 per share.

'All the Girls' Go Gold

■ LOS ANGELES — Don Zimmerman, sr. VP, marketing, Capitol Records, Inc., has announced that "The Girls In The World Beware," has received RIAA gold certification.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Flamingo, a huge, superbly-designed new private discotheque (for members and their guests only) opened in New York last week and even with the rugs rolled and stacked at one end and a ladder still standing at the other, it looked like the best space in town. Armando Galvez, who has done occasional parties and some incredible tapes, was the opening night deejay, so the pace was, in his word, "hectic." Wonderfully hectic. Among Armando's favorites, aside from those listed in his first-night top 10 (below), were Barry Manilow's "It's A Miracle" (from "Barry Manilow II" on Bell), Jay Dee's "Come On In Love" (from the album of the same name on Warner Bros.) and one of this past Summer's great—and largely undiscovered—singles, "Dirty Feet" by Jenny's Daughters (Paramount) (sample lyric: "You got dirty feet—who you been walkin' with?/You got dirty mouth—who you been talkin' with?"). Galvez, who has been known to play records at the wrong speed for the right effect, also played a number of records that had never sounded quite so terrific before. Specifically: "Keep An Eye On Your Close Friends" by the Newcomers (Truth), Carolyn Crawford's biting "Just Got To Be More Careful" (Phila. Intl.) and, most impressive of all, "Don't Depend on Me," with the new instrumental by the Philly Sound and the vocal by the Fantastic Johnny C (both on Phil-L.A. of Soul) played back-to-back.

The fastest-breaking single this week: "Happy People" by the Temptations (Gordy), spurred by the added attraction of an instrumental B side (credited to "The Temptations Band") which brings the song, neatly segued, to a comfortable 6:23 altogether. Hot off the presses: Joe Bataan's Latin-flavored instrumental version of Gil Scott-Heron's "The Bottle," appropriately sub-titled "La Botella" (Continued on page 100)

Discotheque Hit Parade

(listings are in alphabetical order, by title)

FLAMINGO/NEW YORK

DJ: Armando Galvez
BLUE EYED SOUL—Carl Douglas—20th Century (lp cut)
GET DANCIN'—Disco Tex & The Sex-O-Lettes—Chelsea
HAPPY PEOPLE—Temptations—Gordy
HEY GIRL, COME AND GET IT—Stylistics—Avco (lp cut)
LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atlantic
NEVER SAY GOODBYE—Gloria Gaynor—MGM
REMEMBER ME—Laura Lee—Invictus (lp cut)
SATIN SOUL—Gene Page—Atlantic (lp cut)
SOMETHING FISHY GOING ON—Universal Mind—Red Coach
WHAT CAN I DO FOR YOU?—Labelle—Epic (lp cut)

OPUS I/NEW YORK

DJ: Douglas Riddick
ASK ME—Ecstasy, Passion & Pain—Roulette
THE BOTTLE (LA BOTELLA)—Joe Bataan—Salsoul (not yet commercially available)
DOCTOR'S ORDERS/BABY DON'T LET THIS GOOD LOVE DIE—Carol Douglas—Midland International
DON'T LEAVE ME—Lamont Dozier—Invictus (lp cut)
EVERLASTING LOVE—Carl Carlton—Back Beat
GUT LEVEL—Blackbyrds—Fantasy (lp cut)
HAPPY PEOPLE—Temptations—Gordy
I'LL BE HOLDING ON—Al Downing—Chess
SOON, EVERYTHING IS GONNA BE ALRIGHT—Third Time Around—Denine
YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White—20th Century

PIER 9/WASHINGTON, D.C.

DJ: Mitch Schatsky
DOCTOR'S ORDERS/BABY DON'T LET THIS GOOD LOVE DIE—Carol Douglas—Midland International
E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic (not commercially available)
EACH MORNING I WAKE UP—Major Harris Boogie Blues Band—Atlantic
EXPRESS—B.T. Express—Scepter (lp cut)
HAPPY PEOPLE—Temptations—Gordy
I'LL BE HOLDING ON—Al Downing—Chess
LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atlantic
SHAME, SHAME, SHAME—Shirley (And Company)—Vibration
VOO-DOO MAGIC—Rhodes Kids—GRC
YOU'RE THE SONG (I'VE ALWAYS WANTED TO SING)—Timmy Thomas—Glades

LA MARTINIQUE/NEW YORK

DJ: Raymond Goynes
EXPRESS—B.T. Express—Scepter (lp cut)
FUNKY PRESIDENT—James Brown—Polydor
GUT LEVEL—Blackbyrds—Fantasy—(lp cut)
LIVE IT UP—Isley Brothers—T-Neck
THE MIRRORS OF MY MIND—Jackson Five—Motown (lp cut)
PHILADELPHIA—B.B. King—ABC
PICK UP THE PIECES—AWB—Atlantic
PUT THE MUSIC WHERE YOUR MOUTH IS—Olympic Runners—London
SATIN SOUL—Gene Page—Atlantic (lp cut)
SATIN SOUL—Love Unlimited Orchestra—20th Century (lp cut)

NARM Reg. Membership To Prepare Ballot

■ CHERRY HILL, N.J.—The nominations for the artists whose names will appear on the final ballot for the 1974 NARM Awards will be submitted for the first time this year by the entire NARM regular membership. The NARM regular membership includes the leading wholesalers and retailers of recorded product.

New Method

In prior years, a committee of approximately 20 NARM regular members was responsible for submitting the nominees from which the final ballot was compiled. In an effort to constantly improve on methods and procedures, the new method, which came out of a recent meeting of the NARM board of directors, the manufacturers advisory committee and a special awards committee, will be utilized for the first time this year.

Questionnaire

NARM's regular members were recently sent a questionnaire asking them to list their four best-selling items in each of 18 categories: (1) Best Selling Hit Single Record (2) Best Selling Album (3) Best Selling Movie Soundtrack Album (4) Best Selling Original Cast Album (Broadway and Off Broadway) (5) Best Selling Album by a Male Artist (6) Best Selling Album by a Female Artist (7) Best Selling Album by a Male Country Artist (8) Best Selling Album by a Female Country Artist (9) Best Selling Album by a Male Soul Artist (10) Best Selling Album by a Female Soul Artist (11) Best Selling Album by a Group (12) Best Selling Pop Instrumental Album (13) Best Selling Jazz Album (14) Best Selling Comedy Album (15) Best Selling Classical Album (16) Best (Continued on page 111)

N.Y. Times Publishing Pacts Quality Records

■ NEW YORK—Under a three year administrative agreement signed between Murray Deutch, president of The New York Times Music Publishing Corp., a division of The New York Times, and George Struth, vice president and managing director of Quality Records, the music publishing division of Quality Records of Canada will represent The New York Times Music catalogue in that country. The agreement also gives New York Times Music right-of-first-refusal on all copyrights owned by Quality's Shediac Music Publishing Ltd., and Qualrac Music Publishing Ltd.

Quality Records music publishing division acquires the administration of its first major American firm with this deal.

HOW BILLY WON!

Billy Preston struts off with Top Instrumentalist-Singles, Top Instrumentalist-R&B Singles, and Top Instrumentalist-R&B Albums Awards

Gold from "Nothing."

HOLLYWOOD — After totally captivating national TV audiences with his highly energized musical and visual performances, Billy Preston went back into the studio. In June '74 he emerged with his "Nothing From Nothing" single from "The Kids & Me" album. That single became one of the most listened to, danced to, talked about, and generally *loved* songs in the country from the moment of its release in June until the time it hit #1 on everybody's chart in early October.



Music is his life.

Aside from his own recording career, Billy is still one of the most talented, respected, and in-demand keyboardists around,



as evidenced by his world tour with The Rolling Stones, his endless session work on countless albums, and his special guest spot on the recent George Harrison tour.

Billy's smash singles of "Outa-Space," "Will It Go Round In Circles," "Nothing From Nothing," and his current "Struttin' "



Billy dances with George Harrison during Billy's solo segment of the recent Harrison tour at Los Angeles' Forum.

are only a small indication of the power and potential of this incredible artist.



Billy Preston On A&M Records

The Coast *(Continued from page 12)*

The Eagles added a fifth member, guitarist **Don Felder**, formerly with David Blue's back-up band . . . Arlo Guthrie and Pete Seeger did four historic concerts together . . . a fake Fleetwood Mac was busy touring on the road . . . Bob Dylan went on tour for the first time in six years . . . Island took over U.K. distribution rights to Dylan's album on Elektra/Asylum . . . Elektra/Asylum took over distribution of Traffic from Capitol . . . MCA announced they would manufacture and distribute Shelter Records . . . Scepter Records signed a special distribution pact with Fania Records . . . Lighting wizards Chipmonck and Abe Jacob entered into a personal management agreement with the Robert Stigwood Organisation . . . On the executive level, RCA named **Jack Maher** as director of merchandising . . . **Charles Johnson** became the west coast director of operations for Famous Music and associated labels . . . **Jack Kiernan** was appointed as division vice president, marketing for RCA . . . **Mark Stern** was named a vice president at Levinson Associates . . . Elektra/Asylum announced the appointment of **Steve Wax** to vice president in charge of promotion . . . **Dick Wooley** became vice president in charge of promotion at Capricorn . . . **Bruce Wendell** was named as executive assistant to **Al Coury**, vice president promotion, press and product management for Capitol Records . . . **Tom Draper** was appointed to manager, rhythm and blues music, RCA Records . . . **Bill Abel** was brought into the position of national FM promotion director of Buddah . . . So much for February . . . but . . .

■ In MARCH: Winners of the Grammys were announced, with **Stevie Wonder** looking good . . . **Led Zeppelin** signed its first act to their newly formed Swan Song label, an unknown group named **Bad Company** . . . "I'm just a crazy college kid at heart," said **Todd Rundgren**, in an effort to try to explain his motives in leading a brigade of streakers across the U. of South Carolina campus . . . **Crosby, Stills, Nash and Young** committed themselves to four separate festivals, planned for around summertime . . . **Neil Bogart** hosted Casablanca Records' official opening, and a performance by **Kiss**, in the Century Plaza Hotel. Neil was clad in tux and trousers that **Humphrey Bogart** wore in "Casablanca." The place was set up like "Cafe Americaine" complete with gambling tables, much to the delight of **Alice Cooper**, **Iggy Popp**, **Dick Clark**, **Hugh Masekela** and **Guess Who's Burton Cummings** (who ended up in the hospital the following morning). For the gamblers, the first prize was the original Maltese falcon from the movie, and second prize was a life-sized stuffed camel . . . **Russ Regan**, **Tom Rodden**, **Mike Maitland**, **Joe Smith**, **Marv Helfer**, **John Fruin**, **Ben Scotti**, **Gary Stromberg**, **Gil Friesen** and **Sal Licata** were among those who gathered at a luncheon hosted by **Bob Krasnow** at Martoni Marquis to drum up support for local public TV station KCET's annual auction . . . **Roxy Music** signed with Atlantic . . . **Clive Davis** was out on the road giving lectures about the biz . . . The **Smothers Brothers** appeared at the Troubadour, welcomed by **Joanne Woodward** and **Paul Newman**, **Helen Reddy** and **Jeff Wald**, **Linda Lovelace**, **Lily Tomlin**, **Leonard Nimoy**, **Flip Wilson**, **Don Cornelius**, **Allen Ludden** (**Betty White** was home with the flu), **Marty Feldman**, **Harry Nilsson** and **John Lennon**. Mr. Lennon had to exit earlier than expected that evening, as you may have read elsewhere . . . **Phil Spector**, while traveling for a few days of rest to Phoenix, Arizona, was the victim of a near-fatal car crash . . . ABC Entertainment announced plans for the "California Jam," the 12 hour live concert at the Ontario Speedway which 400,000 people were expected to attend.

Capitol re-signed **Helen Reddy** to a long-term contract . . . **Wurlitzer** stopped making jukeboxes . . . The record biz experienced a surge of "devil discs" due to the popularity of "The Exorcist." Devil-oriented singles included **Zell Black's** "I Been Had By The Devil," an instrumental by **Chapter Thirteen** entitled "My Exorcism," a debut record from Exorcist Records in L.A., **Lucifer's** version of the **Stone's** "Sympathy for the Devil," and **Sam Fuller's** "Devil I Command You." In the meantime, Warner Bros. was getting ready to release the original soundtrack to "The Exorcist," and **Mike Oldfield's** "Tubular Bells" was in the top 10 on **RW's** charts . . . Last, but not least, was an album released on ABC, "The Exorcist, a Devil of an Album." We also saw a few "streaking" records along the way . . . **The Beach Boys** opened their Summer Skies Studios in Santa Monica . . . **Gov. George Wallace** proclaimed March 3-9 to be **Elvis Presley Week** in Alabama . . . ABC signed **Michael Omartian** to a special producer/artist/songwriter pact . . . Back to the execs again, at Motown **Mike Lushka** was named national sales manager, **Tom Noonan**, director of marketing, and **Miller London** was promoted to national singles sales manager

(Continued on page 28)

Clive: Inside the Record Stores



In a unique promotion, William Morrow & Co., publishers of Clive Davis' book, "Clive: Inside The Record Business," has arranged for the book to be on display and to be sold in key record stores across the country. The unusual move was evident here at Sam Goody's stores on Avenue of the Americas and West 49th Street where full window displays of the book were established. Success in sales of the book at both stores, in addition to its normal availability at book stores, has keyed the publishers to create the same double-barreled exposure in Los Angeles and 25 other major cities across the country.

Taylor Joins Bruce To Form New Band

■ NEW YORK—Mick Taylor, who left the Rolling Stones last week, has joined a new band currently being formed by Jack Bruce, announced Robert Stigwood, Jack Bruce's manager and Bill Oakes, president of RSO Records.

Jack Bruce, whose solo album, "Out of the Storm," has just been released by RSO Records, is currently finalizing the line-up for his new band with Mick Taylor on guitar, Max Middleton on piano, and American composer and keyboard player Carla Bley. No drummer has been set yet, but Bruce and Taylor expect to have a working line-up for the band early in the new year.

Kirshner Signs Cody



Songwriter Phil Cody has signed an exclusive long-term publishing contract with Kirshner Entertainment Corporation. Cody, in collaboration with Neil Sedaka is responsible for most of the songs on Sedaka's Rocket Records album, "Sedaka's Back." Pictured above: Kirshner (seated) and Cody.

Weintraub to Promote U.S. Zeppelin Tour

■ NEW YORK—Jerry Weintraub will be promoting the forthcoming national tour by Led Zeppelin which starts January 18 in Minneapolis. Weintraub will be responsible for the coordination of the American dates.

Weintraub, whose management and production company, Management III, has branched out into all facets of the entertainment business, already has announced that tickets for the three shows by Zeppelin in Chicago's Stadium were sold out within five hours.

In addition to the Zeppelin tour, Weintraub is readying two film projects. He is the executive producer of "Nashville," directed by Robert Altman, which is in the final editing stages, and the second project, "Mr. Smith Goes to Washington," a film with music starring John Denver, with Weintraub producing the movie, will commence shooting in May.

Weintraub will be heading to London next week for meetings with Justin Haywood and John Lodge of the Moody Blues to plan the international promotion and distribution of the duo's forthcoming album on Threshold Records.

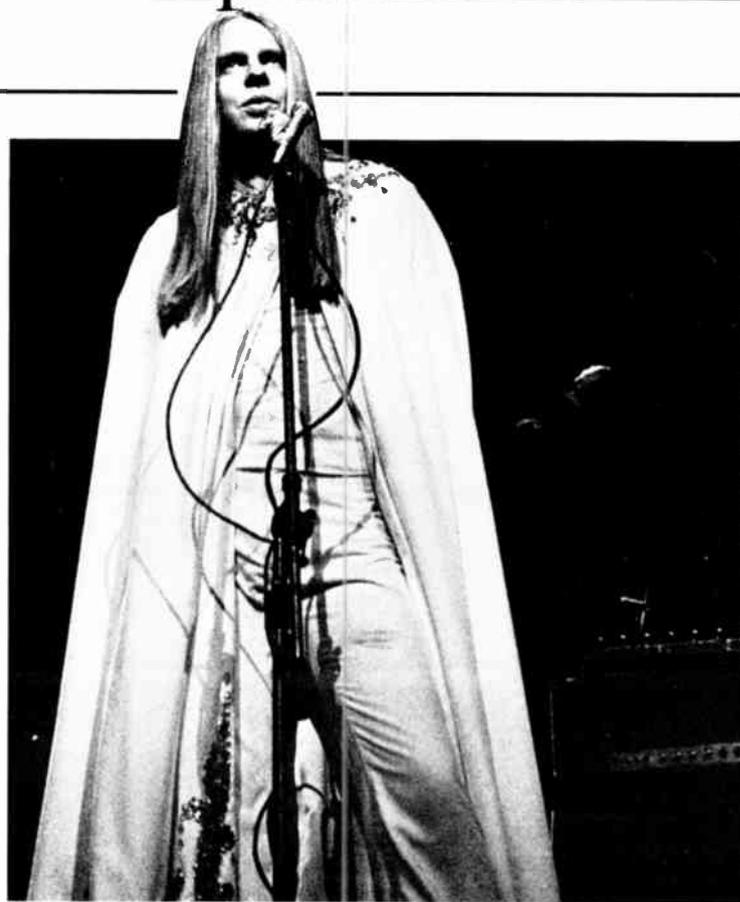
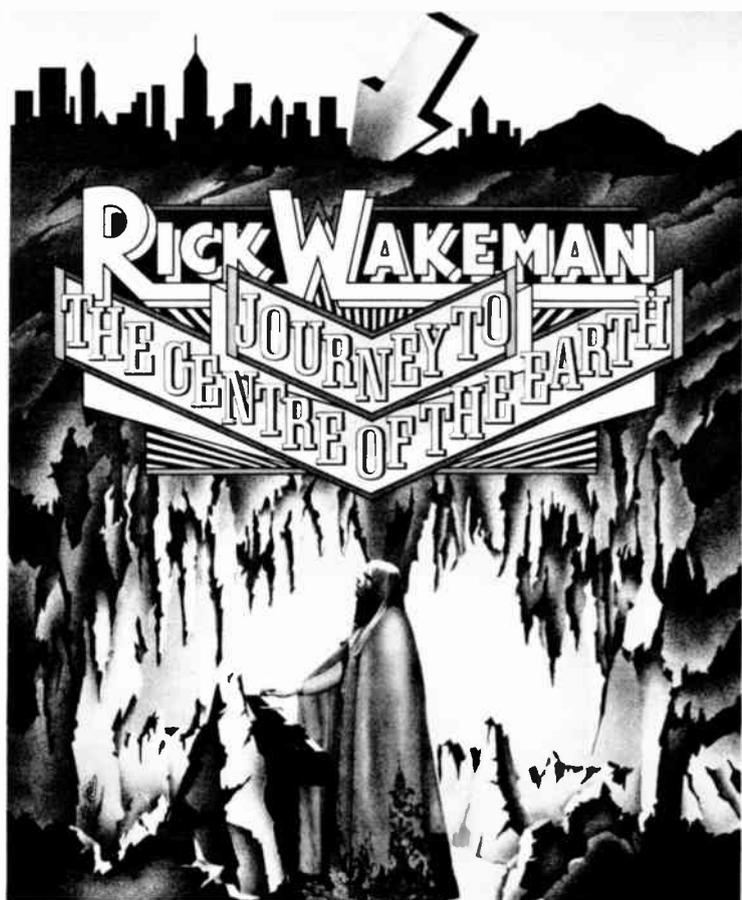
Weintraub also will be holding meetings within the next two weeks with Frank Sinatra and the performer's attorney, Mickey Rudin, concerning the arrangements for Sinatra's next American tour.

HOW RICK WON!

Rick Wakeman triumphs with Top Instrumentalist-Albums Award

A classic Classic.

HOLLYWOOD — In an age of high theater and super-colossal extravaganzas, keyboard wizard Rick Wakeman looms large as one of the leaders of the pack. On paper, his "Journey To The Centre Of The Earth" project seemed an impossibility. Who had ever heard of assembling, in live performance, The London Symphony Orchestra, The English Chamber Choir, conductor David Measham, a rock band, two vocalists, and the narration of British actor David Hemmings, all in The Royal Festival Hall in London to perform original music and lyrics



to the classic Jules Verne fantasy including the elements of symphonic, choral and electronic music, literature and drama? It was unprecedented in popular music. But Rick Wakeman envisioned it. And *did* it. And *recorded* it.

Journey to the top of the charts.

Rick referred to "Journey" as "reducing two years of work into forty-two minutes." But when that forty-two minute album was released at the end of May '74, it took off like a shot. In England, it was #1 after two weeks. In the States, it was well into the Top 10 by the beginning of July. A fantastic journey indeed.

Rick Wakeman On A&M Records

new york central

By IRA MAYER
JANUARY

■ It took a few weeks' recovering from a record-breaking Christmas, so to speak, with RW kicking off the new year with cover stories on Steve Miller, Al Wilson, Barbra Streisand and Seals and Crofts. Prophecically proud on the cover, too, were single picks for Cher's "Dark Lady" and John Denver's "Sunshine On My Shoulder," with sleeper designations for Terry Jacks' "Seasons In the Sun" and Bobby Womack's "Lookin' For a Love. . . . This was also a month inaugurating a year of anniversaries, with Atlantic celebrating its 25th—marked by a sales convention held in Paris—and with RW itself embarking on a second decade. . . . A series on "TV Advertising: The Way To Go" got heavy response from those looking toward television as a fresh marketing tool. . . . Momentum began to build anew as it looked that lp list price would rise to a generally accepted \$6.98. . . . A salute to "the world of classical music" was published in conjunction with MIDEM '74. . . . Dialogues featured Joshua White, Al Teller, Art Kass and Maynard and Seymour Solomon.

Elliott Murphy continued to build his audience at Max's, where Phil Ochs and Patti Smith set new house records; Dave Mason, Livingston Taylor and the James Montgomery Band held forth at the Academy; Liza Minnelli was a veteran trouper at the Winter Garden with an exceptionally well-conceived and well-executed one-woman (plus orchestra and dancers) show; Peter Allen (the ex-Mr. Minnelli?) surprised himself at Reno Sweeney—by finding an eagerly awaiting fan-ship. Also around: Mountain at the Felt Forum, Mount Airy at the Bitter End, Quacky Duck at Max's, Bill Chinnock at Kenny's and Tracy Nelson at the Metro.

We even made a special trip on what turned out to be the "Dylan Express" one Sunday morning to catch Bob Dylan and The Band at Philadelphia's Spectrum—unable as we were to wait the month or so until the show was scheduled to hit the Big Apple. And the trip proved more than worth it—Oh, it took them two or three songs to wake up—it was only 3 in the afternoon—but what a combination of showmanship and musical vitality from there on. Here it was, so early in the year, and it seemed as though the year's best concert had already been laid down.

FEBRUARY

■ A little pat on the back for two cover sleeper picks this month: Blue Swede's "Hooked On A Feeling" and Mike Oldfield's "Tubular Bells." A good month for ampersands, too: Paul McCartney & Wings ("Jet"), Carly Simon & James Taylor ("Mockingbird") and Elton John ("Bennie & the Jets). As for Who In The World: Olivia Newton-John, Byron MacGregor, Terry Jacks and the Elektra/Asylum trio of the day, Joni Mitchell, Bob Dylan and Carly Simon.

There was plenty of news on the club scene—first with Fred Weintraub selling the Bitter End to Marilyn Lipsius, much to everyone's surprise that Paul Colby hadn't been a partner these last few years. Colby, in turn, opened a bar just one door away, and called it the Other End. . . . And then the Bottom Line opened February 12 with Dr. John on stage, and an audience of first nighters that had television crews and photographers filming and snapping wildly and even owners Allan Pepper and Stanley Snadowsky a little in awe: Mick Jagger, Stevie Wonder, Carly Simon, James Taylor, Alice Playten, Lou Reed, Geraldine Page, Charlie Mingus, James Darren and Johnny and Edgar Winter to name a few of the more than 500 who squeezed in. (A pre-opening party for the less-publicity minded was entertained by Labelle the night before.) Dr. John, Edgar and Stevie allowed themselves the privilege of the first full-fledged jam on the new stage, playing well into the wee hours. A little bit of Hollywood had finally made it to New York.

In other news, the Anti-Defamation League of the B'nai B'rith honored RW publisher Bob Austin at a luncheon at the Waldorf-Astoria Hotel. . . . Nonesuch Records celebrated its first ten years, all under Teresa Stone, and WHN its first year as a country station in the Big Apple. . . . WNEW-FM held its annual "thank you party" for more than 150 local industryites. . . . Dialogues featured Liza Minnelli, Irwin Steinberg, Neil Bogart and Moe Asch, Mike Mantler and Nick Perls.

On stages around town: Two in the Country In New York series co-sponsored by Al Aronowitz and Madison Square Garden Productions—Buck Owens, Susan Raye and the Nitty Gritty Dirt Band, and Charlie Rich, Bill Monroe and Tom T. Hall, both at the Felt Forum. . . . The Bob Dylan/The Band tour made its way into NY. . . . Joni Mitchell and Tom Scott and the L.A. Express did two shows—one at Avery
(Continued on page 50)

Capitol Inks Alex



Al Coury (left), senior vice president, a&r, promotion, artist development, Capitol Records, Inc., has signed singer-songwriter Alex (right) to a long-term exclusive recording contract with the label. Initial product will be a single, "Hideaway," produced, arranged, and engineered by Alex' husband Erik "the Norwegian" Wangberg.

Ring O' Inks Hentschel

■ LOS ANGELES—British record and film producer John Gilbert, disclosed recently that the first album on Ring O' Records, Ringo Starr's newly formed label, will be David Hentschel's instrumental interpretation of Ringo's "Photograph" lp. The initial Ringo O' album is scheduled for a February release and will be called "Startling Music."

The lp, reports Gilbert (who is co-producer along with Hentschel for Dukelodge Enterprises), features the A-R-P synthesizer 2500 in a genre ranging from rock to symphony. "Startling Music," is also the first album to have been produced at Ringo Starr's new recording facilities in England.

Gilbert also announced that Hentschel is negotiating to score a major motion picture for Warner Bros. Gilbert is currently in Los Angeles finalizing other musical projects for the 22 year old musical scholar who's adept on seven instruments in addition to the A-R-P synthesizer. He's also preparing a film in conjunction with Ringo Starr.

ABC Preparing Ten 'Greatest Hits' LPs

■ LOS ANGELES—Using masters it acquired with the purchase of the Famous family of labels from Gulf + Western Industries last August, ABC Records is preparing the first 10 albums in a new "16 Greatest Hits" series for release next month. Produced by independent producer Tom Mack, the lps will be followed by a further set of reissues in the label's next quarterly release.

Four albums among the 10—by the Andrew Sisters, the Mills Brothers, Billy Vaughn and Pat Boone—will carry the title "16 Greatest Hits," while "16 Great Performances" will be the title of lps by Liberace, the Six Fat Dutchmen, Mac Wiseman and Count Basie with the Mills Brothers. In addition, there will be an album by Eddie Peabody, "16 Great Banjo Hits," and another called "16 Great Motion Picture Themes," featuring music from such films as "The Godfather," "The Ten Commandments," "The Odd Couple," "Love Story" and "Paint Your Wagon."

Except for those by Pat Boone, Mac Wiseman and Billy Vaughn, all the tracks on the albums were also produced originally by Mack, who joined Dot Records in 1957 and remained with the company in various capacities until its sale to ABC. In recent months, Mack has also produced a number of soundtrack recordings for ABC, including "The Godfather, Part II," "The Dove," "Chinatown" and "The Little Prince."

More Wonder Gold

■ LOS ANGELES—"You Haven't Done Nothin'," first single culled from Stevie Wonder's Tamla album, "Fulfillingness' First Finale," has sold over one million units and was declared gold, it was announced by Ewart Abner, president of Motown Record Corporation.

Mason Lays It on the Line



Columbia recording group Stardrive, starring Robert Mason, recently made its first appearance at New York's Bottom Line club. Mason (center) is shown above backstage following his opening night performance with Bruce Lundvall (left), vice president and general manager, Columbia Records; and Fred Heller, Stardrive's manager.

Thank You Everybody



Sir Productions

**DON'T WASTE BREAD
SAVE TWO SLICES
EVERY DAY and
DEFEAT THE BREAK FIGURE**

PETER RUDGE

Sir Productions, 130 West 57 Street, Suite 5D, New York, N.Y. 10019 (212) 765-7620

Who In The World:

Helen Reddy's Spectacular Year

■ The year of 1975 poses a tremendous challenge for Helen Reddy. After so many spectacular successes in 1973 and 1974, what can she do for an encore?

Helen Reddy ended '74 with a number one single ("Angie Baby"), just as she did the last week of '73 ("Ruby Red Dress").

While the past 12 months have proved less than a joy for many people, particularly politicians and businessmen, Helen has just completed the most spectacular year of her career.

Grand Hotel

One of the many highlights was her debut at the MGM Grand Hotel in Las Vegas as the first appearance under her whopping one million dollar contract. Opening in May, Helen's engagement played to wall to wall people and helped establish her as a star of the first magnitude in the Las Vegas heavens.

'Airport '75'

Another major milestone was her motion picture debut in the Universal blockbuster "Airport '75," in which she literally played a flying nun.

Considering these developments, it's not too surprising that her star was added to the Hollywood Walk of Fame in July. Appropriately, her star was implanted just outside the headquarters of Capitol Records, the label that has distributed such Helen Reddy hits as the platinum-rated "I Am Woman" album and "Long Hard Climb," the album that reflects her struggle to reach the top. Five out of Helen's six albums are now gold and her



Helen Reddy

latest single, "Angie Baby," is her fourth number 1 single recording.

Still another highlight of Helen's summer was her SRO engagement at the Universal Amphitheatre. She later returned to the Universal Amphitheatre to take part in the star-studded benefit for the Cedars-Sinai Hospital. Helen was the only female star invited by Frank Sinatra to take part in the benefit.

In addition to performing at the benefit, Helen and her husband, Jeff Wald, made a \$250,000 contribution to the hospital's building fund during the year.

Civic Work

As 1974 drew to a close, Helen continued to take an active part in civic work in addition to her

professional career. She was the first major female entertainer permitted to entertain the women prisoners at the Sybil Brand Institute in Los Angeles. Earlier, she performed for the women confined to the Terminal Island correctional institution in San Pedro.

Citizenship

The unquestioned highlight of her personal life for the year was when Australian-born Helen received her U.S. citizenship with Los Angeles Mayor Tom Bradley and Governor-elect Edmund G. Brown, Jr. among the officials on hand to congratulate her.

And while Helen now considers the United States her home, she hasn't forgotten her native land. She returned to Australia for a tour and scored still another triumph while getting the opportunity to see her friends and family living there.

With the year drawing to a close and many activities already scheduled for 1975, Helen is looking ahead to even greater events and experiences in the days to come. Her voice, her style, and her talents as an entertainer continue to move forward toward the day when she will become a legend in her own time.

Reddy Goes Gold

■ LOS ANGELES—Helen Reddy's "Free And Easy" album has been certified gold by the RIAA. This marks the third consecutive year that Ms. Reddy has received a gold record during the Christmas season. The announcement of the award was made by Al Coury, senior vice president, Capitol Records Inc.

Congrats to Rick



Rick Nelson is shown being congratulated by MCA Records president Mike Maitland after Rick's sellout engagement at the Palomino in North Hollywood. Shown in photo are, from left: Rick Frio, vice president, MCA Records; Nelson; Maitland; and MCA VPs Johnny Musso and Lou Cook.

Houston Records Direct-To-Disc

■ LOS ANGELES—Thelma Houston, Motown Records recording artist, is presently in the studio working on an album project using a recording process called direct-to-disc.

Doug Sachs, president of Sheffield Labs, stated, "The direct-to-disc process is virtually a live performance recorded direct to the master laquer disc. It means that all the songs that are recorded, whether it is one or 10, have to be done right the first time. This process allows for no overdubbing and especially no mistakes."

"We plan to manufacture and release 80,000 of the lps currently in production around March of '75. They will sell for \$10 and will only be sold to hi-fi stores and directly to hi-fi buffs through mail orders.

"There will be 10 songs on this album. Six of them will be instrumentals performed by studio musicians and the remaining four will be vocals by Thelma Houston."

Motown Hutch Promo

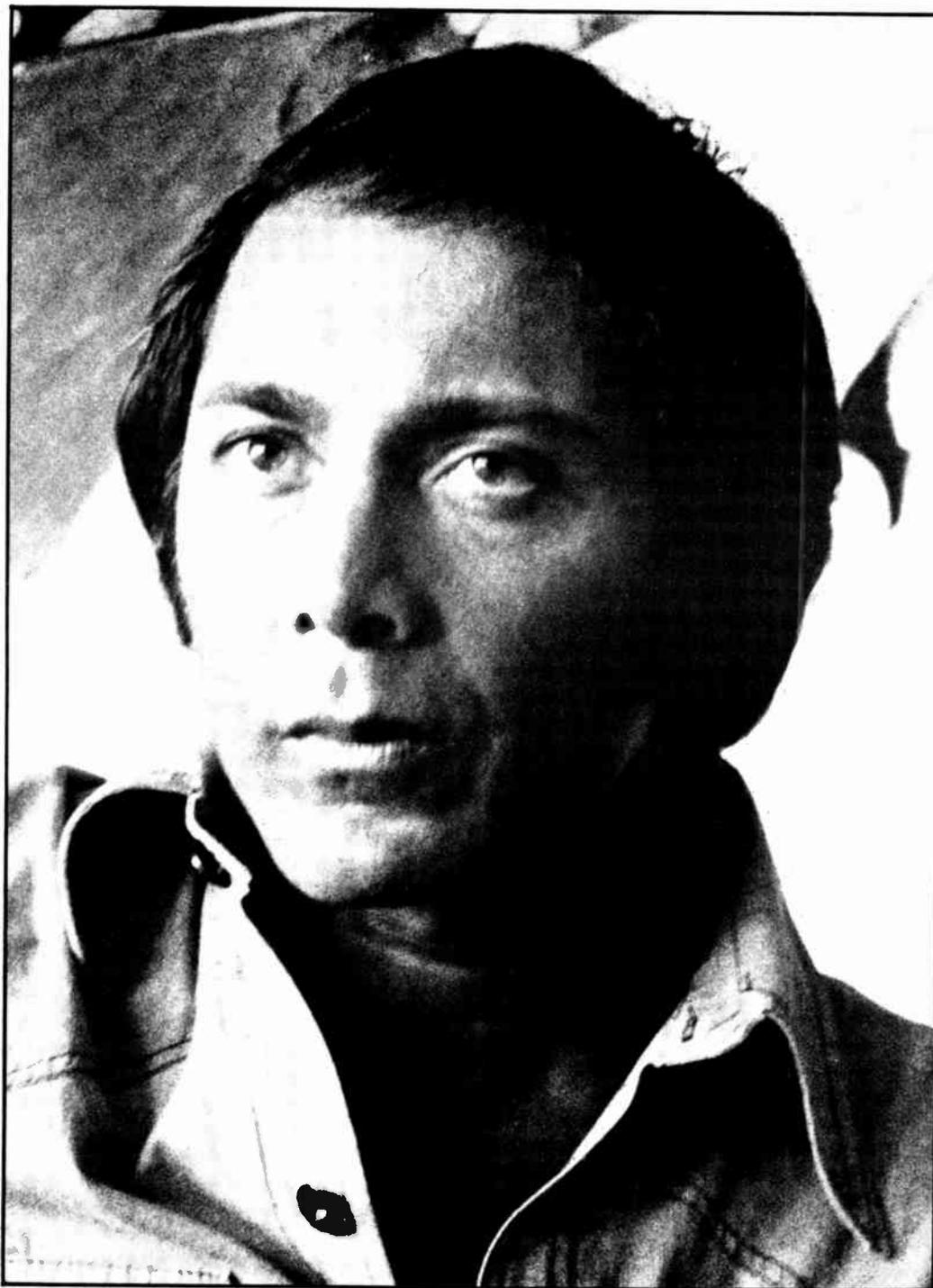
■ LOS ANGELES—Motown Records will back its release of Willie Hutch's latest album, "Mark of The Beast," with a special merchandising / advertising campaign, it was announced by Tom Noonan, Motown's acting director of marketing.

The special campaign being implemented at each distributor level will begin immediately following the holiday season with additional national advertising that will include radio, trade and consumer print ads for distributors.

According to Motown's album sales director, Mike Lushka, the advertising will be merchandised via extensive public relations, advertising in trade and across-the-board consumer print media.

Record World's
No. 1 Single
"The Way We Were"
At ASCAP

ASCAP
We've Always Had The Greats



For all the obvious reasons and a few that maybe aren't so obvious, I would like to take this opportunity to thank United Artists Records and radio programmers across America for helping make 1974 a very exciting year for me.

I will be appearing at Caesars Palace from December 26 through January 15. Stop in and say hello if you're in Las Vegas.

Sincerely,

PAUL ANKA



Barbra Streisand



MFSB



Elton John



Olivia Newton-John



Jim Stafford



The Three Degrees



Blue Swede



Gladys Knight &
The Pips



First Choice



Rufus



Wings

1974 Record World Year

TOP SINGLE

(SOLO ARTIST)

1. **THE WAY WE WERE**
Barbra Streisand—Columbia
2. **SEASONS IN THE SUN**
Terry Jacks—Bell
3. **THE STREAK**
Ray Stevens—Barnaby
4. **I HONESTLY LOVE YOU**
Olivia Newton-John—MCA
5. **ROCK YOUR BABY**
George McCrae—T.K.
6. **NOTHING FROM NOTHING**
Billy Preston—A&M
7. **YOU HAVEN'T DONE NOTHIN'**
Stevie Wonder—Tamla
8. **BENNIE AND THE JETS**
Elton John—MCA
9. **(YOU'RE) HAVING MY BABY**
Paul Anka—UA
10. **BE THANKFUL FOR WHAT YOU GOT**
William DeVaughn—Chelsea

TOP SINGLE

(GROUP)

1. **TSOP**
MFSB—Phila. Intl.
2. **HOOKED ON A FEELING**
Blue Swede—EMI
3. **LOVE'S THEME**
Love Unlimited
Orchestra—20th Century
4. **ROCK THE BOAT**
Hues Corporation—RCA

5. **BAND ON THE RUN**
Paul McCartney &
Wings—Apple
6. **BILLY, DON'T BE A HERO**
Bo Donaldson &
The Heywoods—ABC
7. **THE NIGHT CHICAGO DIED**
Paper Lace—Mercury
8. **YOU MAKE ME FEEL BRAND NEW**
Stylistics—Avco
9. **DANCING MACHINE**
Jackson Five—Motown
10. **BEST THING THAT EVER HAPPENED**
Gladys Knight &
The Pips—Buddah

TOP MALE VOCALIST

1. **ELTON JOHN**—MCA
2. **STEVIE WONDER**—Tamla
3. **JOHN DENVER**—RCA
4. **JIM STAFFORD**—MGM
BARRY WHITE—20th Century
5. **BILLY PRESTON**—A&M
6. **JIM CROCE**—ABC
EDDIE KENDRICKS—Tamla
7. **RAY STEVENS**—Barnaby
8. **CHARLIE RICH**—Epic, RCA
9. **TERRY JACKS**—Bell
10. **PAUL ANKA**—UA

TOP NEW MALE VOCALIST

1. **JIM STAFFORD**—MGM
2. **TERRY JACKS**—Bell

3. **AL WILSON**—Bell
4. **GEORGE McCRAE**—T.K.
5. **DAVID ESSEX**—Columbia
6. **WILLIAM DeVAUGHN**—Chelsea
7. **JOHNNY BRISTOL**—MGM
8. **GREGG ALLMAN**—Capricorn

TOP FEMALE VOCALIST

1. **OLIVIA NEWTON-JOHN**—MCA
HELEN REDDY—Capitol
2. **BARBRA STREISAND**—Columbia
3. **CAROLE KING**—Ode
4. **CHER**—MCA
5. **ROBERTA FLACK**—Atlantic
6. **ARETHA FRANKLIN**—Atlantic
7. **MARIA MULDAUR**—Reprise
8. **JONI MITCHELL**—Asylum
9. **ANNE MURRAY**—Capitol
10. **DIANA ROSS**—Motown

TOP NEW FEMALE ARTIST

1. **MARIA MULDAUR**—Reprise
KIKI DEE—Rocket-MCA
2. **KATHY DALTON**—DiscReet
3. **SISTER JANET MEAD**—A&M

TOP MALE GROUP

1. **BACHMAN-TURNER
OVERDRIVE**—Mercury
2. **BLUE SWEDE**—EMI
3. **BO DONALDSON &
THE HEYWOODS**—ABC
4. **STYLISTICS**—Avco
5. **THREE DOG NIGHT**—ABC Dunhill
6. **KOOL & THE GANG**—Delite
7. **GRAND FUNK**—Capitol



Helen Reddy



Maria Muldaur



Kiki Dee



Bachman-Turner Overdrive



Righteous Brothers



Donny & Marie



Billy Preston



Marvin Hamlisch



The Commodores



Ray Stevens



Cheech & Chong

End Pop Singles Awards

- 8. CHICAGO—Columbia
- 9. PAPER LACE—Mercury
- 10. ROLLING STONES—Rolling Stones

TOP NEW MALE GROUP

- 1. BLUE SWEDE—EMI
- 2. BO DONALDSON & THE HEYWOODS—ABC
- 3. PAPER LACE—Mercury
- 4. BAD COMPANY—Swan Song
- 5. BLUE MAGIC—Atco
- 6. LYNYRD SKYNYRD—MCA-Sounds of the South
- 7. B. T. EXPRESS—Scepter
- 8. REUNION—RCA
- 9. GOLDEN EARRING—MCA
- 10. WET WILLIE—Capricorn
- 11. FIRST CLASS—U.K.

TOP FEMALE GROUP

- 1. FIRST CHOICE—Philly Groove
- 2. LOVE UNLIMITED—20th Century
- 3. FANNY—Casablanca

TOP INTERNATIONAL ACHIEVEMENT

- 1. THREE DEGREES—Phila. Intl.

TOP DUO

- 1. RIGHTEOUS BROTHERS—Haven
- 2. CARPENTERS—A&M

TOP NEW DUO

- 1. DONNY & MARIE OSMOND—MGM
- 2. CARLY SIMON & JAMES TAYLOR—Elektra

- 3. DIANA ROSS & MARVIN GAYE—Motown

TOP VOCAL COMBINATION

- 1. GLADYS KNIGHT & THE PIPS—Buddah
- 2. PAUL McCARTNEY & WINGS—Apple
- 3. TONY ORLANDO & DAWN—Bell
- 4. STAPLE SINGERS—Stax
- 5. DeFRANCO FAMILY—20th Century

TOP NEW VOCAL COMBINATION

- 1. RUFUS—ABC
- 2. HUES CORPORATION—RCA
- 3. DIONNE WARWICKE & SPINNERS—Atlantic
- 4. MOCEDADES—Tara

TOP INSTRUMENTALIST

- 1. BILLY PRESTON—A&M

TOP NEW INSTRUMENTALIST

- 1. MARVIN HAMLISCH—MCA
- 2. MIKE OLDFIELD—Virgin

TOP NEW INSTRUMENTAL COMBINATION

- 1. MFSB—Phila. Intl.

TOP NEW INSTRUMENTAL GROUP

- 1. COMMODORES—Motown

TOP ORCHESTRA

- 1. LOVE UNLIMITED ORCHESTRA—20th Century

TOP TOPICAL RECORD

- 1. THE STREAK—Ray Stevens—Barnaby
- 2. ENERGY CRISIS '74—Dickie Goodman—Rainy Wednesday

TOP COMEDY RECORD

- 1. EARACHE MY EYE—Cheech & Chong—Ode

TOP COMEDY DUO

- 1. CHEECH & CHONG—Ode

TOP PRODUCER

JIMMY IENNER

TOP ARRANGERS

BARRY WHITE/GENE PAGE
TOM SCOTT

TOP PUBLISHING COMPANY

JOBETE

ENCORE AWARDS

PAUL ANKA NEIL SEDAKA



THE MAESTRO IS OUR MAN!

SINGLES CATEGORY

Top Record Group:

#3 — Love's Theme — Love Unlimited Orchestra

Top Male Vocalist:

#4 — Barry White

Top Female Group:

#2 — Love Unlimited

Top Orchestra:

#1 — Love Unlimited Orchestra

Top Arrangers:

Barry White / Gene Page

ALBUM CATEGORY:

Top Male Vocalist:

#4 — Barry White

Top Female Group:

#1 — Love Unlimited

Top Instrumental Orchestra:

#1 — Love Unlimited Orchestra

R & B SINGLES CATEGORY

Top Record (Solo Artist)

#3 — Never, Never Goin' Give You Up — Barry White

Top Male Vocalist:

#5 — Barry White

Top Female Group:

#3 — Love Unlimited

Top Instrumental Orchestra:

#1 — Love Unlimited Orchestra

R & B ALBUM CATEGORY

Top Album (Solo Artist):

#8 — Stone Gone — Barry White

#10 — Can't Get Enough Of Your Love — Barry White

Top Male Vocalist:

#2 — Barry White

Top Female Group:

#1 — Love Unlimited

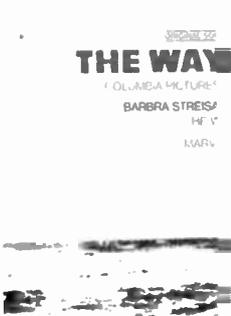
Top Instrumental Orchestra:

#1 — Love Unlimited Orchestra



A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

WHERE HIS FRIENDS ARE!



1974 Record World Year

TOP ALBUM (GROUP)

1. **BAND ON THE RUN**
Paul McCartney & Wings—Apple
2. **BACHMAN-TURNER OVERDRIVE II**
Bachman-Turner Overdrive—Mercury
3. **BAD CO.**—Bad Company—Swan Song
4. **SHININ' ON**
Grand Funk—Capitol
5. **CHICAGO VII**
Chicago—Columbia
6. **NOT FRAGILE**
Bachman-Turner Overdrive—Mercury
7. **THE SINGLES: 1969-73**
Carpenters—A&M
8. **ON STAGE**
Loggins & Messina—Columbia
9. **LOVE IS THE MESSAGE**
MFSB—Phila. Intl.
10. **ENDLESS SUMMER**
Beach Boys—Capitol
11. **THE JOKER**
Steve Miller Band—Capitol

TOP ALBUM (SINGLE ARTIST)

1. **JOHN DENVER'S GREATEST HITS**
John Denver—RCA
2. **GOODBYE YELLOW BRICK ROAD**
Elton John—MCA
3. **BEHIND CLOSED DOORS**
Charlie Rich—Epic
4. **BACK HOME AGAIN**
John Denver—RCA
5. **CARIBOU**
Elton John—MCA

6. **COURT AND SPARK**
Joni Mitchell—Asylum
7. **YOU DON'T MESS AROUND WITH JIM**
Jim Croce—ABC
8. **SUNDOWN**
Gordon Lightfoot—Reprise
9. **461 OCEAN BOULEVARD**
Eric Clapton—RSO
10. **FULFILLINGNESS' FIRST FINALE**
Stevie Wonder—Tamla

TOP MALE VOCALIST

1. **JOHN DENVER**—RCA
2. **ELTON JOHN**—MCA
3. **JIM CROCE**—ABC
4. **CHARLIE RICH**—Epic
5. **STEVIE WONDER**—Tamla
6. **BARRY WHITE**—20th Century
7. **GORDON LIGHTFOOT**—Reprise
8. **ERIC CLAPTON**—RSO
9. **NEIL DIAMOND**—Columbia, MCA
10. **CAT STEVENS**—A&M
11. **MAC DAVIS**—Columbia
12. **JOHN LENNON**—Apple

TOP NEW MALE VOCALIST

1. **GREGG ALLMAN**—Capricorn
2. **EDDIE KENDRICKS**—Tamla
3. **JIM STAFFORD**—MGM
4. **RICHARD BETTS**—Capricorn
5. **BILLY JOEL**—Columbia

TOP FEATURED VOCALIST

1. **PAUL McCARTNEY**—Apple
2. **GLADYS KNIGHT**—Buddah
3. **CHAKA KHAN**—ABC
4. **STEVE MILLER**—Capitol
5. **SLY STONE**—Epic

TOP NEW FEATURED VOCALIST

1. **CHAKA KHAN**—ABC
2. **MICHAEL GIBBONS**—ABC

TOP FEMALE VOCALIST

1. **JONI MITCHELL**—Asylum
2. **OLIVIA NEWTON-JOHN**—MCA
3. **HELEN REDDY**—Capitol
4. **CAROLE KING**—Ode
5. **BARBRA STREISAND**—Columbia
6. **CARLY SIMON**—Elektra
7. **MARIA MULDAUR**—Reprise

TOP NEW FEMALE VOCALIST

1. **MARIA MULDAUR**—Reprise
2. **MARIE OSMOND**—MGM

TOP MALE GROUP

1. **BACHMAN-TURNER OVERDRIVE**—Mercury
2. **EMERSON, LAKE & PALMER**—Manticore
3. **CHICAGO**—Columbia
4. **BAD COMPANY**—Swan Song
5. **GRAND FUNK**—Capitol

TOP NEW MALE GROUP

1. **BAD COMPANY**—Swan Song
2. **GOLDEN EARRING**—MCA
3. **BLUE SWEDE**—EMI

TOP FEMALE GROUP

1. **LOVE UNLIMITED**—20th Century
2. **POINTER SISTERS**—Blue Thumb
3. **FIRST CHOICE**—Philly Groove



Cheech & Chong: Wedding Album



End Pop Album Awards

TOP INTERNATIONAL ACHIEVEMENT

1. **THREE DEGREES**—Phila. Intl.

TOP DUO

1. **LOGGINS & MESSINA**—Columbia
2. **CARPENTERS**—A&M

TOP NEW DUO

1. **DIANA ROSS & MARVIN GAYE**—Motown

TOP VOCAL COMBINATION

1. **PAUL McCARTNEY & WINGS**—Apple
2. **GLADYS KNIGHT & THE PIPS**—Buddah
3. **RUFUS**—ABC
4. **SLY & THE FAMILY STONE**—Epic

TOP NEW VOCAL COMBINATION

1. **RUFUS**—ABC
2. **HUES CORPORATION**—RCA
3. **ABBA**—Atlantic

TOP INSTRUMENTALIST

1. **RICK WAKEMAN**—A&M
2. **MIKE OLDFIELD**—Virgin
3. **HERBIE HANCOCK**—Columbia

TOP NEW INSTRUMENTALIST

1. **MARVIN HAMLISCH**—MCA

TOP NEW INSTRUMENTAL DUO

1. **SANTANA/McLAUGHLIN**—Columbia
2. **SANTANA/COLTRANE**—Columbia

TOP INSTRUMENTAL COMBINATION

1. **MFSB**—Phila. Intl.

TOP INSTRUMENTAL ORCHESTRA

1. **LOVE UNLIMITED ORCHESTRA**—20th Century

TOP MOVIE SOUNDTRACK

1. **THE STING**—MCA
2. **AMERICAN GRAFFITI**—MCA

TOP ORIGINAL MOVIE SOUNDTRACK

1. **THE WAY WE WERE**—Columbia
2. **DEATH WISH**—Columbia

TOP TV SOUNDTRACK

1. **SUNSHINE**—MCA

TOP COMEDY ARTIST

1. **RICHARD PRYOR**—Partee
2. **GEORGE CARLIN**—Little David

TOP COMEDY DUO

1. **CHEECH & CHONG**—Ode

TOP ORIGINAL CAST ALBUM

1. **RAISIN**—Columbia

TOP MALE JAZZ ARTIST

1. **HERBIE HANCOCK**—Columbia
1. **QUINCY JONES**—A&M
2. **CHICK COREA**—Polydor

TOP NEW MALE JAZZ ARTIST

1. **BOB JAMES**—CTI

TOP FEMALE JAZZ ARTIST

1. **ROBERTA FLACK**—Atlantic
1. **ESTHER PHILLIPS**—Kudu
2. **CLEO LAINE**—RCA

TOP NEW FEMALE JAZZ ARTIST

1. **BOBBI HUMPHREY**—Blue Note

TOP NEW JAZZ GROUP

1. **BLACKBYRDS**—Fantasy

TOP COMEDY ALBUM

1. **WEDDING ALBUM**
Cheech & Chong—Ode
2. **THAT NIGGER'S CRAZY**
Richard Pryor—Partee

SPECIAL ACHIEVEMENT QUINCY JONES TOM SCOTT

MANAGER OF THE YEAR JOHN REID JEFF WALD

**MULTI-MEDIA
ACHIEVEMENT AWARD
MAC DAVIS**

**ENCORE AWARD
PAUL ANKA**

The Coast (Continued from page 3)

... Larry Saul was appointed vice president and general manager of Capricorn Records... Ann Ivil was named director of publicity for Atlantic Records... Vince Cosgrave was promoted to vice president of national promotion at MCA... so we march on to more changes...

■ IN APRIL: Black Oak Arkansas' good ol' Jim Dandy, lead singer of the group, posed in the nude before sculptor Ralph Massey, who undertook the job of doing a full scale work depicting Dandy astride an Appaloosa. The plans were to present it to the Queen during their first visit to England, to be deposited in the private collection of the British Museum of Contemporary Art... ch-ch-ch-changes: Labelle was picked by Epic... Atlantic signed Peggy Lee... Birtha was dropped by ABC... Trini Lopez was signed by Bell... Mike McGear, Paul McCartney's brother, was inked by Warner Bros... Columbia dropped Azteca... Atlantic picked up the Average White Band... Ed Silvers posed for a Dewar's ad... Buzzing above pavement included a Cream reunion (wouldn't it be nice?)... another streaker ran through the Troubadour during Johnny River's set... "The Rocky Horror Show" began recording at A&M under Lou Adler's supervision... In Atlanta, Richards introduced the Foghat, a new drink which contains, according to a Foghat member, "creme de menthe, gin, and something orange"... Steppenwolf were working on their comeback album... Elektra/Asylum rumored to be moving "the whole operation" here... The reformed Electric Flag were rehearsing for an album to be released on Atlantic... John Lennon left for New York, having finished Harry Nilsson's album and intent upon mixing it at the Record Plant... Doris Day did a radio spot for son Terry Melcher's debut lp... Edgar Winter finished "Shock Treatment"... In the upper echelon: Bhaskar Menon appointed Al Coury to the position of senior VP of a&r and promotion, Brown Meggs to chief operating officer of Capitol Records and Don Zimmermann to senior VP of marketing... Bob Rolontz was appointed director of corporate information for Warner Communications... Michael Olivieri was made general manager for the Warner/Reprise family of labels... Berle Adams became executive vice president and chief operating officer at Motown... Hal Yoergler was given the post of west coast professional manager of the ABC music publishing companies... George Lee joined MCA as a vice president... So then...

■ IN MAY: Claire Hamill was the first artist to emerge from the Kinks' Konk Records, with Ray Davies as her producer... Queen cancelled all pending American dates and except for Brian May, all returned to England. Following their Uris Theatre stand with Mott the Hoople, May collapsed with what was tentatively diagnosed as infectious hepatitis. While he stayed in Connecticut recuperating, Elektra/Asylum offered gamma globulin to those who may have come in contact with him (Some RW staffers were among those inoculated)... Van Morrison also cancelled a few due to unspecified illness... Here for the Bel Air banquet celebrating Swan Song's launching as a label, Paul Rodgers jammed with Bob Seger at the Whisky, while Jimmy Page and Robert Plant caught Elvis at the Forum... Elton John's next album was rumored to be entitled "Ol' Pink Eyes is Back"...

(Continued on page 36)

Eichner Promoted (Continued from page 3)

to develop and sustain the formidable Columbia Records roster in all areas, especially the top 40 and r&b fields. His experience and talent make this promotion a well-deserved one."

Eichner joined Columbia Records in May, 1972 in the position of director, independent productions, a post he has held until this new promotion. Prior to joining Columbia, he served as executive vice president of Jubilee Records, having performed in all phases of that company's operation both domestic and international. Eichner has worked closely with the industry's top producers and has an impressive list of independent productions to his credit. At Columbia, he has been associated with such artists as Paul Simon, Johnny Mathis, Bruce Springsteen, Ronnie Dyson,



Mickey Eichner

Blood, Sweat and Tears, Rick Springfield and many others. Eichner was also responsible for the signing to Columbia of the Manhattan, who have developed into one of the label's top r&b acts.

ASCAP Issues Brochure

■ NEW YORK — The American Society of Composers, Authors and Publishers has issued a new brochure to be used by its sales force serving non-broadcast licensees, announced ASCAP national sales manager James Cleary.

The informational publication explains what ASCAP does and how it serves its customers, and is being distributed via the performing rights organization's branch offices.

CBS Taps Pillot

■ HOUSTON — Roger Metting, branch manager, CBS Records' Houston branch, has announced the appointment of Freddy Pillot to the position of local promotion manager, Columbia/Epic/Custom Labels, New Orleans region.



Freddy Pillot

In his new capacity, Pillot will be responsible for all promotional activities in Louisiana, Southern Mississippi, South Alabama and the Florida panhandle. He will also work closely with Columbia, Epic and Columbia Custom Label artists in the New Orleans area. He will report directly to Metting.

Pillot joins CBS Records after serving as promotion manager for All South Distributing in New Orleans.

Flower Hour Who Show Set For Re-Broadcast

■ NEW YORK—In honor of the tenth anniversary of The Who, DIR Broadcasting's King Biscuit Flower Hour will be presenting a special 90-minute concert by the British quartet on December 29, 1974, announced producers Bob Meyrowitz, Peter Kauff and Alan Steinberg.

Second Airing

Broadcast on all of King Biscuit's network of 160 stations, the concert is a re-broadcast of the concert presented on March 31 of this year, which drew critical raves and mounds of requests for a second airing. Recorded at the Largo Arena outside of Washington, D.C. during The Who's most recent American tour, the show finds the group musically tracing their decade of success from its earliest beginnings, including "My Generation" and "Summertime Blues," through their rock operas, "Tommy" and "Quadrophenia."

Heavy Advance Orders On Michael Jackson LP

■ LOS ANGELES — One month prior to the release date of "Forever, Michael," a new album by Michael Jackson, Motown Records has advance orders totaling 250 thousand units, announced Ewart Abner, president of the company.

Solo Tour

Motown is planning an extensive marketing campaign to coincide with the release of the album, which will include a tour of major markets by Michael Jackson pending his recording schedule with the Jackson Five being cleared.

Record World's Top 3 Male Vocalists All ASCAP

1. Elton John
2. Stevie Wonder
3. John Denver

ASCAP
We've Always Had The Greats



Carole King

 Produced by Lou Adler

ODE RECORDS INC. ODE/od/noun, Middle French; a song, a lyric poem marked by nobility of feeling and solemnity of style.

1974 Charts in Review: Monthly Top 10 Singles

January

1. **SHOW AND TELL**
AL WILSON—Rocky Road
2. **THE JOKER**
STEVE MILLER BAND—Capitol
3. **TIME IN A BOTTLE**
JIM CROCE—ABC
4. **YOU'RE SIXTEEN**
RINGO STARR—Apple
5. **SMOKIN' IN THE BOYS ROOM**
BROWNSVILLE STATION—Big Tree
6. **LIVING FOR THE CITY**
STEVIE WONDER—Tamla
7. **HELEN WHEELS**
PAUL McCARTNEY & WINGS—Apple
8. **I'VE GOT TO USE MY IMAGINATION**
GLADYS KNIGHT & THE PIPS—Buddah
9. **THE MOST BEAUTIFUL GIRL**
CHARLIE RICH—Epic
10. **THE WAY WE WERE**
BARBRA STREISAND—Columbia

April

1. **TSOP**
MFSB—Phila. Intl.
2. **HOOKED ON A FEELING**
BLUE SWEDE—EMI
3. **BEST THING THAT EVER HAPPENED TO ME**
GLADYS KNIGHT & THE PIPS—Buddah
4. **BENNIE AND THE JETS**
ELTON JOHN—MCA
5. **OH, MY MY**
RINGO STARR—Apple
6. **THE LORD'S PRAYER**
SISTER JANET MEAD—A&M
7. **THE LOCO-MOTION**
GRAND FUNK—Capitol
8. **COME AND GET YOUR LOVE**
REDBONE—Epic
9. **LOOKIN' FOR A LOVE**
BOBBY WOMACK—United Artists
10. **I'LL HAVE TO SAY I LOVE YOU IN A SONG**
JIM CROCE—ABC

July

1. **ROCK YOUR BABY**
GEORGE McCRAE—TK
2. **ROCK THE BOAT**
HUES CORPORATION—RCA
3. **ANNIE'S SONG**
JOHN DENVER—RCA
4. **BE THANKFUL FOR WHAT YOU GOT**
WILLIAM DeVAUGHN—Roxbury
5. **THE AIR THAT I BREATHE**
HOLLIES—Epic
6. **ROCK AND ROLL HEAVEN**
RIGHTEOUS BROTHERS—Haven
7. **IF YOU LOVE ME (LET ME KNOW)**
OLIVIA NEWTON-JOHN—MCA
8. **ON AND ON**
GLADYS KNIGHT & THE PIPS—Buddah
9. **DON'T LET THE SUN GO DOWN ON ME**
ELTON JOHN—MCA
10. **RIKKI DON'T LOSE THAT NUMBER**
STEELY DAN—ABC

October

1. **NOTHING FROM NOTHING**
BILLY PRESTON—A&M
2. **YOU HAVEN'T DONE NOTHIN'**
STEVIE WONDER—Tamla
3. **I HONESTLY LOVE YOU**
OLIVIA NEWTON-JOHN—MCA
4. **JAZZMAN**
CAROLE KING—Ode
5. **THEN CAME YOU**
DIONNE WARWICKE & SPINNERS—Atlantic
6. **NEVER MY LOVE**
BLUE SWEDE—EMI
7. **CAN'T GET ENOUGH**
BAD COMPANY—Swan Song
8. **SWEET HOME ALABAMA**
LYNYRD SKYNYRD—MCA/Sounds of the South
9. **STOP AND SMELL THE ROSES**
MAC DAVIS—Columbia
10. **THE BITCH IS BACK**
ELTON JOHN—MCA

February

1. **THE WAY WE WERE**
BARBRA STREISAND—Columbia
2. **LOVE'S THEME**
LOVE UNLTD. ORCHESTRA—20th Century
3. **AMERICANS**
BYRON MacGREGOR—Westbound
4. **YOU'RE SIXTEEN**
RINGO STARR—Apple
5. **UNTIL YOU COME BACK TO ME**
ARETHA FRANKLIN—Atlantic
6. **SPIDERS AND SNAKES**
JIM STAFFORD—MGM
7. **LET ME BE THERE**
OLIVIA NEWTON-JOHN—MCA
8. **SEASONS IN THE SUN**
TERRY JACKS—Bell
9. **JUNGLE BOOGIE**
KOOL AND THE GANG—Defite
10. **ROCK ON**
DAVID ESSEX—Columbia

May

1. **DANCING MACHINE**
JACKSON FIVE—Motown
2. **THE SHOW MUST GO ON**
THREE DOG NIGHT—ABC Dunhill
3. **THE STREAK**
RAY STEVENS—Barnaby
4. **THE LOCO-MOTION**
GRAND FUNK—Capitol
5. **THE ENTERTAINER**
MARVIN HAMLISCH—MCA
6. **(I'VE BEEN) SEARCHIN' SO LONG**
CHICAGO—Columbia
7. **JUST DON'T WANT TO BE LONELY**
MAIN INGREDIENT—RCA
8. **TUBULAR BELLS**
MIKE OLDFIELD—Virgin
9. **TSOP**
MFSB—Phila. Intl.
10. **MIDNIGHT AT THE OASIS**
MARIA MULDAUR—Reprise

August

1. **FEEL LIKE MAKIN' LOVE**
ROBERTA FLACK—Atlantic
2. **THE NIGHT CHICAGO DIED**
PAPER LACE—Mercury
3. **DON'T LET THE SUN GO DOWN ON ME**
ELTON JOHN—MCA
4. **SIDESHOW**
BLUE MAGIC—Atco
5. **(YOU'RE) HAVING MY BABY**
PAUL ANKA—United Artists
6. **WILDWOOD WEED**
JIM STAFFORD—MGM
7. **PLEASE COME TO BOSTON**
DAVE LOGGINS—Epic
8. **ROCK AND ROLL HEAVEN**
RIGHTEOUS BROTHERS—Haven
9. **TELL ME SOMETHING GOOD**
RUFUS—ABC
10. **WATERLOO**
ABBA—Atlantic

November

1. **YOU AIN'T SEEN NOTHIN' YET**
BACHMAN-TURNER OVERDRIVE—Mercury
2. **WHATEVER GETS YOU THRU THE NIGHT**
JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND—Apple
3. **LONGFELLOW SERENADE**
NEIL DIAMOND—Columbia
4. **I CAN HELP**
BILLY SWAN—Monument
5. **MY MELODY OF LOVE**
BOBBY VINTON—ABC
6. **WHEN WILL I SEE YOU AGAIN**
THREE DEGREES—Phila. Intl.
7. **YOU HAVEN'T DONE NOTHIN'**
STEVIE WONDER—Tamla
8. **BACK HOME AGAIN**
JOHN DENVER—RCA
9. **TIN MAN**
AMERICA—Warner Bros.
10. **JAZZMAN**
CAROLE KING—Ode

March

1. **SEASONS IN THE SUN**
TERRY JACKS—Bell
2. **BOOGIE DOWN**
EDDIE KENDRICKS—Tamla
3. **DARK LADY**
CHER—MCA
4. **SUNSHINE ON MY SHOULDERS**
JOHN DENVER—RCA
5. **ROCK ON**
DAVID ESSEX—Columbia
6. **MOCKINGBIRD**
CARLY SIMON & JAMES TAYLOR—Elektra
7. **THE WAY WE WERE**
BARBRA STREISAND—Columbia
8. **JET**
PAUL McCARTNEY & WINGS—Apple
9. **BENNIE AND THE JETS**
ELTON JOHN—MCA
10. **SPIDERS AND SNAKES**
JIM STAFFORD—MGM

June

1. **BILLY DON'T BE A HERO**
BO DONALDSON & THE HEYWOODS—ABC Dunhill
2. **YOU MAKE ME FEEL BRAND NEW**
STYLISTICS—Avco
3. **BAND ON THE RUN**
PAUL McCARTNEY & WINGS—Apple
4. **SUNDOWN**
GORDON LIGHTFOOT—Reprise
5. **THE STREAK**
RAY STEVENS—Barnaby
6. **BE THANKFUL FOR WHAT YOU GOT**
WILLIAM DeVAUGHN—Roxbury
7. **FOR THE LOVE OF MONEY**
O'JAYS—Phila. Intl.
8. **HELP ME**
JONI MITCHELL—Asylum
9. **MIDNIGHT AT THE OASIS**
MARIA MULDAUR—Reprise
10. **MY GIRL BILL**
JIM STAFFORD—MGM

September

1. **I SHOT THE SHERIFF**
ERIC CLAPTON—RSO
2. **CAN'T GET ENOUGH OF YOUR LOVE BABY**
BARRY WHITE—20th Century
3. **(YOU'RE) HAVING MY BABY**
PAUL ANKA—United Artists
4. **ROCK ME GENTLY**
ANDY KIM—Capitol
5. **THEN CAME YOU**
DIONNE WARWICKE & SPINNERS—Atlantic
6. **I HONESTLY LOVE YOU**
OLIVIA NEWTON-JOHN—MCA
7. **NOTHING FROM NOTHING**
BILLY PRESTON—A&M
8. **I'M LEAVING IT (ALL) UP TO YOU**
DONNY & MARIE OSMOND—MGM
9. **HANG ON IN THERE BABY**
JOHNNY BRISTOL—MGM
10. **YOU HAVEN'T DONE NOTHIN'**
STEVIE WONDER—Tamla

December

1. **CAT'S IN THE CRADLE**
HARRY CHAPIN—Elektra
2. **KUNG FU FIGHTING**
CARL DOUGLAS—20th Century
3. **JUNIOR'S FARM**
PAUL McCARTNEY & WINGS—Apple
4. **WHEN WILL I SEE YOU AGAIN**
THREE DEGREES—Phila. Intl.
5. **ANGIE BABY**
HELEN REDDY—Capitol
6. **LUCY IN THE SKY WITH DIAMONDS**
ELTON JOHN—MCA
7. **I CAN HELP**
BILLY SWAN—Monument
8. **DO IT ('TIL YOU'RE SATISFIED)**
B.T. EXPRESS—Scepter
9. **YOU'RE THE FIRST, THE LAST, MY EVERYTHING**
BARRY WHITE—20th Century
10. **YOU GOT THE LOVE**
RUFUS featuring CHAKA KHAN—ABC



FOR THE MIDDLE EAST AND MIDDLE EASTERN COUNTRIES



 Produced by Lisa Adler

ODE RECORDS INC. ODE/od/oom, Middle Franchise, a song, a lyric poem marked by mobility and solemnity of style.

1974 Charts in Review: Monthly Top 10 LPs

January

1. I GOT A NAME
JIM CROCE—ABC
2. YOU DON'T MESS AROUND WITH JIM
JIM CROCE—ABC
3. THE SINGLES: 1969-1973
CARPENTERS—A&M
4. BETTE MIDLER
Atlantic
5. GOODBYE YELLOW BRICK ROAD
ELTON JOHN—MCA
6. THE JOKER
STEVE MILLER BAND—Capitol
7. BAND ON THE RUN
PAUL McCARTNEY & WINGS—Apple
8. JONATHAN LIVINGSTON SEAGULL
NEIL DIAMOND—Columbia
9. BRAIN SALAD SURGERY
EMERSON, LAKE & PALMER—Manticore
10. MUSCLE OF LOVE
ALICE COOPER—Warner Bros.

April

1. JOHN DENVER'S GREATEST HITS
RCA
2. BAND ON THE RUN
PAUL McCARTNEY & WINGS—Apple
3. TUBULAR BELLS
MIKE OLDFIELD—Virgin
4. THE STING
ORIGINAL SOUNDTRACK—MCA
5. LOVE IS THE MESSAGE
MFSB—Phila. Intl.
6. GOODBYE YELLOW BRICK ROAD
ELTON JOHN—MCA
7. BEHIND CLOSED DOORS
CHARLIE RICH—Epic
8. COURT AND SPARK
JONI MITCHELL—Asylum
9. THE WAY WE WERE
BARBRA STREISAND—Columbia
10. POEMS, PRAYERS AND PROMISES
JOHN DENVER—RCA

July

1. BAND ON THE RUN
PAUL McCARTNEY & WINGS
2. CARIBOU
ELTON JOHN—MCA
3. SUNDOWN
GORDON LIGHTFOOT—Reprise
4. BACK HOME AGAIN
JOHN DENVER—RCA
5. DIAMOND DOGS
DAVID BOWIE—RCA
6. JOHN DENVER'S GREATEST HITS
RCA
7. ON STAGE
LOGGINS & MESSINA—Columbia
8. THE STING
ORIGINAL SOUNDTRACK—MCA
9. BACHMAN-TURNER OVERDRIVE II
Mercury
10. JOURNEY TO THE CENTRE OF THE EARTH
RICK WAKEMAN—A&M

October

1. IF YOU LOVE ME (LET ME KNOW)
OLIVIA NEWTON-JOHN—MCA
2. NOT FRAGILE
BACHMAN-TURNER OVERDRIVE—Mercury
3. BACK HOME AGAIN
JOHN DENVER—RCA
4. BAD CO.
BAD COMPANY—Swan Song
5. WELCOME BACK...
EMERSON, LAKE & PALMER—Manticore
6. CARIBOU
ELTON JOHN—MCA
7. FULFILLINGNESS' FIRST FINALE
STEVIE WONDER—Tamla
8. SO FAR
CROSBY, STILLS, NASH & YOUNG—Atlantic
9. ENDLESS SUMMER
BEACH BOYS—Capitol
10. STDP AND SMELL THE ROSES
MAC DAVIS—Columbia

February

1. YOU DON'T MESS AROUND WITH JIM
JIM CROCE—ABC
2. JOHN DENVER'S GREATEST HITS
RCA
3. BEHIND CLOSED DOORS
CHARLIE RICH—Epic
4. I GOT A NAME
JIM CROCE—ABC
5. BAND ON THE RUN
PAUL McCARTNEY & WINGS—Apple
6. THE SINGLES: 1969-1973
CARPENTERS—A&M
7. UNDER THE INFLUENCE OF
LOVE UNLIMITED—20th Century
8. THE JOKER
STEVE MILLER BAND—Capitol
9. SHIP AHOY
O'JAYS—Phila. Intl.
10. GOODBYE YELLOW BRICK ROAD
ELTON JOHN—MCA

May

1. THE STING
ORIGINAL SOUNDTRACK—MCA
2. SHININ' ON
GRAND FUNK—Capitol
3. JOHN DENVER'S GREATEST HITS
RCA
4. BUDDHA AND THE CHOCOLATE BOX
CAT STEVENS—A&M
5. BAND ON THE RUN
PAUL McCARTNEY & WINGS—Apple
6. CHICAGO VII
Columbia
7. GOODBYE YELLOW BRICK ROAD
ELTON JOHN—MCA
8. BEHIND CLOSED DOORS
CHARLIE RICH—Epic
9. OPEN OUR EYES
EARTH WIND & FIRE—Columbia
10. INNERVISIONS
STEVIE WONDER—Tamla

August

1. BACK HOME AGAIN
JOHN DENVER—RCA
2. 461 OCEAN BOULEVARD
ERIC CLAPTON—RSO
3. CARIBOU
ELTON JOHN—MCA
4. BACHMAN-TURNER OVERDRIVE II
Mercury
5. JOHN DENVER'S GREATEST HITS
RCA
6. BAND ON THE RUN
PAUL McCARTNEY & WINGS—Apple
7. BEFORE THE FLOOD
BOB DYLAN/THE BAND—Asylum
8. FULFILLINGNESS' FIRST FINALE
STEVIE WONDER—Tamla
9. JOURNEY TO THE CENTRE OF THE EARTH
RICK WAKEMAN—A&M
10. SUNDOWN
GORDON LIGHTFOOT—Reprise

November

1. WRAP AROUND JOY
CAROLE KING—Ode
2. CHEECH & CHONG'S WEDDING ALBUM
Ode
3. WALLS AND BRIDGES
JOHN LENNON—Apple
4. PHOTOGRAPHS AND MEMORIES
JIM CROCE—ABC
5. NOT FRAGILE
BACHMAN-TURNER OVERDRIVE—Mercury
6. IF YOU LOVE ME (LET ME KNOW)
OLIVIA NEWTON-JOHN—MCA
7. IT'S ONLY ROCK 'N ROLL
ROLLING STONES—Rolling Stones
8. CARIBOU
ELTON JOHN—MCA
9. SO FAR
CROSBY, STILLS, NASH & YOUNG—Atlantic
10. BACK HOME AGAIN
JOHN DENVER—RCA

March

1. JOHN DENVER'S GREATEST HITS
RCA
2. COURT AND SPARK
JONI MITCHELL—Asylum
3. THE WAY WE WERE
BARBRA STREISAND—Columbia
4. BEHIND CLOSED DOORS
CHARLIE RICH—Epic
5. HOTCAKES
CARLY SIMON—Epic
6. PLANET WAVES
BOB DYLAN—Asylum
7. BAND ON THE RUN
PAUL McCARTNEY & WINGS—Apple
8. TUBULAR BELLS
MIKE OLDFIELD—Virgin
9. TALES FROM TOPOGRAPHIC OCEANS
YES—Atlantic
10. GOODBYE YELLOW BRICK ROAD
ELTON JOHN—MCA

June

1. BAND ON THE RUN
PAUL McCARTNEY & WINGS—Apple
2. SUNDOWN
GORDON LIGHTFOOT—Reprise
3. THE STING
ORIGINAL SOUNDTRACK—MCA
4. GOODBYE YELLOW BRICK ROAD
ELTON JOHN—MCA
5. BUDDHA AND THE CHOCOLATE BOX
CAT STEVENS—A&M
6. JOHN DENVER'S GREATEST HITS
RCA
7. COURT AND SPARK
JONI MITCHELL—Asylum
8. BEHIND CLOSED DOORS
CHARLIE RICH—Epic
9. SHININ' ON
GRAND FUNK—Capitol
10. BACHMAN-TURNER OVERDRIVE II
Mercury

September

1. BACK HOME AGAIN
JOHN DENVER—RCA
2. FULFILLINGNESS' FIRST FINALE
STEVIE WONDER—Tamla
3. 461 OCEAN BOULEVARD
ERIC CLAPTON—RSO
4. BAD CO.
BAD COMPANY—Swan Song
5. ENDLESS SUMMER
BEACH BOYS—Capitol
6. RAGS TO RUFUS
RUFUS—ABC
7. CARIBOU
ELTON JOHN—MCA
8. STOP AND SMELL THE ROSES
MAC DAVIS—Columbia
9. SOUTHER HILLMAN FURAY BAND
Asylum
10. IF YOU LOVE ME (LET ME KNOW)
OLIVIA NEWTON-JOHN—MCA

December

1. GREATEST HITS
ELTON JOHN—MCA
2. SERENADE
NEIL DIAMOND—Columbia
3. IT'S ONLY ROCK 'N ROLL
ROLLING STONES—Rolling Stones
4. NOT FRAGILE
BACHMAN-TURNER OVERDRIVE—Mercury
5. WAR CHILD
JETHRO TULL—Chrysalis
6. BACK HOME AGAIN
JOHN DENVER—RCA
7. MOTHER LODE
LOGGINS & MESSINA—Columbia
8. JOHN DENVER'S GREATEST HITS
RCA
9. VERITIES AND BALDERDASH
HARRY CHAPIN—Elektra
10. GOODNIGHT VIENNA
RINGO STARR—Apple



Produced by Lou Adler

ODE RECORDS INC. ODE/od/noun, Middle French: a song, a lyric poem marked by nobility of feeling and solemnity of style.

Jackson Browne: Looking to the Future

By DAVID MCGEE

Though his songs had been recorded by artists since 1968, Jackson Browne did not emerge as a solo artist until 1972, with the release of his first album, "Jackson Browne." Two subsequent albums—"For Everyman" and "Late For The Sky"—have justifiably enhanced his reputation as, in the words of the London Times, "The singer-writer who has everything." Record World contacted Jackson during his most recent tour and, though his time was limited, he agreed to the following interview prior to a concert in Dallas.



Jackson Browne

Record World: Are the eight songs on "Late For The Sky" new songs, or are some of them as old as "These Days?"

Jackson Browne: No, those songs were all written within the last year.

RW: You also co-produced the album with Al Schmit. What exactly was your function as co-producer?

Browne: Well, we've got different producer credits on each of the three albums, but the relationship has always been the same. I get an engineer who knows what he's doing, I bring in the band, I perform the songs and, in this case, Al gets it on tape. Basically, I was on the musical end of things and Al handled the technical side.

RW: Are you pleased with the album?

Browne: Yes, I think it probably captures me better than any other record I've cut. I haven't heard the album in a long time, but I think I sound alright on most of those cuts.

RW: The predominant theme of the album seems to be one of apocalypse, of one-to-one relationships coming to an end, of friends and lovers not being able to hold on to their piece of reality.

Browne: You shouldn't put that thought to all of the songs on the album, but I do think you're right about the apocalyptic theme. There is a turnabout in there though. The album sort of follows a cycle, halfway through one theme and halfway through another theme. A relationship ends on the first side, but another relationship begins on the second side.

RW: So in a way it is an optimistic album. Yet you're optimism isn't full-blown; there seems to be a searching feeling about the album as a whole that precludes outright optimism. Were you affected at all by the "trauma," if you will, of growing up and becoming a father?

Browne: I'm sure I was. I tell you, it's really sobering—being a father—and it's also very joyful and I would hope that anything I do, including my music, might reflect that feeling somehow.

RW: Your songs are so intense and so vivid that they could, as David Crosby said several years ago, make your hair stand on end. Are you writing from your own life, or do you have the ability to relate another person's experiences subjectively?

Browne: I think the songs are not only my experiences, they're other people's experiences too. But you certainly can't write about anything you don't know about. There are thoughts that I've written in which I've maybe created a character or something, or told a story—I might've just written something off the top of my head and thought that it was fantasy, although later, on closer inspection, it turned out that it really did happen to me.

RW: As you're writing, do you always understand from one verse to the next, or even from one word to the next, what you're saying in a song, or do you sort of "wing it" on a spirit within yourself and come to terms with the song after it's finished?

Browne: It's a little bit of both. It all begins with that spirit, that spark. The actual writing of a song has a lot to do with, or is a lot like, a puzzle. A line or a thought occurs to me—and I don't have the whole thought in my mind each time I sit down—and the more I write, the more it reveals. I'm forcing things about myself to be revealed by the very act of defining those things.

RW: Can you say then that the songs on your albums give the listener an accurate image of Jackson Browne, or are they more indicative of a particular mood you were in at that time?

Browne: No, the albums are an accurate reflection of myself. You can learn something about me by listening to my songs.

RW: What was it like in the early days when other artists first started to pick up on your songs? Did the prospect of success have any effect on your songwriting?

Browne: At that time, no. But my later success has had a gradual effect of some kind on my writing. I'm not sure if the effect has been good or bad, but there's been a change there somewhere.

RW: You started out playing in coffeehouses and now you're playing larger auditoriums. Is it comforting to know that your music is reaching thousands of people?

Browne: It's a pretty hard idea to grasp. But when I do think about it, I get a very warm feeling. Still, it's hard to think about writing something for a lot of other people when you don't know what they're going to think. It's so hard to think about something that you just don't know about.

I don't really write for other people anyway—I write for myself. I would like to write with other people, but I'm very sort of . . . well, it's like a habit I've gotten into, writing by myself. You have to cast aside a certain amount of tension and seriousness to write with other people, because many of those things you'll write are undiscovered feelings about yourself. Those are things where you really don't know what you've said until you've said it, and those situations are very difficult ones to go through with another person.

RW: Have you gone through a great change since you've taken a wife and become a father?

Browne: Oh, my life is very different, but the change is mostly outward. I'm still the same person. But the important things endure, regardless of how much my life changes.

RW: Precisely how has it changed?

Browne: I don't do so much wandering around. I've learned how to make use of my time better and I find that I want to apply myself more to my music. And another change that goes along with that is that now I've got a band, and having that band has changed my music a lot. It's made me a bit more serious about learning it thoroughly.

RW: Are you happy with the way your life is proceeding at this point?

Browne: Yeah, I don't find myself longing for the past or anything like that. In fact, this album ("Late For The Sky") has sort of concluded a lot of things that went on before. I may have been trapped if I hadn't had the ability to write about things that happened in the past and to sort of clear my head about them. Like what you said before about the album being an ending of things—it really is very much like an ending of one life and the beginning of another.

RW: Is it hard to maintain a level of quality while you're on the road?

Browne: No, that's one thing that doesn't trouble us. No matter how long the bus ride, or how bad the food, or how repetitious the hotel rooms, the concert is the time when we leave all the boredom on the bus.

RW: There's a line in one of your songs—"Some of them were dreamers and some of them were fools." Obviously, if a person has a dream, a person has hope. But what has become of those "fools" you wrote about?

Browne: I was really writing about myself there. That's me going through all those things—pain, pleasure, passion, rejection and whatever else you can think of. I'm the fool and I'm the dreamer.

Record World's

Top 5
LP Vocalists

All ASCAP

1. John Denver

2. Jim Croce &
Elton John (Tie)

3. Charlie Rich

4. Stevie Wonder

ASCAP

We've Always Had The Greats

Tim Curry
Starring in

THE ROCKY HORROR SHOW

The Rocky Horror Show - on Broadway March '75. The Rocky Horror Picture Show - September '75



Produced by Lou Adler

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

The Coast (Continued from page 28)

More natal news this month: Pat and Mark Volman had a daughter on the 22nd, a 6 lb., 2 oz., Hallie Mae . . . on the 23rd Carole King and Charles Larkey had a son, Levi . . . Darcy & Louis Newman's second son, Adam Jeremiah, arrived on the 16th . . . Revolving Doors: ABC signed Stepson . . . 20th added Neely Reynolds to their roster . . . Epic inked Asleep at the Wheel . . . Columbia dropped Nicky Hopkins . . . Rich Grech disassociated himself from the Robert Stigwood Organisation . . . Remember Frijid Pink? They signed to Fantasy . . . Andy Kim went to Capitol . . . ABC signed the Hello People . . . Warners inked Manfred Mann . . . Doug Sahn left Atlantic . . . Filming for The Who's "Tommy" began in London . . . Jimmy Bowen was named president of MGM Records . . . Larry Uttal announced that he would leave the position of president of Bell Records and form a major independent label . . . Louis Lavinthal was named chairman of the board of ABC Record and Tape Sales Corporation, and Michael Mallardi was named president . . . Louis Newman joined DiscReet in national promotion . . . George Sherlock left MGM's promo dept. . . . Mike Hyland was named VP in charge of publicity and artist relations for Capricorn Records.

Also, Shelly Cooper was upped to national advertising director of Warners . . . Paula Batson joined RCA's press department . . . Buddah promoted Nancy Lewis to director of international creative services . . . Don McGregor was appointed assistant national promotion director for Warners . . . Eddie Reeves was named director of creative activities of Chappell Music . . . Fred DeMann was given the position of national promotion coordinator of Elektra/Asylum . . . Bob Greenberg went to Atlantic as west coast general manager of the label . . . Gary Davis was upped to the position of vice president of a&r of Columbia . . . MCA named Pete Gidion as head of national singles promotion . . . Well, May wasn't the greatest month last year, but . . .

■ IN JUNE: Rick Wakeman finally made the split from Yes, and plans were afoot for a concert tour to help promote "Journey to the Centre of the Earth" . . . Ex-Herman's Hermit, Peter Noone signed to Casablanca . . . At A&M, offices were being readied for George Harrison's Dark Horse Records . . . Wounded: Rick Springfield, while doing a soundtrack at New York's Bottom Line, received a massive shock from the mike and fell backwards, cutting his head. Fortunately, he only required a few stitches . . . Steve Jaffe, bringing in a whole crew of movie clients, joined Gibson & Stromberg, henceforth known as Gibson, Stromberg & Jaffe . . . Didja know that Dr. John, in his babyhood, was an Ivory Snow baby? . . . Along with obtaining rights to the original cast album to Broadway's "The Magic Show," Clive Davis signed singer/songwriter Richard Supa as part of his "new job" at Bell Records. Lou Adler remarked that the business world, at least, was pleased with the Davis appointment. "You noticed the stock market went up the day it was announced," he reportedly said . . . Clive Davis also turned a few heads as he and Bob Dylan were seen breaking bread together in Manhattan.

Jim Stafford was said to be conferring with all three networks about his own series . . . Barbra Streisand garnered the lead role in the rock musical version of "A Star Is Born" . . . Little David Records ended

(Continued on page 40)

Live Packages Score in '74

By ROBERTA SKOPP

■ NEW YORK — Live packages made their impact strongly felt on The Album Chart during the course of 1974. A total of twenty-seven sets were charted, according to Record World, with six of those packages stepping onto the chart in the prestigious Chartmaker of the Week category.

Rod Stewart/Faces' "Coast to Coast Overtures & Beginnings" joined the chart ranks in the Chartmaker slotting at a bulleted 79 in the January 12 issue of Record World. The Mercury set peaked at 39 and enjoyed a nine week chart journey.

"Rock 'N Roll Animal" from Lou Reed (RCA) premiered under the Chartmaker heading in RW's March 9 issue at a bulleted 69. The album jumped another twenty points in the following issue and remained in the number 29 position for the weeks of April 20 and 27, remaining a charted album for a total of fifteen weeks.

In the March 23 issue Paul Simon's "Live Rhymin'" album entered, as Chartmaker of the Week, at a bulleted 81. The following week showed incredible strides with the Columbia set jumping into the 40 with a bullet position. Peaking at 23, the album remained active chart-wise through to the June 22 issue.

Another Columbia set, Loggins & Messina's "On Stage," became Chartmaker in the May 11 issue at a bulleted 83. By the time the July 20 Record World was out the disc had moved up to the 6 slot and eventually enjoyed a twenty-two week chart reign.

The next live album to occupy the Chartmaker ranking was from Bob Dylan & The Band, "Before the Flood." That album entered at a bulleted 38 on July 13 and went up to the number 5 slot on August 17. That Asylum set was one of the few albums of the year to join the chart initially at such a high number.

Finally, Joni Mitchell's live "Miles of Aisles" set entered the December 14 Album Chart as Chartmaker.

Of those twenty-seven live albums making The Album Chart, six were found in the year's first issue: "Barbra Streisand & Other Musical Instruments" (Columbia), Traffic's "On the Road" (Island), Wishbone Ash's "Live Dates" (MCA), Climax Blues Band's "FM Live" (Sire), George Carlin's "Occupation: Foole" (Little David), and the Beach Boys' "In Concert" (Reprise).

Elvis Presley's "Aloha From Hawaii Via Satellite" returned to the charts for a second fling after the show was repeated on television and demand for the disc was reawakened. It joined the Album Chart at a bulleted 90 in the week of January 12, extending the RCA album's chart life from an original 27 to a new 36 week span.

Top 10 Items

Live albums that reached top ten status included the previously mentioned Loggins & Messina and Bob Dylan & The Band sets, Emerson, Lake & Palmer's "Welcome Back" three-record Manticore package (which entered the chart at a bulleted 73 in the September 7 issue and, as of the December 14 RW issue occupied the 57 position), and an almost top tenner from Tamla with "Marvin Gaye Live," which made it up to the 11 slot.

Other live albums for 1974, which made chart history include Van Morrison's "It's Too Late to Stop Now" (Warner Bros.), "War Live" (UA), New Riders of the Purple Sage's "Home, Home on the Road" (Columbia), Richard Pryor's "That Nigger's Crazy" (Partee/Stax), "Diana Ross Live at Caesar's Palace" (Motown), the O'Jays' "Live in London" (Philadelphia International), Elvis Presley's "On Stage in Memphis" (RCA), a half live set from the Nitty Gritty Dirt Band with "Stars and Stripes Forever" (UA), Zappa/Mothers of Invention's "Roxy and Elsewhere" (DiscReet), David Bowie's "David Live" (RCA), "The Gregg Allman Tour" (Capricorn), Frank Sinatra's "The Main Event" (Reprise), and most recently Mott the Hoople's "Live" (Columbia).

Hamilton, Joe Frank & Reynolds to Playboy



Playboy Record executive vice president and general manager Tom Takayoshi and director of a&r Don Shain have announced the signing of Hamilton, Joe Frank & Reynolds to the label. Pictured above at the signing are (from left) Danny Hamilton Takayoshi, group member Alan Dennison and Joe Frank Carollo.

Record World's
No. 1
Vocal Combination
"Gladys Knight
And The Pips"
At ASCAP

ASCAP
We've Always Had The Greats



"Jeff, you made my
dreams come true..."

Congratulations to the
#1 Manager Of The Year,
Jeff Wald,
and My Love For All Seasons,
Helen

Pickwick Sales Up

■ WOODBURY, N.Y. — Pickwick International, Inc., has announced that new record sales and profits were achieved for the quarter ended October 31, 1974, marking the 86th consecutive comparative growth quarter.

During the second quarter of fiscal 1975, ended October 31, 1974, sales rose 39 percent to \$61,269,495 from \$44,125,142. Net income increased 10 percent to \$2,550,712 from \$2,319,560 in the comparable period of fiscal 1974. Earnings per share for the quarter rose to \$.57 from \$.52 in the similar period of the prior year.

The sales for the six months period increased 48 percent to \$114,968,257 as compared with \$77,756,054. Net income showed a growth of 15.4 percent or \$4,101,372 as against \$3,555,364. Earnings per share for this period rose to \$.92 from \$.80.

For the quarter ended October 31 net sales were \$61,269,495 as compared with \$44,125,142 in 1973; income before taxes was \$5,401,893 as compared with \$4,573,985 the previous year; income taxes were \$2,851,181 as compared with \$2,254,425 in 1973 leaving net income at \$2,550,712 as compared with \$2,319,560 from the previous year; earnings per share rose from \$.52 in 1973 to \$.57 this year, with the average number of shares outstanding going from 4,469,311 in 1973 to 4,466,752 in 1974.

GRC Inks Turner

■ ATLANTA — Jim Turner recently signed with GRC Records in Atlanta, Georgia. Turner is preparing to record in Los Angeles with the assistance of Jefferson Starship producer Larry Cox.

RCA Executives Promoted

(Continued from page 3)

who recently joined RCA Records as a popular executive producer, has been appointed director, popular a&r. Jonathan Walton, formerly a staff counsel, will replace Roth as senior counsel.

Glancy said that as head of business and talent affairs, Ilberman had been involved in all phases of the company's operations and had been particularly valuable in dealing with artists, and that this, coupled with his strong financial and business experience, made him the logical choice for his new position.

Ilberman, who joined RCA Records in 1952, held a number of varied business, financial and op-

erations positions and in May of 1971, he became director of business and talent affairs from which he was elevated a year later to division vice president.

Roth was named to head the law department of RCA Records as assistant general attorney in 1971, and in 1973, became senior counsel. He previously had been assistant general attorney for NBC, having joined that subsidiary of RCA Corp. in 1961. Prior to that, he had been with the law firm of Hays, Sklar and Herzberg.

Walton was appointed as a counsel to RCA Records in 1973 after having been associated with the firm of Breed, Abbott and

Morgan since 1971. Prior to that, he had been associated with the David McKay Co., the Sterling Lord Agency and J. B. Lippincott, Co.

Berniker

Berniker joined RCA Records in July of 1974. From 1960 to 1968, he was with CBS Records and was responsible for the production of some of that company's biggest albums. More recently, he worked as an independent producer and as a partner, with Peter Duchin, in 400 Entertainment Corp. a complex active in music publishing, independent record production, advertising jingles and talent management.



Mel Ilberman



Myron Roth



Jonathan Walton

FBI Seizes Tapes

■ HARRISBURG, PA.—FBI agents here seized more than 17,000 infringing 8-track cartridge tapes from an unmarked warehouse here.

On the premises at the time of the raid and served with the search warrant was Dale Cooper, who is alleged to be the owner of the contents of the warehouse which also included home stereo equipment.

No action was immediately taken against Cooper.

Motown Reports Sales Boom

■ LOS ANGELES—Motown Records and its distributed labels—Manticore, CTI and Melodyland—are currently riding the crest of one of their hottest selling periods this year, according to Tom Noonan, acting director of marketing for the labels, who commented:

Singles Sales

"On the singles front, Stevie Wonder's single, 'Boogie On Reggae Woman,' is rapidly approaching gold status. Eddie Kendrick's new single, 'One Tear' and the Miracles, who are coming off their gold record, 'Do It Baby,' since Smokey left the group, are coming on strong with the title track from their forthcoming album entitled, 'Don't Cha Love It,' and both have recently entered the national charts. Smokey Robinson's new release 'I Am, I Am' and the Temptations with 'Happy People' are both breaking big in airplay and sales.

"This week, Manticore Records is shaping the first single from Thee Image entitled 'It Happens All The Time.' On the country front, Melodyland Records is enjoying good sales and chart success with their initial release, 'Devil In The Bottle' by T. G. Sheppard. On the jazz front, CTI is enjoying success with Johnny Hammond new single, 'Yesterday Was Cool.'"

Miller London, Motown's na-

tional singles sales manager, reports that singles currently in release and still selling steadily are the Jackson Five, "Whatever You Got I Want;" G. C. Cameron, "If You Don't Love Me;" the Undisputed Truth, "Little Red Riding Hood;" the Originals, "You're My Only World;" the Commodores, "I Feel Sanctified;" and the Dynamic Superiors, "Shoe Shoe Shine."

Album Sales

Mike Lushka, Motown's national sales manager stated: "We are also enjoying album successes with: 'For You,' Eddie Kendricks; 'Cook,' PFM; 'The Mark Of The Beast,' Willie Hutch; 'Me 'n Rock 'n Roll Are Here To Stay,' David Ruffin; 'Love Songs And Other Tragedies,' G. C. Cameron; 'New Improved Severin Browne,' Severin Browne; 'Caston & Majors,' Caston & Majors; 'Marvin Gaye Live,' Marvin Gaye; and our complete line of Anthology albums. In addition, album sales are very strong on Stevie Wonder's latest album, 'Fulfillingness' First Finale' and his entire catalogue, continuing to prove his mass appeal to record buyers."

'Dark Horse' Gets Gold

■ LOS ANGELES — George Harrison's "Dark Horse" lp has received RIAA gold certification, announced Don Zimmerman, senior vice president, marketing, Capitol Records, Inc.

Record World's
No. 1 Instrumentalist
Marvin Hamlisch
At ASCAP

ASCAP
We've Always Had The Greats

Congratulations!
PAUL McCARTNEY & WINGS



#1 Album (Group) – Band On The Run
#1 Featured Vocalist – Albums
#1 Vocal Combination – Singles
#1 Vocal Combination – Albums



The Coast (Continued from page 36)

its distribution agreement with Atlantic, and began conferring with other major labels . . . Atlanta Rhythm Section was dropped by MCA, and went to Polydor . . . Lindisfarne signed with Warners . . . UA inked Mouth, a California rock & roll band, with Denny Diante set to produce . . . Stevie Wonder went into the studio with Michael Jackson and produced a few sides . . . Mick's younger sibling Chris Jagger, released his second lp, "The Adventures of Valentine Vox, the Ventriloquist." . . . Publicity news: J. R. Young joined the publicity staff at Capitol . . . Bob Emmer left Blue Thumb to join UA . . . Christie Barter was appointed director of publicity at ABC . . . Jack Lewis was busy with a Flip Wilson TV special, to be shot in the summer, "Ol' Brown Eyes Is Back" . . . Elton John was vacationing at a tennis ranch in Arizona, and despite 110° heat, we were told he was playing to win . . . John Mendelsohn went into Sunset Sound where he was manning the controls himself . . . Diana Ross, Cher Bono, David Geffen, Sandy Denny, Jim Keltner, Sha Na Na, Al Kooper, Kim Fowley, Bobby Womack, Jimmy Webb, the Eagles, Joe Walsh, Marc Bolan and Cheech & Chong were among the many that showed up at the Roxy for Joe Cocker's one night stint . . . Bobby Womack's Hot Barbecue Sauce was supposedly picked up by Best Foods for a number well into six figures . . . Jackie Lomax and Kim Gardner were in town, hoping, they said, to put together a Los Angeles band, probably to be called White Lady . . . Steppenwolf signed with Mums, and the label was looking for material . . . The Eric Clapton tour was set . . . The War-toko Concern opened an office in L.A. staffed by Barbara De Witt and Marv Greifinger, both of whom were previously with United Artists . . . Following which . . .

■ IN JULY: There were a few mishaps this month. For example, while David Bowie's equipment truck was headed to Tampa, the driver was stung by a bumble bee, and lost control of the truck, which went off the road into a rattle-snake infested swamp. The truck was transporting around \$20,000 worth of sets, which were an integral part of Bowie's show. Bowie ended up performing on a bare stage, and still received a 20 minute standing ovation . . . Police were searching for Al Green's Fleetwood Cadillac, which was stolen during a performance in Cincinnati . . . Michael Dinner got so excited when he heard a selection from his album "The Great Pretender," that he drove into a telephone pole . . . John Lennon was asked to leave the country by the U.S. Immigration Board. Lennon was told that if he didn't comply, he would be deported . . . Leon Russell and the Gap Band's Denver concert nearly turned into a revival meeting. The father of three of the members of the Gap Band is a holiness preacher who got so excited during the last number of the set, "What Do You Think About Jesus," that he leaped on stage and started preachin' . . . In the "what ever happened to" dept.: Sky Saxon, former lead singer of the Seeds, was reportedly found working in an ice cream store in L.A. . . . Keith of "Hey 98.6" fame, was seen working in a local L.A. flower shop . . . speaking of flowers, 14,000 pink carnations covered the Troubadour for Minnie Riperton's opening night . . . British based GTO Records, headed by Dick Leahy, was shopping around for an American distributor . . . There was much speculation that Dick Asher, who was running the CBS operation in London,

would be coming to the States to take over the reins of either one of two major companies that he had been negotiating with . . . Corb Donahue rejoined ABC Records as director of artist relations and development . . . Ken Russell signed Roger Daltrey to play Franz Liszt in a film biography of the composer . . . The first quad sound rock concert film, "Ladies and Gentlemen, The Rolling Stones," opened at the Century Plaza Theater. It was a benefit for the Free Clinic, sponsored by the L.A. Free Press and KHJ Radio.

Atlantic hosted a party for the J. Geils Band after their L.A. concert. They had a small birthday celebration for drummer Stephan Jo Bladd, which Faye Dunaway, Peter Frampton, Glen Fyre, and PFM attended . . . Muhammad Ali, Billy Paul, The Delphonics and Jimmy Cliff were seen and heard at the Muslim sponsored Black Family Day Picnic on Randalls Island in New York . . . Some interesting sightings were spotted by restaurant goers at three of the poshest watering holes in L.A., as one lunchtime found David Geffen and Clive Davis at the Polo Lounge, and later for dinner, Davis joined Mo Ostin at La Scala, while Artie Mogull broke bread with Bhaskar Menon at Le Restaurant . . . Chris Jagger booked some dates at the Whisky . . . After that . . .

■ IN AUGUST: This month's "tackiness" award went to the CBS News Department for their airing of "The Trouble with Rock." A barrage of "successful" anonymous and identified record promoters appeared on the program, suggesting that they perforce had to promote their product by illegitimate means, without giving any accounting of the result of these means . . . Rock n' Roll Riots: A soundman for Lou Reed was knocked unconscious after being hit with a bottle thrown by an eager fan demanding an encore, at Reed's appearance in Manchester, England. The roadies forced back the frenzied audience by swinging mike stands at them . . . Eric Clapton maintained a calmer approach in controlling the hysterical masses. A fist fight broke out between police and fans directly in front of Clapton at his Connecticut concert. After whipping off his guitar, he reached down to the fighters, saying, "God bless you, I'll play you something to calm you down." The crowd obliged, and Clapton played several softer numbers before closing his show . . . Joining Clapton on stage during the encore song "Layla," at his final U.S. concert date in West Palm Beach, Fla., were Pete Townshend, Keith Moon, Joe Walsh and Patti Harrison. Moon really got into the number and smashed his moroccas to bits. Good 'ol Keith . . . David Bowie, in a poll of favorite pop recording artists in England sponsored by the BBC, finished third in the best male vocalist category, and first in the best female category . . . Speaking of number one, NBC Network was rumored to be chasing a very powerful radio chain programmer, Paul Drew of RKO General . . . Rejected: "I've been insulted in hick towns before, but never in a big city like this one," commented David Johansen, lead singer of the New York Dolls. The group was asked to leave by the Roxy management after the second day of their four day stint at the Roxy Theatre in L.A. It seems that The Rocky Horror Show and the Roxy management were equally disgusted with the Dolls' conduct and their guests'. They showed up an hour late for their performance and arrived with a group of friends to an already full theater . . . Also rejected were the Stones, when Chinese authorities denied visitation visas to the group. "I think they didn't want their youth turning out like the decadent, deplorable youth of the West," stated Mick Taylor.

Let It Bleed: The action was at a peak at Rodney Bingenheimer's English Disco, when Iggy Pop and James Williamson of the Stooges and Nigel Harrison of Silverhead performed a play entitled, "Murder of the Virgin." Iggy pulled out a knife and sliced his chest (many times), collapsed on stage, and was carried off. The bloody slides were shown between sets at the Whisky the following night. Real cute, Iggy . . . Gary Stromberg and Fanny's manager, Roy Silver competed in the first annual "Lion of China" Chinese cooking contest held in Silver's house. Assisting Stromberg in his culinary efforts was publicist Patti Mitsui, and assisting Silver was Jean Millington of Fanny. Judging the contest were Mrs. Neil Diamond, Albert Grossman and Carol Wayne. Winner Silver immediately challenged Michael Chow of Mr. Chow's chinese restaurant in Beverly Hills to the next cook-off . . . Celluloid Heroes Never Die: The Kinks celebrated a decade of rock 'n roll, and to commemorate, RCA re-issued the original Kinks T-shirt, "Preserve the Kinks." The T-shirt tied in with their album, "Preservation Act II." Kink Ray Davies, who has been hailed as the "Charles Dickens of rock," wrote a short musical play called "Starmaker" for British television, in which Davies would star as an archetypal accountant who is transformed into a glittering celebrity, and the rest of the band would be involved, performing

(Continued on page 56)

Record World's
No. 1 New Vocalist
Jim Stafford
At ASCAP

ASCAP
We've Always Had The Greats

Congratulations!
HELEN REDDY & JEFF WALD



#1 Female Artist
Singles

#1 Manager Of
The Year



FM Airs Softer Sounds as 'Sleepers' Generate Sales

By HOWARD LEVITT

■ NEW YORK—Although a review of the past year's FM Airplay Reports may not hold any surprises as to the music being aired over FM outlets nationwide, it does provide a clear, concise overview of the kind of product the album-buying public has been exposed to.

Record World's weekly Flashmakers (the album receiving the greatest number of station addition reports in any given week) covered the gamut of popular sounds, with folk or country oriented rock showing (not surprisingly) more strength than ever before, grabbing much of the air time previously reserved for harder, brasher rock sounds.

Beginning with the week of January 5, 1974, albums of that genre garnered the Airplay Report's top spot on some 20 separate occasions, with strong showings by such artists as Graham Nash ("Wild Tales," Atlantic), Joni Mitchell ("Court and Spark," and "Miles of Aisles," Asylum), Bob Dylan ("Planet Waves," Asylum), Paul Simon ("Live Rhymin'," Columbia), Cat Stevens ("Buddha and the Chocolate Box," A&M), the Eagles ("On the Border," Asylum), Poco ("Seven" and "Cantamos," Epic), Loggins & Messina ("On Stage" and "Mother Lode," Columbia), Leo Kottke ("Ice Water," Capitol), Unicorn ("Blue Pine Trees," Capitol), Rita Coolidge ("Fall Into Spring," A&M), J. J. Cale ("Okie," Shelter), Nitty Gritty Dirt Band ("Stars and Stripes Forever," UA), "Souther Hillman Furay Band" (Asylum), Neil Young ("On the Beach," Reprise), and "Tracy Nelson" (Atlantic).

Tied closely to the "country" aspect of rock, the "southern

rock" trend in popular music also demonstrated its strength via FM radio, as groups such as the Marshall Tucker Band ("A New Life," Capricorn) and Lynyrd Skynyrd ("Second Helping," Sounds of the South) reaped rewards by following the path trod most notably by the Allman Brothers Band.

Rock, be it hard, glitter, r&b-tinged or any other of the non-country or folk oriented varieties, received its usual lion's share of airplay, despite the upsurge of other softer, less "electric" brands of music. Strawbs ("Hero and Heroine," A&M), Lou Reed ("Rock 'n Roll Animal," RCA), Van Morrison ("It's Too Late To Stop Now," WB), Maggie Bell ("Queen of the Night," Atlantic), Sharks ("Jab It in Yore Eye," Island), the Edgar Winter Group ("Shock Treatment," Epic), Leon Russell ("Stop All That Jazz," Shelter), Hot Tuna ("Phosphorescent Rat," Grunt), Rick Wakeman ("Journey to the Centre of the Earth," A&M), and PFM ("The World Became the World," Manticore), all achieved Flashmaker status, as did Elton John ("Caribou," MCA), the Grateful Dead ("From the Mars Hotel," Grateful Dead), Stevie Wonder ("Fulfillingness' First Finale," Tamla) and Joe Cocker ("I Can Stand a Little Rain," A&M).

Other rockers at the top of the report included Bachman-Turner Overdrive ("Not Fragile," Mercury), Steppenwolf ("Slow Flux," Mums), Traffic ("When the Eagle Flies," Asylum), Ron Wood ("I've Got My Own Album To Do," WB), John Lennon ("Walls and Bridges," Apple), The Who ("Odds & Sods," MCA), Jefferson Starship ("Dragonfly," Grunt) and the Rolling Stones ("It's Only Rock 'N' Roll," Rolling Stones).



Bachman-Turner Overdrive (left) and Bad Company.

Perhaps the most interesting aspect of the past year's FM Airplay Reports is the number of "Sleepers" (albums by new artists or acts or by those not previously receiving any appreciable amount of FM exposure, which garner the most additional reports in a given week) achieving top 50 status on The Album Chart, reflecting considerable sales activity.

BTO and Foghat

The week of January 12, 1974 showed "Bachman-Turner Overdrive II" (Mercury) in the Sleeper slot, a most astute programming choice as the album rose to the number four position and is still seeing considerable sales action. "Energized" by Foghat (Bearsville) came through the following week, and with some 21 weeks of chart activity rose to the number 34 slot on RW's album chart.

Robin Trower's "Bridge of Sighs" (Chrysalis) found Sleeper status the week of April 13, and the excitement it generated on FM radio was a harbinger of its rise to the number 11 position on the chart.

Summer brought a series of well-chosen Sleepers, further reflecting the increasing impact of heavy FM play in generating sales. With the season in full swing, the week of July 13 brought "Bad Co." (Swan Song) by the group of the same name into the role of Sleeper, and in a rare, if not unheard of move, the group's debut album zoomed to the top of The Album Chart. On the heels of Bad Co. came Triumvirat's "Illusions On A Double Dimple" (Capitol), and this first effort by the group worked its way neatly up the chart to hold down the 36 spot.

Richard Betts

Richard Betts (of Allman Brothers Band fame) caught a Sleeper in late August with his first solo effort for Capricorn, "Highway Call," and, not totally unexpectedly, saw considerable sales action in its climb to a number 23 chart position. Following on Betts' heels "Feats Don't Fail Me Now" by Little Feat (WB) was RW's FM Sleeper during the

week of August 31, eventually finding its chart niche in the 36 slot. The following week saw more FM savvy show through as stations spun the "Average White Band" (Atlantic) to Sleeper status. That album is currently bulleted at 38 on the charts, and still on the move.

Most recently, the week of November 9 found the Kiki Dee Band" (Atlantic) to Sleeper status, with "I've Got the Music In Me." Receiving considerable acclaim as a performing entity, the group also generated chart activity as it rose to the number 49 position.

Sales Indicator

In an overall sense, the trend in FM radio towards tighter format structures has increased the medium's viability as an indicator of album sales potential, though many individuals still bemoan the demise of non-structured "free-form" stations. Furthermore, certain companies have found that listener reaction aids not only in determining marketing strategies for albums, but requests for certain cuts from lps have, in an increasing number, functioned as an indicator for the culling of single product from lps, often resulting in top 40 hits. With record companies discovering the true value of the often overlooked FM airwaves, we can look forward to an even more impressive, hit-breaking year for FM radio in 1975.

A Kinky Visit



Smoking his cigar in Record World's New York offices recently was ABC recording artist Kinky Friedman, whose new album, coincidentally called "Kinky Friedman," was released in December.

Record World's
Top Male
R&B Vocalist
Stevie Wonder
At ASCAP

ASCAP
We've Always Had The Greats

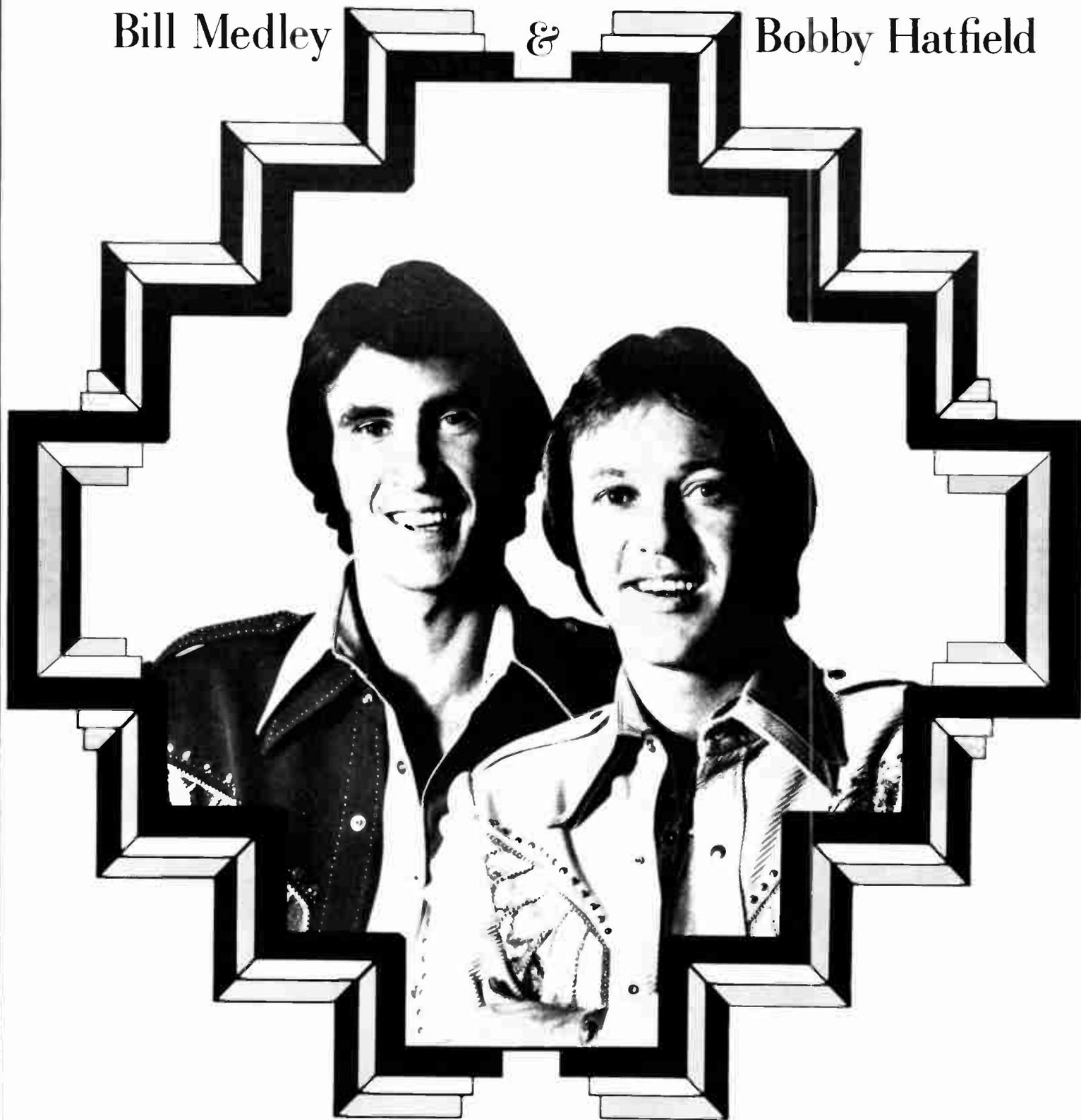
Congratulations!

THE RIGHTEOUS BROTHERS

Bill Medley

&

Bobby Hatfield



#1 Duo-Singles



Available from Capitol Records

WNOE, Don Anthony and the New Orleans Market

By Lenny Beer

■ NEW ORLEANS — On September 27, 1973 radio station WNOE in New Orleans began rocking, but it wasn't until some weeks later that the station made a move that was heard not only in New Orleans proper, but around the country. For in October of that year, WNOE hired a "mild-mannered" disc jockey from top competitor WTIX named Don Anthony. Anthony joined to do both an on the air shift and to be music director, and things just have not been the same since.

Ode Records' Marshall Blonstein calls Anthony, "One of the most enthusiastic and knowledgeable music directors I've talked to. He is both interested and familiar with all kinds of product, and excludes none from the station." Besides that, he is probably the most outspoken and entertaining young programmer in radio today. He is a man who has made a study of the New Orleans market and its people. The only way to truly understand and appreciate Anthony is to listen to his own words answering key questions.

Anthony works closely with program director Jason O'Brian. When Anthony narrows down the choices for adds and drops from the playlist and completes his research, he consults with O'Brian: "We have a beautiful working relationship. I feel that Jason must know what's going on with the music—after all he makes a million dollars a year and I want to be cut into the will. We discuss everything; an addition is a last minute thing, something to round out the playlist. It must fit in with the other records we're playing.

Most people discuss this, but pulling a record is sometimes more important than adding a new one. Tune out is something that we want to avoid."

When asked about his research methods, Anthony commented that "the most important factor is to look for good records; after all, research is like a ouija board—you can move it in any direction you'd like. The most important factor in our research system is when I drive around the city looking at old ladies, with windows rolled down, watching how much they sweat when they hear certain records. Our target audience is anyone who could ever possibly turn on a radio, so we call stores and ask 'is anything happening?' Whether it's country, r&b or an album cut, I want to know about it and consider playing it for the good people of New Orleans. However, my biggest form of research is really my ear. It's important to know how a record will sound on the air and how the records mix together. That is my product, that is WNOE's product, and that's the proverbial bottom line. The listener must come first. I have to watch the people, and read everything I can get my hands on regarding record information."

On the New Orleans market, Anthony is equally as vocal: "Certain type records will only get their due justice and immediate audience response if they start in New Orleans. We should be the most important crossover market in the South. The people here are super music-conscious. They have grown up with music in ways that folks in other cities just simply have not. It is crucially important

to judge r&b product for WNOE and to know which records are going to cross. I have to trust me a lot, that's what I get paid for! The most frustrating point for me is a record that hits big which I missed hearing."

Competition

When it comes to the competition Anthony gets more serious than ever when he states, "WNOE is in competition with every station in the market. WTIX is the leader, they have been here for a long time and we always regard them. It is sometimes difficult to convince the record shops to stock a record that we are playing because they have been buying off WTIX's list for years. The shops buy what they want. Habit-breaking among listeners and store owners is the hardest challenge for a new station. If it weren't for the great promotion men in New Orleans who have been extremely helpful with stocking the market, we would not have come as far as we have. We are battling WTIX, three FM rockers, including our own, as well as two excellent talk shows and an all-news station. O'Brian and GM Eric Anderson believe in me and we all work together to make WNOE a great radio station. Further, our station is owned by former Governor James A. Noe, and he wants this to be the biggest and best station New Orleans has ever had."

Anthony also spoke about his playlist and the possibilities for expanding the records played because of the talent that is lost to the American public by restrictive

(Continued on page 131)

Radio Contest Winners Announced by CMA

■ NASHVILLE — Four radio stations have been recognized by the Country Music Association for their outstanding promotions of "October 1s Country Music Month" at the local level. The first place award went to KRZE, Farmington, New Mexico; second place to WAXX/WEAU-FM, Eau Claire, Wisconsin. There was a tie for third, with WITL, Lansing, Michigan, and CKSP, Summerland, British Columbia, sharing the honors.

Winners were selected by a panel of judges after they reviewed special programs, contests and other promotions as sponsored by the stations to call attention to "October 1s Country Music Month."

Stations receiving honorable mention were: BRT, Antwerpen, Belgium; BRT, West Flanders, Belgium; KAFF, Flagstaff, Arizona; KBAM, Longview, Washington; KCAB, Dardanelle, Arkansas; KCIN, Victorville, California; KHEY, El Paso, Texas; KIKR, Conroe, Texas; KJOE, Shreveport, Louisiana; KLAD AM & FM, Klamath Falls, Oregon; KMIS, Portageville, Missouri; KPIK, Colorado Springs, Co.; KRIH, Rayville, (Continued on page 131)

KLAC Radio-Thon Aids Edwards Fund

■ LOS ANGELES—The first annual KLAC Radio-Thon raised over \$12,000 for the John Edwards Memorial Foundation. The Radio-Thon was held Sunday, December 8 at the Palomino Club in North Hollywood, California. KLAC personalities Larry Scott, Dick Haynes, Harry Newman, Art Nelson, Jay Lawrence and Chuck Sullivan were the hosts.

The entire nine-hour event was broadcast live on the Metro-media Country Music station. Among the country music artists on hand to entertain were Pat Boone, Freddie Hart, Tex Williams, Brian Collins, Smokey Rogers, Guy and Ralna, Eddie Dean, Connie Van Dyke and many others.

Everyone associated with the Radio-Thon donated their time and talent with all proceeds going to the John Edwards Memorial Foundation at UCLA. The Foundation is a non-profit organization dedicated to the preservation of country music and its history. It is supported entirely by donations and by subscriptions.

4 of
Record World's
Top 5 LP's
By
ASCAP Members
John Denver (2)
Charlie Rich
Elton John

ASCAP
We've Always Had The Greats

Barbi Delivers



Delivering Barbi Benton's first album for the Playboy label are Bunny Sue and Playboy national promotion director Jack Hakim. Receiving for KLAC is music director Carson Schreiber.

AM Action and Country Radio on p. 131.

Congratulations!
BLUE SWEDE



#1 New Male Group—Singles



Available from Capitol Records

JOBETE

HOT

IS

STUFF

December 10, 1974

Mr. Robert L. Gordy
Vice President
Jobete Music
6464 Sunset Blvd.
Hollywood, California 90028

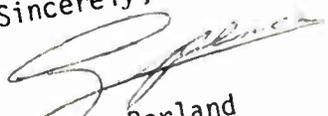
Dear Robert:

Just a quick note to tell you that the final awards are all in and Jobete Music is once again our publisher of the year. Since you are the publisher of the decade, happy 11th.

The awards will be published in our year end book, the December 28th issue.

Congratulations.

Sincerely,



Spence Berland
Vice President
SB/nl



6290 Sunset Boulevard, Hollywood, California 90028 / (213) 465-6126

THANKS TO:

THE STUFF:

AIN'T NOTHING LIKE THE REAL THING
AIN'T TOO PROUD TO BEG
ALL IN LOVE IS FAIR
AND I THOUGHT YOU LOVED ME
BABY I NEED YOUR LOVING
BEN
BOOGIE DOWN
BOOGIE ON REGGAE WOMAN
CREEPIN'
DANCING IN THE STREET
DANCING MACHINE
DIDN'T WE
DISTANT LOVER
DO IT BABY
DON'T YOU WORRY 'BOUT A THING
FOR ONCE IN MY LIFE
GALVESTON

GOLDEN LADY
HAPPY (LOVE THEME FROM "LADY
SINGS THE BLUES")
HAPPY PEOPLE
I CAN'T GET NEXT TO YOU
I FEEL SANCTIFIED
IF I EVER LOSE THIS HEAVEN
IT TAKES TWO
I WANNA BE WHERE YOU ARE
LADY MARMALADE
LAST TIME I SAW HIM
LOVE ME FOR A REASON
MACHINE GUN
MY CHERIE AMOUR
MY EYES ADORED YOU
MY GIRL
(MY MISTAKE) WAS TO LOVE YOU
NEVER CAN SAY GOODBYE

ONE TEAR
PERFECT ANGEL
PLANT A SEED
PLEASE MR. POSTMAN
SPINNIN' AND SPINNIN'
SLEEPIN'
TELL HER LOVE HAS FELT THE NEED
TELL ME SOMETHING GOOD
THIS IS YOUR LIFE
TOUCH ME IN THE MORNING
UNTIL YOU COME BACK TO ME
VIRGIN MAN
WHATEVER YOU GOT, I WANT
WHERE'S THE PLAYGROUND SUSIE
YOU ARE THE SUNSHINE OF MY LIFE
YOU HAVEN'T DONE NOTHIN'
YOU MADE ME SO VERY HAPPY
YOU'VE GOT MY SOUL ON FIRE

THE STUFFORS:

TOM BAIRD
JEFFREY BOWEN
JANIE BRADFORD
EDWARD SEVERIN BROWN
LARRY BROWN
WADE BROWN, JR.
LEONARD CASTON
DON DANIELS
MACK DAVID
CLIFTON DAVIS
HAL DAVIS
CLAY DRAYTON
TERRY ETLINGER
DINO FEKARIS
DON FLETCHER

OLIVIA FOSTER
BERRY GORDY, JR.
GWEN GORDY FUQUA
MARVIN GAYE
FREDDIE GORMAN
KATHE GREENE
SANDRA GREENE
WILLIE HUTCH
HAROLD JOHNSON
DAVID JONES, JR.
MEL LARSON
JERRY MARCELLINO
MICHAEL MASSER
TERRI MC FADDIN
MARILYN MC LEOD

RON MILLER
WALTER ORANGE
FREDDIE PERREN
SMOKEY ROBINSON
PAM SAWYER
MIKE AND BRENDA SUTTON
MARVIN TARPLIN
KATHY WAKEFIELD
LEON WARE
NORMAN WHITFIELD
ELLIOT WILLENSKY
MILAN WILLIAMS
FRANK WILSON
SYREETA WRIGHT
STEVIE WONDER
CHRISTINE YARIAN

THE STUFFEES:

RITA JEAN BODINE
THE BOONE FAMILY
JOHNNY BRISTOL
THE CARPENTERS
VIKKI CARR
THE COMMODORES
BILLY EKSTINE
JOSE FELICIANO
ARETHA FRANKLIN
MARVIN GAYE
GLORIA GAYNOR
FREDDIE HUBBARD
BOBBI HUMPHREY
WILLIE HUTCH
JACKSON 5

EDDIE KENDRICKS
LABELLE
CLEO LAINE
RAMSEY LEWIS
HERBIE MANN
SERGIO MENDES
MFSB
THE MIRACLES
HUGO MONTENEGRO
THE OSMONDS
DONNY & MARIE OSMOND
RIGHTEOUS BROS.
MINNIE RIPPERTON
SMOKEY ROBINSON
THE ROLLING STONES

DIANA ROSS
RUFUS
FRANK SINATRA
O. C. SMITH
SOUL CITY SYMPHONY
BARBRA STREISAND
SYREETA
THE TEMPTATIONS
FRANKIE VALLI
DOTTIE WEST
ANDY WILLIAMS
NANCY WILSON
STEVIE WONDER
ZULEMA

L.A. Honors Blue Note



Los Angeles Mayor Tom Bradley (center) is shown issuing a proclamation declaring the week of December 9-15 as Jazz Week in Los Angeles, and saluting Blue Note Records as the oldest jazz label in the United States. Blue Note donated its full catalogue of albums to the City for use in the Los Angeles library system and was cited by the Mayor for its contribution to the history of America's only native art form. Blue Note is 35 years old. Shown holding a current Blue Note album, Bobbi Humphrey's "Satin Doll," are the Mayor and Al Teller (left), president of United Artists Records, which distributes Blue Note; Dr. George Butler, general manager of the jazz label, accepts the proclamation.

'Mary Travers & Friend' Sets January Premiere

■ NEW YORK — "Mary Travers and Friend," a weekly hour-long radio program, will premiere on January 18, 1975. Bob Michelson, general manager in charge of radio for 21st Century Communications Inc., the producer/syndicator of the series, has announced that the property has already cleared 21 of the top 25 radio markets, including WQIV-FM in New York City, KNX-FM in Los Angeles and WSDM-FM in Chicago. Approximately 80 stations have signed to date to carry the show.

The New Riders of the Purple Sage are slated as Mary Travers' "first friends." Formatted to complement progressive radio stations, the guests discuss their music and the musicians who have influenced their particular styles. Host Mary Travers, formerly with Peter, Paul and Mary, will chat with her guests about music only. Together, they'll introduce cuts from the guests' album as well as their favorites recorded by other artists.

Following the New Riders will be, in order: Richie Havens, Harry Chapin, Dory Previn, Bob Dylan (in his first radio interview in 10 years), Renaissance, Barry Manilow, Golden Earring, Billy Joel and Jefferson Starship. Future programs will include Melissa Manchester, Don McLean and Earl Scruggs.

21st Century further announced that Pioneer Electronics will be among the first participating national advertisers and that other sponsors will be announced shortly. "Mary Travers and Friend" is recorded in the 21st Century recording studio in Manhattan.

Harburg Opens Librettist Series

■ NEW YORK—Aside from his numerous artistic accomplishments, E. Y. "Yip" Harburg has to his credit being a lovable old man—a title he'd probably cherish. On Sunday night (15) he inaugurated a new lecture/concert series at the 92nd Street Y, The Librettist. A spin-off of their Lyrics and Lyricists series, Harburg was scheduled to appear with his long-time collaborator Fred Saily to discuss and perform with others (in miniature) their work on "Finnian's Rainbow." Saily was ill, however, and Harburg was joined by Alice Playten and Bob Gorman.

The evening began with Harburg explaining the function of the librettist as that of "not getting in the way of the songs, music, costumes, lights, sets, etc." From there he proceeded to explain how the various strands of the story are related to each other, the function of songs at different points in the show, and

German Music Firms Pact With I. Mouse

■ NEW YORK—Following negotiations initiated during an early November visit to Hamburg and Berlin, Ira Blacker, president of Mr. I. Mouse, Ltd., has announced the addition of four of Germany's music corporations—Metronome Records, Ohr Musik Produktions, Breeze Music and Slezack Publishing — to his roster of artists and music firms.

During his visit, Blacker also met with German artists and managers, and is currently making arrangements for the American debuts of several German acts in the new year. Details will be announced shortly.

Counts Campaign Set by GRC

■ ATLANTA—The Counts, members of the GRC r&b and soul contingency, are the subjects of a major marketing and promotional effort on the part of the label. According to the company, publicity promotion and advertising have been coordinated to maximize radio and live appearance response to the group.

Major Outlets

Utilization of T-shirts, stickers and displays will be handled by major outlets. Other elements of the promotional and marketing push will be billboard utilization, heavy advertising and live concerts. In addition to live performance, the group will be visiting radio stations and stores. An upcoming tour is being scheduled.

DIR To Syndicate 'BBC Presents'

■ NEW YORK — DIR Broadcasting's Bob Meyrowitz, Alan Steinberg and Peter Kauff have jointly announced an agreement with the British Broadcasting Corporation's American representative, London Wavelength, for syndication of BBC recorded concerts throughout the United States.

Entitled "BBC Presents," the show runs a full hour and will be presented on all of DIR's network of 160 stations starting January 5, 1975. These are all new, never-before-heard-in-America concerts, and each show has been specially selected from recent airings of the weekly BBC concert series which are broadcast in England, with emphasis on acts most appropriate for the American listening public.

"BBC Presents" will be aired on the first and third Sundays of each month, alternating with DIR Broadcasting's "King Biscuit Flower Hour." Already set for three of the first presentations are concerts by the Kinks, Deep Purple and Randy Newman.

Fantasy Releases Nine

■ LOS ANGELES — Fantasy/Prestige/Milestone has announced the release of nine new albums. Milestone is represented in the release with Flora Purim's "Stories to Tell" and Sonny Rollins' "The Cutting Edge." Fantasy's Tom Fogerty comes forth with "Myopia."

Prestige has six albums in the release. A memorial Gene Ammons album is "Greatest Hits;" Hampton Hawes comes up with "Northern Windows;" Azar Lawrence's Prestige debut is "Bridge Into the New Age;" another debut album is "Prelusion" by a young pianist from Los Angeles, Patrice Rushen; Rusty Bryant's new lp is "Until It's Time for You to Go;" and Funk, Inc. has their fourth album on Prestige, "Priced to Sell."

the hopes he and Saily had of this musical breaking new ground for the Broadway stage—opening it specifically to the theme of integration.

Playten and Gorman

Though it visibly hurt Harburg to have to skip over many scenes, it was really the singing of Ms. Playten and Mr. Gorman that kept the evening moving. Ms. Playten, who was last seen on stage here as Mick Jagger (among others) in "Lemmings," has a huge voice over which she exercises skillful control, and a penchant for musical comedy that with lesser material would easily overshadow her lines and songs.

Gorman is a staple of the Broadway stage who had you believing from the first that he was indeed Og the leprechaun. Harburg, too, growled out a few songs with Playten and Gorman, and as with the show itself, was simply enchanting.

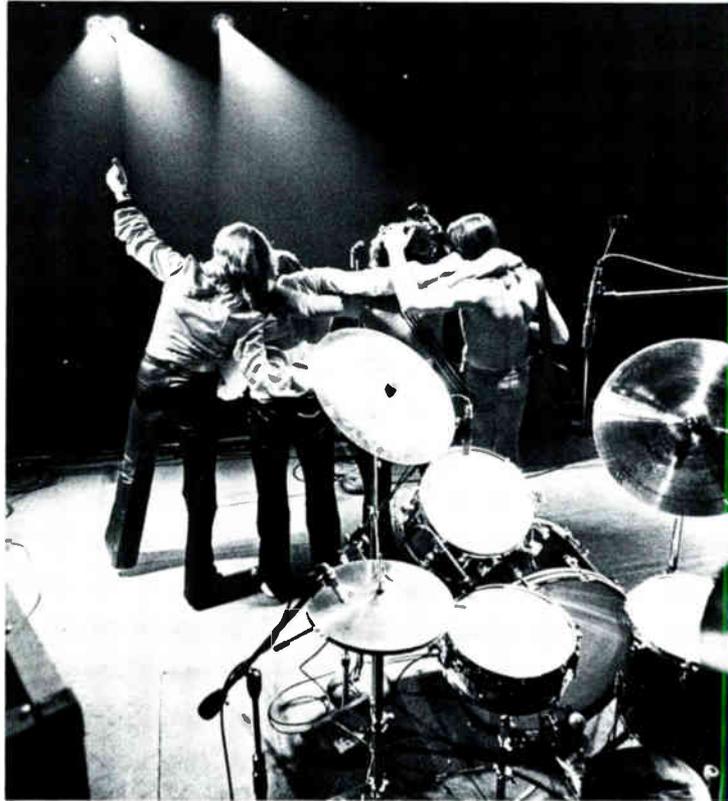
Ira Mayer

Columbia Signs Satten



Columbia Records recently announced the signing of Steve Satten to an exclusive recording contract. Singer-songwriter Satten, formerly a member of the group 10 Wheel Drive, is currently in the studio with his band recording his debut album for Columbia. Shown above at the official signing are (from left): William Krasilowsky, Satten's attorney; Harry Zerler, Satten's associate; Steve Satten; Bruce Lundvall, vice president and general manager, Columbia Records; and John Hammond Sr., vice president, talent acquisition, CBS Records.

Bad Company...



...take a bow

Top New Male Group
—Record World 1974 Year End Awards



New Single
"MOVING ON"
SS 70101
Produced by Bad Company

N. Y. Central (Continued from page 18)

Fisher Hall and one at Radio City. For the latter, Ms. Mitchell abandoned the full orchestra that accompanied her for the first half of the AFH date, and in her comfort and simplicity held the reigns as the princess of them all . . . **Robert Mason** and his **Stardrive** synthesizer brought their musical creations to the Hayden Planetarium, and what more appropriate setting could there have been? . . . **Melanie** ("Mother Magic," as **RW's Robert Adels** called her) celebrated her 27th birthday in concert at the Metropolitan Opera House . . . Also: **Stephen Stills** and **Maria Muldaur** at Carnegie, **Oregon** and **Aztec Two Step** at the Metro, **David Steinberg** (what ever happened to that basketball rematch, Dave?) and **Wendy Waldman** at Max's, **Hugh Masekela** at the Bitter End, **Chuck Mangione** at the same club, **Kenny Rankin** and **Janis Cercone** at the Metro, **Johnny Mathis** at Avery Fisher Hall, **Susan Pillsbury** at Town Hall and **Jim Stafford** at the Bitter End. . . . **Jackson Brown** and **Linda Ronstadt** at Carnegie.

MARCH

■ Various chart analyses showed that \$6.98 albums now made up more than 30 percent of The Album Chart, and that instrumentalists, film and television artists were making major inroads into the lp market . . . **Gary Cohen** examined the computerization of retail record outlets, cannily predicting vast growth in this area and offering suggestions for newcomers.

Carol Strauss formed C.J. Strauss & Company, a PR firm with an initial roster consisting of the **Jefferson Starship**, **Stephen Stills**, **Melissa Manchester**, **Aerosmith**, **Peter Dudge** and the **Bottom Line**. . . . **David Wilkes** and **Charles Benanty** started the Great Metropolitan Gramophone Co., Inc., which took, among other things, the Coffee House Circuit, under its wings . . .

Specials highlighted **Sam Goody's** 35 years in the record business and the NARM convention . . . **Who In The World** pictured **Eddie Kendrick**, **Three Dog Night**, **Mike Oldfield**, **Mocedades** and **Helen Reddy** on the **RW** cover, as single picks went to **Ringo** ("Oh, My, My"), **Jackson Five** ("Dancin' Machine") and **Olivia Newton-John** ("If You Love Me") . . . **Bottom Line** visitors included **Rick Wakeman**, **Felix Pappalardi**, **Clive Davis**, **Paul Simon**, **Bette Midler**, the **James Gang** and **Black Oak Arkansas** as the club quickly became a combination hang-out and showcase . . . **Steve Gottlieb**, **Cashman & West**, **Tony Martell**, **Gerry Oord** and **Jack Kiernan** all found their words faithfully reprinted in **Dialogue** form.

Early in the month new york central reported that "one long-time FM classical outlet in NY is reportedly looking for a rock format." . . . Also on how the fuel shortage was hurting (especially the classical portion of) the Lincoln Center Great Performer Series . . . A party honoring **Toni Brown** at Max's . . . **David Geffen** in **Time** magazine's Economy and Business section . . . **King Biscuit Flower Hour** marking its first year on the air with a special 90-minute **Who** concert. In NY the show was followed by a one minute spot for four up-coming Madison Square Garden performances by the British rockers who (no pun intended) only skirted the city on their previous US tour. 60,000 tickets were sold in something like 13 hours and the full 80,000 were
(Continued on page 54)

**Record World's
Top 2 LP Duos
Both
ASCAP Members**
1. Loggins and Messina
2. The Carpenters

ASCAP
We've Always Had The Greats

George Carlin Week



Helping to celebrate George Carlin Week and his new Little David (Warner Brothers) album, "Toledo Window Box," are Tower Records folks (from left) Barry Rotter, Bob Delaney and Fred Bourgoise watching the comfortably resting Allan Azneer, all clad in their Carlin T-shirts.

Wide World of Music Plans New Outlets

■ NEW YORK — Modern shopping malls in Tucson, Ariz., Hampton, Va., and Birmingham, Ala., will be the sites for three newly-scheduled **Wide World of Music** stores in the nationwide retail chain being developed by **American Broadcasting Companies, Inc.**, announced **Al Franklin**, president of the **ABC Retail Record Division**. All will open by mid-year 1975.

The three new record/music stores, containing complete inventories of records and tapes and full selections of stereo components and consoles, portable radios, television sets, tape recorders, sheet music and books, musical instruments and accessories, will bring to 11 the number of such outlets in the **ABC Retail Record** fold.

Each store, like recently opened **Wide World of Music** establishments in Orlando, Fla., Birmingham, Ala., Phoenix, Ariz., and Seattle, Wash., will offer approximately 6,000 square feet of sales and display space on main and balcony levels.

The Tucson store is expected to be the first to open in 1975, with a February date anticipated. The Hampton opening is expected to follow in March. The Birmingham store will open in early summer.

Walsh, Rufus Go Gold

■ LOS ANGELES — Jay Lasker, president of **ABC Records**, has announced that "Rufusized," the new album by **Rufus**, featuring **Chaka Khan**, and "So What," **Joe Walsh's** new album, were both certified gold by the **RIAA** upon their shipment last week.

Bottom Line Sets Syndicated Series

■ NEW YORK — **Bottom Line** co-owners **Stanley Snadowsky** and **Allan Pepper** have announced the creation of a one-hour, bi-weekly, syndicated radio show which will bear the name of their now-famous New York music club. "The **Bottom Line**" show is a joint-venture with **Richard Neer** of **WNEW-FM**, who will be both productions consultant and program host, and **Denis McNamara**, who will act as producer, and will spotlight artists who have appeared at the club.

WNYU-FM

The show was originally piloted on **WNYU-FM** (New York University) over the past nine months, produced by **McNamara**. The response in the New York area led **Pepper** and **Snadowsky** to approach **Richard Neer** about the feasibility of supplying the show to FM progressive stations across the country. The four then put together a sample program of a **Don McLean** performance which was supplied to 60 FM stations nationally.

Following this sample marketing, an independent network of 60 stations (all stereo FM) covering all major markets has been established with prospects for expanding a maximum of 150 stations.

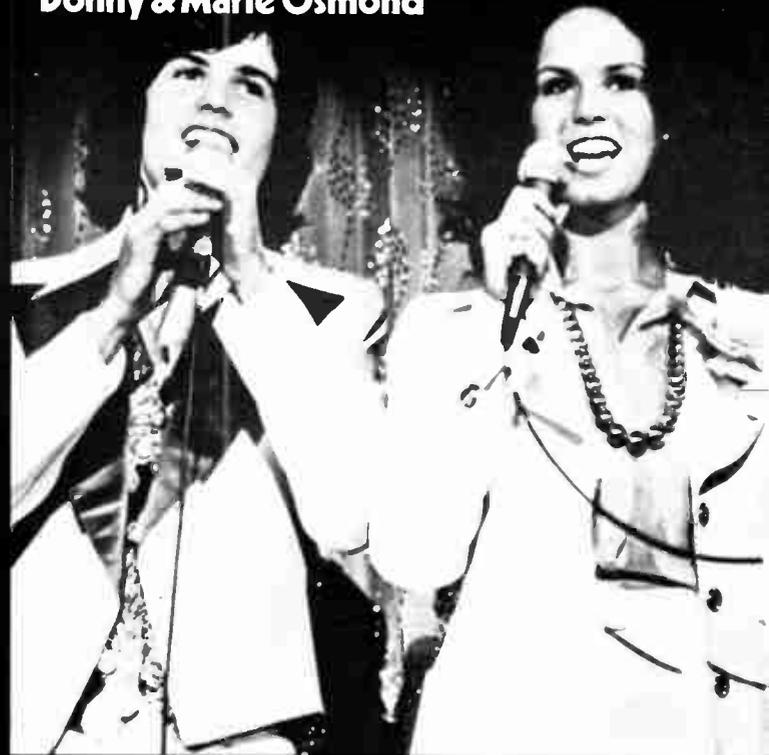
February Debut

"The **Bottom Line**" radio hour's debut in February, 1975, will coincide with the first anniversary of the club itself. The show will air between the hours of 7:00 p.m. and midnight. Interested stations and sponsors should contact **Denis McNamara** at the **Bottom Line** (212-228-6300). The show will be syndicated on a barter basis.

James Brown



Donny & Marie Osmond

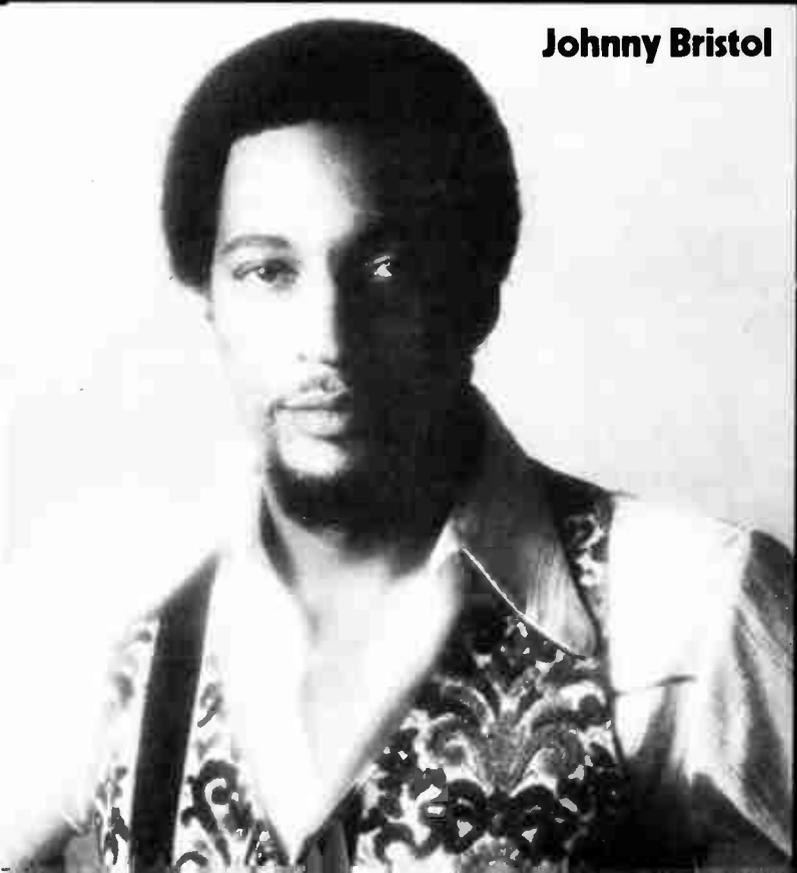


We know how great they are. Now everyone knows.

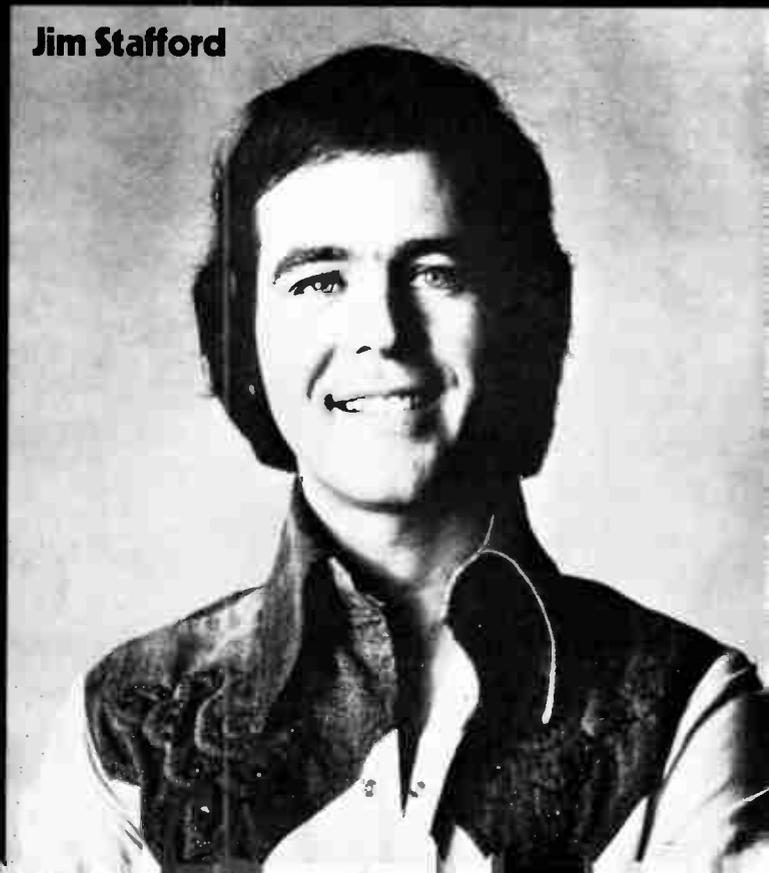
We knew they were winners even when they were beginners. All of us at MGM/Polydor want to congratulate our #1 poll winners, Johnny Bristol, James Brown, Donny & Marie Osmond and Jim Stafford for the success and popularity they've had again this year. See all of you on next year's winners list. We just know it.



Johnny Bristol



Jim Stafford





**BACHMAN-TURNER OVERDRIVE
WINS FIVE
FIRST-PLACE AWARDS**

Record World

- #1 Top Male Group—Pop Albums
- #1 Top Male Group—Pop Singles
- #2 "BTO II" Top Album (Group)—Pop Albums
- #5 "Not Fragile"
Top Album (Group)—Pop Albums

Billboard

- #1 Top New Pop Duo/Group Singles Artists
- #1 Top New Pop Singles Artists
- #3 Top Duo/Group—Pop Albums

Cash Box

- #1 Vocal Group—Albums
- #3 Vocal Group—Singles

FOR AWARDS, IT WAS A MERCURY RECORD YEAR

thanks to the brilliant recording artists who accounted for
20 Record World, Billboard and Cash Box awards.



OHIO PLAYERS
 Record World
 #1 Top Male Vocal Group—R&B Albums
 #2 "Skin Tight"
 Top Album (Group)—R&B Albums
 #9 "Skin Tight"
 Top R&B Record (Group)—R&B Singles



PAPER LACE
 Record World
 #2 Top New Male Group—Pop Singles
 #7 "The Night Chicago Died" Top Record (Group)—Pop Singles
 #9 Top Male Group—Pop Singles
 Cash Box
 #5 New Vocal Group—Singles
 Billboard
 #10 Top New Pop Singles Artists



THE JONESES
 Billboard
 #10 Top New Soul Singles Artists



JOHNNY RODRIGUEZ
 Cash Box
 #8 "All I Ever Meant To Do Was Sing"
 Country & Western—Albums



TOM T. HALL
 Billboard
 #3 "I Love"
 Country Singles—Top Singles



products of phonogram, inc., one IBM plaza, chicago, ill.
 a polygram company

gone shortly thereafter.

On stages: **Bob Greene's "World of Jelly Roll Morton"** which turned out to be a fine RCA album just a few weeks later. Live from the stage of Alice Tully Hall . . . **Joe Williams** at the Half Note . . . **Papa John Creach** and **Zulu** followed by **Billy Joel** and **Henry Gross**, at Max's . . . **Dillard** and **John Hammond** at the Bottom Line . . . **Linda Hopkins** with her salute to **Bessie Smith** at Reno Sweeney . . . **Bee Gees** and **Hall and Oates** at Avery Fisher . . . **Carol Channing** on Broadway as Lorelei . . . **Pete Seeger** and **Arlo Guthrie** packing Carnegie to the rafters with a weeks-in-advance sellout . . . **Barry White** and **New Birth** at the Felt Forum . . . **Marshall Tucker Band** and **Joe Walsh & Barnstorm** at the Academy . . . **Puzzle** at the Bitter End . . . **Eric Andersen** and **Johnstons** at the Bottom Line . . . **Robert Klein**, the "child of the '50s," at the Bitter End . . . **Harry Chapin** filling Avery Fisher on his own for the first time . . . **Van Morrison** in a first-in-a-long-time date at the Felt Forum . . . **10cc**, **Brian Auger's Oblivion Express** and **Rory Gallagher** at the Academy . . . **Deep Purple** at Madison Square Garden . . . **The Pointer Sisters** (minus one—who was sick) at Avery Fisher, with a tasty post-concert celebration at the Monk's Inn . . . **Lynn Anderson**, **David Bromberg** and **Doug Kershaw** sharing a country show at the Felt Forum.

APRIL

■ **Streaking** was the subject of the month—at concerts (performers and audience members), in offices (not ours, though we left an open invitation) and on record covers. Some were in better taste than others (some were better bodies . . .), but that's not our place to determine. Yet . . . Albums were yielding three and more hits, it was noted, citing **Elton John**, **Gladys Knight & the Pips**, **Ringo Starr**, the **Staple Singers** and **Stevie Wonder** as examples . . . A disco series sparked interest in that method of breaking new product . . . The film "Ladies & Gentlemen, **The Rolling Stones**" attempted an auspicious debut with street fair and rolling carnival in front of the Ziegfeld Theatre right down the block. But the City fathers took second thoughts about the permits they issued when rumors spread that the Stones themselves would perform at the gala event, and that who-knows how many hundreds of thousands of people would show up. The film opened on schedule, though just about no one seemed really sure it would right up to curtain time . . . **Dial-a-Joke** bowed to the "humor" of **Henny Youngman**, and it was a race in the mornings who would remember to call first and then tell the jokes to everyone else . . . **Maggie Bell** visited RW for the regular little photoed hello, and when the miracle of Polaroid showed her the picture just a few seconds later, her only comment was "I look like I'm about to breast feed you" . . . **Tanya Tucker** blew 'em away in a press party performance at the Bottom Line. A true pro at 15.

A single pick for **Paul McCartney & Wings' "Band On the Run"** and a sleeper for the **Hollies'** (you remember them) "The Air that I Breathe." Who In The World: **Gregg Allman**, **Bobby Womack**, **Kirshner Records** and **Kool & the Gang**. Dialogues: **Barry White**, **Rick Sklar**, **Howard Stein** and **Lambert & Potter**.

Stage formation: **Mike Bloomfield** and friends (including **Barry Goldberg** and **Al Kooper**) spent a few days at the Bottom Line testing the possibility of reforming the old **Electric Flag**. The answer was in the

affirmative . . . The Chairman of the Board kicked off a short tour with a \$150-top show at Carnegie Hall. **Frank Sinatra** then moved to the Nassau Coliseum, drawing bobby-soxers of all ages, and pleasing them all . . . The **Jefferson Starship** appeared at the Academy testing the viability of their touring. That, too, proved a positive contribution . . . **Merle Haggard** made his first visit to Gotham to headline for the **Osborne Brothers** and **Don Bowman** at the Felt Forum, and was presented with a cowboy-decorated birthday cake at the conclusion of a press conference the preceding afternoon at the Penn Plaza Club . . . **Alan Price** was simply overwhelming in four shows at the Bottom Line, with full orchestra, black tie and his incredible songs.

Also around: **Stevie Wonder** at Madison Square Garden . . . The **Andrew Sisters** on Broadway in "Over Here" . . . **Argent** and **Redbone** at the Academy . . . **Electric Light Orchestra** and **Steely Dan** at Avery Fisher . . . **B.J. Thomas** at the Bitter End . . . **Butts Band** and **Big Star** at Max's . . . **Rick Nelson** at the Bottom Line . . . **Leo Sayer** at the Bottom Line . . . **Ann Peebles** at the Bitter End . . . **B.W. Stevenson** at Max's . . . **Kinks** at the Felt Forum and the **Carpenters** at the Westbury Music Fair.

MAY

■ The **Led Zeppelin** Swan Song label gave itself a kick-off party at no less than the Four Seasons, with selected press and industry folk seated never more than a stone's throw from the huge fountain at the center of the main dining room . . . And it was a big month for charities: The **WABC Walkathon** for the **March of Dimes** held in Central Park, and at which **John Lennon** and **Harry Nilsson** showed up to join **Bruce Morrow** (though Mssrs. Lennon and Nilsson did not perform); a benefit for victims of the coup d'état in Chile filled the Felt Forum for films and entertainment by **Phil Ochs**, **Dave Van Ronk**, **Arlo Guthrie**, **Melvin Van Peebles** and **Pete Seeger**. A surprise guest turned out to be **Bob Dylan**; and a benefit for **Sing Out!** magazine packed the Bottom Line for two shows featuring a large roster headed by **Seeger** and **Happy** and **Artie Traum** . . . **Dylan**, incidentally, had at about that time made his first visits to the Bottom Line, to see **Buffy Sainte-Marie** . . . **Merle Haggard** adorned the cover of **Time** . . . **Howard Stein** made his piano-playing debut joining in a **Renaissance** performance at the Academy . . . **Buddy Rich** opened his own jazz club called (appropriately enough) **Buddy's Place**, with his own band in residence, except for when they're on the road.

The broadcast media took on added significance as **RW** analyzed the FM progressive stations' acceptance of jazz-flavored rock sounds and as one issue saluted the NBC-TV network's "Midnight Special" series . . . Sleepers went to **Dave Loggins** ("Please Come To Boston"), **ABBA** ("Waterloo") and the **Righteous Brothers** ("Rock and Roll Heaven") . . . Who In The World: **Sire Records**, **Herb Alpert**, **Maria Muldaur** and "That's Entertainment" . . . Dialogues: **Marv Schlachter**, **Derek Sutton** and a two-parter with **Alan Keen**.

A completely mixed bag of performers made their ways onto all available stages: **Grank Funk**, **Wet Willie** and **Suzi Quatro** in what you might call a "heavy" bill at Madison Square Garden . . . **Ray Charles**—a heavy of quite another sort—at the Waldorf . . . **Todd Rundgren** at Carnegie . . . **Helen Reddy** and **Joan Rivers** at Westbury . . . **Mott the Hoople** in a splashy Broadway production at the Uris . . . **Lori Lieberman** and **Murray McLachlan** at the Bitter End . . . **Capt. Beefheart** and **Aim** at Max's . . . **Janis Ian** and **Eric Kaz** at Max's . . . **Rod McKuen** at Avery Fisher . . . **Don McLean** in his first-in-along-time appearance at the Bottom Line for two nights of then new material and the fastest string changing in the East . . . **Sammy Davis, Jr.** at the Uris . . . **Ry Cooder** and **Leon Redbone** at the Bottom Line . . . **Eagles** at the Academy . . . **ZZ Top** and **Ten Years After** at Madison Square Garden **Sha Na Na** at Carnegie . . . **Barry Manilow** and an overworked throat (but the show must go on) at the Bottom Line and pleasing those who came two and three times in the same week over and over . . . **George Jones** and **Tammy Wynette** headlining at the Felt Forum.

JUNE

■ True to the rumor market, **Clive Davis** was appointed "consultant for the recording and music operations of Columbia Pictures Industries, Inc.," following **Larry Uttal's** Bell exit to form his own label . . . Other big names abounded, too: **The Who** made it into Madison Square Garden and celebrated the ny appearance with a party for some 800 or so invited guests at the Manhattan Center. Every celeb within a few hundred miles was there, as were chimpanzees, sword swallowers, belly dancers, and a 2:30 a.m. roller derby (that's right). (As an aside, we note that there was an article on roller derbies in **Good Times** by **Ian Dove** and **Soozin Kazick**.) . . . A slightly different affair took place when **Sly Stone** got married on the stage of Madison Square Garden—before the immediate family and 20,000 guests or

(Continued on page 102)

**Record World's
Top New Male
R&B Vocalist
William DeVaughn
At ASCAP**

ASCAP
We've Always Had The Greats

We've Always Had The Greats.

Record World's
No. 1 Single
"The Way We Were"
At ASCAP

ASCAP

We've Always Had The Greats

Record World's
Top 3
Male Vocalists
All ASCAP

1. Elton John
2. Stevie Wonder
3. John Denver

ASCAP

We've Always Had The Greats

Record World's
No. 1 Instrumentalist
Marvin Hamlisch
At ASCAP

ASCAP

We've Always Had The Greats

Record World's
No. 1
Vocal Combination
"Gladys Knight
And The Pips"
At ASCAP

ASCAP

We've Always Had The Greats

Record World's
Top 5
LP Vocalists
All ASCAP

1. John Denver
2. Jim Croce &
Elton John (Tie)
3. Charlie Rich
4. Stevie Wonder

ASCAP

We've Always Had The Greats

Record World's
No. 1 New Vocalist
Jim Stafford
At ASCAP

ASCAP

We've Always Had The Greats

Record World's
Top Male
R&B Vocalist
Stevie Wonder
At ASCAP

ASCAP

We've Always Had The Greats

Record World's
Top 2 LP Duos
Both
ASCAP Members

1. Loggins and Messina
2. The Carpenters

ASCAP

We've Always Had The Greats

4 of
Record World's
Top 5 LP's
By
ASCAP Members

- John Denver (2)
- Charlie Rich
- Elton John

ASCAP

We've Always Had The Greats

Record World's
Top New Male
R&B Vocalist
William De Vaughn
At ASCAP

ASCAP

We've Always Had The Greats

ASCAP

Now You Know Why We're The World's No. 1 Licensing Organization



The Coast (Continued from page 40)

the eight new songs written for the play . . . Mick Jagger inspired the title of Ronnie Wood's album when he showed up to lend a helping hand, and impatiently exclaimed, "Come on, I've got my own album to do," after a false start during the recording of a track. The album, entitled, "I've Got My Own Album to Do," features Keith Richard and Rod Stewart . . . In other media, Jagger was signed to star in the film, "Joe Bunch and All That Glitters" . . . Marc Bolan and David Bowie made plans to do a film together, with Bowie writing the screenplay, and Bolan to pen the music . . . Leon Russell opened his \$500,000 Grand Lake (Okla.) retreat to the Tulsa Boys Home for use during the summer months. The English-style resort has a swimming pool, boat dock and fishing docks . . . PFM had four guitars stolen from their dressing room at the Whisky during their show. \$500 (no questions asked) was offered by the group for the return of the equipment, and luckily Santana was gracious enough to lend PFM their equipment for several gigs . . . Jay Lasker's Rolls Royce was stolen during the ABC convention at the Beverly Hilton. The car was eventually returned to him, stripped . . . Faye Dunaway and J. Geils' Peter Wolf tied the marital knot . . . ABC purchased the record division of Gulf & Western . . . All of us suffered a tremendous loss with the death of Cass Elliot . . . Mike Stewart was named chairman of the board of UA Music and Records Group and Al Teller was appointed president and chief operating officer of the UA Records division . . . Busy month, after which . . .

■ IN SEPTEMBER: Friends helping John Reid celebrate his 25th birthday at L.A.'s posh French eatery, "Le Restaurant" included Bernie Taupin, Nigel Olsson, Gus Dudgeon, Alice Cooper, Mae West, Tony King, Peggy Lee, Neil Sedaka, Ted Neeley, Paul Lynde and Charles Nelson Reilly. Reid was presented with a 5' 8" cake that was an exact replica of Elton, but the highlight of the evening truly came when a horse, a birthday present from attorney Harry Weiss, Rick Leonard and Warner Taub III, galloped into the foyer of the restaurant to present itself to its new owner . . . Other r'n r parties included an intimate dinner that was held for Rod Stewart, which Elton John and Tony King attended. Always the ones to liven things up, Rod & Elton removed carnations from the centerpiece and began throwing them at the other guests. The dinner inspired Rod to throw another party the next night, which more of his friends could attend. This time 200 of 'em showed up, including Marc Bolan, Chris Jagger, Danny Hutton, Mal Evans and such Hollywood luminaries as Rodney Binenheimer . . . Keith Moon was also given a party for his birthday at the Beverly Wilshire Hotel, and friends were given a special treat when Moon was joined by Harry Nilsson, Brian Wilson, and Jesse Ed Davis in a short jam session. Keith's first solo lp, "Like a Rat Up a Pipe" was conceived only two days before heading into L.A.'s Record Plant with a little help from friends like Ringo, Nilsson, John Sebastian and others . . . It was reported that Mick Jagger has more than 100 previously unreleased Stones tapes in his collection, that he's planning to release within the next year. Possible tour plans for Keith Richard to go on the road with the Face's Ron Wood, on Wood's solo tour in early spring along with Willy Weeks, Andy Newmark and Ian McLagen were being talked about.

David Bowie surprised everybody in a "no more glitter" performance in L.A. His audience, however, still greeted him in their space patrol outfits and platform shoes. Donovan, Lou Adler, Diana Ross, John Denver, Jerry Moss, Ted Feigen, Neil Diamond, Allan Weiss, Jack Nicholson, and Angie and Zowie Bowie were all on hand to watch the show . . . One Groucho Marx invited Alice Cooper to dine with him, and arrived at the table clad in his bathrobe, donning Foreign Legion Medals, plus Mickey Mouse ears on his head. Groucho graciously gifted Alice with his round satin bed and headboard, with many wishes that Alice would have better luck in it than he did . . . Sources informed us that Doris Day would get gettin' back into the record biz with David Kapralik as a producer . . . An unusual delivery was made to Tower Records, when three hearses and two limos arrived with a shipment of Alice Cooper's latest release, "Alice Cooper's Greatest Hits." The albums were placed in caskets, and then a complete ceremony transpired as six pallbearers, dressed as "hitmen," solemnly carried the caskets into the record store. They were followed by a mourner carrying a mannequin of Alice's head, a prop he uses in concerts . . . Ted Feigen, west coast vice prez of Columbia a&r, left the company . . . Pete Senoff, Atlantic's director of merchandising left to join Motown . . . Western swing band Dusty Drapes & the Dusters appeared at the annual convention of the National Association of Cattle Transporters, held in Wichita Dust,—"The Swinging Cowboy," who was thrilled with the booking, says he used to be a bull shipper himself.

(Continued on page 88)

*Season's
Greetings
from
Alice Enterprises Inc.
Alice Cooper on Warner Bros
Anne Murray on Capitol Records
Music Publishing:
Extrajonary Music (BMS)
Extra Music (BMS)
Alice Enterprises, Inc.
80 Fifth Avenue
New York, N.Y. 10011
(212) 924-1675*

And here's to you again!

John Denver *Jerry Weintraub*

and **RCA**



#1

ALBUM:

"John Denver's Greatest Hits"

#1

MALE VOCALIST (LP):

John Denver

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Russ Regan and 20th's Success Story

By ELIOT SEKULER

■ Russ Regan, recipient of the Gavin "Record Executive Of The Year" award for 1974, founded 20th Century Records two years ago after building one of the most successful artist rosters in the business for Uni (now part of MCA). In the relatively brief period since its inception, 20th Century has accumulated five gold albums (two of them platinum), ten gold singles (five of them platinum) and has come to be regarded among the most dynamic and innovative companies in the recording industry. In this **Record World**



Russ Regan

Dialogue, his first since founding 20th Century, Regan outlines some reasons for the label's success and discusses immediate and long-term plans for its future.

Record World: From the very outset, 20th Century Records established a very strong foothold in r&b. Could you outline your reasons for building an artist roster with a specialty base?

Russ Regan: Well, when you're playing to win you don't really look to any special area exclusively. You just make choices that are going to be successful and we just happen to be winning with the choices that we've made. Actually, what is r&b? I don't think that you can categorize music anymore, either from a commercial or an artistic viewpoint. Music is music, all that can be said about Barry White is that he makes great music and that right now he is appealing to everybody.

RW: 20th Century is probably the first record company to fully utilize the opportunity presented by discotheque exposure. Was the discotheque potential an accidental discovery?

Regan: No, everything we do here is on purpose. We plan things out, and I, especially, am a street person. I like to keep my fingers on top of things and I heard about the discotheque situation. We got into it and I was lucky that we had a very bright young man in N.Y.C., Billy Smith, who was really on the case. Then we got hold of Marc Simon and started Marc out in that area. He's doing a brilliant job for us.

RW: Do you think the discotheques will continue to keep adding exposure to artists?

Regan: Yes, I think they will. I think we're so exposure starved that we have to get exposure wherever we can and the discotheques don't have to be fighting for ratings. So, they can just play music because they like it and because the music is appealing to those that are on the dance floor. It's nice to see another area of exposure for the record industry.

RW: With the exception of Barry White and Love Unlimited, 20th Century has concentrated on signing artists who are either new or previously unknown. Have you considered going after established artists as well?

Regan: We're going to start going after established artists pretty soon. We wanted to make our bank roll go as far as it could in the initial stages of the company. We didn't want to spend a lot of money on acts. So, we went the unknown route, the hard way, and we were very fortunate in finding an artist of Barry White's stature and talent, his unlimited creativity (to quote one of his things). Now we're at a stage in our company's growth where we will be going after some established people.

RW: To what particular area of business do you, as 20th's president, devote the majority of your attention? Would it be a&r, promotion or merchandising-sales?

Regan: The bulk of my attention is directed towards a&r, although I also involve myself to a great extent in promotion. Those are the two areas that I feel are my principal interests. I stick with that type of game plan.

RW: In a past **Record World** Dialogue, you mentioned the possibility of utilizing resources outside of the record business in obtaining exposure and developing the careers of your artists. Have you made any moves in that direction?

Regan: So far our biggest success has been "The Morning After" from "The Poseidon Adventure" and now I think we're going to do it again with "The Towering Inferno." The main song in that film has just been recorded, again, by Maureen McGovern. We've also had a soundtrack that did fairly well, "Together Brothers" with Barry White, so we have utilized some of our artists, although not as much as I might have wanted to. The film and television division is a separate creative entity and sometimes our ideas don't meet eye to eye. For that reason, we haven't done as much as either of us would like to do.

RW: Do you think that the signing of artists like Dennis Tracy and Rita Jean Bodine is a step in that direction?

Regan: Yes, and Barry White, too, happens to be a very good actor. He's done a picture and he's had to turn down parts in movies because he just doesn't have the time. I think it's an important thing for a recording star to make it to a point where he can graduate to another medium and add another dimension to his or her career. As far as motion pictures and television go, we're going to utilize everybody who we feel has the ability to make the transition.

RW: How did you get Sammy Davis, Jr.'s "Chico and the Man" single?

Regan: Mike Curb, his producer, brought him to me. We're very happy about having Sammy Davis, Jr. on the label because we want to be a total record company. We're only two years old, and though it amazes some people that we haven't built a totally balanced artist roster, they'll see us doing that very soon. I think that in 1975 a lot of people will be surprised to see all the areas that we'll be going into.

RW: Could you elaborate on 20th's expansion into the country market?

Regan: We're expanding into the country area because I feel that it's a very valid form of music. I think we have a really good man in Nashville running the creative end of it, and I'm going to put Paul Lovelace in there, too. We've just announced that Paul Lovelace is being promoted into an area that he loves—he'll be director of marketing and sales for the country division. He'll bring a lot of love and care to that area that's needed to assure its growth. We are going to be seriously competing in the country field.

RW: Who will be doing the pop promotion?

Regan: We're moving Ralph Tashjian in there.

RW: Would you talk about the role of your personnel in 20th's success?

"If you have a group of labels, it spreads out a little bit and from a volume standpoint, I think you can generate more dollars . . ."

Regan: I think our staff has contributed enormously to the success of this company. I'm a lucky guy in a lot of ways, not only in picking the right records, but also in choosing the right people. Some of them, people like Hosea Wilson, Tom Rodden and Paul Lovelace, have grown with the company and have really become stars. We have a company that's like a family, we all pull together, we cry together, we laugh together, we get aggravated together. We've often gotten angry at each other. Some people have come to 20th Century Records and not made it and unfortunately, we've had some failures that I've taken personally. But I think that every one that has come to this company really had a chance to become something.

The people that are here now are really together. I feel very close to my crew. "No man is an island," you can't do it by yourself. It's like a team and I got a lot of first round draft choices, which is nice.

RW: Does 20th Century Records have any immediate plans to involve itself with another label, specifically Westbound Records?

Regan: Yes. Westbound Records has a number of artists that are fairly well established. Funkadelic, for example, is a group that I think has the potential to become one of the hottest acts in America;

(Continued on page 100)



**BILLY
SWAN
AND THE
THREE
DEGREES.
#1
AND STILL
GROWING.**



Billy Swan's single "I Can Help" and The Three Degrees' single "When Will I See You Again" hit #1 and just haven't quit.

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Monument and Philadelphia International distributed by Columbia/Epic Records



'Homeless Brother': Renewed Enthusiasm for Don McLean

By IRA MAYER

■ It was in the 1973 year-end issue that *Record World* last spoke with Don McLean. In the interim, McLean has spent some time off, some time in the studio and has, most importantly, come to grips with the course of his career and with his own holds on it. Because of the international success of "American Pie," he says he was able to watch what was going on around him. "I was very well into that phenomenon, because I wouldn't have written the song otherwise. And there I got a chance to experience what was going on with something I had created. I was fortunate enough to avoid being the eye of the hurricane myself." The mass popularity of the song (as opposed to that of McLean himself, *per se*) allowed him to maintain his perspective on the recording industry—to "stand on the outside looking out," as he puts it. Our conversation ranged over a variety of topics: a little personal history, a bit of the philosophy behind his performing and recording outlook and much on his new United Artists album, "Homeless Brother." The focus of the portion of the conversation that follows is on the album—in terms of McLean's relationship to Joel Dorn, his new producer, and in terms of the regained enthusiasm the album has sparked for him as a live performer. It is not an overview of Don McLean—a largely private man who is at the same time open and honest in his attempts to understand himself, and to be understood by others—but rather a glimpse at an artist who has, in a fellow songwriter's words, seen both sides now.



Don McLean

Record World: Let's talk about "Homeless Brother" — what it's expressing for you. The contrasts between births and deaths, a lot of age references.

Don McLean: Somehow I've been able to see people in a timeless way. In the last eight months that I've been home, I was doing a few gigs, and traveled a bit, but mainly concentrated on reading, and thinking, and watching nature, and getting away from all the things that occupy one's mind in the face of the very obvious realities of being alive. That is, you're growing older, you're going to die, you've got leaves on the trees, flowers: that we do all sorts of things to reinforce the stability of our lives, whether it's the routine we carry out from day to day, or whether it's the family we surround ourselves with.

It is, in effect, looking straight in the face of what the realities are, having made my own family life very difficult because I can't see myself as building anything, because I'm very transient inside. That sense of amorphousness and timelessness is what really is on that record. Forget the words or the music or anything else. That's what's on the record. So the cycle that's implicit is what I'm really trying to say.

RW: Did you set out with that as a theme for an album, or were these just a collection of songs reflecting how you felt over the period that you were writing?

McLean: As an artist, you find yourself in the middle of center. I read a book on James Dean, a good book, and supposedly after he finished "East of Eden" or one of those films, Julie Harris went to his dressing room and he was crying. He said, "It's all over, it's all over. The film is all finished." It's very sad. I cried when this record was all over, for the same reason. In your lifetime you have so many of these flows that you hook into and this one began after my own struggle with myself had ceased. That really happened after "Playing Favorites." I made that record and then it was over. I realized somehow it was an assertion of what really mattered to me. It's the music that comes from its people.

Then I read this little article about Andrew McCrew and I continued to travel, and kept the article with me; and there's big stone walls around where I live, and I looked at the stones and I began to think about the kind of men that built them; and I was involved with a movie project at the time and I saw a man leading a gang of workers at a forge, a big guy wearing an asbestos coat. The idea of "Big Man" began to grow, the idea of what you do for yourself builds on your own self esteem and your own self esteem as a nation, as each

of us builds, and the more they give you, and the more that you take, the more you've been bought. So these ideas were there. The article, it clicked, something sparkled inside, and I said, "Yeah, that's it." So these little pieces were there and I worked out this thing with Joel Dorn: After I finished my European trip in October, I would start working on the record. All of a sudden the flow was starting. I could see it. There were these themes . . . you know it's all very mysterious. I can't explain it really. It's foolish to try. So as amorphous and as strange and mysterious as it was, it had a beginning and an end.

And I was able to get involved in everything from the mixing to the package; every note, every sound, every idea, all the song writing, the performing of it. It was interesting the way the momentum gathered with it.

When I finally went into the studio in October, I made a demo tape of four tunes. "La La Love You," "Big Man," "Did You Know," "Andrew McCrew." Within those four songs I had the rock and roll, I had the particular kind of folklore thing that really tremendously appealed to me, and I also had a straight ahead ballad which was not quite straight ahead, in "Did You Know." In "Big Man" I had another piece of rock and roll which was over to the blues and horn thing I was trying to get to in the "Don McLean" record.

We really talked about it. I didn't want the wrong horns. And I didn't want the wrong band. I didn't want the wrong anything because I had enough of getting into the studio and doing 40 takes and then saying, "Fix the drum, can you come back in an hour?" I had it with that—it had to be perfect. And I won't settle for anything less anymore. I could make my own records, because I know how to work with engineers, with arrangers. It's cool but it took a long time, because the studio is very foreign. But then, "Winter Has Me In Its Grip," and "You Have Lived," and "Tangled," they came next over a course of maybe two months. I'd go in and do them each time they came. And so now we had seven songs. And I knew I wanted to do a thing with the Persuasions, because we had worked together. "Crying In the Chapel" we do together. I had a big particular reason for wanting that song. It's what it represents. It's like the first black hit record that couldn't be covered, that couldn't be held back. The "Sunshine Life" thing came at the tail end, around I would say, the Springtime. I had finished a couple of the other tunes and then I wanted "Sunshine Life For Me" which I worked out on the banjo. And "Homeless Brother" had been written as a result of that Kerouac thing, the vanishing American hobo, his "Lonesome Traveller" book, (which is a tune written by Lee Hayes). And so they all inter-related.

I worked on the cover with my brother-in-law, who is a Spanish artist. I asked him to paint the shoes and the cover exactly as you see it with the light coming in on his head from the door, to give it this surrealistic quality, because I wanted the same exact feeling in the music to be in that picture. And then all of a sudden the momentum was moving, building. All of a sudden everybody understood what was happening. There were no mistakes.

"When I work with a producer, I try to get a performance out of him. I'm not just an idiot who can't feed himself."

I remember Joel said to me then, "Well, we're about done now, right?" And I said, "No, no, I've got one more song to write." He said, "Okay." One thing about him, he never pressures, he never bugs. "Whenever you're ready, that's fine with me." Forget about the music, I make the music. But I need somebody who doesn't bug me. He provides the facilities which are right, he's fantastic. So, "Wonderful Baby" popped right out. And that's when I realized, this is it. We went in and I laid it down, and then I spent three hours madly putting on all the background voices. I made a whole trip in to New York, just to go "Oh you're a wonderful baby." We got into it together because it was kind of written about my niece and also about his little son, Adam. He wanted to get into it too. That's bullshit, by the way, Rolling Stone saying Joel always sings the background. Joel does not always sing the background; Joel wouldn't sing the background. He works with Roland Kirk and Yusef Lateef, and all

(Continued on page 98)

SINGLES CATEGORY

Top Record Group:
#6 Billy, Don't Be A Hero
Bo Donaldson & The Heywoods

Top Male Vocalist:
#6 Jim Croce

Top Male Group:
#3 Bo Donaldson & The Heywoods
#5 Three Dog Night

Top New Male Group:
#2 Bo Donaldson & The Heywoods

Top New Vocal Combination:
#1 Rufus

ALBUM CATEGORY

Top Album (Solo Artist):
#7 You Don't Mess Around With Jim
Jim Croce

Top Male Vocalist:
#2 Jim Croce (tied with Elton John)

Top Featured Vocalist:
#3 Chaka Khan

Top New Featured Vocalist:
#1 Chaka Khan
#2 Mike Gibbons

Top Female Group:
#2 Pointer Sisters

Top Vocal Combination:
#3 Rufus

Top New Vocal Combination:
#1 Rufus

R & B SINGLES CATEGORY

Top Record (Solo Artist):
#9 Trying To Hold On To My Woman
Lamont Dozier

Top Record Group:
#6 Tell Me Something Good
Rufus

Top Male Vocalist:
#7 Lamont Dozier

Top Vocal Combination:
#3 Rufus

Top New Vocal Combination:
#1 Rufus

R & B ALBUM CATEGORY

Top Male Vocalist:
#10 B. B. King

Top New Male Vocalist:
#1 Lamont Dozier

Top Vocal Combination:
#2 Rufus

Top New Vocal Combination:
#1 Rufus

**Thank you
for the
many
awards
from our
wonderful
artists
and
ourselves**

DIAMOND REO—Big Tree 16030
(Atlantic)

AIN'T THAT PECULIAR (prod. by David Shaffer)
(Jobete, ASCAP)

New act tackles this in the same manner that Grand Funk might approach the Marvin Gaye '65 oldie. Innovative hard rock concept with an AM/FM future.

ERIC BURDON BAND—Capitol 4007

RING OF FIRE (prod. by Jerry Goldstein/
Far Out Prod.) (Painted Desert, BMI)

Johnny Cash's '63 flame from the pop and country winner's circle burns into a totally different configuration as Eric fire-brands it. Slowed down but sizzlin'!

THEE IMAGE—Manticore MA 7001F
(Motown)

IT HAPPENS ALL THE TIME (prod. by Thee Image/
Mario Medious) (Eastern Shores/Manticore,
ASCAP)

Label known for its rock innovators picks up on a softer, more folk sound as their first single through their new distrib ties. Could happen all the way.

LULU—Chelsea 3009

THE MAN WITH THE GOLDEN GUN (prod. not listed)
(United Artists, ASCAP)

Big movie themes are no stranger to the lady who scored it big with "To Sir with Love." She takes her first shot at James Bond music and is right on target.

REVELATION—RSO 504 (Atlantic)

SWEET TALK AND MELODIES (prod. by J. R. Bailey,
K. Williams, J. Gasper & M. Kent/WLS Prod.)
(A-Dish-A-Tunes, BMI)

Group lives up to its name, building upon the sound Philadelphia has become famous for as they display their own spunky crossover serenade of sweet soul.

KLAATU—Island 011

CALIFORNIA JAM (prod. by Terry Brown)
(Overlea, BMI)

The Beach Boys' "Endless Summer" set proved the sales punch of the surf sound for the '70s. Following in the footsteps of First Class, here's more sunny jelly.

FREDA WALLACE—Roulette 7161

MAMA TEACH ME HOW TO PRAY (prod. by
Tony Camillo) (Big Seven, BMI)

Man known for hits with Gladys Knight does more than production justice to this black singer-songwriter who exhibits a tinge of country. Highly dramatic.

CHARLIE FELDMAN—Invitation 1001
(IRDA)

READY, WILLING AND ACHIN' (prod. by
Fred Carter Jr. & Paul Tannen) (Ridge, BMI)

New Nashville-based singer-songwriter is co-produced by the head of the local Screen Gems publishing office. He's as ably commercial as Albert Hammond.

VIC PITTS CHEATERS featuring
OMAR DUPREE—Jewel 846

MODERN CRUCIFIXION (prod. not listed)
(SuMa/Allkindsa/Valberst, BMI)

Label known for blues, gospel and recently country further extends its a&r boundaries to hook up with a most FM-heavy band. At the crux of breaking.

O'JAYS—Phila. Intl. ZS8-3558

SUNSHINE PART II (prod. by Bobby Martin)
(Assorted, BMI)

Live single from their "In London" album is a goodly portion of rap that's been pulled by black radio demand. Soul glow reveals a change for the uptempo trio.

ULTRAFUNK featuring **MR. SUPERBAD**
FREDDIE MACK—Contempo 7701
(Beta)

KUNG FU MAN (prod. by Contempo Family)
(Famous, ASCAP)

Best musical martial arts display since the current Carl Douglas melds sensual instrumental tracks with a soul narrative. Hits pop and disco markets with one chop.

BROTHERHOOD—Mother 001

SUCKEY SUCKEY FEELING, PART 1 (prod. by
Senator Jones) (JJSS, ASCAP; DSRS, BMI)

A soul expletive we haven't heard for some time (alternatively spelled "sookie" or "suki") comes alive again as a new dance tune. Feeling funky, fun and fine!

ALBERT KING—Stax 0234

DON'T BURN DOWN THE BRIDGE (CAUSE YOU
MIGHT WANNA COME BACK) (prod. by
Allen Jones, Henry Bush) (East-Memphis, BMI)

Crossin' over the hit bridge just as he's comin' to it, the legend-in-his-own-time blues guitarist and vocalist sets this one ablaze. A true King among Kings.

CAL RAYE—Laurie 3626

SENSOUS WOMAN (prod. by Peter Drake)
(Acoustic, BMI)

Former Don Gibson country hit penned by Gary Paxton is doing well regionally as a pop item in New England via this gentle touch. Raye lights up the nation.

SILK STORM—Pawn 5N-3805 (London)

BABY, DON'T SAY NO (prod. by Leroy Hodges)
(Jec, BMI)

New vocal group with a distinctive lead tenor brings a new twist to the Memphis soul sound scene. Uptempo rhythm item should be a definite yes for r&b action.

JOHN SKELTON & HOT GOODS—
Bil-Mar 801

GEORGIA LADY (prod. by Phil Gillin)
(April/Beanbag/Georgia Lady, ASCAP)

Peach Tree State's apple of their eye is inspiration and then some for this different-sounding ballad combining a Ray Charles approach with southern rock.

PHILLIP GOODHAND-TAIT—
20th Century 2149

JESUS DIDN'T ONLY LOVE THE COWBOYS (prod. by
Stephen James) (Dick James, BMI)

The question of diverse lifestyles has been dealt with many times before, but seldom as distinctively. Englishman sounds like a cross between Bowie and Cocker.

STANLEY TURRENTINE—Fantasy 734

I'M IN LOVE (prod. not listed) (Pronto/Tracebob,
BMI)

Mr. T. has his biggest selling album yet in "Pieces of Dreams." As his first single for the label, the jazzman pulls the stunning Aretha hit by Bobby Womack.

PHILLY SOUND—Phil.-L.A. of Soul 369
(Jamie/Guyden)

WAITIN' FOR THE RAIN (prod. by R. Baker,
N. Harris, Young)
(Dandelion, BMI)

Group of Philadelphia studio musicians from Sigma Sound form an MFSB-type organization to instrumentalize a disco dynamo for everyone's boogie Jones.

FIVE EASY PIECES—Claridge 403

DO YOU WANNA DANCE (prod. by Frank Slay &
Jerry Corbetta) (ATV, BMI)

Not the Bobby Freeman oldie, but a brand new song in the Hues Corporation groove. Churnin' vocal combination gives their all to the dance hit. You'll wanna!

EMOTIONS—Volt 4113 (Stax)

THERE ARE MORE QUESTIONS THAN ANSWERS
(prod. by A. Bell, W. Brown, M. Thomas)
(Cayman, ASCAP)

Johnny Nash's well-known copyright receives a strong reading by Memphis' major female vocal group. Reggae classic resounds with foxy fulfillment.

LOUISE FREEMAN—Shout 306 (Bang)

I CAN DO IT (IF I SEE IT) (prod. by Jerry Weaver)
(Lowery, BMI)

Disco songs which concern themselves with what the feet can do have done all right for themselves this past year. Here's one of the first of the ilk for 1975.

CANNED HEAT—Atlantic 3236

THE HARDER THEY COME (prod. by Skip Taylor)
(Ackee, ASCAP)

Jimmy Cliff's album and movie title theme marches to the sound of a different drummer—and band—as the boys return with a new comer for their hard rock prowess.

SILVER, PLATINUM & GOLD—
Warner Bros. 8057

LA-LA-LOVE CHAINS (prod. by Gary Zekley)
(WB/Gary Zekley, ASCAP)

Female groups have become rare of late and so real talent in this area stands out all the more. Bedazzling tune captures the bejeweled bounce of a big winner.

Thanks to all the soulful people at

20TH CENTURY RECORDS
SOUL UNLIMITED, INC.
ALL THE BOSS DISC JOCKEYS
ALL THE DISTRIBUTORS
ALL THE RECORD STORES

And all the others who have taken us into their hearts and made this a
wonderful year.

BARRY WHITE
Love Unlimited
Love Unlimited Orchestra

100% COTTON

JAMES COTTON BAND—Buddah BDS 5620 (6.98)
Running the gamut of up-tempo to down and out blues, Cotton is establishing himself in much the same vein as B.B. King—singing and performing all varieties of blues with emotive ease. Best cuts on the set include "How Long Can A Fool Go Wrong," the vibrant "Burner," "One More Mile" and "Creeper Creeps Again."



HOT WIRE

TRAPEZE—Warner Bros. BS 2828 (6.98)
On their debut outing for the label the gruff foursome displays renewed energy and dexterity as they metallically rock and roll their route through the grooves. "Back Street Love" is a huffin' mesmerizer; "Midnight Flyer" hints at hard driving blues; and "Feel It Inside" best exhibits Mel Galley's vocal prowess.



HOMAGE TO ELLINGTON IN CONCERT NEW ENGLAND CONSERVATORY JAZZ REPERTORY ORCHESTRA DIRECTED BY GUNTHER SCHULLER—Golden Crest CRS 31040 (6.98)

The true musical genius of the late Duke Ellington is paid tribute by Gunther Schuller et al via the fine interpretation of Ellington nuggets included in this live package. The performances offered are of top-notch quality throughout, especially "Subtle Lament" and "Cotton Tail."



HOT CITY

GENE PAGE—Atlantic SD 18111 (6.98)
Barry White's famed arranger cohort strikes out on his own (with White garnering production credits) and comes forth with the set that pulsates with that very unique brand of commerciality. The dynamics of the predominantly self-penned selections are extraordinary, delivered with that familiarly sweet rhythmic touch. Steamin' soul!



BARBI DOLL

BARBI BENTON—Playboy PB-404 (6.98)
Strong selection of material, solid production from Eddie Kilroy and a name already publicly acknowledged are what's here from Barbi Benton. "Welcome Stranger," Tom Jans' "Loving Arms," "Now I Lay Me Down to Sleep With You" and "I Don't Know If I'll Ever Love Again" exhibit pop and country potential.



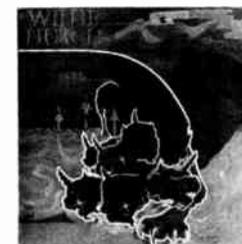
FACING YOU

KEITH JARRETT—ECM 1017 (Polydor) (6.98)
Keyboard connoisseur displays not only his virtuoso piano but he has also written all of the selections herein. As recorded in Oslo, the disc will surely please Jarrett devotees as well as add new ones to the roster, as evidenced by cuts "In From" or "My Lady; My Child."



THE MARK OF THE BEAST

WILLIE HUTCH—Motown M6-81581 (6.98)
Writer/producer/performer manages to muster some soul into each and every groove of the palpating platter. Soft voices laid upon fast-paced and intricate riffs makes this a most compelling set, readily recognizable on "Get Ready for the Get Down," "Try It You'll Like It," "I'm Gonna Stay" and "Woman I Still Got Loving You on My Mind."



THE FURTHER ADVENTURES OF LARSON E. WHIPSNAD

W.C. FIELDS—Columbia KC 33240, 33241 and 33253 (5.98)

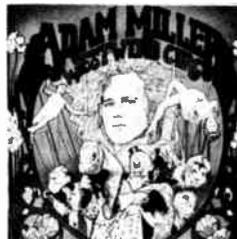
In this series of W.C. Fields favorites lovingly produced by Bruce Lundvall, classic radio comedic sketches are vividly brought to the listener, direct from the personal collection of the great funny-man. In addition to the title compilation, other sets include "The Great Radio Feuds" and "Poppy."



THE MAN WITH THE GOLDEN GUN

MOTION PICTURE SOUNDTRACK—UA UA-LA 358-G (6.98)

Soundtracks out in conjunction with James Bond films have always reflected the action inextricably connected with movies of that genre, and this John Barry score is no exception. The Lulu vocalized main title theme is a honky-tonky-ish mover, with sales potential built-in.



WESTWIND CIRCUS

ADAM MILLER—Chelsea CHL 501 (6.98)

Lyrical tenderness is enhanced by sweet musical surroundings and furthered by Miller's sweet vocal interpretations of the self-authored selections. The Cashman & West production is a fitting one, best capturing the artist's intensity on "(If I Could) Make You Happy," "Blind Hope," "Everyone's Afraid" and "The Last Word."

BREAKIN' BREAD

FRED & THE J.B.'S—People PE 6604 (Polydor) (6.98)

James Brown disciples, with Fred Wesley now leading a new entourage are certain to garner pop, r&b, and extensive disco action. Production snaps, crackles and pops with vibrancy, as indicated by a listen to "Rockin' Funky Watergate," "Makin' Love," and the title tune.



DANGER HIGH VOLTAGE

BETTY WRIGHT—Alston 4400 (T.K.) (6.98)

Soul songstress has made r&b chart inroads with her version of the Toussaint tune "Shoorah! Shoorah!," which is currently being flipped at many stations to "Tonight is the Night," which initially looks as if it could become a biggie (both selections are included in the package). Nothing wrong 'bout Wright!



I CAN'T MAKE IT ALONE

LAURA LEE—Invictus KZ 33133 (Col) (5.98)

Another heart-felt production from the house of Holland-Dozier-Holland via Ms. Lee pouring sultry sauce onto the already provocative selections. The single "Don't Leave Me Starving For Your Love" is indicative of the strength of the album as is "I Need It Just as Bad as You."



BANDOLERO

Eclipse ECR 5-M37925 (6.98)

Latin rock band premiers dispensing tight, hard-rockin' south of the border sounds with skill and agility. FM and top 40 air-play is in the offing, with the most likely selections being the palpating "I Got It," the tempo varied "Love Me Tonight," "My Life Is Always Going Through Changes" and "I Want to Get There."



WE LIVE ON CREDIT.

And the credit goes to all the great people
who helped make 1974 Bearsville's greatest year.
Thank you. From Bearsville Records and Tapes.



1974 Charts in Review: No. 1 Singles

DATE	RECORD & PUBLISHER	ARTIST & PRODUCER	LABEL
1/5	TIME IN A BOTTLE (Blendingwell/ABC, ASCAP)	Jim Croce (Cashman & West)	ABC
1/12	THE JOKER (Haworth, ASCAP)	Steve Miller Band (Steve Miller)	Capitol
1/19	SHOW AND TELL (Fullness, BMI)	Al Wilson (Jerry Fuller)	Rocky Road
1/26	YOU'RE SIXTEEN (Viva, BMI)	Ringo Starr (Richard Perry)	Apple
2/2	THE WAY WE WERE (Colgems, ASCAP)	Barbra Streisand (Marty Paich)	Columbia
2/9	AMERICANS (Conestoga, BMI)	Byron MacGregor (Peter Scheurmier)	Westbound
2/16	LOVE'S THEME (Sa-Vette/January, BMI)	Love Unlimited Orch. (Barry White)	20th Century
2/23	SEASONS IN THE SUN (E.B. Marks, BMI)	Terry Jacks (Terry Jacks)	Bell
3/2	SEASONS IN THE SUN (E.B. Marks, BMI)	Terry Jacks (Terry Jacks)	Bell
3/9	SEASONS IN THE SUN (E.B. Marks, BMI)	Terry Jacks (Terry Jacks)	Bell
3/16	BOOGIE DOWN (Stone Diamond, BMI)	Eddie Kendricks (Frank Wilson & Leonard Caston)	Tamla
3/23	SUNSHINE ON MY SHOULDERS (Cherry Lane, ASCAP)	John Denver (Milt Okun)	RCA
3/30	BENNIE AND THE JETS (Dick James, BMI)	Elton John (Gus Dudgeon)	MCA
4/6	HOOKED ON A FEELING (Press, BMI)	Blue Swede (Bengt Palmers)	EMI
4/13	HOOKED ON A FEELING (Press, BMI)	Blue Swede (Bengt Palmers)	EMI
4/20	TSOP (Mighty Three, BMI)	MFSB (Gamble-Huff)	Phila.Intl.
4/27	TSOP (Mighty Three, BMI)	MFSB (Gamble-Huff)	Phila.Intl.
5/4	THE LOCO-MOTION (Screen Gems-Columbia, BMI)	Grand Funk (Todd Rundgren)	Capitol
5/11	DANCIN' MACHINE (Jobete, ASCAP/Stone Diamond, BMI)	Jackson Five (Berry Gordy)	Motown
5/18	THE STREAK (Ahab, BMI)	Ray Stevens (Ray Stevens)	Barnaby
5/25	THE SHOW MUST GO ON (Chrysalis, ASCAP)	Three Dog Night (Jimmy Ienner)	ABC Dunhill
6/1	THE STREAK (Ahab, BMI)	Ray Stevens (Ray Stevens)	Barnaby
6/8	BAND ON THE RUN (McCartney/ATV, BMI)	Paul McCartney & Wings (Paul McCartney)	Apple
6/15	YOU MAKE ME FEEL BRAND NEW (Mighty Three, BMI)	Stylistics (Thom Bell)	Avco
6/22	BILLY, DON'T BE A HERO (Murray/Callander, ASCAP)	Bo Donaldson & the Heywoods (Steve Barri)	ABC
6/29	SUNDOWN (Moose, CAPAC)	Gordon Lightfoot (Lenny Waronker)	Reprise
7/6	BE THANKFUL FOR WHAT YOU GOT (Coral Rock/Melomega, ASCAP)	William DeVaughn (Frank Fioravanti & John Davis)	Roxbury
7/13	ROCK THE BOAT (Warner-Tamerlane/High Ground, BMI)	Hues Corporation (John Florez)	RCA
7/20	ROCK YOUR BABY (Sherlyn, BMI)	George McCrae (Casey & Finch)	TK
7/27	ANNIE'S SONG (Cherry Lane, ASCAP)	John Denver (Milt Okun)	RCA
8/3	DON'T LET THE SUN GO DOWN ON ME (Big Pig/Leeds, ASCAP)	Elton John (Gus Dudgeon)	MCA
8/10	FEEL LIKE MAKIN' LOVE (Skyforest, BMI)	Roberta Flack (Joel Dorn, Roberta Flack)	Atlantic
8/17	THE NIGHT CHICAGO DIED (Murray/Callander, ASCAP)	Paper Lace (Murray & Callander)	Mercury
8/24	(YOU'RE) HAVING MY BABY (Spanka, BMI)	Paul Anka (Rick Hall)	United Artists
8/31	(YOU'RE) HAVING MY BABY (Spanka, BMI)	Paul Anka (Rick Hall)	United Artists
9/7	I SHOT THE SHERIFF (Cayman, ASCAP)	Eric Clapton (Tom Dowd)	RSO
9/14	I SHOT THE SHERIFF (Cayman, ASCAP)	Eric Clapton (Tom Dowd)	RSO
9/21	CAN'T GET ENOUGH OF YOUR LOVE, BABE (Sa-Vette/January, BMI)	Barry White (Barry White)	20th Century
9/28	I HONESTLY LOVE YOU (Irving/Woolnough/Broadside, BMI)	Olivia Newton-John (John Farrar)	MCA
10/5	I HONESTLY LOVE YOU (Irving/Woolnough/Broadside, BMI)	Olivia Newton-John (John Farrar)	MCA
10/12	THEN CAME YOU (Mighty Three, BMI)	Dionne Warwick & Spinners (Thom Bell)	Atlantic
10/19	NOTHING FROM NOTHING (Almo, ASCAP)	Billy Preston (Billy Preston)	A&M
10/26	JAZZMAN (Colgems, ASCAP)	Carole King (Lou Adler)	Ode
11/2	YOU AIN'T SEEN NOTHING YET (Ranbach/Top Soil, BMI)	Bachman-Turner Overdrive (Randy Bachman)	Mercury
11/9	YOU HAVEN'T DONE NOTHIN' (Stein & Van Stock/Black Bull, ASCAP)	Stevie Wonder (Stevie Wonder)	Tamla
11/16	WHATEVER GETS YOU THRU THE NIGHT (Lennon/ATV, BMI)	John Lennon with the Plastic Ono Nuclear Band (John Lennon)	Apple
11/23	I CAN HELP (Combine, BMI)	Billy Swan (Chip Young & Billy Swan)	Monument
11/30	MY MELODY OF LOVE (Pedro/Galahad, BMI)	Bobby Vinton (Bob Morgan)	ABC
12/7	WHEN WILL I SEE YOU AGAIN (Mighty Three, BMI)	Three Degrees (Gamble-Huff)	Phila.Intl
12/14	KUNG FU FIGHTING (Chappell, ASCAP)	Carl Douglas (Biddu/Pye)	20th Century
12/21	CAT'S IN THE CRADLE (Story Songs, ASCAP)	Harry Chapin (Paul Leka)	Elektra
12/28	ANGIE BABY (Warner Bros., ASCAP)	Helen Reddy (Joe Wissert)	Capitol

MANY THANKS...

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ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AFTER THE GOLDRUSH Fritz Freyer (Cotillion/Broken Arrow, BMI)	58	MANDY B. Manilow & R. Dante (Screen Gems-Columbia/Wren, BMI)	17
AIN'T THAT PECULIAR David Shaffer (Jobete, ASCAP)	86	MORNING SIDE OF THE MOUNTAIN Mike Curb (Warner Bros., ASCAP)	37
AIN'T TOO PROUD TO BEG Glimmer Twins (Jobete, ASCAP)	30	MUST OF GOT LOST Bill Szymczk (Juke Joint/Walden, ASCAP)	20
ANGIE BABY Joe Wissert (WB, ASCAP)	1	MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)	56
AS LONG AS HE TAKES CARE OF HOME Rick Hall (Muscle Shoals Sound, BMI)	73	MY MAIN MAN Al Bell (East-Memphis, BMI)	93
A WOMAN'S STORY Phil Spector (Mother Bertha/Daddy Sam, BMI)	91	MY MELODY OF LOVE Bob Morgan (Pedro/Galahad, BMI)	26
BABY HANG UP THE PHONE John Florez (Tiny Tiger, ASCAP)	77	NEVER CAN SAY GOODBYE M. Monardo, T. Bongiovi, J. Ellis (Jobete, ASCAP)	24
BACK HOME AGAIN Okun w. O'Connor (Cherry Lane, ASCAP)	48	#9 DREAM John Lennon (Lennon/ATV, BMI)	82
BEST OF MY LOVE (Kicking Bear/ Benchmark, BMI)	35	ONE MAN WOMAN, ONE WOMAN MAN prod. by Dante & Proffer; exec. prod. Rick Hall (Spanka, BMI)	10
BIG YELLOW TAXI (Siquomb, BMI)	83	ONLY YOU Richard Perry (TRO-Hollis, BMI)	13
BLACK WATER Ted Templeman (Lansdowne/WB, ASCAP)	69	PICK UP THE PIECES Arif Mardin (AWB, BMI)	32
BOOGIE ON REGGAE WOMAN Stevie Wonder (Jobete/Black Bull, ASCAP)	14	PLEASE MR. POSTMAN R. & K. Carpenter (Stone Agate, BMI/Jobete, ASCAP)	8
BUNGLE IN THE JUNGLE (Maison Rouge, ASCAP)	11	PROMISED LAND (Arc, BMI)	29
CAN'T GET IT OUT OF MY HEAD Jeff Lynne (Yellow Dog, ASCAP)	55	RIDE 'EM COWBOY Paul Davis/Bullet Prod. (Web IV, BMI)	23
CAT'S IN THE CRADLE Paul Leka (Story Songs, ASCAP)	6	READY Paul Samwell-Smith & Cat Stevens (Ackee, ASCAP)	52
CHANGES Ken Scott (Tantric, BMI)	43	ROCKIN' SOUL Sellers & Holmes (Jimi Lane, BMI)	42
COSTAFINE TOWN George Harrison (Clog, BMI)	90	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) Gary Klein (Tree, BMI)	39
DANCIN' FOOL Jack Richardson (Cummings-Troiano/Cirrus/Septima, BMI)	34	RUBY BABY Ron Chancey (Hill & Range/ Quintel/Freddy Bienstock, BMI)	81
DARK HORSE George Harrison (Ganga B.V., BMI)	27	SAFE AT HOME Richie Podolor (Bar-None, BMI)	94
DAY TRIPPER Brian Ahern (MacLen, BMI)	95	SEXY IDA, PT. I Turner, Williams & Augustin (Huh/Unart, BMI)	62
DOCTOR'S ORDERS Ed O'Loughlin (Cookaway, ASCAP)	28	SHA-LA-LA (MAKE ME HAPPY) Willie Mitchell (Jac/Al Green, BMI)	15
DON'T CALL US, WE'LL CALL YOU Frank Slay (Claridge/Corbetta, ASCAP)	89	SO YOU ARE A STAR Hudson Bros. (Lornhole, BMI)	65
DON'T CHA LOVE IT Freddie Perren (Jobete, BMI)	97	SOME KIND OF WONDERFUL Jimmy Ienner (Dandelion/Crash, BMI)	47
DO IT ('TIL YOU'RE SATISFIED) Jeff Lane & Doc Prod. (Jeff-Mar/Bill Lee/O Songs, BMI)	19	STRUTTIN'/YOU'RE SO BEAUTIFUL Billy Preston (Irvine/WEP, BMI) (Almo/ Preston, ASCAP; Irving/WEP, BMI)	66
DO YOUR THING Papa Don & Tommy Cogbill (East-Memphis, BMI)	99	SUGAR PIE GUY, PT. I Lee Valentine (Landy/Unichappell, BMI)	87
DREAM ON Lambert & Potter (ABC-Dunhill, BMI)	41	SWEET SURRENDER M. Okun w. K. O'Connor (Cherry Lane/Walt Disney, ASCAP)	70
EARLY MORNING LOVE Jefferson Lee (Act One, BMI)	59	THE ENTERTAINER Michael Stewart (Home Grown/Tinker Street, BMI)	49
EVERLASTING LOVE Papa Don & Tommy Cogbill (Rising Sons, BMI)	45	THE HEARTBREAK KID Steve Barri (American Broadcasting, ASCAP)	100
FAIRYTALE (Parathumb/Pologrounds, BMI)	21	THE NEED TO BE Jimmy Bowen (Keca, ASCAP)	74
FIRE Ohio Players (Ohio Players/ Unichappell, BMI)	46	THREE RING CIRCUS Baker, Harris and Young (Wmot/Friday's Child/Mighty Three, BMI)	63
FIRE, BABY, I'M ON FIRE Andy Kim (Joachim, BMI)	67	TIN MAN George Martin (WB, ASCAP)	71
FREE BIRD Al Kooper (Duchess/Hustlers, BMI)	40	WHATEVER GETS YOU THRU THE NIGHT John Jennon (Lennon/ATV, BMI)	53
FROM HIS WOMAN TO YOU B. Crutcher L. Small & J. Smith (East-Memphis, BMI)	80	WHATEVER YOU GOT, I WANT Larson & Marcellino (Jobete, ASCAP)	60
GET DANCIN' Bob Crewe (Heart's Delight, BMI; Kenny Nolan/Coral Rock, ASCAP)	25	WHEN A CHILD IS BORN (Beechwood, BMI)	57
HAPPY PEOPLE J. Bowen & B. Gordy (Jobete, ASCAP)	75	WHEN WILL I SEE YOU AGAIN Gamble-Huff (Mighty Three, BMI)	18
HEAVY FALLIN' OUT Hugo & Luigi (Avco Embassy, ASCAP)	50	WHERE ARE ALL MY FRIENDS Gamble-Huff (Mighty Three, BMI)	78
HOPPY, GENE AND ME Snuff Garrett (Peso/Lowery, BMI)	76	WILLIE AND THE HAND JIVE Tom Dowd (Eldorado, BMI)	51
I BELONG TO YOU Barry White (Sa-Vette/January, BMI)	54	WISHIN' YOU WERE HERE James Guercio (Big Elk, ASCAP)	22
I CAN HELP Young & Swan (Combine, BMI)	12	WOMAN TO WOMAN Jackson & Stewart (East-Memphis, BMI)	31
I FEEL A SONG (IN MY HEART) Camillo, Knight, Guest & Patton (Kama Sutra/Etude/MEWG, BMI)	16	YOU AIN'T SEEN NOTHING YET R. Bachman (Ranbach/Top Soil, BMI)	41
IT'S ALL RIGHT J. Capaldi (Ackee, ASCAP)	98	YOU CAN HAVE HER Janssen & Hart (Harvard/Big Billy, BMI)	96
I'VE GOT THE MUSIC IN ME Gus Dudgeon (April/Yellow Dog, ASCAP)	33	YOU GOT THE LOVE Bob Monaco & Rufus (American Broadcasting, ASCAP)	9
JUNIOR'S FARM/SALLY G Paul McCartney (McCartney/ATV, BMI)	5	YOU HAVEN'T DONE NOTHIN' Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	72
KUNG FU FIGHTING Biddu/Pye Records (Chappell, ASCAP)	3	YOUR BULLDOG DRINKS CHAMPAGNE P. Gerghard & Lobo (Famous, ASCAP)	85
LADY John Ryan (Wooden Nickel, ASCAP)	64	YOU'RE NO GOOD Peter Asher (E. H. Morris/Jac/Blue Seas/ U.S. Songs, ASCAP)	38
LAUGHTER IN THE RAIN Sedaka & Appere (Don Kirshner, BMI/KEC, ASCAP)	7	YOU'RE SO BEAUTIFUL Jim Price (Almo/Preston, ACSAP; Irving/WEP, BMI)	92
LET'S STRAIGHTEN IT OUT Steve Alaimo (Sherlyn, BMI)	61	YOU'RE THE FIRST, THE LAST, MY EVERYTHING B. White/Soul Unlimited (Sa-Vette/January, BMI)	4
LIFE IS A ROCK (BUT THE RADIO ROLLED ME) Levine, Bellack & DiFranco (Crazy Chords/Crushing, BMI)	68		
LONELY PEOPLE George Martin (WB, ASCAP)	84		
LONGFELLOW SERENADE Tom Catalano (Stonebridge, ASCAP)	36		
LOOK IN MY EYES PRETTY WOMAN H. Medress & D. Appell (ABC-Dunhill, BMI)	79		
LUCY IN THE SKY WITH DIAMONDS Gus Dudgeon (MacLen, BMI)	2		
MAMA DON'T ALLOW NO PARKIN' Morris-Stevens (Big Leaf, ASCAP)	88		

100 THE SINGLES CHART 150

DEC. 28	DEC. 21		
101	102	TRAIN KEPT A ROLLIN' AEROSMITH—Columbia 3-10034 (Fort Knox, BMI)	
102	101	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) TERRY JACKS— Bell 45606 (Arista) (Tree, BMI)	
103	107	TO THE DOOR OF THE SUN AL MARTINO—Capitol 3987 (April, ASCAP)	
104	116	LADY MARMALADE LABELLE—Epic 850048 (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP)	
105	136	DON'T TAKE YOUR LOVE FROM ME MANHATTANS—Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)	
106	—	GUAVA JELLY BARBRA STREISAND—Columbia 3-10075 (Cayman, ASCAP)	
107	110	ONE TEAR EDDIE KENDRICKS—Tamla T54255F (Stone Diamond, BMI)	
108	133	I AM, I AM SMOKEY ROBINSON—Tamla T54251F (Tamla, ASCAP)	
109	111	BALLAD OF LUCY JORDAN DOCTOR HOOK & THE MEDICINE SHOW— Columbia 3-10032 (Evil Eye, BMI)	
110	113	MS. GRACE TYMES—RCA PB 10128 (Holl, BMI)	
111	112	POSTCARD THE WHO—MCA Track 40330 (Track, BMI)	
112	115	PART OF THE PLAN DAN FOGELBERG—Epic 8-50055 (Hickory Grove, ASCAP)	
113	104	PLEASE MR. POSTMAN PAT BOONE FAMILY—Motown M1314F (Stone Agate, BMI/Jobete, ASCAP)	
114	135	PHILADELPHIA B. B. KING—ABC 12029 (ABC/DeAnn, ASCAP)	
115	—	IF TELLY SAVALES—MCA 40301 (Colgems, ASCAP)	
116	120	I FEEL SANCTIFIED COMMODORES—Motown M1319F (Jobete, ASCAP)	
117	123	HOT DAWG BIT RAMSEY LEWIS and EARTH, WIND & FIRE— Columbia 3-10056 (Saggifire/Elbur, BMI)	
118	118	WHAT A MAN MY MAN IS LYNN ANDERSON—Columbia 3-10041 (Rodeo Cowboy, BMI)	
119	119	FOUR OR FIVE TIMES PETER DEAN—Buddah 434 (Miller, ASCAP)	
120	108	HARLEM FIFTH DIMENSION—Bell 45612 (Arista) (Emanay, ASCAP)	
121	127	SHE'S A MYSTERY FALLENROCK—Capricorn 0211 (WB) (Windchime/ Tree, BMI)	
122	126	SAD SWEET DREAMER SWEET SENSATION—Pye 71002 (Leeds/Jackatone, ASCAP)	
123	124	JUST LEAVE ME ALONE DON POTTER—Columbia 3-10049 (Combine, BMI)	
124	—	HE'S ONLY HAPPY WHEN HE'S SINGING HIS SONG LESLIE PODKIN— Atlantic 3233 (Manekin, ASCAP)	
125	132	UP IN A PUFF OF SMOKE POLLY BROWN—GTO 1002 (Almo, ASCAP)	
126	131	I KNOW NEWBEATS—Playboy P6013 (Unart/At Last, BMI)	
127	129	LONELY TOGETHER STARK & MCBRIEN—RCA PB 10109 (American Wordways/Star Spangled, ASCAP)	
128	—	MIDNIGHT SHOW RON DANTE—Bell 45619 (Arista) (Don Kirshner, BMI)	
129	109	DREAMS ARE TEN A PENNY FIRST CLASS—UK 49208 (London) (Page Full of Hits, ASCAP)	
130	134	HOW LONG HAS IT BEEN (SINCE JESUS HAD A GOOD NIGHT'S SLEEP) WAYNE CARSON—Private Stock 005 (Rose Bridge, BMI)	
131	105	CRAZY TALK CHILLIWACK—Sire SAA 716 (ABC) (Music Makers/ Doraflo, BMI)	
132	141	I'M A WOMAN MARIA MULDAUR—Reprise 1319 (Yellow Dog, ASCAP)	
133	—	I GET LIFTED GEORGE McCRAE—TK 1007 (Sherlyn, BMI)	
134	—	LOVE DON'T YOU GO THROUGH NO CHANGES ON ME SISTER SLEDGE— Atco 7008	
135	138	I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) BOBBY BLAND —ABC Dunhill D15015 (ABC/Holicanthus/Golden Cover, ASCAP)	
136	125	EVERYBODY NEEDS A RAINBOW RAY STEVENS—Barnaby 610 (Chess/Janus) (Ahab, BMI)	
137	114	I CAN FEEL THE FIRE RON WOOD—Warner Bros. 8036 (Warner-Tamerlane, BMI)	
138	147	GOOD TIMES ROCK & ROLL FLASH CADILLAC & THE CONTINENTAL KIDS —Private Stock 006 (Dunbar, BMI)	
139	145	WOLFMAN JACK TODD RUNDGREN—Bearsville 0301 (WB) (Earmark/Screen Gems, BMI)	
140	130	CHARMER TIM MOORE—Asylum 45214 (Burlington/Andustin, ASCAP)	
141	142	WHERE HAVE THEY GONE JIMMY BEAUMONT AND THE SKYLINERS— Capitol 3979 (Lightening Rod, BMI)	
142	—	LET ME START TONIGHT LAMONT DOZIER—ABC 12044 (Dozier, BMI)	
143	146	SHOULD ANYBODY ASK GARY BONNER—Atlantic 3234 (Don Kirshner, BMI)	
144	139	MINE FOR ME ROD STEWART—Mercury 73636 (McCartney, ASCAP)	
145	—	TELL ME WHAT YOU WANT JIMMY RUFFIN—Chess 21601 (Ruffin Ready, BMI)	
146	—	RHYME TYME PEOPLE KOOL & THE GANG—Delire 1563 (PIP) (Delightful/Gang, BMI)	
147	144	GET INTO THE WIND STEPPENWOLF—Mums ZS8-6034 (Col) (Cockin' Rockin, ASCAP)	
148	—	OH ATLANTA LITTLE FEAT—Warner Bros. 8054 (Naked Snake, ASCAP)	
149	128	LADY LAY WAYNE NEWTON—Chelsea 3003 (Pocket Full of Tunes/ Common Good, BMI)	
150	143	SWEET EXORCIST CURTIS MAYFIELD—Curtom 2005 (Buddah) (Curtom, BMI)	

Sidney A. Seidenberg and the Family of Stars wish all of our friends a happy holiday season.

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GEORGE HARRISON

DARK HORSE

GEORGE HARRISON
Ding Dong, Ding Dong
Ring out the old
Ring in the new
Ring out the old
Ring in the new
Years do tickles all his seconds
And tomorrow ticks will be seconds
So ring out the old
Ring in the new
Ring out the old
Ring in the new
HARRISON TRUCK EXPRESS

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Ring out the old,
ring in the new...with
DING DONG; DING DONG
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the new single from
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ALL GLORIES TO SRI KRISHNA



apple records
from Capitol Records

DECEMBER 28, 1974



THE SINGLES CHART

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

DEC. 28	DEC. 21		WKS. ON CHART
1	3	ANGIE BABY HELEN REDDY Capitol 3972	11
2	4	LUCY IN THE SKY WITH DIAMONDS ELTON JOHN/ MCA 40344	5
3	2	KUNG FU FIGHTING CARL DOUGLAS/20th Century TC 2140	12
4	7	YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE/20th Century TC 2133	9
5	5	JUNIOR'S FARM/SALLY G PAUL McCARTNEY & WINGS/ Apple 1875	8
6	1	CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45203	14
7	11	LAUGHTER IN THE RAIN NEIL SEDAKA/Rocket 40313 (MCA)	10
8	13	PLEASE MR. POSTMAN CARPENTERS/A&M 1646	6
9	10	YOU GOT THE LOVE RUFUS featuring CHAKA KHAN/ ABC 12032	11
10	12	ONE MAN WOMAN, ONE WOMAN MAN PAUL ANKA WITH ODIA COATES/United Artists XW569-X	9
11	14	BUNGLE IN THE JUNGLE JETHRO TULL/Chrysalis 2101 (WB)	9
12	6	I CAN HELP BILLY SWAN/Monument ZS8-8621 (Col)	11
13	17	ONLY YOU RINGO STARR/Apple 1876	7
14	19	BOOGIE ON REGGAE WOMAN STEVIE WONDER/Tamla T54254F (Motown)	7
15	15	SHA-LA-LA (MAKE ME HAPPY) AL GREEN/Hi 5N2274 (London)	13
16	18	I FEEL A SONG (IN MY HEART) GLADYS KNIGHT & THE PIPS/Buddah 433	11
17	21	MANDY BARRY MANILOW/Bell 45613 (Arista)	6
18	9	WHEN WILL I SEE YOU AGAIN THREE DEGREES/ Phila. Intl. ZS8-3550 (Col)	15
19	8	DO IT ('TIL YOU'RE SATISFIED) B.T. EXPRESS/ Scepter 12395	14
20	22	MUST OF GOT LOST J. GEILS BAND/Atlantic 3214	9
21	20	FAIRYTALE POINTER SISTERS/Blue Thumb BTA 254 (ABC)	13
22	16	WISHIN' YOU WERE HERE CHICAGO/Columbia 3-10049	12
23	24	RIDE 'EM COWBOY PAUL DAVIS/Bang 712	13
24	32	NEVER CAN SAY GOODBYE GLORIA GAYNOR/ MGM 14748	6
25	30	GET DANCIN' DISCO TEX & THE SEX-O-LETTEES/ Chelsea 3004	5
26	25	MY MELODY OF LOVE BOBBY VINTON/ABC 12022	15
27	27	DARK HORSE GEORGE HARRISON/Apple 1877	6
28	36	DOCTOR'S ORDERS CAROL DOUGLAS/Midland Intl. MB 10113 (RCA)	5
29	33	PROMISED LAND ELVIS PRESLEY/RCA PB 10074	9
30	23	AIN'T TOO PROUD TO BEG ROLLING STONES/ Rolling Stones 19302 (Atlantic)	8
31	29	WOMAN TO WOMAN SHIRLEY BROWN/Truth 3206 (Stax)	11
32	42	PICK UP THE PIECES AVERAGE WHITE BAND/Atlantic 3229	5
33	28	I'VE GOT THE MUSIC IN ME KIKI DEE BAND/ Rocket 40293 (MCA)	16
34	35	DANCIN' FOOL GUESS WHO/RCA PB 10075	7
35	48	BEST OF MY LOVE EAGLES/Asylum 45218	5
36	26	LONGFELLOW SERENADE NEIL DIAMOND/ Columbia 3-10043	13
37	45	MORNING SIDE OF THE MOUNTAIN DONNY & MARIE OSMOND/MGM 14765	5
38	55	YOU'RE NO GOOD LINDA RONSTADT/Capitol 3990	5
39	47	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) MAC DAVIS/Columbia 3-10070	5
40	49	FREE BIRD LYNRYD SKYNYRD/MCA 40328	7
41	41	DREAM ON RIGHTEOUS BROS./Haven 7006 (Capitol)	8
42	34	ROCKIN' SOUL HUES CORPORATION/RCA PB 10066	12
43	50	CHANGES DAVID BOWIE/RCA 74-0605	6
44	31	YOU AIN'T SEEN NOTHING YET BACHMAN-TURNER OVERDRIVE/Mercury 73622	15
45	37	EVERLASTING LOVE CARL CARLTON/Back Beat 27001 (ABC)	15
46	69	FIRE OHIO PLAYERS /Mercury 73643	3
47	59	SOME KIND OF WONDERFUL GRAND FUNK/Capitol 8027	3
48	39	BACK HOME AGAIN JOHN DENVER/RCA PB 10065	15

49	56	THE ENTERTAINER BILLY JOEL/Columbia 3-10064	6
50	43	HEAVY FALLIN' OUT STYLISTICS/Avco 4647	10
51	44	WILLIE AND THE HAND JIVE ERIC CLAPTON/RSO 503 (Atlantic)	9
52	61	READY CAT STEVENS/A&M 1645	4
53	38	WHATEVER GETS YOU THRU THE NIGHT JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND/Apple 1874	13
54	64	I BELONG TO YOU LOVE UNLIMITED/20th Century TC 2141	4
55	65	CAN'T GET IT OUT OF MY HEAD ELECTRIC LIGHT ORCHESTRA/United Artists XW573-X	4
56	57	MY EYES ADORED YOU FRANKIE VALLI/Private Stock 003	7
57	81	WHEN A CHILD IS BORN MICHAEL HOLM/Mercury 73642	2
58	46	AFTER THE GOLDRUSH PRELUDE/Island 002	15
59	51	EARLY MORNING LOVE SAMMY JOHNS/GRC 2021	14
60	58	WHATEVER YOU GOT, I WANT JACKSON FIVE/ Motown M1308F	9
61	53	LET'S STRAIGHTEN IT OUT LATIMORE/Glades 1722 (TK)	15
62	62	SEXY IDA, PT. I IKE & TINA TURNER/United Artists XW528-X	8
63	52	THREE RING CIRCUS BLUE MAGIC/Atco 7004	11
64	72	LADY STYX /Wooden Nickel WB 10102 (RCA)	4
65	54	SO YOU ARE A STAR HUDSON BROTHERS/Casablanca 0108	16
66	74	STRUTTIN'/YOU'RE SO BEAUTIFUL BILLY PRESTON/ A&M 1644	3
67	63	FIRE, BABY, I'M ON FIRE ANDY KIM/Capitol 3962	10
68	60	LIFE IS A ROCK (BUT THE RADIO ROLLED ME) REUNION/ RCA PB 10056	13
69	79	BLACK WATER THE DOOBIE BROTHERS/Warner Bros. 8062	2

CHARTMAKER OF THE WEEK

70	—	SWEET SURRENDER JOHN DENVER RCA PB 10148	1
71	70	TIN MAN AMERICA /Warner Bros. 7839	18
72	40	YOU HAVEN'T DONE NOTHIN' STEVIE WONDER/ Tamla T54252F (Motown)	21
73	84	AS LONG AS HE TAKES CARE OF HOME CANDI STATION/ Warner Bros. WBS 8038	2
74	66	THE NEED TO BE JIM WEATHERLY/Buddah 420	18
75	82	HAPPY PEOPLE TEMPTATIONS/Gordy G7138F (Motown)	2
76	83	HOPPY, GENE AND ME ROY ROGERS/20th Century TC 2154	2
77	80	BABY HANG UP THE PHONE CARL GRAVES/A&M 1620	5
78	78	WHERE ARE ALL MY FRIENDS HAROLD MELVIN AND THE BLUENOTES/Phila. Intl. ZS8 3552 (Col)	5
79	86	LOOK IN MY EYES PRETTY WOMAN TONY ORLANDO AND DAWN/Bell 45620 (Arista)	3
80	87	FROM HIS WOMAN TO YOU BARBARA MASON/Buddah 441	3
81	85	RUBY BABY BILLY 'CRASH' CRADDOCK/ABC 12036	6
82	—	#9 DREAM JOHN LENNON/Apple 1878	1
83	—	BIG YELLOW TAXI JONI MITCHELL/Asylum 45211	1
84	—	LONELY PEOPLE AMERICA /Warner Bros. 8048	1
85	—	YOUR BULLDOG DRINKS CHAMPAGNE JIM STAFFORD/ MGM 14755	1
86	—	AIN'T THAT PECULIAR DIAMOND REO/Big Tree BT 16030 (Atlantic)	1
87	92	SUGAR PIE GUY, PT. I JONESES/Mercury 73614	2
88	90	MAMA DON'T ALLOW NO PARKIN' BROWNSVILLE STATION/Big Tree 16029 (Atlantic)	4
89	91	DON'T CALL US, WE'LL CALL YOU SUGARLOAF/JERRY CORBETTA/Claridge 402	2
90	94	COSTAFINE TOWN SPLINTER/Dark Horse DH 10002 (A&M)	3
91	93	A WOMAN'S STORY CHER/Warner Spector 0400 (WB)	2
92	—	YOU'RE SO BEAUTIFUL JOE COCKER/A&M 1641	1
93	95	MY MAIN MAN STAPLE SINGERS/Stax STN 0227	3
94	96	SAFE AT HOME SOUTHER, HILLMAN, FURAY BAND/ Asylum 45217	3
95	—	DAY TRIPPER ANNE MURRAY/Capitol 4000	1
96	68	YOU CAN HAVE HER SAM NEELY/A&M 1613	18
97	99	DON'T CHA LOVE IT MIRACLES/Tamla T54256F (Motown)	2
98	—	IT'S ALL RIGHT JIM CAPALDI/Island 003	1
99	—	DO YOUR THING JAMES AND BOBBY PURIFY/ Casablanca 812	1
100	97	THE HEARTBREAK KID BO DONALDSON & THE HEYWOODS/ ABC 12039	4

FLASHMAKER OF THE YEAR



COURT & SPARK
JONI MITCHELL
Asylum

TOP FM PICKS OF '74

COURT & SPARK—Joni Mitchell—Asylum
BAD CO.—Swan Song
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
PHOEBE SNOW—Shelter
SNOWFLAKES ARE DANCING—Tomita—RCA

WNEW-FM/NEW YORK

DENNIS ELSAS

COURT & SPARK—Joni Mitchell—Asylum
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
NOT FRAGILE—Bachman-Turner Overdrive—Mercury
SMILER—Rod Stewart—Mercury
TASTY—Good Rats—WB

WBCN-FM/BOSTON

NORM WINER

COURT & SPARK—Joni Mitchell—Asylum
FEATS DON'T FAIL ME NOW—Little Feat—WB
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
PRETZEL LOGIC—Steely Dan—ABC
SHEET MUSIC—10cc—UK

WMMR-FM/PHILADELPHIA

DENNIS WILEN

BAD CO.—Swan Song
COURT & SPARK—Joni Mitchell—Asylum
MYSTERIOUS TRAVELLER—Weather Report—Col
PRESERVATION ACT II—Kinks—RCA
SHEET MUSIC—10cc—UK

WLIR-FM/LONG ISLAND

GIL COLQUITT

A NEW LIFE—Marshall Tucker Band—Capricorn
COURT & SPARK—Joni Mitchell—Asylum
HERO & HEROINE—Strawbs—A&M
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
PHOEBE SNOW—Shelter

WRNW-FM/WESTCHESTER

BOB MARRONE

BAD CO.—Swan Song
FEATS DON'T FAIL ME NOW—Little Feat—WB
HERO & HEROINE—Strawbs—A&M
PHOEBE SNOW—Shelter

REMEMBER THE FUTURE—Nektar—Passport

WCMF-FM/ROCHESTER

BERNIE KIMBLE

JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
JUNE 1, 1974—Ayers, Cale, Eno & Nico—Island
QUAH—Jorma Kaukonen & Tom Hobson—Grunt
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
WATCHIN' TV—Barefoot Jerry—Monument

WOUR-FM/UTICA

STEVE HUNTINGTON

BUTTS BAND—Blue Thumb
FEATS DON'T FAIL ME NOW—Little Feat—WB
FROM THE MARS HOTEL—Grateful Dead—Grateful Dead
LET THERE BE MUSIC—Orleans—ABC (Import)
PERFECT ANGEL—Minnie Riperton—Epic

WPLR-FM/NEW HAVEN

GORDON WEINGARTH

COURT & SPARK—Joni Mitchell—Asylum
GET UP WITH IT—Miles Davis—Col
HERO & HEROINE—Strawbs—A&M
SHEER HEART ATTACK—Queen—Elektra
TALE OF THE GIANT RAT OF SUMATRA—Firesign Theatre—Col

WORJ-FM/ORLANDO

MIKE LYONS

COURT & SPARK—Joni Mitchell—Asylum
PHOEBE SNOW—Shelter
PRETZEL LOGIC—Steely Dan—ABC
SHEET MUSIC—10cc—UK
SNOWFLAKES ARE DANCING—Tomita—RCA

WMMS-FM/CLEVELAND

JOHN GORMAN

BAD CO.—Swan Song
COURT & SPARK—Joni Mitchell—Asylum
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
IMPOSSIBLE DREAM—Sensational Alex Harvey Band—Vertigo
PHOEBE SNOW—Shelter

WXRT-FM/CHICAGO

JOHN PLATT

BAD CO.—Swan Song
BRIDGE OF SIGHS—Robin Trower—Chrysalis
SNOWFLAKES ARE DANCING—Tomita—RCA
SUNDOWN—Gordon Lightfoot—Reprise
WHERE HAVE I KNOWN YOU BEFORE—Return to Forever featuring Chick Corea—Polydor

WSDM-FM/CHICAGO

BURT BURDEEN

CARIBOU—Elton John—MCA
NOT FRAGILE—Bachman-Turner Overdrive—Mercury
ONE—Bob James—CTI
PERFECT ANGEL—Minnie Riperton—Epic
SOUNDS OF PHILADELPHIA—MFSB—Phila. Intl.

WABX-FM/DETROIT

JOHN PETRIE

APOSTROPHE'—Frank Zappa/Mothers of Invention—DiscReet
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
MOTOWN ANTHOLOGY SERIES—Various Artists—Motown
STRANDED—Roxy Music—Atco
WHERE HAVE I KNOWN YOU BEFORE—Return to Forever featuring Chick Corea—Polydor

WKDA-FM/NASHVILLE

JACK CRAWFORD

COURT & SPARK—Joni Mitchell—Asylum
FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
LATE FOR THE SKY—Jackson Browne—Asylum
LET IT FLOW—Elvin Bishop—Capricorn
ON THE BORDER—Eagles—Asylum

KSHE-FM/ST. LOUIS

SHELLEY GRAFMAN

BACHMAN-TURNER OVERDRIVE II—Mercury
DAVE MASON—Col
ILLUSIONS ON A DOUBLE DIMPLE—Triumvirat—Harvest
REMEMBER THE FUTURE—Nektar—Passport
SNOWFLAKES ARE DANCING—Tomita—RCA

KADI-FM/ST. LOUIS

PETE PARISI

BAD CO.—Swan Song
BORN AGAIN—Rare Bird—Polydor
461 OCEAN BLVD.—Eric Clapton—RSO
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
SNOWFLAKES ARE DANCING—Tomita—RCA

KUDL-FM/KANSAS CITY

MARK COOPER

BAD CO.—Swan Song
BEFORE THE FLOOD—Bob Dylan/The Band—Asylum
COURT & SPARK—Joni Mitchell—Asylum
ELDORADO—Electric Light Orchestra—UA
TUBULAR BELLS—Mike Oldfield—Virgin

KBPI-FM/DENVER

JEAN VALDEZ

BAD CO.—Swan Song
COURT & SPARK—Joni Mitchell—Asylum
461 OCEAN BLVD.—Eric Clapton—RSO
NOT FRAGILE—Bachman-Turner Overdrive—Mercury
SECOND HELPING—Lynyrd Skynyrd—MCA/Sounds of the South

KDKB-FM/PHOENIX

LINDA THOMPSON

ELDORADO—Electric Light Orchestra—UA
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
MIRACULOUS HUMP RETURNS FROM THE MOON—Sopwith Camel—WB
NO OTHER—Gene Clark—Asylum
PAST, PRESENT & FUTURE—Al Stewart—Janus

KZEW-FM/DALLAS

MIKE TAYLOR

BAD CO.—Swan Song
COURT & SPARK—Joni Mitchell—Asylum
DRAGON FLY—Jefferson Starship—Grunt
ON THE BORDER—Eagles—Asylum
WALKER COLLECTIBLES—Jerry Jeff Walker—MCA

KOME-FM/SAN JOSE

DANA JANG

BAD CO.—Swan Song
BRIDGE OF SIGHS—Robin Trower—Chrysalis
COURT & SPARK—Joni Mitchell—Asylum
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
MIRAGE—Camel—Janus

KPRI-FM/SAN DIEGO

MIKE HARRISON

BACK HOME AGAIN—John Denver—RCA
CARIBOU—Elton John—MCA
COURT & SPARK—Joni Mitchell—Asylum
JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
NOT FRAGILE—Bachman-Turner Overdrive—Mercury

KGB-FM/SAN DIEGO

ARTHUR SCHROEDER

COURT & SPARK—Joni Mitchell—Asylum
KIMONO MY HOUSE—Sparks—Island
PAST, PRESENT & FUTURE—Al Stewart—Janus
SOLAR FIRE—Manfred Mann's Earth Band—Polydor
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco

KMET-FM/LOS ANGELES

JOE COLLINS

CHICAGO VII—Col
ELDORADO—Electric Light Orchestra—UA
HEADHUNTERS—Herbie Hancock—Col
VIRGIN LAND—Airta—Salvation
WHEN THE EAGLE FLIES—Traffic—Asylum/Island

KLOS-FM/LOS ANGELES

PAULA PORTER

CARIBOU—Elton John—MCA
CHICAGO VII—Col
FULLFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla
WALLS & BRIDGES—John Lennon—Apple
WELCOME BACK—Emerson, Lake & Palmer—Manticore

KSAN-FM/SAN FRANCISCO

BONNIE SIMMONS

BAD CO.—Swan Song
ELDORADO—Electric Light Orchestra—UA
GOOD OLD BOYS—Randy Newman—Reprise
KAMIKAZE—Deke Leonard—UA
SLOW DANCER—Boz Scaggs—Col

KZEL-FM/EUGENE, ORE.

STAN GARRETT

FROM THE MARS HOTEL—Grateful Dead—Grateful Dead
PHOEBE SNOW—Shelter
ROCK & ROLL ANIMAL—Lou Reed—RCA
ROXY & ELSEWHERE—Frank Zappa/Mothers of Invention—DiscReet
SOLO CONCERT—Keith Jarrett—ECM

CHUM-FM/TORONTO

BENJY KARCH

BUDDHA & THE CHOCOLATE BOX—Cat Stevens—A&M
HERO & HEROINE—Strawbs—A&M
SALT, SUN & TIME—Bruce Cockburn—True North
SELLING ENGLAND BY THE POUND—Genesis—Charisma
SNOWFLAKES ARE DANCING—Tomita—RCA



Elton John

*Elton John
Number One Male Vocalist
Once Again, Many Thanks*

Our Winners



Our Rainbow Shines With Pride

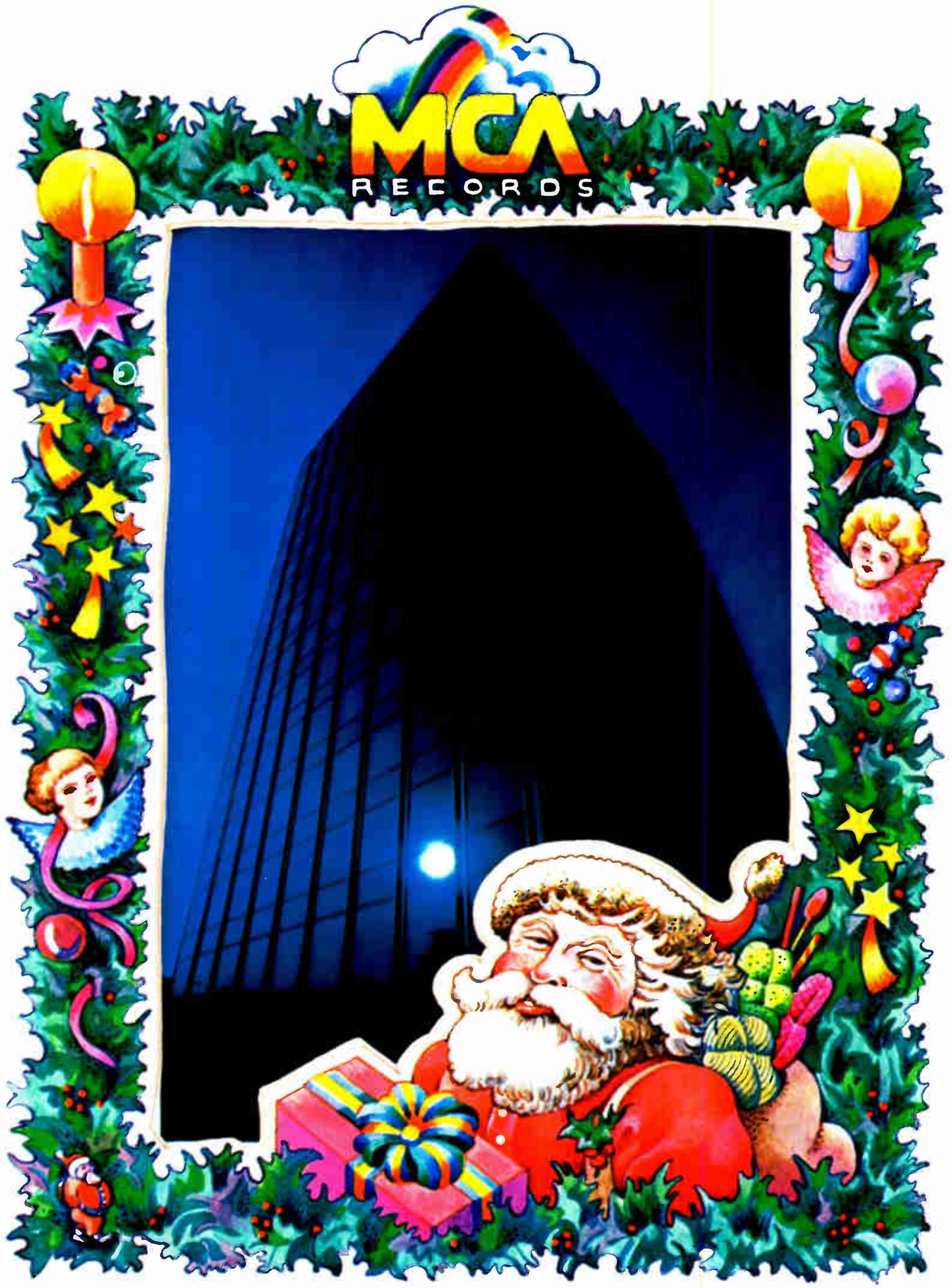
Cher
Kiki Dee
Deodato
Cliff DeYoung
Golden Earring
Bill Haley
Marvin Hamlisch

Elton John
Loretta Lynn
Olivia Newton-John
Neil Sedaka
Lynyrd Skynyrd
Conway Twitty
The Who

American Graffiti
The Sting
Sunshine



Seasons Greetings



Kiki Dee Band

Neil Sedaka

Nigel Olsson

Dee Murray

Davey Johnstone

Maldwyn Pope

Hudson Brothers

Many Thanks



JOHN REID ENTERPRISES, INC.

Personal Management



ELTON JOHN
BERNIE TAUPIN
THE KIKI DEE BAND
KEVIN AYERS

Thank you



Handwritten text, possibly "Kiki Dee" or "Number One", in the upper middle section.

Large, faint handwritten text, possibly "Kiki Dee", in the middle section.



Kiki Dee
Number One
New Female Vocalist
Supplies



Neil Sedaka



Encore Artist of the Year

*Thank You Record World
from Neil Sedaka and The Rocket Record Company*

CONGRATULATIONS TO THE BEST THERE IS!



JOHN REID - MANAGER OF THE YEAR.

SALESMAKER OF THE WEEK



DARK HORSE
GEORGE HARRISON
Apple

TOP RETAIL SALES THIS WEEK

DARK HORSE—George Harrison—Apple
RELAYER—Yes—Atlantic
MILES OF AISLES—Joni Mitchell—Asylum
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
GREATEST HITS—Elton John—MCA
GOODNIGHT VIENNA—Ringo Starr—Apple

CAMELOT/NATIONAL

BARRY MANILOW II—Bell
DARK HORSE—George Harrison—Apple
GREATEST HITS—Elton John—MCA
LIVE—Mott the Hoople—Col
LIVE OBLIVION—Brian Auger—RCA
MILES OF AISLES—Joni Mitchell—Asylum
RED QUEEN TO GRYPHON THREE—Gryphon—Bell
RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco

KORVETTES/NATIONAL

DARK HORSE—George Harrison—Apple
DO IT 'TIL YOU'RE SATISFIED—B.T. Express—Scepter
DRAGON FLY—Jefferson Starship—Grunt
MILES OF AISLES—Joni Mitchell—Asylum
NEW & IMPROVED—Spinners—Atlantic
PERFECT ANGEL—Minnie Riperton—Epic
PIECES OF DREAMS—Stanley Turrentine—Fantasy
RELAYER—Yes—Atlantic
THIS IS THE MOODY BLUES—Threshold
VERITIES & BALDERDASH—Harry Chapin—Elektra

MUSICLAND/NATIONAL

BREAKAWAY—Kris & Rita—Monument
DO IT 'TIL YOU'RE SATISFIED—B.T. Express—Scepter
FIDDLER ON THE ROOF—(Soundtrack)—RCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
JOY TO THE WORLD—Three Dog Night—ABC
KUNG FU FIGHTING—Carl Douglas—20th Century
MAGIC MOMENTS FROM THE TONIGHT SHOW—Casablanca
MELODIES OF LOVE—Bobby Vinton—ABC
MILES OF AISLES—Joni Mitchell—Asylum
PRIME TIME—Dawn—Bell

RECORD BAR/NATIONAL

ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Capitol
AVERAGE WHITE BAND—Atlantic

DARK HORSE—George Harrison—Apple
FIRE—Ohio Players—Mercury
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
MILES OF AISLES—Joni Mitchell—Asylum
RELAYER—Yes—Atlantic
SOUVENIRS—Dan Fogelberg—Epic
VERITIES AND BALDERDASH—Harry Chapin—Elektra

SAM GOODY/EAST COAST

DARK HORSE—George Harrison—Apple
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
LUCKY DAY—Jonathan Edwards—Atco
MILES OF AISLES—Joni Mitchell—Asylum
RELAYER—Yes—Atlantic
STREETLIFE SERENADE—Billy Joel—Col
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
VERITIES & BALDERDASH—Harry Chapin—Elektra

TWO GUYS/EAST COAST

BARRY MANILOW II—Bell
CAN'T GET ENOUGH—Barry White—20th Century
CRIME OF THE CENTURY—Supertramp—A&M
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
KUNG FU FIGHTING—Carl Douglas—20th Century
MELODIES OF LOVE—Bobby Vinton—ABC
MILES OF AISLES—Joni Mitchell—Asylum
SERENADE—Neil Diamond—Col
TOLEDO WINDOW BOX—George Carlin—Little David

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

BUTTERFLY—Barbra Streisand—Col
CAN'T GET ENOUGH—Barry White—20th Century
DARK HORSE—George Harrison—Apple
DO IT 'TIL YOU'RE SATISFIED—B.T. Express—Scepter
FIRE—Ohio Players—Mercury
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elton John—MCA
RELAYER—Yes—Atlantic
STORMBRINGER—Deep Purple—WB
WAR CHILD—Jethro Tull—Chrysalis

KING KAROL/NEW YORK

CAN'T GET ENOUGH—Barry White—20th Century
DARK HORSE—George Harrison—Apple
GREATEST HITS—Elton John—MCA
HOTTER THAN HELL—Kiss—Casablanca
MIRAGE—Camel—Janus
RELAYER—Yes—Atlantic
ROXY & ELSEWHERE—Frank Zappa—Discreet
STORMBRINGER—Deep Purple—WB
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
WITH EVERYTHING I FEEL IN ME—Aretha Franklin—Atlantic

GARY'S/RICHMOND

AVERAGE WHITE BAND—Atlantic
BACK HOME AGAIN—John Denver—RCA
DARK HORSE—George Harrison—Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
PRIME TIME—Dawn—Bell
RELAYER—Yes—Atlantic
SOUVENIRS—Dan Fogelberg—Epic
STORMBRINGER—Deep Purple—WB

VERITIES & BALDERDASH—Harry Chapin—Elektra

FOR THE RECORD/BALTIMORE

COMIN' FROM ALL ENDS—New Birth—RCA
DARK HORSE—George Harrison—Apple
EXPLORES YOUR MIND—Al Green—Hi
GOODNIGHT VIENNA—Ringo Starr—Apple
MAGIC OF THE BLUE—Blue Magic—Atco
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
RUFUSIZED—Rufus—ABC
SATIN DOLL—Bobbi Humphrey—Blue Note
SUN GODDESS—Ramsey Lewis—Col

WAXIE MAXIE/WASH., D.C.

ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Capitol
BAD BENSON—George Benson—CTI
DARK HORSE—George Harrison—Apple
GITTIN' DOWN—LTD—A&M
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
MAGIC OF THE BLUE—Blue Magic—Atco
MARK OF THE BEAST—Willie Hutch—Motown
NIGHTMARES—J. Geils Band—Atlantic
RUFUSIZED—Rufus—ABC
SUN GODDESS—Ramsey Lewis—Col

POPLAR TUNES/MEMPHIS

DARK HORSE—George Harrison—Apple
DO IT 'TIL YOU'RE SATISFIED—B.T. Express—Scepter
FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
JOY TO THE WORLD—Three Dog Night—ABC
KUNG FU FIGHTING—Carl Douglas—20th Century
NIGHTBIRDS—Labelle—Epic
RELAYER—Yes—Atlantic
RUFUSIZED—Rufus—ABC

MUSHROOM/NEW ORLEANS

AVERAGE WHITE BAND—Atlantic
DARK HORSE—George Harrison—Apple
FEEL—George Duke—BASF
GOODNIGHT VIENNA—Ringo Starr—Apple
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
MILES OF AISLES—Joni Mitchell—Asylum
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
SOUVENIRS—Dan Fogelberg—Epic
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco

NATL. RECORD MART/MIDWEST

BARRY MANILOW II—Bell
DARK HORSE—George Harrison—Apple
FIRE—Ohio Players—Mercury
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
MELODIES OF LOVE—Bobby Vinton—ABC
MILES OF AISLES—Joni Mitchell—Asylum
RELAYER—Yes—Atlantic
STORMBRINGER—Deep Purple—WB
TOTALLY OUT OF CONTROL—Hudson Bros.—MCA

RECORD REVOLUTION/CLEVE.

COUNTRY LIFE—Roxy. Music—Island (Import)
DARK HORSE—George Harrison—Apple
GET UP WITH IT—Miles Davis—Col
LIVE—Mott the Hoople—Col
MILES OF AISLES—Joni Mitchell—Asylum
RELAYER—Yes—Atlantic
SLADE IN FAME—Slade—Polydor (Import)
STANLEY CLARKE—Nemperor
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
TOTAL ECLIPSE—Billy Cobham—Atlantic

ROSE DISCOUNT/CHICAGO

COOK—PFM—Manticore
DARK HORSE—George Harrison—Apple
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
HIGHLY PRIZED POSSESSION—Anne Murray—Capitol
I CAN HELP—Billy Swan—Monument
MELODIES OF LOVE—Bobby Vinton—ABC
MILES OF AISLES—Joni Mitchell—Asylum
NEW & IMPROVED—Spinners—Atlantic
THE PROPHET—Richard Harris—Atlantic
THREE DEGREES—Phila. Intl.

CIRCLES/ARIZONA

BARRY MANILOW II—Bell
DO IT 'TIL YOU'RE SATISFIED—B.T. Express—Scepter
FIRE—Ohio Players—Mercury
FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
FOR YOU—Eddie Kendricks—Tamla
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
HOTTER THAN HELL—Kiss—Casablanca
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
RELAYER—Yes—Atlantic
TOTAL ECLIPSE—Billy Cobham—Atlantic

WHEREHOUSE/CALIFORNIA

DARK HORSE—George Harrison—Apple
DRAGON FLY—Jefferson Starship—Grunt
ELDORADO—Electric Light Orchestra—UA
FIRE—Ohio Players—Mercury
GOODNIGHT VIENNA—Ringo Starr—Apple
I'VE GOT THE MUSIC IN ME—Kiki Dee Band—Rocket
MILES OF AISLES—Joni Mitchell—Asylum
NIGHTBIRDS—Labelle—Epic
THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
THIS IS THE MOODY BLUES—Threshold

LICORICE PIZZA/LOS ANGELES

DARK HORSE—George Harrison—Apple
DAVE MASON—Col
GOODNIGHT VIENNA—Ringo Starr—Apple
I'VE GOT THE MUSIC IN ME—Kiki Dee Band—Rocket
LIVE—Mott the Hoople—Col
RELAYER—Yes—Atlantic
SOUVENIRS—Dan Fogelberg—Epic
STORMBRINGER—Deep Purple—WB
TIM WEISBERG 4—A&M
WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise

TOWER/LOS ANGELES

EXPLORES YOUR MIND—Al Green—Hi
FIRE—Ohio Players—Mercury
I CAN HELP—Billy Swan—Monument
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
RUFUSIZED—Rufus—ABC
SOULFUL ROAD—New York City—Chelsea
SOUVENIRS—Dan Fogelberg—Epic
THE PROPHET—Richard Harris—Atlantic
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. 28	DEC. 21	TITLE, ARTIST, Label, Number	WKS. ON CHART	
1	1	GREATEST HITS ELTON JOHN MCA 2128	6	F
2	4	BACK HOME AGAIN JOHN DENVER/RCA CPL-0548	26	F
3	3	NOT FRAGILE BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004	18	F
4	2	SERENADE NEIL DIAMOND/Columbia PC 32919	9	F
5	5	MOTHER LODE LOGGINS & MESSINA/Columbia PC 33175	8	F
6	8	GOODNIGHT VIENNA RINGO STARR/Apple SW 3417	5	F
7	9	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374	55	F
8	11	BUTTERFLY BARBRA STREISAND/Columbia PC 33005	7	F
9	10	VERITIES & BALDERDASH HARRY CHAPIN/Elektra 7E-1012	14	F
10	12	FREE AND EASY HELEN REDDY/Capitol ST 11348	9	F
11	13	THIS IS THE MOODY BLUES /Threshold 2 THS 12/13 (London)	6	I
12	6	IT'S ONLY ROCK 'N ROLL ROLLING STONES/ Rolling Stones COC 79101 (Atlantic)	9	F
13	15	DRAGON FLY JEFFERSON STARSHIP/Grunt BFL1-0717 (RCA)	9	F
14	7	WAR CHILD JETHRO TULL/Chrysalis CHR 1067 (WB)	9	F
15	21	FIRE OHIO PLAYERS/Mercury SRM-1-1013	5	F
16	28	MILES OF AISLES JONI MITCHELL/Asylum AB 202	3	I
17	14	DAVID LIVE DAVID BOWIE/RCA CPL2-0771	9	I
18	20	CARIBOU ELTON JOHN/MCA 2116	26	F
19	22	I FEEL A SONG GLADYS KNIGHT & THE PIPS/Buddah BDS 5612	8	F
20	26	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11358	4	F
21	27	STORMBRINGER DEEP PURPLE/Warner Bros. PR 2832	5	F
22	23	CAN'T GET ENOUGH BARRY WHITE/20th Century T-444	17	F
23	17	CHEECH & CHONG'S WEDDING ALBUM /Ode SP 77025 (A&M)	12	F
24	30	AVERAGE WHITE BAND /Atlantic SD 7308	9	F
25	16	WRAP AROUND JOY CAROLE KING/Ode SP 7024 (A&M)	14	F
26	25	PHOTOGRAPHS AND MEMORIES JIM CROCE/ABC ABCD 835	13	F
27	29	FULFILLINGNESS' FIRST FINALE STEVIE WONDER/ Tamla T6-33251 (Motown)	21	F
28	18	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 411	28	F
29	31	CAUGHT UP MILLIE JACKSON/Spring SPR 6703 (Polydor)	7	F
30	24	HOLIDAY AMERICA /Warner Bros. F2808	25	F
31	19	ELDORADO ELECTRIC LIGHT ORCHESTRA/ United Artists LA399-G	11	F
32	32	WAITRESS IN A DONUT SHOP MARIA MULDAUR/ Reprise MS 2194	8	F
33	44	EXPLORES YOUR MIND AL GREEN/Hi SHL 32087 (London)	5	F
34	34	LATE FOR THE SKY JACKSON BROWNE/Asylum 7E-1017	11	F
36	36	BACHMAN-TURNER OVERDRIVE II /Mercury SRM-1-696	47	F
37	37	TODD RUNDGREN'S UTOPIA /Bearsville BR 6954 (WB)	9	F



CHARTMAKER OF THE WEEK

38 — **DARK HORSE**
 GEORGE HARRISON
 Apple SMAS 3418



39	41	BAD COMPANY /Swan Song SS 8410 (Atlantic)	24	F
40	—	RELAYER YES/Atlantic SD 18122	1	F
41	42	I'M LEAVING IT ALL UP TO YOU DONNY & MARIE/ OSMOND/MGM M3G 4968	14	F
42	53	MELODIES OF LOVE BOBBY VINTON/ABC ABCD 851	3	F
43	43	LOVE ME FOR A REASON OSMONDS/MGM M3G 4839	6	F
44	48	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2-10003	63	I
45	47	I'VE GOT THE MUSIC IN ME KIKI DEE BAND/Rocket 458 (MCA)	7	F
46	46	CHICAGO VII /Columbia C2-32810	40	H
47	50	APPRENTICE (IN A MUSICAL WORKSHOP) DAVE LOGGINS/ Epic KE 32833	6	F

48	60	DO IT 'TIL YOU'RE SATISFIED B. T. EXPRESS/Scepter 5117	3	F
49	49	PHOEBE SNOW /Shelter 2109 (MCA)	9	F
50	40	ROCK AND ROLL OUTLAWS FOGHAT/Bearsville BR 6956 (WB)	7	F
51	39	ANKA PAUL ANKA /United Artists LA314-G	16	F
52	35	WALLS AND BRIDGES JOHN LENNON/Apple SW 3416	12	F
53	38	STREETLIFE SERENADE BILLY JOEL/Columbia PC 33146	9	F
54	54	LIVE IT UP ISLEY BROTHERS/T-Neck PZ 33070 (Col)	14	F
55	55	IN HEAT LOVE UNLIMITED /20th Century T-443	10	F
56	69	BARRY MANILOW II /Bell 1314 (Arista)	4	F
57	61	WHITE GOLD LOVE UNLIMITED ORCHESTRA /20th Century T-459	5	F
58	63	SOUTHERN COMFORT CRUSADERS/Blue Thumb BTSY-9002-2 (ABC)	5	F
59	62	THE MAIN EVENT FRANK SINATRA/Reprise FS 2207	4	F
60	67	LIVE MOTT THE HOOPLE /Columbia PC 33282	4	F
61	74	SOUVENIRS DAN FOGELBERG/Epic KE 33137	4	F
62	64	SHE CALLED ME BABY CHARLIE RICH/RCA APL1-0686	5	F
63	70	RED KING CRIMSON/Atlantic 18110	4	F
64	68	LOST IN A DREAM R.E.O. SPEEDWAGON/Epic KE 32948	4	F
65	65	WHERE HAVE I KNOWN YOU BEFORE RETURN TO FOREVER featuring CHICK COREA/Polydor PD 6509	7	F
66	73	CANTAMOS POCO/Epic PE 33192	4	F
67	51	SECOND HELPING LYNRYD SKYNYRD/MCA 413	35	F
68	84	NEW AND IMPROVED SPINNERS/Atlantic SD 18118	2	F
69	78	TOLEDO WINDOW BOX GEORGE CARLIN/Little David LD 3003 (WB)	3	F
70	45	ODDS & SODS WHO/MCA Track 2126	10	F
71	87	THE LAMB LIES DOWN ON BROADWAY GENESIS/Atco SD 2-401	2	F
72	58	SO FAR CROSBY, STILLS, NASH & YOUNG/Atlantic SD 18100	17	F
73	82	THERE'S THE RUB WISHBONE ASH/MCA 464	3	F
74	88	WITH EVERYTHING I FEEL IN ME ARETHA FRANKLIN/ Atlantic SD 18116	2	F
75	77	PERFECT ANGEL MINNIE RIPERTON/Epic KE 32461	13	F
76	90	THE SILVER FOX CHARLIE RICH/Epic PE 33250	2	F
77	52	NIGHTMARES . . . AND OTHER TALES FROM THE VINYL JUNGLE J. GEILS BAND/Atlantic SD 18107	10	F
78	79	SIMON & GARFUNKEL'S GREATEST HITS /Columbia KC 31350	38	E
79	81	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W 2750	33	F
80	95	WHERE WE ALL BELONG MARSHALL TUCKER BAND/ Capricorn 2C 0145 (WB)	2	F
81	91	SATIN DOLL BOBBI HUMPHREY/Blue Note LA334-G (UA)	2	F
82	83	MIGHTY LOVE SPINNERS/Atlantic SD 7296	32	F
83	113	PRIME TIME TONY ORLANDO AND DAWN/Bell 1317 (Arista)	1	F
84	—	ALL THE GIRLS IN THE WORLD-BEWARE!!! GRAND FUNK/ Capitol SO 11356	1	F
85	99	LIVE OBLIVION, VOL. 1 BRIAN AUGER'S OBLIVION EXPRESS/RCA CPL1-0645	2	F
86	118	HERE'S JOHNNY—MAGIC MOMENTS FROM THE TONIGHT SHOW /Casablanca SPNB 1296	1	J
87	121	JOY TO THE WORLD—THEIR GREATEST HITS THREE DOG NIGHT/ABC Dunhill DSD 50178	1	F
88	98	PIECES OF DREAMS STANLEY TURRENTINE/Fantasy F9465	2	F
89	59	DO IT BABY MIRACLES/Tamla T6-33451 (Motown)	8	F
90	56	SNOWFLAKES ARE DANCING ISAO TOMITA/ RCA ARL1-0488	7	F
91	97	TOGETHER FOR THE FIRST TIME BOBBY BLAND & B. B. KING/ABC Dunhill DSY 50190	2	F
92	80	LIGHT OF WORLDS KOOL AND THE GANG/ Delite DEP 2014 (PIP)	9	F
93	85	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	22	F
94	94	BRUJO NEW RIDERS OF THE PURPLE SAGE/Columbia PC 33145	3	F
95	66	GOT TO FIND A WAY CURTIS MAYFIELD/Curtom CRS 8604 (Buddah)	6	F
96	108	FOR YOU EDDIE KENDRICKS/Tamla T6-33551 (Motown)	1	F
97	57	DANCING MACHINE JACKSON FIVE/Motown M6-780S1	13	F
98	101	JOHN DAWSON WINTER III JOHNNY WINTER/Blue Sky PZ 33292 (Col)	1	F
99	75	THE GREGG ALLMAN TOUR /Capricorn 2C-0141 (WB)	6	F
100	76	HEAVY Stylistics/Avco 69004	7	F

Now Carl Carlton offers you more than just Everlasting Love



ABCD 857

including —
“Lonely Teardrops”
“Signed, Sealed and Delivered”
“Everlasting Love”
“Hurt So Bad”
“Smokin’ Room”
“Morning, Noon and Nighttime”

Management and Direction
Robert Ellis & Associates
Hollywood, California



abc Records

101 THE ALBUM CHART 150

DEC. 28	DEC. 21	
101	92	SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177
102	96	WAR BABIES DARYL HALL & JOHN OATES/Atlantic SD 18109
103	102	WHEN THE EAGLE FLIES TRAFFIC/Asylum/Island 7-1020
104	112	FLYING START BLACKBYRDS/Fantasy F 9472
105	115	GET YOUR WINGS AEROSMITH/Columbia KC 32847
106	122	THE WALTON'S CHRISTMAS ALBUM/Columbia KC 33193
107	72	THE SONGS OF JIM WEATHERLY/Buddah BDS 5608
108	109	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601
109	100	BAND ON THE RUN PAUL McCARTNEY & WINGS/Apple SO 3415
110	110	THE STING ORIGINAL SOUNDTRACK/MCA 2040
111	124	SHEER HEART ATTACK QUEEN/Elektra 7E 1026
112	114	AFTER THE GOLDRUSH PRELUDE/Island ILPS 9289
113	116	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247
114	117	GODSPELL SOUNDTRACK/Bell 1118 (Arista)
115	—	RUFUSIZED RUFUS/ABC ABCD 837
116	—	THE MAGIC OF THE BLUE BLUE MAGIC/Atco SD 36-103
117	89	DREAMS AND ALL THAT STUFF LEO KOTTKE/Capitol ST 11335
118	123	BORBOLETTA SANTANA/Columbia PC 33135
119	86	WELCOME BACK EMERSON, LAKE & PALMER/Manticore MC3-200 (Atlantic)
120	119	BEST OF BREAD/Elektra EKS 75056
121	133	IT'LL SHINE WHEN IT SHINES OZARK MOUNTAIN DAREDEVILS/A&M SP 3654
122	106	THRUST HERBIE HANCOCK/Columbia PC 32965
123	135	I CAN HELP BILLY SWAN/Monument KZ 33279 (Col)
124	—	TOTAL ECLIPSE BILLY COBHAM/Atlantic SD 18121
125	125	ROXY AND ELSEWHERE FRANK ZAPPA/MOTHERS OF INVENTION/DiscReet 2DS 2202 (WB)
126	128	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
127	127	FURTHERMORE SHAWN PHILLIPS/A&M SP 3662
128	—	KUNG FU FIGHTING CARL DOUGLAS/20th Century T-464
129	142	HOTTER THAN HELL KISS/Casablanca NBLP 7006
130	71	PAPER MONEY MONTROSE/Warner Bros. BS 2823
131	147	THREE DEGREES/Phila. Int'l. KZ 32408 (Col)
132	—	BREAKAWAY KRIS & RITA/Monument PZ 33278 (Col)
133	93	VEEDON FLEECE VAN MORRISON/Warner Bros. BS 2805
134	134	THE RAMBLIN' MAN WAYLON JENNINGS/RCA APL1-0734
135	111	IS IT IN EDDIE HARRIS/Atlantic SD 1659
136	138	TOULOUSE STREET DOOBIE BROTHERS/Warner Bros. BS 2634
137	104	STOP AND SMELL THE ROSES MAC DAVIS/Columbia KC 32582
138	—	NIGHTBIRDS LABELLE/Epic KE 33075
139	—	HIGHLY PRIZED POSSESSION ANNE MURRAY/Capitol ST 11354
140	143	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499
141	136	461 OCEAN BOULEVARD ERIC CLAPTON/RSO 4801 (Atlantic)
142	103	RELEASE YOURSELF GRAHAM CENTRAL STATION/Warner Bros. BS 2814
143	145	THE CAPTAIN AND ME DOOBIE BROTHERS/Warner Bros. BS 2694
144	144	GREATEST HITS CHER/MCA 2127
145	146	CHRISTMAS PRESENT ANDY WILLIAMS/Columbia C 33191
146	148	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)
147	149	DONNY DONNY OSMOND/MGM M3G-4978
148	—	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/Kama Sutra KS8S 2603
149	105	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389
150	107	ALICE COOPER'S GREATEST HITS/Warner Bros. W 2803

151-200 ALBUM CHART

151	BAD BENSON GEORGE BENSON/CTI 6045 (Motown)
152	MIRAGE CAMEL/Jonus JXS 7009
153	TIM WEISBERG 4/A&M SP 365B
154	FEEL GEORGE DUKE/BASF MC 25355
155	MAN OF MIRACLES STYX/Wooden Nickel BWL S/K 1-063B (RCA)
156	A LITTLE BIT OF LOVE PAUL WILLIAMS/A&M SP 3655
157	SUN GODDESS RAMSEY LEWIS/Columbia KC 33194
158	COOL PFM/Monticore MA 6-502S1 (Motown)
159	A CHRISTMAS ALBUM BARBRA STREISAND/Columbia CS 9557
160	NEW SKIN FOR THE OLD CEREMONY LEONARD COHEN/Columbia KC 33167
161	IMPOSSIBLE DREAM SENSATIONAL ALEX HARVEY BAND/Vertigo VEL 2000 (Phonogram)
162	FREE TO BE YOU AND ME MARLO THOMAS & FRIENDS/Bell 1110 (Arista)
163	HISTORY OF BRITISH ROCK, VOL. II VARIOUS ARTISTS/Sire SASH 3705-2 (ABC)
164	THE BAND KEPT PLAYING ELECTRIC FLAG/Atlantic 1B110
165	ROCKIN' SOUL HUES CORPORATION/RCA APL1-0775
166	KEEP ON DANCIN' BOHANNON/Dakar DK 76910 (Brunswick)
167	LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)
168	GET UP WITH IT MILES DAVIS/Columbia KG 33236
169	NO OTHER GENE CLARK/Asylum 7E-1016
170	HOT CITY GENE PAGE/Atlantic SD 1B111
171	THE HANDSOME DEVILS HELLO PEOPLE/ABC Dunhill DSD-501B4
172	HONK/Epic KE 33094
173	LEO KOTTKE/PETER LANG/JOHN FAHEY/Tokomo C1040
174	TURN OF THE CARDS RENAISSANCE/Sire SAS 7502 (ABC)
175	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
176	LIKE CHILDREN JERRY GOODMAN & JAN HAMMER/Nemperor NE 430 (Atlantic)
177	TIM MOORE/Asylum 7E-1019
178	THE PROPHECY RICHARD HARRIS/Atlantic SD 1B120
179	SUN SECRETS ERIC BURDON BAND/Capitol ST 11357
180	DO YOUR THING BUT DON'T TOUCH MINE GOOSE CREEK SYMPHONY/Columbia KC 32918
181	GODSPELL ORIGINAL CAST/Bell 1102 (Arista)
182	JOURNEY ARIF MARDIN/Atlantic SD 1661
183	SO... WHERE'S THE SHOW? JO JO GUNNE/Asylum TE-1022
184	ANOTHER BEGINNING LES McCANN/Atlantic SD 1666
185	THE BADDEST HUBBARD FREDDIE HUBBARD/CTI 6047 (Motown)
186	LUCKY DAY JONATHAN EDWARDS/Atco SD 36-104
187	BURT BACHARACH'S GREATEST HITS/A&M SP 3661
188	PINAFORE DAYS STACKRIDGE/Sire SADS-7503 (ABC)
189	BIG BAMBU CHEECH & CHONG/Ode SP 7704 (A&M)
190	COMIN' FROM ALL ENDS NEW BIRTH/RCA APL1-0494
191	WALKER'S COLLECTIBLES JERRY JEFF WALKER/MCA 450
192	HAPPY TOGETHER AGAIN TURTLES/Sire SASH 3703-2 (ABC)
193	THE MARK OF THE BEAST WILLIE HUTCH/Motown M6-81551
194	AS I SEE IT NOW MELANIE/Neighborhood NB 3000 (Arista)
195	JEZEBEL MARY MCCREARY/Shelter SR 2110 (MCA)
196	THE BEST OF WAYNE NEWTON LIVE/Chelsea 504
197	URUBAMBA/Columbia KC 32896
198	GITTIN' DOWN L.T.D./A&M SP 3660
199	SILVER MORNING KENNY RANKIN/Little David LD 3000 (WB)
200	STANLEY CLARKE/Nemperor NE 431 (Atlantic)

ALBUM CROSS REFERENCE

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PAUL ANKA	51	LOVE UNLIMITED ORCHESTRA	57
BRIAN AUGER'S OBLIVION EXPRESS	85	LYNYRD SKYNYRD	67
AVERAGE WHITE BAND	24	BARRY MANILOW	56
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BLUE MAGIC	116	MONTROSE	130
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JACKSON BROWNE	34	MOTT THE HOOPLE	60
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BILLY COBHAM	124	OSMONDS	43
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JIM CROCE	26	SHAWN PHILLIPS	127
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CHARLIE DANIELS BAND	148	QUEEN	111
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AL GREEN	33	GODSPELL	114
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KOOL & THE GANG	92	JOHNNY WINTER	98
LEO KOTTKE	117	WISHBONE ASH	73
KRIS & RITA	132	STEVIE WONDER	27
LABELLE	138	YES	40
JOHN LENNON	52	FRANK ZAPPA	125
GORDON LIGHTFOOT	101		

1974.

It was so good,
we hate to see it go.


Screen Gems-Columbia Music/Colgems Music


Screen Gems-Columbia Publications

The music publishing and music print divisions of Columbia Pictures Industries, Inc.

1975.

We can hardly wait.

1974 Charts in Review: No. 1 Albums

DATE	ALBUM TITLE	ARTIST	LABEL
1/5	THE SINGLES: 1969-73	Carpenters	A&M
1/12	YOU DON'T MESS AROUND WITH JIM	Jim Croce	ABC
1/19	I GOT A NAME	Jim Croce	ABC
1/26	I GOT A NAME	Jim Croce	ABC
2/2	YOU DON'T MESS AROUND WITH JIM	Jim Croce	ABC
2/9	YOU DON'T MESS AROUND WITH JIM	Jim Croce	ABC
2/16	YOU DON'T MESS AROUND WITH JIM	Jim Croce	ABC
2/23	PLANET WAVES	Bob Dylan	Asylum
3/2	PLANET WAVES	Bob Dylan	Asylum
3/9	COURT AND SPARK	Joni Mitchell	Asylum
3/16	THE WAY WE WERE	Barbra Streisand	Columbia
3/23	JOHN DENVER'S GREATEST HITS	John Denver	RCA
3/30	JOHN DENVER'S GREATEST HITS	John Denver	RCA
4/6	JOHN DENVER'S GREATEST HITS	John Denver	RCA
4/13	BAND ON THE RUN	Paul McCartney & Wings	Apple
4/20	JOHN DENVER'S GREATEST HITS	John Denver	RCA
4/27	THE STING	Soundtrack	MCA
5/4	THE STING	Soundtrack	MCA
5/11	THE STING	Soundtrack	MCA
5/18	THE STING	Soundtrack	MCA
5/25	THE STING	Soundtrack	MCA
6/1	BAND ON THE RUN	Paul McCartney & Wings	Apple
6/8	BAND ON THE RUN	Paul McCartney & Wings	Apple
6/15	SUNDOWN	Gordon Lightfoot	Reprise
6/22	SUNDOWN	Gordon Lightfoot	Reprise
6/29	BAND ON THE RUN	Paul McCartney & Wings	Apple
7/6	BAND ON THE RUN	Paul McCartney & Wings	Apple
7/13	CARIBOU	Elton John	MCA
7/20	BACK HOME AGAIN	John Denver	RCA
7/27	CARIBOU	Elton John	MCA
8/3	CARIBOU	Elton John	MCA
8/10	BACK HOME AGAIN	John Denver	RCA
8/17	461 OCEAN BOULEVARD	Eric Clapton	RSO
8/24	461 OCEAN BOULEVARD	Eric Clapton	RSO
8/31	FULFILLINGNESS' FIRST FINALE	Stevie Wonder	Tamla
9/7	FULFILLINGNESS' FIRST FINALE	Stevie Wonder	Tamla
9/14	BACK HOME AGAIN	John Denver	RCA
9/21	BACK HOME AGAIN	John Denver	RCA
9/28	ENDLESS SUMMER	Beach Boys	Capitol
10/5	BAD CO.	Bad Company	Swan Song
10/12	IF YOU LOVE ME (LET ME KNOW)	Olivia Newton-John	MCA
10/19	NOT FRAGILE	Bachman-Turner Overdrive	Mercury
10/26	CAN'T GET ENOUGH	Barry White	20th Century
11/2	PHOTOGRAPHS AND MEMORIES	Jim Croce	ABC
11/9	PHOTOGRAPHS AND MEMORIES	Jim Croce	ABC
11/16	WALLS AND BRIDGES	John Lennon	Apple
11/23	CHEECH & CHONG'S WEDDING ALBUM	Cheech & Chong	Ode
11/30	WRAP AROUND JOY	Carole King	Ode
12/7	IT'S ONLY ROCK 'N ROLL	Rolling Stones	Rolling Stones
12/14	GREATEST HITS	Elton John	MCA
12/21	GREATEST HITS	Elton John	MCA
12/28	GREATEST HITS	Elton John	MCA

Victor Benedetto
and all the people at

CAM the world over

congratulate

Jimmy Lenner



1 producer of 1974

Three Dog Night

Grand Funk

Raspberries

Lighthouse

Murphy's Law

Atmospheres

Chambers Brothers

The Coast (Continued from page 56)

In Memphis, Ted Nugent was busted for indecent exposure when he returned to the stage for an encore clad in a loin cloth, holding a large bow and arrow which was aimed at a flaming skull at the other end of the stage. Nugent got a little too excited and fell off the stage into the arms of the police. The wild crowd grabbed him and pushed him back on stage, just in time to shoot the flaming skull, and to be hauled off by the Memphis police and arrested for indecent exposure. The promoters of the show bailed him out . . . Mick Ronson joined Mott the Hoople . . . George Harrison announced plans for a major tour . . . Casablanca severed their ties with Warner Bros. . . . Then . . .

■ IN OCTOBER: Seems like this was the year for lablemania, as Ringo Starr as well as George Harrison started his own label. Ringo entered an agreement with Polydor Records for the distribution of his new label in England and arranged with Capitol for the distribution in the U.S. Ringo himself didn't announce any plans to record on his "Ring O' Records" label, as he, like Harrison is still bound to the Apple/Capitol labels . . . A close look at John Lennon's album "Walls and Bridges" would show you that Lennon wasn't credited with playing any musical instruments. The former Beatle is credited with writing, arranging, producing and singing, but it appears that all the musicianship is by his band and "guest" artists. An even closer look would show you that Lennon was up to his old tricks again, this time, by crediting fictitious characters for his own performance. He actually played electric and acoustic guitar and piano throughout the album, but the credit went to luminaries such as Booker T and the Maitre D's, the Rev. Thumbs Ghurkin, the Honorable John St. Johnson and Dwarf McDougal, to name a few.

The only tune which Lennon credited himself on, was a brief version of Lee Dorsey's classic, "Ya Ya," on which his 10 year old son Julian plays drums with Dad accompanying on piano.

Alice Cooper thought it was just peachy that he was included in the 1974-1975 edition of "Who's Who in America." Alice, who was listed under his real name, Vincent Furnier, said, "I think it's great, because 'Who's Who' is an American institution, and I believe in anything that is an American Institution such as Hugh Hefner, Walt Disney, the Boy Scouts and Budweiser" . . . There were other people

this month who like Budweiser, too. Several members of Sha Na Na found that they developed "beer bellies." So, the 10-man rock group made a collective decision to slim down. They all enrolled at a Jack LaLanne Health Spa where they simultaneously rehearsed their tunes while working up a sweat on Jack's exercise machines. To coincide with their exercise program, the group released a single, "Too Chubby To Boogie," from their "Hot Sox" album . . . and while on the subject of Jack LaLanne, the muscle bound physical fitness freak celebrated his 60th birthday in a rather different fashion. Proving that he's in good shape as ever, Mr. L. swam the San Francisco Bay from Alcatraz to the city, with his wrists and ankles in shackles. To make his feat even tougher, the 165 pound LaLanne pulled a 1000 pound flat bottom boat behind him. The swim through the 58 degree waters took an hour, 25 minutes. Meeting a reporter on the shore, LaLanne revealed, "I have a surprise in store for my 61st birthday. It has to do with the New York Harbor. I can't say more" . . . Well, there's more, cause . . .

■ IN NOVEMBER: Frank Sinatra was reportedly negotiating with George Harrison to produce Sinatra's next album. Frankie apparently felt that he would appeal to a wider range of people with a more contemporary production job . . . Harrison, in the meantime, held a press conference in L.A., to discuss plans for his tour. A woman who was sitting in the back of the room happened to inquire about the significance of the Dark Horse Records logo that was on George's sweatshirt, after noticing that it was a horse with seven heads. In answering her, he only smiled, "Seven heads are better than one . . ." Far out, George . . . John Lennon expressed an interest in producing the cast album for the Broadway stage production of "Sgt. Pepper's Lonely Hearts Club Band on The Road." The Beatles are not officially connected with the project that is being produced by the Robert Stigwood Organisation . . . Ted Neeley, star of "Jesus Christ Superstar," took the place of Bruce Scott in the lead role of "Billy Shears" in the show . . . It was announced that plans for a new musical on the adventures of Flash Gordon were in progress . . . ELO's bassist Mike de Albuquerque left the group to pursue a solo career. His replace-

(Continued on page 90)

Edwin H. Morris

"MANDY"
BARRY MANILOW-BELL

"YOU'RE NO GOOD"
LINDA RONSTADT-CAPITAL

"WHEN MABEL COMES IN THE ROOM"
MICHAEL ALLEN-WARNER BROTHERS
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#3 Rufus
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#1 Rufus

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#6 Tell Me Something Good—Rufus
TOP VOCAL COMBINATION:
#3 Rufus
TOP NEW VOCAL COMBINATION:
#1 Rufus

R & B ALBUM CATEGORY
TOP VOCAL COMBINATION:
#2 Rufus
TOP NEW VOCAL COMBINATION:
#1 Rufus

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Raspberries Rock 'Em at the Bottom Line

■ NEW YORK — Introduced as "One of America's premier rock 'n roll bands," Capitol recording artists the Raspberries lived up to and surpassed that labeling during a recent (12) Bottom Line performance.

Indicative of their remarkable growth as musical innovators (original 'Berries Eric Carmen and Wally Bryson have restructured the band with the addition of Scott McCarl on bass and Michael McBride on drums) was their first selection, a classically-arranged version of one of their earliest recordings, "Let's Pretend," which was tenderly rendered and served as a fitting contrast to their ensuing selection, their last major charter, "Overnight Sensation (Hit Record)."

In their first New York appearance since the Raspberries' reformation, the foursome displayed a sense of professionalism that was well appreciated and acknowledged by the crowd. The music was tightly delivered, as close to the sensational studio sound achieved by Jimmy Ienner as was physically possible. And while Eric Carmen dominated lead vocals, they were also shared by Bryson and McCarl, on the newly-released single "The Party's Over"

and Chuck Berry's "Bye Bye Johnny" respectively.

The material was a combination of old and new, rockers and ballads, leaning a little more heavily on the metallic aspect. Another Chuck Berry nugget, "Little Queenie," was updated with '70s sophistication; "Cry," from their "Starting Over" album, exhibited the group's expertise at tempo variance; "All Through the Night" was sprinkled with the band's special brand of punk eroticism; "I Don't Know What I Want" displayed Carmen's strong vocal presence; and they concluded the evening's entertainment with "Go All the Way."

Roberta Skopp

Weisberg to Athena

■ LOS ANGELES — A&M pop artist Tim Weisberg will be represented for personal appearances by the Athena Enterprises Booking Agency, located at 1515 Monroe St. in Denver, Colorado.

His manager, Allan Goldblatt, announced that Weisberg is no longer represented by the United States Theatrical Agency or David M. Bendett and is currently preparing a major concert tour in conjunction with his latest album release, "Tim Weisberg 4."

The Coast (Continued from page 88)

ment was Mike Groucutt . . . David Clayton-Thomas rejoined Blood, Sweat and Tears as lead singer. Jerry La Croix quit the group this Summer, and joined Rare Earth, so he could be more "funky" . . . According to Al Mair, the manager of Gordon Lightfoot, and president of Attic Records, the person holding the world's record for cutting the most phonograph records is none other than Lata Mangeshkar. Ms. Mangeshkar has reportedly waxed over 20,000 titles for the Gramophone Company of India . . . According to Flo & Eddie, Alice Cooper was grinning a lot more, and with good reason. By the miracle of oral surgery, Alice had an entire new set of chops implanted in his mouth. Reports were that he was happily showing off his new molars to anyone who would look, and even anyone who wouldn't . . . Did you know that Tommy Overstreet's great great grandfather was the real John Wesley Hardin?

Gregg Allman was given a party after his gig in L.A. by Capricorn, and if you went, you'd have seen Frank Fenter along with Bonnie Bramlett, Claudia Linnear, Flo & Eddie, members of Deep Purple and Allan Weiss. Just before that one, Chick Corea was feted by Polydor up in the hills . . . Last, but not least, George Harrison was given a reception down at the Forum after his performance . . . Musical chairs: Ricky Fataar, drummer with the Beach Boys since early 1972, left the group to join Joe Walsh's new band . . . Robin Trower announced that his new drummer would be Bill Lordan, formerly of Sly and the Family Stone . . . Gary Wright, leader of Spooky Tooth, disbanded the group to pursue a solo career . . . Ringo came up with a new one. It was a song written for him by folksinger Hoyt Axton called the "No, No, No Song." The tune is a somewhat tongue-in-cheek tale of a guy who has given up drugs from cocaine to grass. According to the lyrics, the singer is "tired of waking up on the floor" and besides, dope "would just make him sneeze" . . . Augie Meyer, ex-member of the Sir Douglas Quintet, announced his candidacy for sheriff of Comal County, Texas. He was a deputy in Bexar County in 1959 once. A singing sheriff? Stranger things have happened, friends . . . Over 600 people turned out for the First Annual Surfers Reunion at Rodney Bingenheimer's English Disco. Among those who attended in their baggies and wetsuits were Jan & Dean, the Beach Boys, Flo & Eddie, and Keith Moon (who recently recorded the Beach Boy's "Don't Worry Baby," making it o.k. for him to come).

■ DECEMBER: Capitol made a formal announcement that they would distribute Ringo Starr's newly formed label "Ring O' Records." Ringo leased a six-story house on one of the canals of Amsterdam which will serve as European headquarters for the company. The first three floors will serve as office space, and the top three will be staff living quarters . . . Michael Ochs joined ABC as director of publicity (his tan is now completely gone) . . . Chan Daniels exited Capitol's a&r dept. . . Liverpool police had to disguise David Essex in a full police uniform to get him out of the concert hall safely, as the crowds that were attending his concerts were of a hysterical type. The scam would've worked if he had changed his red glitter platform shoes . . . George Harrison was joined by Leon Russell for an extended version of "My Sweet Lord" at his Tulsa concert . . . ABC finalized the purchase of Word, Incorporated . . . Capitol pacted Far Out Productions in a long-term production agreement . . . Three Dog Night re-signed with ABC Records . . . Linda McCartney was invited to serve as judge for the International Male Elegance Awards . . . Two former members of the Association formed a new group named Bijou . . . The Troggs reformed . . . Beau Eurrell left Cashbox and joined Motown's publicity dept. . . It was reported that Brian Wilson would be producing a song that he wrote for one of his favorite Mouseketeers, Annette Funicello, entitled, "Zing-Zang" . . . It was announced that George Harrison's concert would become a motion picture, funded by Dark Horse Records . . . Billie Jean King came out on stage during Elton John's encore at the Spectrum in Philadelphia, where she sang background with Davey Johnstone and Dee Murray while playing tamborine on "The Bitch is Back." Elton was wearing his Philadelphia Freedoms tennis outfit, and was rallying around 100 tennis balls into the audience.

Hope I haven't forgotten anything . . . Oh year, whatever happened to "Summer Jam West"? ? ?

Vanguard Signs Camille Yarbrough

■ NEW YORK — Vanguard has signed Camille Yarbrough to record excerpts from her "Tales & Tunes of an African-American Griot." This is an original work by Ms. Yarbrough, a series of songs and recitations about her childhood.

She will be accompanied on the recording by a rhythmic background consisting of guitar, keyboard, bass and percussion. Vanguard's executive producer, Ed Bland, is responsible for bringing her to the label.

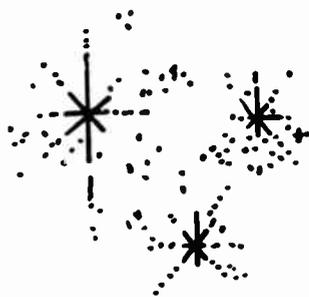
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R & B Singles:

Top Male Vocalist, Stevie Wonder.

Top Duo, Diana Ross & Marvin Gaye.

Top New Instrumental Group, The Commodores.

Album Category:

Top New Duo, Diana Ross & Marvin Gaye.

Top New Male Jazz Artist, Bob James.

Top New Female Jazz Artist, Esther Phillips.

R & B Album Category:

Top Male Vocalist, Stevie Wonder.

Top New Duo, Diana Ross & Marvin Gaye.



'Sun Story' Set Tells a Monumental Tale

By DAVID MCGEE

■ The story of Sun Records is the story of a small southern label, now defunct, which housed at one time or another several of the most important artists in rock & roll history; it is the story of the label's founder, Sam Phillips, who had an instinctive understanding of this "new" music and also had the good sense to allow the exceptional talents on his label to develop their distinctive styles; it is the story of the birth of rock & roll.

JEM

JEM Records (P.O. Box 362, 3001 Hadley Road, South Plainfield, N. J. 07080) has recently released a four-album set under the broad title "The Sun Story." One album is a two-record set entitled "The Sun Story;" the other three albums come under the heading of "Sun Rockabillys," and they trace the emergence of rockabilly music from its country and western origins. This is an important, indispensable collection, and there is no minimizing the service that JEM has performed in releasing it.

Rather than focusing on the famous Sun artists (although most are included), "The Sun Story" spotlights the contribution made by lesser-known, but in most cases no less important, artists. Like their more famous counterparts, these artists hailed from the South or mid-South, and all came to Sun because it was the most successful of the regional labels; as such, it offered these artists the prospect of breaking through to national success.

Thus, while other labels came and went, Phillips' Sun label endured because there was a constant flow of talent through its doors, and that talent was never turned away without a fair hearing.

The Sun Story

This double album is designed as an overview of four distinct periods in Sun's history: Blues ("Feelin' Good"), country and western ("Hillbilly Fever"), rockabilly ("The Memphis Beat") and contemporary music ("Sun in the '60s").

Of the blues singers on the Sun label, Rufus Thomas and Junior Parker were undoubtedly the most significant.

Rufus Thomas

Thomas was a Memphis deejay when he recorded "Bear Cat" for Sun in March of 1953. The song was an answer to Big Mamma Thornton's "Hound Dog," recorded earlier in that year on the Peacock label. It begins with a cat's meowing before Thomas bursts in yelling, "You know what

you said about me, woman? Well—you ain't nothin' but a bear cat . . ." and then continues on in the same vein. Though he had no further success on the Sun label, Thomas did emerge ten years later on Stax/Volt and has since had a long string of hits with dance tunes, including "Walking the Dog."

Junior Parker

The late Junior Parker is a legendary band blues singer represented on this side by the song "Feelin' Good," a driving boogie number that sounds like it could be a hit today. Parker recorded only a few sides for Sun before moving on to Don Robey's Houston-base Duke label. His song "Mystery Train" later became one of Elvis Presley's finest Sun singles.

The Prisonaires was the most significant r&b vocal group to record for Sun. The group members were all inmates at Tennessee State Penitentiary and lead singer Johnny Bragg is quoted in the liner notes as saying "Practically every member was doing 99 years." Bragg co-wrote the selection included here, "Just Walking In The Rain," which became one of Johnny Ray's biggest hits in 1956.

Bragg's voice is velvet over the group's smooth backup "oohs" and William Stewart's understated guitar playing. Whereas Ray fights his usual demons, Bragg's vocal style is resigned and mellow, that of a man accepting his fate, and thus he achieves a poignancy beyond Ray's artistic grasp.

'Hillbilly Fever'

The "Hillbilly Fever" side of this record features performances by two of the Sun immortals—Carl Perkins and Warren Smith—and by Harmonica Frank Floyd, credited in the liner notes as being "the first white artist to record for Sun."

Floyd is identified on this album as "a farmer from Arkansas (and) ex-minstrel show stalwart." He was also one of the label's most eccentric artists, as

Sun Superstars



From left: Charlie Rich, Jerry Lee Lewis, Roy Orbison. These artists each went on to find success with other labels.

one can easily tell by listening to his "Great Medical Menagerist," a rollicking talking blues number included on this side.

Perkins is represented by only one cut (however, he is featured on Volume Three of the Sun Rockabilly albums), "Sure To Fall," done in a style reminiscent of Hank Williams. Perkins' band on this and other songs included his brothers Jay and Clayton.

Warren Smith was a Sun artist who never received the recognition he deserved. Blessed with a fine, expressive voice (a la Hank Williams) and good material, Smith remained a regional phenomenon, although a national breakthrough once seemed imminent following the chart success of "So Long I'm Gone." This tune, written by Roy Orbison, is included on "The Memphis Beat;" Smith is heard on this side singing "I'd Rather Be Safe Than Sorry" and "Black Jack David."

'Memphis Beat'

"The Memphis Beat" includes recordings more in the style most associated with the Sun Label.

"Flying Saucers Rock 'N Roll" by Billy Lee Riley is an intense, exciting rocker. Riley, like Warren Smith, failed to make it on a national level; nevertheless, he was an extraordinary talent, at home on a variety of instruments and in any number of musical styles. The band on "Flyin' Saucers Rock 'N Roll" includes Jay and Clayton Perkins, W.S. Holland, and the Sun house pianist—a fellow named Jerry Lee Lewis.

Charlie Rich

After succeeding Jerry Lee as house pianist, Charlie Rich was given his first solo sessions in August of 1958. From those sessions, a rocking tune entitled "Whirlwind," with Billy Lee Riley on bass, is included here. Rich's vocals and piano playing on this cut owe much to the styles of Elvis and Jerry Lee, although his own style did emerge on the later hits (not recorded for Sun) "Lonely Weekends" and "Mou-hair Sam."

Another artist who has had continuing success in the rock and country fields is Dickey Lee, heard here on a song entitled "Good Lovin'," which is nothing more than Elvis' "Too Much" with different lyrics.

The Everly Brothers had a big hit in the '50s with a Roy Orbison tune entitled "Claudette," and Roy's original demo recording of this song closes out the "Memphis Beat." At one point, Roy loses the rhythm, stops playing, mutters "Crap!" and picks up the song again from the chorus.

"Sun In The '60s" finds much of the label's magic gone; Presley, Lewis, Orbison and Rich were no longer with the label and musical trends were changing. While the numbers included here are all energetic, they are also ordinary, and the Sun label was nothing if not distinctive.

Sun Rockabillys

"Put Your Cat Clothes On" is the first volume of the Sun Rockabillys series and it features some of the label's best artists, including Carl Perkins, Roy Orbison, Warren Smith, Sonny Burgess, Billy Lee Riley, and Jerry Lee Lewis.

Perkins' "Put Your Cat Clothes On" opens side one and features some vintage Jerry Lee Lewis piano work. Perkins' vocal here is gritty and aggressive, in contrast to the hillbilly inflections heard on "Sure To Fall."

Ray Harris

One of the most exciting cuts on any of the records is Ray Harris' "Come On Little Mama," one of only two singles Harris ever recorded. Along with Orbison's "Domino" (also on this side), Harris' tune gives the listener a good idea of what classic rockabilly sounded like.

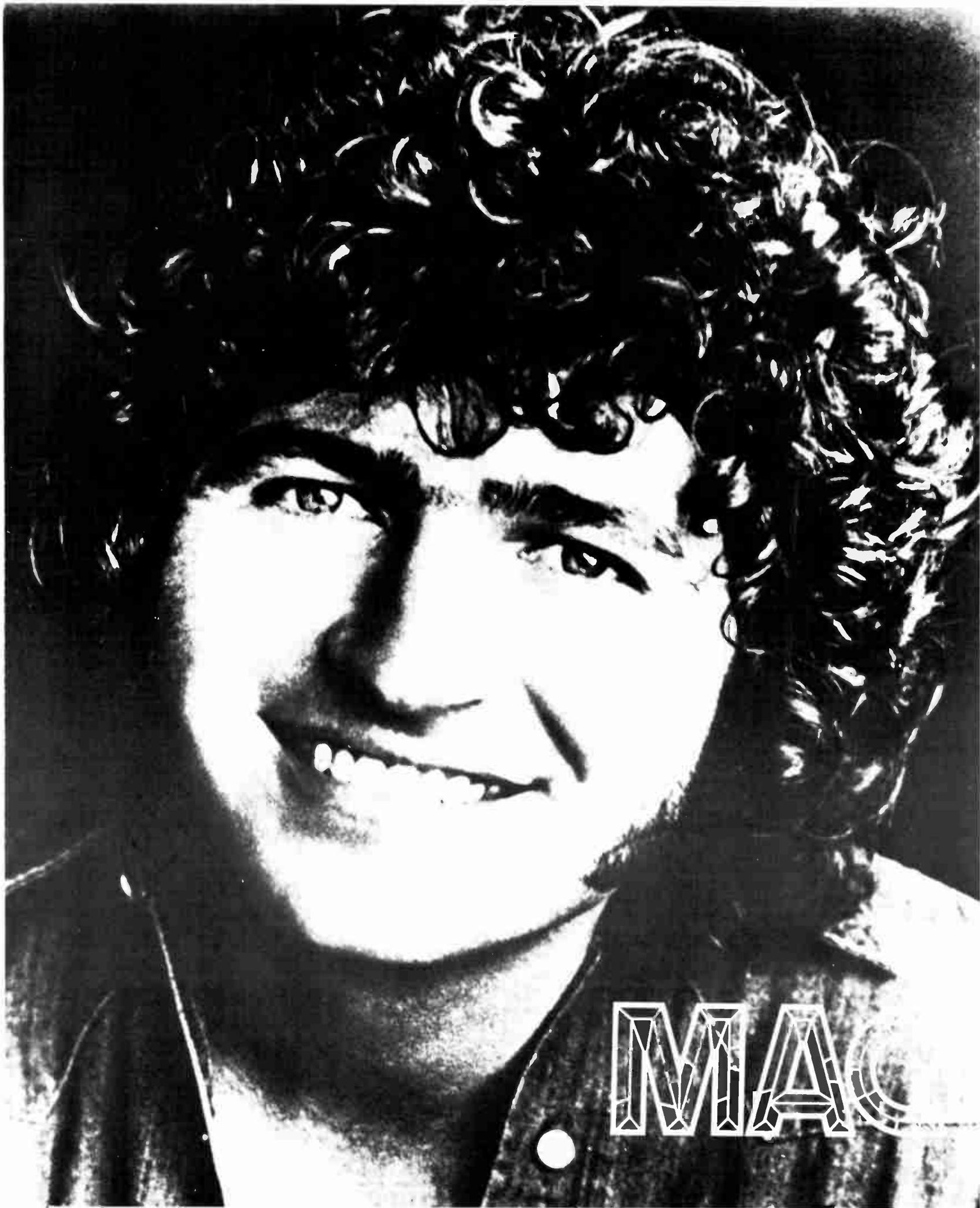
Continuing evidence of Warren Smith's genius is presented here in the form of his splendid 1956 recordings "Ubangi Stomp," "Red Cadillac and a Black Moustache," and "Uranium Rock." Listening to these songs, one realizes that Smith was as gifted a rock artist as he was a country artist.

Sonny Burgess

Sonny Burgess (identified in the liner notes as "the wild-man of Memphis rockabilly") checks in with an exuberant self-penned tune entitled "We Wanna Boogie." In addition to some unusually abandoned guitar work, this song features horns, setting it apart from the standard rockabilly fare.

Side two opens with a previously unissued Billy Lee Riley recording entitled "Rock With Me Baby." Here is an original talent at work, and it is hard to under-

(Continued on page 96)



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Dory Previn: From the Inside Out

By ROBERTA SKOPP

■ Warner Brothers recording artist Dory Previn has been amassing a strong, steady and loyal following during the almost five years that she has been recording. Her song and prose writing accomplishments encompass film, literary, television and theatrical media. The following is an interview with Ms. Previn conducted following her October 20 Avery Fisher Hall performance.



Dory Previn

Record World: How do you achieve such personal intensity in your lyrics?

Dory Previn: I think it's because I just write for myself. You know, we're ego creatures, and anything that's really intensely yourself, is intensely personal.

RW: But you're so much more personal than most writer/artists.

Previn: I think I'm conditioned to that. I'm at the psychological age and I got used to this. When I was a child I was Catholic and I got used to confession, and when I got older I became an advocate of analysis and I got used to self-revelation. So hopefully, the two things lead to some kind of revelation about yourself—which makes it kind of new and unique.

RW: Aren't you afraid of exposing too much of yourself to the public? Don't you have to first feel safe with people to reveal such intensely personal things?

Previn: Yes, but you see I deal with my paper and I feel very safe with paper. I don't think of the secondary issues regarding my writing: What's going to happen; who's going to hear it; how they are going to react. And I think that when people reveal things that have not been revealed before in popular songs, it almost immediately becomes a cliché. It's very easy to handle. I've said this before, but I really feel that it bears repeating. When I wrote "Twenty Mile Zone" and I tried it out with a couple of friends, they said, "Listen, as your best friends, we cannot allow you to reveal this about yourself. You can't say that in a popular song. And besides which, just for your sense of self-protection, I can't allow you to do this." And I said, "Well, it's where I am, and how I feel, and what I think, and what I experience. So I can't be concerned with that."

Shortly after the Lennon song came out (John Lennon where he's screaming for his mother and father) and there were a couple of good revelations, self-revealing songs in that same kind of area by James Taylor, and a few other people began to write about that too.

RW: I felt very differently about you and your songs after seeing you in person. There's a very special warmth that you give your onstage performance that your songs need on record as well. Do you think there's any way of getting that special feeling across on record?

Previn: What I said for several years, before I went out and began to perform, when people would talk about the fact that my songs were kind of downbeat and negative, was, "Hey, my songs are very funny." And everybody looked at me and said, "You're very funny for saying that." I knew where I was coming from with my songs. I knew that as I was doing them, they're a form of black comedy. They're the kind of comedy—I'm not comparing myself on a creative level—but they're the comedy of Genet and of Samuel Beckett and that kind, if you will, the left-handed comedy, which is funny but you're revealing something intimate or frightening.

So if I sang to you about incest or insanity or even the most important painful love—unrequited love—to do it bathed in sadness, in tears, I could bore you to death. And I would bore myself and I would drown in a sea of self pity and float out the door. When you sing something, the heavier it is, the lighter it should be put forth. We live in a contemporary age of the put-on too. So to even put-on insanity, especially if you've been there, is I think the ultimate tribute to it—to say "Hey, it's not so terrible." And it's not that unusual. A lot of us have experienced it.

So I knew when I first performed, I knew the first time I got a laugh, I knew I was home free. I knew that what I had said was right, and that because I was dealing with new subjects, people didn't see the humor in it immediately, in the records, because they only heard the idea. I tried to convey that musically with very light rinky tink music, but I wasn't totally successful in doing it because of the kind of new and untried subject matter.

RW: You could have just gone out there and sang—it would have

been different—but you explained the songs. What was really striking was your honest, direct and sincere approach. And you were really relating to the audience.

Previn: I was communicating. I wasn't singing for them, I wasn't performing. I was saying, "Hey, these are some ideas that I've written about myself and some experiences, and I'd like to tell you about them." And the warmer the audience was with me and the more responsive they were, the more I got with them. It was like a two character play.

RW: I noticed that there were a great many more women at the concert than men. Do you think that women can relate more easily to your songs?

Previn: Well, again—I'm not saying this about myself, I'm talking more about my work—women need heroes, and please differentiate that, my work, from myself. A book can be a hero to somebody, a record can be a hero. And I think women, because we've been in the underdog position for so long—if you're the underdog that indicates a top dog—someone's higher than you, we're in the secondary position. I think we had a lot of idols and no heroes. Because heroes would be one to one. The idol is the person who is on the pedestal who must be revered, adored, not touched and they are easily smashed. But the hero is strong and goes through a lot of shit and finds out he or she has just the same flaws that all of us have. It's Achilles, it's having that Achilles' heel. And so consequently, we know that a hero has been through pain, has made a fool of himself or herself, and come out the other end and survived—maybe not greatly, but survived nevertheless. And I think that's very important to women.

But I have compassion and belief and a small percentage of understanding of the male point of view. Both from the male in me, and the male point of view out there. So I try to portray the male point of view too. There's a song, "Don't Put Him Down," which is about how the man feels about a certain moment's impotence and it's a clue for twofold understanding. In "Coldwater Canyon" he's got this play-boy pad but she went there. So you have to think of what each person in that twosome is contributing to that situation. So I hope that gets through. I like it when there are men there, in the audience.

RW: Your lyrical side is so well developed and your musical side simply seems to kind of accompany it. You've concentrated on the lyrical approach. Do you want to develop the musical side?

Previn: Well, I'm a primitive musically. I read music and that's it. And I play the guitar and that's it. But apart from that I did a lot of work on films and I have a theory that one can set lyrics the way one sets visuals.

"... when people reveal things that have not been revealed before in popular songs, it almost immediately becomes a cliché."

If you notice I use a lot of visual imagery in my songs. I will set a scene by a couple of beats here and there. Just a few strokes because the song is a miniature. In "Lady With the Braid," for example is the line, "would you hang your denim jacket near the poster by Picasso." You know immediately who those two people are. He's in denim, she has a Picasso poster. You could kind of see her place. You kind of get a feeling of the coverlet that her cousin crocheted. So you kind of know her sensibilities and you know his—he wants to read the morning paper. She'll fix him coffee but it will have honey and cream.

Anyway, I think that one can write songs where you underscore the drama of the song, so that you make dramatic points with it. There are certain songs which have a good sense of repetition like a popular song. There are other songs which are narrative songs, in the French style. And that's what I want. To tell stories. So I think in that way the music can underscore dramatically—make your point—change tempos, change character as the song and story develops.

RW: You live in Los Angeles and a lot of your songs are about the lifestyle there—"Mary C. Brown and the Hollywood Sign," "Coldwater Canyon," etc. Are you mocking that particular lifestyle?

Previn: No, on the contrary, if you listen to the end of the "Coldwater Canyon" it goes into the universal. It goes into the cosmic. The eye of the sleeping sky and the ear of the infinite still and silent night.

I'm from the East, born and raised there, and I feel strange in L.A. I feel very alien here now. The thing about L.A. is that it's the end of the country. Everybody who goes out there has one more option, and that's to jump in the ocean. It's both old and new. It's the end of the line for some people, and the beginning for others.

(Continued on page 100)

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The Sun Records Story (Continued from page 92)

stand how Riley ever missed making the "big time."

An unissued Jerry Lee Lewis recording, "Milkshake Mademoiselle," follows Riley's song. Lewis' distinct style does not emerge on this song; in fact he takes an instrumental back seat to the other band members and his restrained vocal here is hardly indicative of the great rock singer that he is.

The second volume of the Sun Rockabillys continues to follow the music dubbed "rockabilly," although at this point country and western music had less of an influence on the artist's styles and the arrangements were moving closer to what would become standard rock & roll. The boogie beat is starting to take over; guitar solos are more pronounced and less twangy; pianos are heard clearly; drums are coming to the forefront more than they ever did in the early recordings.

Another classic Billy Lee Riley cut—"I Want You"—is included on side one. Riley plays a dazzling guitar solo here, and he is aided by those ever-present Perkins brothers, Jay and Clayton, and Jerry Lee Lewis.

More Burgess

Sonny Burgess shows up twice on this side with "Ain't Got a Thing," (on which he takes an altogether disparaging view of his woman) and "A Kiss Goodnite."

Warren Smith cuts loose here with a song that was a minor hit for him, "Miss Froggie." Although the song rocks, Smith is better on the other albums. "Miss Froggie," incidentally, would never go over today with verses like this one: "I got a gal, shaped just like a frog/ I found her drinkin' muddy water/ and sleepin' in a hollow log."

"That's The Way I Love" by Johnny Carroll is nothing exceptional as far as songs go, but trivia experts will note that the guitarist on this session was the then-unknown George Jones.

Side two would be dynamite even if there were only one cut on it—that being Jerry Lee Lewis' "Carryin' On."

Previously unissued, this song (written by Lewis) was the prototype for his smash hit "Whole Lotta Shakin' Goin On." Lewis' pumping piano is abundantly evident here—glissandos abound—and his vocal is unrestrained in the classic Lewis style. The intro is identical to the one on "Whole Lotta Shakin'" and the lyrics are basically "Shake, baby, shake." He even gets down low at the end, just like he does during the middle portion of "Whole Lotta Shakin'." Billy Lee Riley plays

bass here, and Roland James contributes a stinging guitar solo.

Sonny Burgess and Billy Lee Riley are featured together on another instrumental from the same session that produced the "Thunderbird" instrumental included on "The Sun Story." Riley plays a fine blues harp lead over Burgess' sizzling guitar, and Charlie Rich is heard on a brief piano solo, again sounding like Jerry Lee.

Rosco Gordon was one of the few (and perhaps the only) black artists still recording for Sun as late as 1958. Gordon was a blues singer with whom Sam Phillips had been associated in the early '50s, when he (Phillips) recorded blues singers in the Memphis area and leased the masters of those recordings to Chess and Modern Records. In order to transform Gordon into a rockabilly artist, Phillips teamed him with rockabilly musicians such as Roland James, Billy Lee Riley and Jimmy Van Easton. The results are heard on "Sally Jo," a cut included on this side.

"Rockin' & Boppin'," the final volume of this collection, showcases the talents of two of Sun's truly great artists—Carl Perkins and Roy Orbison.

An original rocker, Perkins is accompanied on seven previously unissued cuts by his brothers and, on two of those cuts, by Jerry Lee Lewis. Though he considered himself nothing more than a country artist, Perkins had an undeniable rock & roll streak in his personality. At his best, few of the early rock & roll stars could deliver more in the way of intensity and, yes, intelligence than could Carl Perkins. In addition to his well-conceived guitar solos, Perkins could belt a mean lyric and he was a versatile singer as well: He could sound gritty and tough on Louis Jordan's "Cal-

donia," or Hank Williams-expressive on the heartbreaking "What You Doin' When You're Cryin'."

After one of his brothers was killed in a car wreck in the late '50s, Perkins' enthusiasm for music waned and he soon faded from sight, only to turn up on the Columbia label in the next decade, where he released a few good, though unclaimed, albums. These days he travels with Johnny Cash, doing his 15 or 20 minute solo turn each show and then resuming his role as backup vocalist and guitarist.

Roy Orbison's fame grew out of his Monument recordings made during the '60s, but at Sun he began developing the style that would later catapult him to rock stardom. Orbison's Sun recordings are unique for their sound: With the possible exception of "Domino," they are as clean, vocally and instrumentally, as his Monument recordings. Although his rock & roll vocal stylings "Go Go Go" and "I Like Love") are good enough, Orbison could never compete with Perkins and Lewis as a rock & roll singer. But he was virtually without equal as a balladeer, and the genesis of that style is heard here on "Fools' Hall Of Fame," and in particular on "A True Love Good-bye."

These are but a few of the highlights of "The Sun Story." Each listener will no doubt find particular songs excluded from this article more intriguing than the ones mentioned—these are merely one writer's choices. The point is that this collection shatters the idea that Sun was notable only for a handful of great talents that happened to wander into its studio. Now fiction becomes fact, rumor becomes truth: There was redoubtable genius at work inside the tiny studio on Union Avenue in Memphis, Tennessee.

Big Tree Re-Signs April Wine



Doug Morris and Dick Vanderbilt of Big Tree Records have announced that Canadian group April Wine has extended their long-term contract with the label. The group is currently working on a new album which will be released after the first of the year to coincide with a national tour with John Mayall. Pictured at the signing are (from left) Terry Flood, group manager; Jim Clench of April Wine; Doug Morris; Myles Goodwyn of April Wine; Ralph Murphy; and Dick Vanderbilt.

Col Promotes Coffino

(Continued from page 4)

ning and preparation of product by new and established artists on the Columbia label on a national level. He will oversee the conception and execution of merchandising programs for debut album releases as well as introductory programs for new artists. He will coordinate plans with Columbia's advertising, sales, promotion and art departments on behalf of the label's new artists and their product. As part of his expanded responsibility, he will also oversee the direction of the college program and maintain his involvement with concert and club appearances by Columbia artists. He will report directly to DeVito.



Jonathan Coffino

Coffino joined CBS Records in 1969 as a marketing trainee and, the following year, was promoted to the position of associate product manager, Columbia Records' popular product merchandising. In 1972, he moved up to become product manager, Columbia Records and, most recently, held the position of associate director, product development, Columbia Records.

Licorice Pizza Opens New Store

■ LOS ANGELES—Over 300 people attended the black-tie, red-carpet, searchlit opening of Licorice Pizza's 12th store in Southern California. Located at the west end of the Sunset Strip, Licorice Pizza will be marketing to record and tape buyers in the Hollywood/Beverly Hills area.

Among many record company dignitaries in attendance were: Mike Maitland, president of MCA; Rick Frio, vice president of MCA; Ed Rosenblatt, vice president of Warner Bros.; Tom Noonan, vice president of Motown; and Fred Deman, national promotion for Elektra/Asylum. Guests were greeted by Jim Greenwood, president of Licorice Pizza, who chose top hat, black tie and tails for the occasion.

Announcing

**JUNE 1975...THE DAWN OF A NEW
ENTERTAINMENT ERA IN LONDON**

Cunard International and Ember Concerts are proud to announce the forthcoming premiere of London's newest and brightest supper club:



a Las Vegas-styled nightspot at the Cunard International Hotel, Hammersmith, featuring major International artists in an 800-seat showroom that critics say is "the largest and only venue of its kind in London, to fill a real need on the London nightlife scene."

"The Queen Mary Suite" of the Cunard International will be booked exclusively by Ember Concerts, whose other presentations in 1975 will include Jack Benny, Glen Campbell, Charley Pride, Helen Reddy, Al Martino, Diana Trask, Anne Murray and Roy Clark.

A handwritten signature in black ink, appearing to read "JEFFREY S. KRUGER", is written over a thin horizontal line.

Jeffrey S. Kruger

A handwritten signature in black ink, appearing to read "Nicolas Vecchione", is written over a thin horizontal line.

Nicolas Vecchione



Don McLean (Continued from page 60)

these people who don't use backgrounds. But anyway he said, "Listen, I got a part, are you going to put it on?" And I said, "Well, sure, what is it?" He said, "I got this Rudi Vallee voice I'm going to do." And that was great. Then he said "I've got this other idea, these chicks, you know, who sing commercials, I'm going to bring them in here." And they brought these girls in. They did that by themselves. They were so thrilled by the song they didn't even want double scale. They just wanted to sing on the record. They invented all those parts themselves.

Then the mixing came. I said, "Joel, I don't want to bother you, maybe you have a certain way you want to do this." And he said, "No, this is yours and I want you to come in and do the work." So I was there all the time, at every single mixing session. I mixed three or four of the songs, and the rest of the time we did it all together. That's the way I'll make records from now on. I'm never going to go back to the old way.

It was like I had to protect everything before I let it out. I couldn't let somebody get at me before I was ready to let it out.

RW: There was no point at which you had to say, "Joel, calm down?"

McLean: No, I talked with him five months before we walked into the studio. And I said, "Look, I know exactly what I'm doing, and the one thing I want to make sure is that when I don't want something on a record, I'm not going to argue with you about it. I don't have the energy left anymore. I'm almost 30 years old, I spent 15 years doing this music, half of my life, and there's nobody, least of all you, can tell me what's right or wrong about it." That conclusion was reached and there we were. He understood exactly where I was coming from and I had to explain a lot.

When I work with a producer, I try to get a performance out of him. I'm not just an idiot who can't feed himself. But the studios are geared for guys that don't sing from their stomachs, people who sing from their throats, so that you get the sense of presence, but it's an electronic sense of presence. Where I made this record, and where I'll continue to make a record, is in a studio that still uses tubes in the board; they know how to work with a platform artist, which is what I am.

RW: What about the structure of your live sets now?

McLean: Basically, like I told Joel, the reason "American Pie" was nine minutes long was that it was a finale. All these songs were built, those two albums, "Tapestry" and "American Pie," that was my performance. "American Pie" was the finale of all these things, these stories that have come down. And when it was built, that's how it worked. Now in a sense, "Andrew McCrew" and "Vincent" are finales. "American Pie" is in the middle somewhere. But these songs grow out of a need that I have to renew the stage performance.

One of the reasons I stopped performing for a while was that I got so sick of singing the same songs. I wanted to get a chance to fill in these new holes and come up with these new emotions that I knew I could express, but I needed some time to do. From now on my life will be that pattern forever. I'll be out there and I'll be home, and that's the way to go. Once I reached another level, I had to establish my way of operating. It wasn't the same anymore. It wasn't scuffling around for \$100 to pay the rent. You know, \$10 for food, like I had for many years. I didn't need that anymore, so I had to learn to deal with that free time, and that luxury. I learned how to manage it. Now it's fine. If it turned around again on me, it would take me much less time to scramble it back because I'm aware of those big changes.

RW: Future recording plans?

McLean: I have a live album in the can. It will be out in March and I'm really excited about it. I'm working on it right now with Tom Allen, who is a good friend of mine from upstate. A wonderful American artist. He's doing the back and cover art. It will be two albums—30 songs—and it's going to be the best of the first four albums done in live context with about six or seven songs that I always do, like "Where Were You Baby When My Heart Went Out" and "Jodi's Lost His Penker," a bunch of those things.

But it's really great because I get a chance to reinterpret a lot of the stuff on the first few albums. Which for one reason or another, were not produced or performed as well as they could have been. But in a solo context they just sparkle. Things like "Magdalene Lane." It opens with "Castles In The Air," "Three Flights Up," . . . In the beginning I winced every time I heard "Tapestry" because I'm overdoing it so much, I'm so into it. But in a way it's a nice thing, because I guess that's what I was as a teenager, somebody who was just very moved by stuff and I couldn't fake it with some kind of veneer of cool. But it's nice to be able to just perform the songs and make them work, rather than do the work for the audience. You learn how to do it less but it sort of goes better.

RW: Then you really still consider yourself a live performer.

McLean: Yes, and I'm getting back to it now. I'm really into it. I took about six or eight months off just to sort of stop everything.

RW: I've always sensed a certain conflict in that you come out on stage with guitar and banjo, and you've essentially done a folk style or folk-like performance, and yet you very much resented the idea that you were labeled a folk singer.

McLean: Not resented, just felt that the implications made . . . I am a folk singer, but I'm the real kind. The categories made these enormous implications. The only other type of music that I would make live would be with an orchestra. And I have been thinking about using a large orchestra for a tour, in a year or so. Because first I have a certain thing that I want to establish with what I do with guitar and banjo. I have a certain redemptive mission that I want to bring to the banjo. To me the banjo has been laughed at a lot. It's a very elegant, very proud musical instrument. Its origins go way back.

So I use the format on stage for a variety of reasons. Not the least of which is that in the beginning I wanted to make a separate kind of album which had its essence in guitar and voice relationship. I never write a song and say "Well, arrange it the way you want to arrange it, and I'll sing it." The arrangement is there. I do all the arranging. But it's a complicated thing. I'm an eclectic in a sense. And nobody really understands what that is. To me all the music that I heard as a kid, whether it was pop, or folk music, or traditional music, or pop-folk music, or novelty music, or jazz or blues, or rock and roll, or anything else . . . all that stuff is just swimming around. So that the songs I write are just hybrid. ☺

Benton Campaign Set by Playboy

■ LOS ANGELES — Tom Takayoshi, executive vice president of Playboy Records, has announced a full-scale promotional and merchandising campaign for recording artist Barbi Benton. The artist's single, "Now I Lay Me Down To Sleep With You" was culled from "Barbi Doll" lp recently released by the label.

Ms. Benton recently undertook a whirlwind promotional tour that covered several major markets including Atlanta, Dallas, Ft. Worth, Memphis, Nashville, Houston, Cleveland, Dayton and Miami (where a Mike Douglas show was taped for presentation sometime in January).

The company has also en-

listed the aid of Playboy Bunnies, who have been scurrying through radio station offices in Atlanta, Chicago, Los Angeles, San Francisco, St. Louis, Denver, Detroit and Austin. The girls delivered Barbi Benton press kits, an elaborately designed package featuring the single, the album, "Barbi" memo pads and a four-color poster.

Playboy Records is supporting the Barbi Benton campaign with a full schedule of advertising in consumer and trade publications. A billboard has been erected along Sunset Boulevard in Los Angeles, designed by Rocco Catena and featuring the newly created Barbi Benton logo.

Dance Masters



The Buddah Group recently hosted a party at the Leviticus Club on behalf of discotheque deejays. Seen here on that happy occasion are (from left) Hank Talbert, director of r&b operations for Buddah; Jimmy Jackson, singer and songwriter who is signed with Buddah; Art Kass, president of The Buddah Group; and Frankie Crocker, program director of WBLS-FM.

Taking It on the Lamb



Following two SRO performances at New York's Academy of Music, the members of Genesis and executives of Atlantic/Atco Records celebrated at a small supper in honor of the group at J.P.'s Restaurant. In concert Genesis performed their new work, "The Lamb Lies Down on Broadway," in its entirety. Pictured from left are: Tony Smith, manager of the group; Ahmet Ertegun, chairman of Atlantic/Atco Records; Mike Rutherford, Phil Collins, Steve Hackett and Tony Banks of Genesis; Anni Ivlil, international director of public relations for Atlantic/Atco; Earl McGrath, director of publicity and artist development for Atlantic/Atco; Peter Gabriel of Genesis; and Tunc Erim, national special projects and album coordinator for Atlantic/Atco.

East/Memphis Music Taps Shamwell, Rauls

MEMPHIS—East/Memphis Music Corp. has announced the appointments of Joe Shamwell and Phillip Rauls to its professional department. Rauls and Shamwell will be working the catalogues of East/Memphis and its affiliated companies: Birdees Music Corp. (ASCAP), Deerwood Music Co. (BMI), and Stripe Music (BMI).

East/Memphis is now located at 66 Monroe Avenue, 12th Floor, Memphis, Tennessee (P.O. Box 3231) 38103; phone: (901) 527-1551.

Burger King Gals Signed by Malika

NEW YORK — Malika Enterprises, Inc. (Meaning Masterful Purposes) have announced the signing of an exclusive management agreement with "Jenny's Daughters." The three sisters are widely known by their TV Burger King commercial.

Irwin Pincus Heads Frank Music West



Jo Loesser Osborn, president of Frank Music Corp. has appointed Irwin Pincus as manager of Frank Music West. Formerly a principal in George Pincus & Sons, Pincus relocated to Los Angeles in 1970 where he has been an active participant in the west coast music publishing scene. Pictured, from left: Bert Naber, head of the professional division of Frank Music; Ms. Osborn; and Pincus.

Deems-Taylor Awards

(Continued from page 6)

spring, and Philip Hart's "Orpheus in the New World" issued by W. W. Norton. Usually four books are honored, but this year five have received Deems Taylor Awards because of a tie in the voting.

Articles

In the articles category, syndicated columnist Jack O'Brian won for his articles distributed by King Features and Hubert Saal received his Deems Taylor Award for his writing in Newsweek. Ben Fong-Torres was selected for his commentaries in Rolling Stone, and Alan Rich's critical writing in New York Magazine won him another ASCAP-Deems Taylor Award—his fourth.

The judges for the competition were ASCAP composers Gerald Marks, Vincent Persichetti of the Julliard faculty, Billy Taylor, and Dr. Hugo Weisgall, professor at Queens College.

Artists Produce Other Artists

Memories" (ABC) in the 26 slot on this week's album chart. Todd Rundgren is another case of a performer/producer who stays on top of both situations at most times, currently represented on The Album Chart with an album from a group of which he is a member, "Todd Rundgren's Utopia." He also scored many previous eclats with Grand Funk (Capitol) in addition to being currently charted as a producer with Daryl Hall & John Oates' (Atlantic) "War Babies" (102) and the Hello People's (ABC/Dunhill) "Handsome Devils" (171).

Joe Walsh, of James Gang and Barnstorm fame, is moving up the charts as a producer as well now too with Dan Fogelberg's "Souvenirs" (Epic) release, in the bulleted 61 spot this week on The Album Chart.

Changing Distribution Patterns

(Continued from page 6)

labels to opt for independence. Island Records, for example, abandoned its distribution deal with Capitol to become independent and has met with an astonishing degree of success. Former Bell Records president Larry Uttal chose indie distribution when he launched his Private Stock label, a factor that was particularly significant in that Private Stock was a joint venture undertaken with Capitol's corporate parent, EMI Ltd. Wes Farrell removed the Roxbury and Chelsea labels from the RCA branches and Neil Bogart severed his pact with Warner Bros. That so many formerly branch-distributed labels chose independent set-ups, despite a "tight money" economic situation reflects a strong measure of faith in the indie system and in the record industry overall. Said Neil Bogart: "We have no problems and will have no problems with our distributors as long as we continue to have hit records. Other than that, we take care not to overshadow them, because the principle problem the distributors are having in making collections lies in the fact that the stores themselves are somewhat overstocked."

Heilicher Bros.

Ira Heilicher, vice president of Heilicher Bros., the nation's largest independent distributor described his firm's "excitement" at witnessing the inception of the new indie-distributed labels. "In our case, we've lost some lines and we've gained some others. Our Dallas operation, for example, suffered from the loss of

both ABC-Dunhill, who recently opened a branch in that territory and Famous-Paramount. Even with the loss of those lines, the Dallas operation managed to stay 5 percent ahead of last year's billing. It was simply a matter of more concentration on the remaining labels," said Heilicher.

Incentives

The example of such successful indie-distributed labels as Motown, A&M and more recently, 20th Century Records, provided a good deal of motivation to the small firms considering indie set-ups. Another important factor was the freedom and control that the indie arrangement affords. Wes Farrell commented on the new independent status of Roxbury and Chelsea Records: "The independent distributors need us as much as we need them — you know that they're going to work for you and stay on your case. Those companies have also become far more sophisticated than they had previously been, and the chief asset in dealing with them lies in the fact that they're dealing in the realities of the business as it is today. I went independent in order to get back into the record business."

A&M Branch Development

A further development affecting the area of independent distribution was the decision by A&M Records to open a branch office to handle sales in the New England area. A&M's future decision concerning sales office-branch development will be a key question for the entire industry in 1975.

(Continued from page 6)

a bullet spot, "I Feel A Song," with Burt Bacharach and Bill Withers being among the producers credited.

Although not falling directly into the artist turned producer classification, Tom Scott deserves kudos for arrangement responsibilities on three albums reaching high chart slottings: Barbra Streisand's "Butterfly" (Columbia) (bulleted 8), Joni Mitchell's "Miles of Aisles" (Asylum) (bulleted 16) and Carole King's "Wrap Around Joy" (Ode) (25).

As more and more artists gain complete control of their own careers it seems a natural artistic extension to become involved with another performer in the most direct manner possible—production. Thus far it seems to be a healthy, successful and most positive growth for the industry.

Dialogue (Continued from page 58)

they make incredibly good music and they're great on stage in a very unique way. Westbound also has the Detroit Emeralds, Fantastic Four, Denise LaSalle and some product left on the Ohio Players. Junie, the former lead singer of the Ohio Players, has made an lp as a solo artist that in my estimation is one of the finest albums I've ever heard. The label will be called 20th Century-Westbound; it's not really a distribution deal, but will be kind of a joint logo set-up. I think we should grow for another couple of years before we get into custom labels. Eventually, we'll have a custom division.

RW: What would motivate you towards establishing a custom label division?

Regan: Purely the opportunity to grow. You can't get all of your records played on the 20th Century label. If we were to have ten potential hits on hand at one time, it would be difficult to get airplay on them all if they were on the same label. If you have a group of labels, it spreads it out a little bit and from a volume standpoint, I think you can generate more dollars from a group set-up than you can from just one label. I'm just playing it by ear so far and I haven't really made a commitment yet in that area. We probably will have to make that move eventually.

RW: With the present tight money situation in the economy, are you facing any problems now as an independently distributed label that the branch-distributed companies don't have to contend with?

Regan: No, I think we're all confronted with basically the same problems. The branch operations have to worry about collecting their money from the retail outlets and we have to worry about collecting our money from the independent distributor. But the independent distributor also has to worry about collecting his money from the retail operator, so actually we have a two step operation and they have a one step operation. But collections so far have been good; we've been getting our money. Maybe it's been because we've been so hot—I don't know—but I wouldn't like to try it when I'm cold. Frankly, I think we've made a lot of distributors happy with our product, especially the ones that are really good business people out there.

RW: As 20th Century grows, would the possibility ever arise of going into your own branch distribution system?

Regan: I really don't anticipate doing that. If an independent businessman distributes my label, handles it intelligently and pays me the money I've got coming, why should I leave him to start my own thing? All I'd be asking for is trouble, because that's an area where it's difficult to make a profit, anyway. Most of the majors' branch operations are making very little profit or are just breaking even. It's not really that lucrative an area of business. ☺

Disco File (Continued from page 14)

and due out this week as the first release on Bataan's new Salsoul label (an album will follow in January). Both Raymond Goynes at La Martinique and Douglas Riddick at Opus I report immediate response to advance copies made available last weekend and Riddick, who had to play it seven times the first night it broke at his club, is already predicting a gold record for Bataan. Bataan, whose work has always been a rich blend of Latin and black urban sounds—"salsa" and soul—sharpens "The Bottle" with horns, adds an unexpected sweep of strings and runs it very up-tempo for nearly four minutes. With Scott-Heron's song something of a disco standard already, this re-cycling should pick up very fast.

More Latin spice: Mitch Schatsky at Pier 9 in D.C. is enthusiastic about Tito Puente's fine instrumental "Watu Wasuri," a fast-paced Latin jazz piece available as the B side of his recent single, "Borinquen," or on the album "Tito Unlimited" (Tico). With the exception of "Baby Don't Let This Good Love Die," the B side of Carol Douglas' hit, "Doctor's Orders" (Midland International)—which Mitch claims all the Washington deejays are playing but no one in New York will touch, and with good reason—Schatsky has most of the best tips this week: Dooley Silverspoon's "Bump Me Baby," another two-part George McCrae imitation, but a good one (on Otton); Louise Freeman's gutsy "I Can Do It (If I See It)" (Shout) and "The Whole Damn World's Gone Crazy" by John Gary Williams (Stax), which he says has been very big in D.C. and Philadelphia (as my Philly correspondent confirms) but quite unknown in New York. He also points out that one of his top 10 choices, "Voo-Doo Magic" by the Rhodes Kids—some white children who pretend to be the Jackson 5 and almost make it (on GRC)—has yet to have the success in New York that it now enjoys in D.C. and Los Angeles. Already we're having regional discotheque hits?

Dory Previn (Continued from page 94)

So you have that kind of polyglot. It's pioneer country. The streets are always caving in, we live on a fault that at any time could burst apart. We could fall into the ocean, all of Los Angeles could get dumped in a minute and a half. There are certain earthquakes threatening constantly, which I've experienced out there and we still get tremors all the time. So there's that constant threat. It doesn't rain, it floods 40 days and 40 nights, and then it stops and there's a drought. So we live in biblical proportions out there. Some people say "Oh, hey you go out there and it's very long line of boredom and you sit by the pool." I've never owned a pool in all the time I've lived there. Maybe deliberately, I don't know. I've always avoided it. I've gotten a lot of work done there. I am in a constant state of excitement, even though I live very secluded.

I think out there everything is speeded up; the contemporary life is speeded up so that we are making our mythologies. Centuries from now, Marilyn Monroe, John Wayne—the archetypes, villains and heroes, of good and evil—those people will be personified. They are re-enactments of the old myths. But you can see it happening today. And it's startling to me and we're telling the stories of our myths on film, on records, as they pass them down from person to person, generation to generation. So that when I write about Hollywood, I see it in that great sense. It's why I wrote the play "Mary C. Brown and the Hollywood Sign," which I'm now going to rewrite when I go back, and try to do again, because it never opened and it won't let me go and everybody asks me about it and those songs are from that.

RW: Your new album seems much more up and joyous than your previous work. Is there any particular reason for that?

Previn: Well, I think perhaps part of it has to do with people understanding my work more now. And I think as we spoke about earlier, people are bringing something to it by having seen me perform. I performed four of those songs last year on tour and they had never heard them. I hadn't recorded them. It was even more riotous last year for "Coldwater Canyon," and "Obscene Phone Call," because they had never been performed before. But the other thing is a lot of those songs came out of traveling, and touring.

RW: This new album?

Previn: Yes. And it's more objective. It's personal observation taken from a wider point of view. For example, take "Obscene Phone Call." If that were the song about Watergate, you'd say, "Dory, I know all about Watergate, I know more than you know about it, don't tell me about Watergate. You can't say anything that's going to surprise me or is going to be unique."

So I was concerned, deeply, about what was going on in this country and I wanted to write about it. But I thought unless I can understand it and reveal it from some kind of personal experience, it has no validity. There are experts who can do that better. And then when I actually got that obscene phone call, I thought, I want to write about that.

RW: Do you conceive of your writing in that way—taking a personal incident and then expanding it on a broader level?

Previn: No. It just flows. And especially in this album. Now whether it was because I came out for the first time and I travelled and I took my own personal things to all these people who had this incredible reaction and it knocked me out I don't know. I found it incredible. I saw it almost as a beam of light or as a triangle coming from a little song and then going out and out. And the scope of people becoming larger and larger. I was grateful, appreciative, stunned in every sense. So I think that's what began to happen to me, because I didn't know until I went out.

RW: Do you find it very fulfilling when you get off the stage?

Previn: Oh, extremely. I find myself very relieved that it's over and it's enormously fulfilling. I can see now what big stars, superstars, who don't write, what that junky thing is about, that fix to it. I mean you come off the stage after a wave of mass acceptance, in the case of like Judy Garland, mass love, and there's nothing in a one to one that can compare to that. At that moment, for the next few days, you've got a high that's incomparable and you have to bring yourself down.

But if you are just performing, and that kind of idolatry we get back to again, rather than understanding and appreciation of a person's work and writing, but rather of the idol of the person, that can destroy you. And the thing that's the great equalizer to me in performing is that I go back home and start writing. And it all comes back like a dream to me, like a beautiful dream. A wonderful experience. It's nice that I don't have to feel that I need that. I love it but it's like some terrific gift that came back to me. ☺



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NICK SEVANO

N. Y. Central (Continued from page 54)

so . . . The Beach Boys, Elton John and Paul Simon found themselves jamming at the Nassau Coliseum while Tower of Power were joined by Papa John Creach, Randy Brecker, John Blair and Bernard Purdy at the Bottom Line . . . The Schaeffer Festival in Central Park kicked off with Benny Goodman, soon to be followed by Melanie and the Righteous Brothers . . . A party for Kiki Dee at the Bottom Line (same night as the Schaefer opening) was more than well attended, though Elton never did join in for the rumored chorus . . . Marilyn Lipsius put the Bitter End up for sale.

Singles prices followed the album path and rose to \$1.29 while everyone tried to figure out what impact that would have on the singles market . . . Sixties folkies took their places in the top ten on The Singles Chart.

And these sleeper picks weren't bad for a one month span: Andy Kim ("Rock Me Gently"), Johnny Bristol ("Hang On In There Baby"), Bad Company ("Can't Get Enough") and Eric Clapton ("I Shot the Sheriff"). Picks went to Roberta Flack ("Feel Like Makin' Love") and Elton John (again? yes) ("Don't Let the Sun Go Down On Me").

Who In The World: Stylistics, Edgar Winter Group, Bowie, Bo Diddley & the Heywoods and Southern Music . . . Dialogues: Marvin Cane, LeBaron Taylor, Shep Gordon, Dave Glew, Bill Lowery and Wesley Rose . . . Special RW salutes to the Spanish Musical Explosion and Southern Music.

Appearing in person: Mary Travers and David Buskin at Carnegie Hall . . . Hot Tuna at the Academy . . . Leon Thomas, in a devastating performance for but six people, at the Bitter End . . . Gato Barbieri at the Bottom Line . . . Procol Harum and Leo Kottke at the Felt Forum . . . Shirley Bassey at Carnegie . . . War and Earth, Wind & Fire at Nassau . . . Clive Davis and Joe Smith at the same table applauding Ashford & Simpson, at the Bottom Line . . . Pointer Sisters (in toto) return to ny via the Empire Room . . . Roxy Music and Sharks at the Academy . . . Johnny Winter and 10cc in a good show marred by an overly-enthusiastic audience bent on throwing things at the performers . . . Isis at the Bottom Line . . . Two Generations of Brubeck at the Rainbow Room . . . Erroll Garner at the Maisonette . . . Larry Coryell and Billy Cobham at Carnegie . . . Slade and Aerosmith at the Felt Forum . . . Peter Yarrow Band and Paul Williams in a late, late, late show at the Beacon.

JULY

■ This was a month of talent—big names in large doses, too. In one week alone we were visited by the likes of Eric Clapton, Cat Stevens and David Bowie (all at Madison Square Garden) the Souther Hillman Furay Band and Linda Ronstadt (in Central Park) and Bruce Springsteen (at the Bottom Line) . . . The Newport Jazz Festival New York invaded, bringing literally hundreds of jazz musicians to stages all around the city (and the Nassau Coliseum). It was a more conservative festival than the previous Newport/New York outings—fewer shows with more "names." The jams and tributes (with the exception of the opening night's salute to Charlie Parker) were overcrowded with performers and lacked direction, but the concerts featuring two or three artists within a general frame (solo piano, quartets, etc.) fared well indeed. Attendance was excellent, and the festival managed to wipe out its 1973 \$150,000 debt. Congratulations were on everyone's lips for that accomplishment, and the hope for next year was a balance between money-making and the experimentation which marked the first two Newport/New York years . . . Following on the heels of the festival, the Preservation Hall Jazz Band gave two free performances on the steps of the Metropolitan Opera House.

A dart tournament sponsored by Warner Brothers greeted Steeleye Span's Bottom Line engagement, with the RW Mondos putting up a valiant (but, alas unsuccessful) effort.

Who in The World: Cher, Mac Davis, Gordon Lightfoot and Bachman-Turner Overdrive . . . Dialogue: Otis Smith, Bob Cato, Jerry Goldstein and Steve Gold, and Rick Wakeman . . . There was a special section devoted to the life and music of Scott Joplin, and the tenth anniversary Annual Directory—well, postmen were the only ones not to appreciate it.

Merl Saunders and Jerry Garcia wanted to play the Bottom Line, and took the only available times: 1 a.m. They packed the room based on word-of-mouth for four shows running, and were joined several times by Maria Muldaur . . . Also at the Bottom Line: Kansas, Les McCann and Betty Davis, Doc Watson and Bryan Bowers . . . At the Schaefer Festival: Brownsville Station and ZZ Top . . . In Madison Square Garden: the Edgar Winter Group and Canned Heat . . . In Carnegie: the Stylistics and Deodato.

The Tokyo Music Festival winners were announced, and Don Kirshner's "Rock Concert" was renewed for a second season.

Singles: Paul Anka's "You're Having My Baby," the Stylistics "Let's Put It All Together," Dionne Warwick and Spinners' "Then Came You" and Cheech & Chong's "Earache My Eye."

AUGUST

■ It took a bit of digging following a Chapter XI filing listed in the Times, but Max's Kansas City was definitely headed for a change in management. Chapter XI is a "reorganization" that allows a company to avoid bankruptcy and continue operation under court-appointed watchful eye. Don Soviero, who once booked the Lenox Arts Center, took over from Mickey Ruskin. Sam Hood, who had booked the club for the last few years, left, and there was much talk of a new Max's. According to Ruskin it was a combination of competition from the Bottom Line and a long-time debt from an uptown restaurant venture that put him far in the red . . . Another big move came when "Cousin Brucie" Morrow moved from WABC to WNBC . . . And WNEW-FM held its freebie Central Park concert on a bright, hot afternoon, with Commander Cody and His Lost Planet Airmen and the New Riders of the Purple Sage entertaining a crowd that was estimated at upwards of 50,000.

There were special issues devoted to r&b (at the time of the annual NATRA convention), Capricorn Records and Mexico, with three out of five Who In The Worlds featuring record companies (Dark Horse, Capricorn and CBS Records International). Others went to Roberta Flack and Paul Anka . . . Dialogues: Ron White, Joe Robinson, Frank Fenter and Diana Kaylan, Walter Yetnikoff and Ian Ralfini . . . Cover singles: Stevie Wonder ("You Haven't Done Nothin'"), Cat Stevens ("Another Saturday Night") and Carole King ("Jazzman").

Jamming at the Bottom Line: Stephen Stills with Bonnie Raitt; Helen Humes with Roomful of Blues; Bonnie Raitt, Linda Ronstadt and Wendy Waldman with the Nitty Gritty Dirt Band . . . Peter Cook and Dudley Moore recorded an album of material from their Broadway "Good Evening" show, also at the B.L., while Jobriath, If and Chris Jagger, the Voices of East Harlem, Ian Matthews and Martha Velez, the Good Rats and Oscar Brown Jr. all took to the same stage . . . Herb Alpert at the Garden State Arts Center . . . Jim Dawson, Melissa Manchester and Robert Klein in Central Park, where Jose Feliciano, Anne Murray, Bruce Springsteen, Brewer & Shipley and Wet Willie also held forth . . . Jon Lucien at Avery Fisher . . . Jackson Five and Ohio Players in Madison Square Garden . . . Crosby, Stills, Nash & Young disappointing but still powerful at Roosevelt Stadium the night Richard Nixon resigned the presidency . . . Imus In the Evenings at Jimmy's.

SEPTEMBER

■ The American Song Festival finally bowed in in Saratoga Springs, New York. Unfortunately, many who attended found themselves watching the filming of a television special, not a song festival or contest. But it was a "first annual"—so there's hope for the future. (Continued on page 132)

Making Monkeys of Us



20th Century Records dispatched a team of gorillas to the RW west coast offices to insist that we listen to their "Theme From The Planet Of The Apes" single. Getting the message (in photo) is RW's Spence Berland; other participants bore no identification, but one made noises that resembled Macey Lipman.

More
Heavy Ammo



#1

Top New Jazz Group

Album Category

#4

Top New Male Vocal Group

R&B Category



Fantasy F-9472



Fantasy F-9444

Thanks from **The Blackbyrds**



TEAC Corp. Expands Consumer Operations

■ LONG BEACH, CALIF. — The TEAC Corporation of America has been active in the past few weeks restructuring and beefing-up their operation with an eye toward a larger piece of the U.S. quality hi-fi market. The company is expected to introduce their first consumer-oriented video tape system after the first of the year; they are also expanding their audio tape recorder operation.

Joint Venture

They have announced the formation of a joint-venture company, called TEAC Taiwan, to be established for the manufacture and export of tape recorders to the U.S. with production starting in May or June of 1975. A new production manager, Naohiko Kobayashi, has been added to the marketing department, and the company's international marketing operation is expanding its sales operations in Canada, Latin America, and Europe.

'Mini-Studio'

On an in-store consumer level, the company has introduced their "Creative Tape Center." George DeRado, president of TEAC, describes the new product:

"What we're doing with the Creative Tape Center is to emphasize audibly, visually and dramatically the many creative functions and total consumer-recorder involvement that can be realized with the intelligent use of recording equipment." The tape center is a console style "mini studio" for the home recording fan, complete with two tape decks, audio mixer, microphones and patch bay.

Audio/Video Notes

■ Kenwood has introduced a new, low-budget amplifier/tuner set with a total retail price under \$300. Previously the company has concentrated on medium and higher priced audio equipment . . . Wald Sound introducing 10 new models of their Stradivari line of speakers, with prices beginning at \$9.95 . . . Robert B. Mollerstuen has been named vice president and general manager of RCA Consumer Electronics in Canada . . . 3M offering metal reels for home tape recording fans, stressing greater precision and protection to tape . . . Sony's new color editing deck, the AV-8650, reported to be the best system yet for half-inch editing by those who have tested display models. Unit features verticle interval editing . . . Magnetic Products Division of the Photo Products department of Du Pont will manufacture and market video cassettes for the Norelco/Philips video cassette recorder format.

TBS Ups Medman

■ BURBANK, CAL. — Robert Hagel, president of The Burbank Studios, has announced the appointment of Edward A. Medman to the newly created position of director of business affairs. According to the firm, the post was created in response to the increased volume of independent production taking place at the studios.

Medman will report directly to Hagel.

All Purpose TV's Introduced

■ NEW YORK — The big sales pitch for next year's color TV's won't have anything to do with solid state components, big screens, or bright colors. Network broadcasting is being taken for granted as TV set manufacturers turn to other uses of the TV screen as a display device. The concept that a TV screen raster will display any signal supplied and that it doesn't have to only give commercial broadcasting is a new one to the consumer, although one he will have to ultimately deal with as video disc systems are introduced. But some of the corporate giants, including RCA, Magnavox, Zenith, and Admiral, have decided that a new approach is needed to keep hardware sales necessary, even if the ad campaign centers around how your new TV will also be a digital clock.

The first manufacturer to promote the idea of the multi-purpose TV screen was the Heath Co. Their GR-2000 TV kit (\$669.95 in kit form only) startled both the Japanese and American TV manufacturers by having no visible control knobs and using the screen to display huge digits which told you which channel you were tuned to and what time it was. In the past year, Heath's basic idea has been blatantly borrowed by most of the big American manufacturers who probably see it as a chance to one-up the Japanese TV manufacturers and get back some of their sagging sales.

A survey of new TV models sees Zenith, Magnavox and Sears with on screen display of channel information; Zenith with a viewer selected channel tuning sequence (the viewer can set up his TV so his most frequently

watched channels are in a row, eg: 3,5,9,11,2); Magnavox with a remote control box that is twin to the pocket calculator where you 'punch up' the number of the channel you want to watch; Sharp (the only Japanese manufacturer presently in the market with digital TV) has an "Electronic Channel Display" which tells you what channel you're tuned to in big block digits. Other companies, like RCA and Admiral, are emphasizing the over-all solid state and trouble free color tuning of their units.

Top Dollar

Manufacturers are getting top dollar for these new TV products. Magnavox, for instance, has introduced their "Star System" TV set, claiming "a new way to watch television—by computer." The 25" set includes a 2-digit remote controlled access system (what used to be known as turning the channel), a channel indicator system for on screen display of channel numbers; and the usual solid state, great color options. Prices start at \$995 and go to \$1295 depending on how much computer one wants with his new TV set.

Dayconvention '75 Hosts Video Workshops

■ DAYTON, OHIO — The Dayconvention '75, a four day meet of midwestern video users in industry and education, stressed hands-on use of video equipment during this year's convention, held here recently. Under the direction of Alfred Sinder and Brooke McCarter of Dayton Communications Corporation, the Dayconvention installed a full-blown TV studio as the stage for the scheduled lectures.

TV camera operation, lighting, electronic editing, staging and time base correction were among the two hour sessions that those in attendance were able to participate in. Ronald C. Frillman of Consolidated Video Systems, Charles J. Windhorst of J. Walther Thompson's Communispond subsidiary, Benjamin Van Benthem of CBS Labs; and Record World's a/v editor Richard Robinson, were among the speakers, each giving a detailed, practical insight into their video specialties.

Dayconvention '75 also featured exhibits of all the major video manufacturers, including Sony and Panasonic.

Final Audio Line Introduced by RCA

■ NEW YORK — RCA has announced their 1975 line of home audio products with the reminder that the five new radios they plan to market will be the last they ever produce. On May 31, 1974, RCA Consumer Electronics announced the phasing out of home audio products "by next year" to concentrate "solely on television-related home equipment." The company is thought to be working on a video tape or disc system as a home entertainment item, although they have been secretive

as to what this item will look like, how much it will cost, and when it will be released.

Their announcement that they will pursue their audio line until the end of 1975 would indicate that the Spring or Fall of 1976 will be the first introduction of their television-related products.

While the company is re-gearing from audio to video, they are expanding their television production. They have introduced three new XL-100 solid state TVs "for the post-holiday

promotional season." William S. Lowry, division vice president, television merchandising, said, "the continuing decline of hybrid color receiver production suggests that the industry will go into 1975 with a substantially higher solid state commitment." In keeping with this, RCA is joining other major TV producers in pitching their lines as "all solid state," no longer referring to the fact that no TV with a picture tube is 100 percent solid state.

It's a time to remember

People of Tomorrow
are the Children of Today!



Have a Barry White Christmas
and a Love Unlimited New Year!

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Industry Faced Up to Recession in '74

(Continued from page 3)

even a \$4.98 series (code C) on some catalogue.

Wholesale Prices

Wholesale prices, of course, were raised accordingly. Independent manufacturers had charged an average of \$2.50 to their distributors on product carrying a \$5.98 list. On the new \$6.98 product, the wholesale price went to approximately \$3.00. The major's sub-distributor price also increased about \$.50 on the new \$6.98 product, from approximately \$2.85 to \$3.35.

Singles

While price increases on albums and tapes had been widely anticipated—and for the most part accepted—throughout the industry, the rise in the price of singles met with more mixed reactions. ABC Records was the initial company to announce the increase, a 30 percent rise to \$1.29, with Columbia, Bell, MCA and RCA following suit shortly thereafter. Reasons for the price hike were listed as a 40 percent rise in pressing costs (to approximately \$.13 per record), increases in the cost of inner sleeves, publishing royalties and union labor. The single, many labels claimed, had been reduced to "loss leader" status in many instances.

Many one-stops, retailers, and especially juke-box operators (who account for the lion's share of singles sales) were quick to condemn the increment, with retailers pointing out that the \$1.29 list price places the cost of singles too close to discounted lp prices. One reliable source estimated that sales have dropped as much as 40 percent on singles, and at least one independent label chief—Delite's Fred Fioto—has called for a rollback to \$.89. The principle concern of most involved parties was to keep the actual selling price at less than \$1. This has been accomplished in most areas (according to a **Record World** survey, the retail selling price of singles in California ranged from \$.88-\$1.99) and it appears certain that, protestations aside, the \$1.29 list on singles is here to stay.

Returns

Largely spurred on by the shortages of vinyl and paper, manufacturers took strong measures in '74 towards cutting down the large volume of "returns" that had long been a major source of concern to the industry. A **Record World** story by Gary Cohen in early February outlined several label plans to

drastically reduce returns factors, most notably returns from rack jobbers. Columbia Records required its accounts to list the selection number of all returns, where previously only the price code and the quantity was sufficient. The company also instituted a one-for-one defective exchange procedure, where faulty merchandise would be exchanged for product rather than credit. All labels became more and more cautious about new artist lp releases and in the case of rock, country and especially r&b acts, frequently chose to "test" commercial potential by releasing single product before an lp was recorded.

Shipping Policies

Shipping policies were drastically altered. All manufacturers, particularly the independents, developed a "wait-and-see" approach towards pressing albums and pushing them out to their distributors. Wes Farrell summed up the prevalent mood best: "You don't ship records to impress yourself; you ship them to meet a real need and demand in the marketplace."

Also affecting the returns situation, and perhaps the most far-reaching innovation of 1974, was the implementation on a wide scale of computerized inventory control techniques. Several systems of varying efficiency have been adopted, all of which afford a greater awareness of sales data on individual product, thus eliminating non-saleable product.

U.K./Chappell Get Together



Jonathan King (second from left), managing director of U.K. Records, is shown completing negotiations to contract his U.K. Music Company to Chappell & Co., Ltd. The venture is for the United Kingdom only and will be known as Chappell/U.K. Shown with King are, from left: Ronald Rennie, Chappell creative director; Kenny Barker, manager of Chappell's pop department; and Clive Sellwood, general manager of U.K. Records.

'Resiliency' Watchword of 1974

(Continued from page 3)

While the majority of these artists can be classified as singer-songwriter types, their sounds clearly span all music from MOR to rock to soul.

The situation on The Singles Chart proved to be a congruous one. Terry Jacks (Bell) enjoyed three consecutive weeks at the top spot, while two-week triumphs were registered by Ray Stevens (Barnaby), Paul Anka (UA), Eric Clapton (RSO) and Olivia Newton-John (MCA), while two more soloists hit the top spot with two different sides during the year's course: John Denver (RCA) and Elton John (MCA).

Soul's resiliency during musical times of flux proved itself most immediately on The Singles Chart where the following black artists held down the top spot for a total of 17 weeks: Al Wilson (Rocky Road), Love Unltd. Orchestra (20th Century), Eddie Kendricks (Tamla), MFSB (Phila. Intl.), Jackson Five (Motown), Stylistics (Avco), William DeVaughn (Roxbury), Hues Corporation (RCA), George McCrae (TK), Roberta Flack (Atlantic), Barry White (20th Century), Dionne Warwick & Spinners (Atlantic), Billy Preston (A&M), Stevie Wonder (Tamla), Three Degrees (Phila. Intl.) and Carl Douglas (20th Century).

A number of specific singles held on to key chart positions for much longer than usual after peaking at the top spot—Barbra Streisand's "The Way We Were," Paper Lace's "The Night Chicago Died," and Billy Swan's "I Can Help" to name but a few. Others such as Stevie Wonder's "You

Haven't Done Nothin'" and Harry Chapin's "Cat's in the Cradle" spread out a solid sales pattern long before reaching the number one position.

A number of albums played a running game of tag with the top album chart spot. "Band on the Run" by Paul McCartney & Wings and John Denver's "Back Home Again" were number one in three separate chart spurts, while John Denver's "Back Home Again" and Elton John's "Caribou" each reassumed the top spot again after first reaching it.

Still other albums spent more than five months as over-all top 10 sellers: Charlie Rich's "Behind Closed Doors," "The Sting" soundtrack and Elton John's "Goodbye Yellow Brick Road." Continuing chart resurgences were also enjoyed by albums such as "Innervisions" from Stevie Wonder, "Bachman-Turner Overdrive II" and John Denver's "Poems, Prayers and Promises."

'Comeback' Discs

Acts like Paul Anka, Eric Clapton and the Beach Boys showed tremendous career resiliency with strong "comeback" discs in 1974 while innumerable artists on the build continued on a steady upward sales climb.

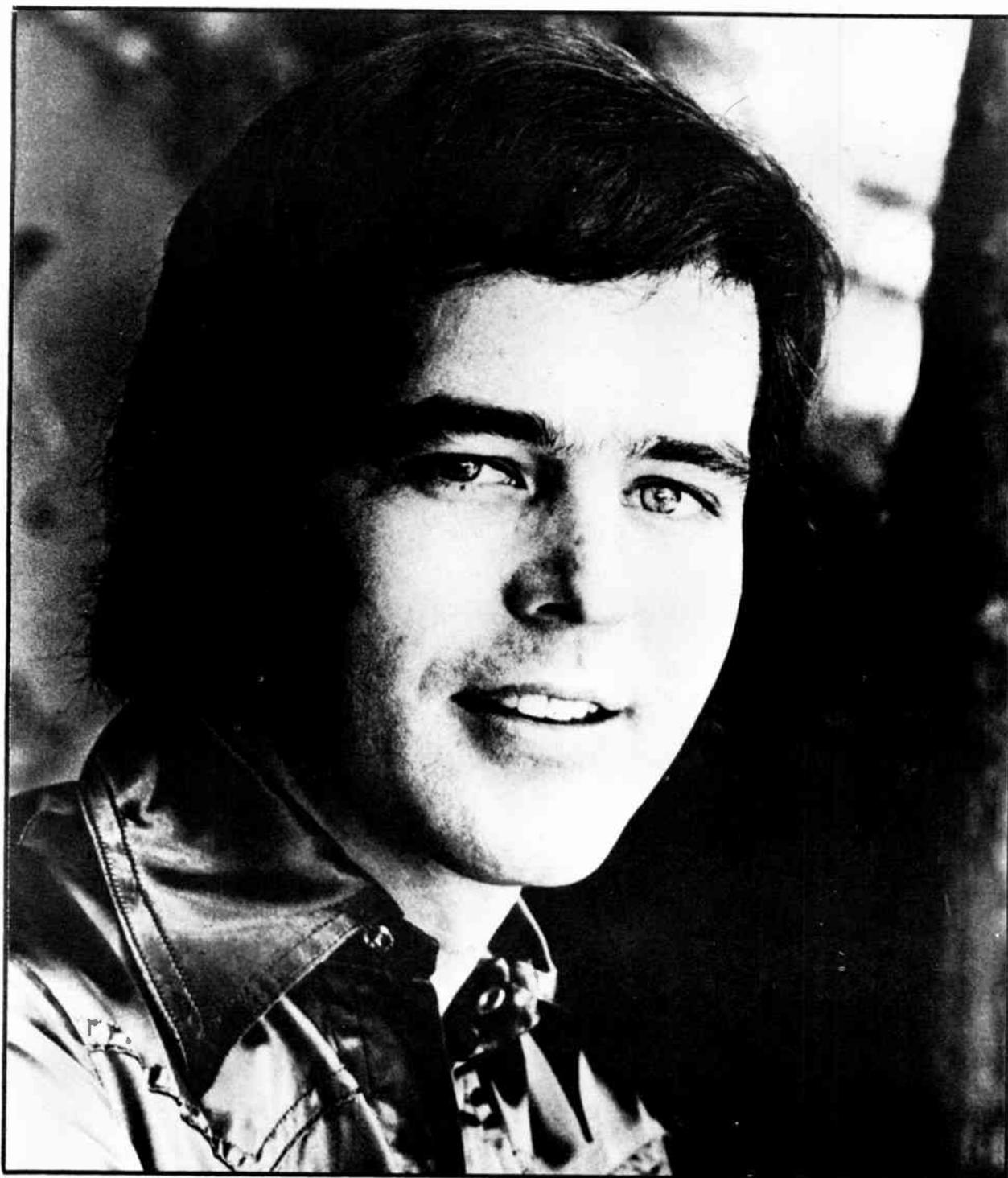
Not only were newer acts like Bad Company and Bachman-Turner Overdrive, Olivia Newton-John and Rufus "broken" in the nation-wide sense during 1974, but many of the prior years' top artists continued to sell strong.

Instead of climbing upon any one musical bandwagon in 1974, the industry learned to look in all directions, proud to stand upon its ever-sophisticated merchandising machinery as the prime tool for getting and holding the public's attention as solo acts brought music a high degree of consumer interest. "Resiliency" proved to be the name of the game: it fit and it worked.

More Marks Honors

■ NEW YORK—A standing room audience was on hand at the Colgate University Chapel on December 13 as Johnny Marks received a plaque commemorating the Silver Anniversary of his song "Rudolph the Red-Nosed Reindeer."

December 1975 promises to be a banner month for Marks, as he is scheduled to have three television specials aired at that time. He is currently writing the score for an AT&T show entitled "The Little Tree," and he has just finished writing the score for a New Year's show for Rankin-Bass. CBS will also run the "Rudolph The Red-Nosed Reindeer" special again.



**Thank you, and let's all
toast to the New Year!**

Jim Stafford

**P.S. My bulldog drinks
champagne, too.**

The Kinks' Theatrics Shine at Santa Monica

■ LOS ANGELES — The Kinks (RCA), did a most effective job of completely knocking out their frenzied capacity audience at the Santa Monica Civic (10), with one of the most successful, well-paced rock-theatrical presentations to date, "Preservation."

Ray Davies delivered a scintillating performance as Flash, the bamboozling money-hungry rogue, who turned ascetic, and eventually into a robot, and as Mr. Black, an automaton reformer who believed wholeheartedly in "updated hominoids." The latter was portrayed by Davies on film, shown on a huge backdrop screen in black and white, which gave the formidable Mr. Black a real down-home "1984ish" aura. It was recognized through Davies' cynical portrayal of the two characters, that the Establishment can, in fact, sometimes be the lesser of two evils. The crowd readily accepted and identified with this, and cheered and hissed at Davies accordingly.

Supportive Roles

Each member of the band played supportive roles, including six back-up singers who also had parts in the presentation. Slides, films and elaborate staging, all pertaining to the lyric and story line, were incorporated, therefore making audience familiarity with the recordings not really a necessity, and kept the show evenly paced and thoroughly entertaining.

This vital play on the hypocrisy of political morality, ranging all the way from corrupt, fast-talking, revolutionary underground leaders to totally nationalistic automaton reformers, and the effect they have on society in general, was not only a brilliant commentary on Davies' part, but a perfect vehicle for his

theatrical proclivities—a chance to really get down and act as well as sing.

The first half of the concert was a tight, high energy set of previous Kink hits, which was prefaced with an announcement from Davies: "Some of you have been asking if we are the original Kinks. Just to show you that we really are, we're going to do some of our old stuff." At this point, the audience went berserk, as the group broke into a medley of "You Really Got Me," and "All Day and All of the Night." Davies is truly a master at encouraging audience participation, as he received quite a few back-up vocals on "Lola," where the whole auditorium resounded enthusiastically with the chorus of the song. Other favorites included a haunting version of "Celluloid Heroes," complete with female back-up singers, and a rousing version of "Demon Alcohol," in which Davies splashed a predictable bottle of Heinekens at the crazed audience, in his notorious mock-drunken stupor.

Previously noted for somewhat sloppy, unpredictable performances, the group's stage dynamics have improved immensely. Dave Davies offered some impressive guitar work and fine vocals throughout the set, most notably on a rockin' version of "Good Golly Miss Molly" that had the audience on their feet.

This year has marked a decade of rock 'n roll for the Kinks, and judging from their performance, they've got another 10 good ones ahead of them.

Karen Fleeman

NMPA Survey Cites High Costs Of Anti-Piracy Legal Services

■ NEW YORK—In the past five years music publishers have expended over \$1 million in combatting record and tape piracy. This figure, representing legal fees and related costs, is the result of a survey just concluded by the National Music Publishers' Association.

The years 1970-1974 were the focus of the study because it was during this period that tape piracy became rampant and publishers' legal action to combat it reached its full momentum. Persons suspected of engaging in record and tape piracy began in 1970 to invoke the compulsory license provisions of the Copyright Act. Moreover, passage of Section 2 of the Anti-Piracy law enacted in 1971 made available, for the first

time, the full scope of penalties, both civil and criminal, for infringement of copyrights in recordings including the award of damages and profits.

Prior to the new law, the sole remedy available to copyright proprietors had been treble damages. Moreover, it was difficult to prove the extent of damages resulting from infringements and even harder to collect judgments against fly-by-night operators.

Pirates Challenged

It was during this five-year period, too, that the right of pirates to invoke the compulsory license was challenged. In the first of these cases, *Duchess v. Rosner*, the Court of Appeals in the Ninth Circuit ruled that a compulsory license under the Copyright Act was not available in connection with the manufacture or sale of tapes and records duplicated without the express authorization of the owner of the record. Reversing an opinion of the lower court, the Court of Appeals in the Tenth Circuit reaffirmed this decision in *Marks v. Colorado*. The defendant in the latter case has petitioned the Supreme Court for a certiorari. Its decision has not yet been announced.

In two other cases, appeals are pending before federal courts. The Third Circuit, where the lower court's decision was against the publisher plaintiff, in *Jondora v. Melody*, is on appeal. In the Fifth Circuit the decision of the lower court in *Fame v. Alabama Custom Tape* was in favor of the publisher plaintiff. In this case the defendant has appealed. Final determination of all these cases is anticipated in the next several months.

Feist Comments

In commenting on the results of the survey, Leonard Feist, NMPA's executive vice president noted, "The extent to which music publishers have been active against pirates for over 20 years is not generally recognized or realized. Long before other interested groups became involved, music publishers were already engaged in combatting the illegal activities of those infringers who duplicated existing recordings. In a series of actions since a publisher first was successful against a pirate in 1952, publishers have persevered and prevailed in their determination to combat piracy. In doing so they have written new law in the courts which established the guilt not only of the manufacturer and distributor of unlicensed recordings, but also of retail establishments selling them and even of those involved in their advertising."

Request Insists On Pure Vinyl

■ NEW YORK — Among the small record labels weathering increased production costs and shortages of vinyl is Request Records, a company with some 300 active masters of international music. Firm president H.J. Lengsfelder insists on pure virgin vinyl pressings for its domestic and international sales.

Request sells through some distributors, but services large chains, wholesalers and retailers directly. The label does not allow returns, but does accept exchanges. Lengsfelder also points out that his company has recently sought to eliminate all "bad pay" or otherwise troublesome accounts, and suggests that if major labels would adhere to a similar policy, fly-by-night operations would be discouraged.

'Cat's in the Cradle'



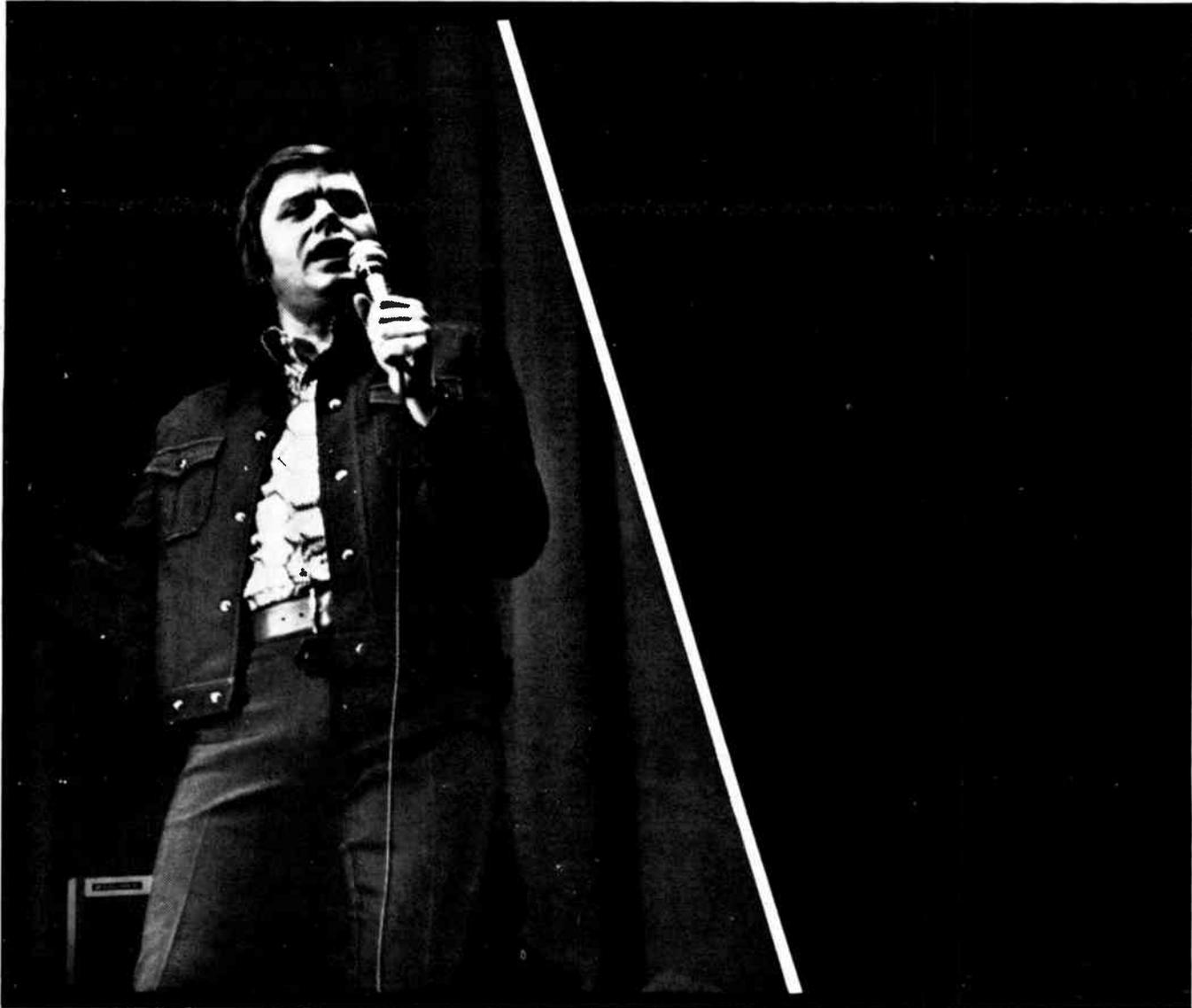
Harry Chapin, whose current single, "Cat's in the Cradle," recently reached number one on the RW chart, was presented with cats in a cradle by WEA's New York sales staff. This promotional item was sent to all major radio stations and dealers in the New York area. Pictured from left are Anoy Uterano, Harry Sklavar, Ron Bernieri and Larry Herman (all WEA salesmen); Harry Chapin; Bruce Tesman, sales manager, WEA New York branch; and Paul De Gennaro, WEA salesman.

Six from Phonogram

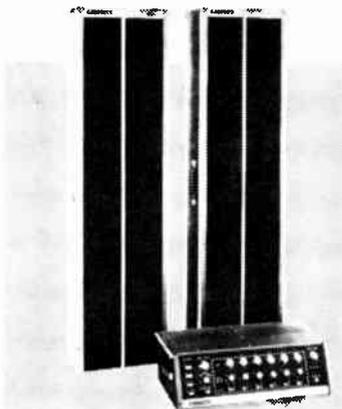
■ NEW YORK — Phonogram Inc. has announced a late December release of six albums, including "The Whole Thing Started With Rock & Roll Now It's Out Of Control," by Ray Manzarek, "Sons of the Motherland," by the Statler Brothers, and "Hot Blood" by Don Covay.

Thin Lizzy will make its Vertigo debut with an album entitled "Night Life." A German group, Kraftwerk, will release its first American album, "Autobahn."

Gentle Giant's first American album, "Acquiring The Taste," is being reserived and remarketed and will also be part of the late December release.



Two for "T"



He was named "Songwriter of the Year" for 1972 by the Nashville Songwriters Association. And to millions of fans around the country, he's their performer of the year — every year! He's Tom T. Hall, one of the biggest names on the country scene. "T" shares his fellow Country Music performers' unshakable faith in the reproduction fidelity and reliability of their (1) Shure microphones and (2) Vocal Master sound systems. He carries them on tour — everywhere. Ask anyone who's someone in Country Music . . . "T" and the Storytellers, Tammy Wynette, George Jones, Conway Twitty, Loretta Lynn, Bill Anderson, Barbara Mandrell, Bob Luman, Tompall and the Glaser Brothers . . . when they want to turn on an audience, they turn to their Shure microphones and Vocal Master sound systems.

Shure Brothers Inc.
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In Canada: A. C. Simmonds & Sons Ltd.



Phonogram's Banner Year *(Continued from page 4)*

Steinberg pointed not only to BTO and the Ohio Players, but to the "strong beginnings in the development of the acts Rush and the Sensational Alex Harvey Band. We have also had the experience of seeking out Paper Lace's 'The Night Chicago Died' single from England, which reached number one and sold over two million in the United States. We have now attracted a single from Germany, Michael Holm's 'A Child Is Born,' which could repeat that success."

In addition to the Paper Lace single, BTO scored its first number one and first gold single with "You Ain't Seen Nothing Yet," as well as number one with the "Not Fragile" album. Mercury also scored top 20 albums with "Skin Tight" and "Fire" by the Ohio Players, "Smiler" by Rod Stewart, and "Bachman-Turner Overdrive II" by BTO.

The soul side was also very successful with two top 10 singles by the Ohio Players, two top 20 by the Joneses, and Don Covay's only single of the year through December was top 20. The new album by the Joneses, "Keepin' Up With . . ." is currently climbing the charts,

and the two Ohio Players lps are high on the charts.

Mercury did well in the country music area, with top 10 albums during the year by Johnny Rodriguez (2), Tom T. Hall (2), Jerry Lee Lewis, and a Charlie Rich reissue. In addition, Hall had three number one singles, Rodriguez four top 5 singles, with Lewis and Faron Young both reaching top 10.

Continued action into the new year seems assured with "Not Fragile" and "Fire" and with continually growing sales on the Sensational Alex Harvey Band's "The Impossible Dream" and the Joneses' albums. New singles by the Ohio Players ("Fire") and Michael Holm continue to grow daily. Additionally, the first two months of 1975 will see new releases by the Statler Brothers, Ray Manzarek, the New York Dolls, Nicky Hopkins, and Heartsfield, all artists with varied degrees of success already achieved.

Greengrass Pacts Porter

■ NEW YORK — Ken Greengrass has signed Joe Porter, who is leaving Motown Records as of January 1 to become an independent record producer.

Meetin' with Murray



Murray McLauchlan, Epic Canadian artist, whose new lp, "Sweeping the Spotlight Away," is to be issued in late January, flew into town recently for a round of interviews and a gig at My Father's Place. During his visit, McLauchlan stopped by Narwood Productions, where he was introduced by the Nightbird herself, Allison Steele. Here, the two are shown wrapping up an interview. Pictured from left: Sol Rabinowitz, VP of music publishing and a&r, CBS Records International; McLauchlan; and Ms. Steele.

UA Sets Chilean Ties

■ LOS ANGELES — Lee Mendell, vice president, international operations, United Artists Music & Records Group, has announced that he has concluded a licensing agreement with IRT, Industria de Radio, Santiago, for distribution of UA Records product in Chile. Negotiations were concluded by Mendell with Ms. Sonia Figari and Luis Grece of IRT during Mendell's visit to Chile in late summer.

Rhodes Kids Campaign Scheduled by GRC

■ ATLANTA — GRC Records has announced a major promotional and marketing campaign to commence with a follow-up single to the Rhodes Kids "Santa Loves Rock 'n Roll Music." The disc is scheduled to be released at the beginning of 1975.

Appearances

In most major cities the Rhodes Kids will appear on the Mike Douglas Show on January 7; they will also be featured on the Dinah Shore Show on January 13. Television will also feature GRC's family group on January 25 as ABC will be televising a Las Vegas special entitled "Las Vegas Showtime."

A three and one-half week booking is set for the Flamingo Hilton Hotel from January 23-February 19. This booking marks the debut appearance by the Rhodes Kids as the featured performers on the Vegas circuit.

Promotion

Throughout the booking, GRC will coordinate publicity, promotion and advertising in order to maximize radio and live response to the group. Posters, T-shirts and displays will be utilized heavily throughout the campaign.



THANK YOU FOR '74

Loggins & Messina

Management:
Schiffman & Larson



INTERNATIONAL FAMOUS AGENCY

BMI/VAAP Agreement *(Continued from page 3)*

societies around the world. Music licensed by BMI Canada, Ltd. will also be represented in the USSR by VAAP, following signing of such an understanding by Cramer in his capacity as president of the Canadian organization.

Negotiations

The BMI-VAAP agreement follows lengthy negotiation, during which VAAP representatives visited BMI last May, and Cramer met with VAAP personnel in Moscow and Leningrad in July. In the course of those meetings, details of practical questions of cooperation were discussed, draft contracts were agreed upon and the

foundation for the final agreements was conducted.

In discussing the signing, Pankin observed: "A considerable amount of work has been done during the past year. The agreements that we signed here with the copyright organizations and the publishers are a kind of summation of this work. We believe that the results will be beneficial for both sides."

Cramer said, "Speaking on behalf of our affiliated writers and publishers I must view this agreement as another step forward in meaningful international protection of intellectual property."



Hard at work, Soviet copyright officials and officers of Broadcast Music, Inc. (BMI) finalize the reciprocal agreement providing mutual access to national music repertoires. The men are (from left) Leo Cherniavsky, vice president, BMI's foreign performing rights administration; Alexander A. Lebedev, director of international relations, VAAP, the U.S.S.R. copyright agency; Boris D. Pankin, head of VAAP; and Edward M. Cramer, president of BMI.

Buddah Pacts New Birth *(Continued from page 4)*

guitar); Carl "Butch" McDaniels (rhythm guitar); Alan Frey (vocals & percussion); Leslie Wilson (vocals & mandolin); Melvin Wilson (vocals); and the one female member, Lottie "Londee" Wiggins (vocals & percussion).

New Birth is a totally self-contained group, doing all their own writing, performing and becoming involved with the production side as well. Having known each other even before those professionally formative days in 1963, the group works as a family type of organization—even their road crew members are old friends and relatives. They claim this all creates an atmosphere which is best described as a "family of music."

Consistently appearing on the national charts, New Birth have released six albums to date. Their latest release, "Comin' From All Ends," is nearing the million dollar sales mark, and follows closely on the heels of their previous RIAA-certified gold lp, "It's Been A Long Time." All six New Birth albums were released by RCA.

"We are preparing a major promotional, advertising and PR campaign to launch New Birth's association with Buddah," explained Kass. "And, we really feel confident that they will soon be recognized as the true superstars that they really are. We are cer-

tainly set to go all out on their behalf.

"This is one of the main reasons we decided to join Buddah," said Joe Porter, attorney for New Birth, "because we really felt this company was prepared to give us the personal attention and direction that can be so beneficial for the group's career.

"Obviously, there were a lot of offers for New Birth from various record companies. But, the people of Buddah — especially Art Kass — and the energetic atmosphere that prevails there, led us to the decision that this would be the right place for us."

NARM Ballot

(Continued from page 14)

Selling Children's Album (17)
Best Selling Economy Album (18)
Best Selling Album by a New Artist (defined as a male artist, female artist or a group of any gender, whose first album was released in 1974).

From those replies, the final ballot will be compiled.

The 1974 NARM Awards will be presented at the NARM Awards Banquet on Thursday, March 6 at the Century Plaza Hotel in Los Angeles, as the climax of the 17th Annual NARM Convention, which convenes there on March 2.

Thank You **Haji** Sound Recording Co.



Loggins & Messina

Record World 1974

Year End R&B Singles Awards

TOP R&B RECORD (SINGLE ARTIST)

- ROCK YOUR BABY**
George McCrae—T.K.
- BOOGIE DOWN**
Eddie Kendricks—Tamla
- NEVER, NEVER GONNA GIVE YA UP**
Barry White—20th Century
- BE THANKFUL FOR WHAT YOU GOT**
William DeVaughn—Chelsea
- SPACE RACE**
Billy Preston—A&M
- WOMAN TO WOMAN**
Shirley Brown—Truth
- CHEAPER TO KEEP HER**
Johnnie Taylor—Stax
- FEEL LIKE MAKIN' LOVE**
Roberta Flack—Atlantic
- TRYING TO HOLD ON TO MY WOMAN**
Lamont Dozier—ABC
- YOU HAVEN'T DONE NOTHIN'**
Stevie Wonder—Tamla

TOP R&B RECORD (GROUP)

- BEST THING THAT EVER HAPPENED TO ME**
Gladys Knight & The Pips—Buddah
- THE LOVE I LOST**
Harold Melvin & The Bluenotes—Phila. Intl.
- DANCIN' MACHINE**
Jackson Five—Motown
- JUNGLE BOOGIE**
Kool & The Gang—Delite
- IF YOU'RE READY**
Staple Singers—Stax
- TSOP**
MFSB—Phila. Intl.
- TELL ME SOMETHING GOOD**
Rufus—ABC
- YOU MAKE ME FEEL BRAND NEW**
Stylistics—Avco
- MIGHTY LOVE**
Spinners—Atlantic
- SKIN TIGHT**
Ohio Players—Mercury

- HOLLYWOOD SWINGING**
Kool & The Gang—Delite

TOP MALE VOCALIST

- STEVIE WONDER**—Tamla
- JAMES BROWN**—Polydor
- EDDIE KENDRICKS**—Tamla
- AL GREEN**—Hi
- BARRY WHITE**—20th Century
- BILLY PRESTON**—A&M
- GEORGE McCRAE**—T.K.
- LAMONT DOZIER**—ABC
- JOHNNIE TAYLOR**—Stax
- BOBBY WOMACK**—UA
- WILLIAM DeVAUGHN**—Chelsea

TOP NEW MALE VOCALIST

- WILLIAM DeVAUGHN**—Chelsea
- JOHNNY BRISTOL**—MGM

TOP FEMALE VOCALIST

- ARETHA FRANKLIN**—Atlantic
- ROBERTA FLACK**—Atlantic
- SHIRLEY BROWN**—Truth
- MILLIE JACKSON**—Spring
- BETTY WRIGHT**—Alston

TOP NEW FEMALE VOCALIST

- SHIRLEY BROWN**—Truth
- BARBARA ACKLIN**—Capitol

TOP MALE VOCAL GROUP

- KOOL & THE GANG**—Delite
- STYLISTICS**—Avco
- TAVARES**—Capitol
- SPINNERS**—Atlantic
- HAROLD MELVIN & THE BLUENOTES**—Phila. Intl.

TOP NEW MALE VOCAL GROUP

- BLUE MAGIC**—Atco
- B. T. EXPRESS**—Scepter
- DYNAMIC SUPERIORS**—Motown
- BLACKBYRDS**—Fantasy
- BROTHER TO BROTHER**—Turbo
- GRAHAM CENTRAL STATION**—Warner Bros.

TOP FEMALE GROUP

- FIRST CHOICE**—Philly Groove

- THREE DEGREES**—Phila. Intl.
- LOVE UNLIMITED**—20th Century

TOP NEW FEMALE GROUP

- JACKSON SISTERS**—Mums

TOP VOCAL COMBINATION

- GLADYS KNIGHT & THE PIPS**—Buddah
- STAPLE SINGERS**—Stax
- RUFUS**—ABC
- SLY & THE FAMILY STONE**—Epic
- NEW BIRTH**—RCA

TOP NEW VOCAL COMBINATION

- RUFUS**—ABC
- ECSTASY, PASSION & PAIN**—Roulette
- HUES CORPORATION**—RCA
- DIONNE WARWICKE & SPINNERS**—Atlantic

TOP DUO

- DIANA ROSS & MARVIN GAYE**—Motown
- IKE & TINA TURNER**—UA

TOP INSTRUMENTALIST

- BILLY PRESTON**—A&M
- HERBIE HANCOCK**—Columbia

TOP NEW INSTRUMENTAL GROUP

- COMMODORES**—Motown
- PEPPERS**—Event

TOP NEW INSTRUMENTAL COMBINATION

- MFSB**—Phila. Intl.

TOP INSTRUMENTAL ORCHESTRA

- LOVE UNLIMITED ORCHESTRA**—20th Century

ACHIEVEMENT AWARDS
JOHNNY BRISTOL
EDWARD WINDSOR WRIGHT
CORPORATION

SOUL TRUTH

By DEDE DABNEY

My Personal Diary

JANUARY



■ **Personal Picks:** "Heavenly" — Temp-tations (Gordy); "You Sure Love To Ball" — Marvin Gaye (Tamla); "She Calls Me Baby" — J. Kelly & the Premiers (Roadshow); "Where The Lillies Grow" — Sidney Joe Qualls (Brunswick).

LeBaron Taylor, according to rumor, was leaving Atlantic Records to assume a post at Columbia.

Harvey Lynch, general manager of WNJR-AM in Newark, announced the appointment of Charles Green, who was previously program director, to operations manager, therefore making announcer Jeff Dixon PD.

The Independents had their golden opportunity — they took it — and became quite successful at The Latin Casino in Cherry Hill, New Jersey, as they opened with Ray Charles.

Dexter Redding, son of the late Otis Redding, stopped by Record World's offices with his mother to promote his single, "God Bless," on the Capricorn label.

Al Wilson dropped by the office — he had a number one record with "Show & Tell."

Weldon A. McDougal left Motown to undertake a heck of a responsibility. He went back home to Gamble/Huff and Bell as director of artist relations, public relations and special projects. His first undertaking was the aiding of the production of a movie entitled "The Philly Sound," with Matt Robinson and Stan Lathan as director and producer respectively.

Bill Mack continued his search for radio announcers as the new station in Rochester, New York, WDKX-AM, began operation.

Tragedy struck as Lee Cross, WXAP-FM radio announcer, was laid to rest after attending a holiday party where he was shot for no apparent reason.

A visit was paid by Gladys Knight and the Pips at Curton Recording Studios as Curtis Mayfield was in the process of writing and producing the soundtrack of "Claudine."

January 15 was the date of the first local NATRA meeting, held at the Statler Hilton Hotel.

Graterford Prison, in Philadelphia, with armed guards standing by, gave inmates known as Power Of Attorney a day in New York's Record Plant studios.

A new station opened their doors in Chicago — WBMX, 50,000 watts, programming only albums.

The Otis Mack Jr. Fund (son of the late Lee Cross) was established in Atlanta in memory of Lee Cross.

(Continued on page 118)

Satisfaction Guaranteed



During a recent taping of Dick Clark's American Bandstand, the B. T. Express were presented with their first gold record for the single "Do It ('Til You're Satisfied)." Standing from left: Dennis Rowe, Barbara Lomas, Bill Risbrook, Florence Greenberg, president of Scepter Records, Terrell Woods, Lewis Risbrook, Dave Knight, west coast promotion Scepter Records, Jeff Lane, producer of B. T. Express. Seated, from left: Rich Thompson, Carlos Ward.

InnoVation II Grows in Chicago

■ **CHICAGO**—InnoVation II Records, a new Chicago-based soul-oriented label nationally distributed by Warner Bros. Records, has made great strides since its inception six months ago. A number of signings and releases have sparked the label's continued growth.

InnoVation II is administered jointly by Gus Redmond, vice president in charge of national promotion, and George Williams, vice president in charge of marketing and sales. Redmond formerly held national promotion posts at GRC, Brunswick and Stax Records, while Williams' background includes stints with Brunswick and Capitol.

Current acts signed to the label include Windy City, a self-contained group whose album is now in production under the direction of Otis Leavill. Sir Wales Wallace, whose current release, "What Ever You Want," was produced by Willie "The Dance Master" Henderson; the Lost Generation, who came up with a crossover hit on Brunswick, are also signed to the label. The group's leader, Lowrell Simon, is an established songwriter, having written for the Impressions, Jerry Butler, Barbara Acklin and others; Simon wrote

the score for the film "Three The Hard Way" with Richard Tufo. Another signing was Simtec Simmons, who was part of the successful Simtec and Wylie duo. Simtec's current release is "Some Other Time;" Barbara Hall represents the distaff side of things at InnoVation II. Originally from Atlanta, her debut for the label is "Can I Count On You," produced by Otis Leavill, Lowrell Simon and Major Lance.

Atlantic Inks Reid



Henry Allen, Atlantic/Atco senior vice president for r&b product, has announced the signing of Clarence Reid to a long term contract. Some of Reid's best known efforts include "Nobody But You Babe," "Good Old Days," and "Funky Party," on the Alston label (distributed by Atlantic). He is currently in the studio working on a new Atco album. Pictured from left: Jerry Wexler, vice chairman of Atlantic/Atco Records; Clarence Reid; and Henry Allen.

R&B PICKS OF THE WEEK

SINGLE REVELATION, "SWEET TALK AND MEMORIES." (A-Dish-A-Tunes, BMI). A sure natural with haunting, toe-tapping rhythm. The lingering melody should last for a long time with your listeners. Another source of soul, swing and sway to a different expression of music. Exciting, impressive in lyrics, it explodes with the new sound of today. RSO 504.

SLEEPER GLORIA SCOTT, "JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE THERE WILL NEVER BE ANOTHER)" (Fox Fanfare Music, Very Own Music, BMI). Penned by Barry White, Vance Wilson and Frank Wilson, this White production should put Ms. Scott in the most promising new female vocalist category. Casablanca NB 815.

ALBUM BLUE MAGIC, "THE MAGIC OF THE BLUE." Soft, subtle soul that penetrates your mind. Love songs were meant to be sung with true feeling and sensitive delivery of lyrics. Laced within this lp are uptempo tunes which demonstrate the group's versatility. Pulsating rhythm enhances Blue Magic's quality. It's not black magic, but Blue Magic at their best. Atco SD 7038.



THANKS.

The Gamble/Huff/Bell family have had an even better year than last year, and last year was spectacular. So to you—stations, jocks, and all the recording industry—we owe deep thanks.

AGAIN.

R&B Singles

Top R&B Record (Group)

#1 "The Love I Lost"—
Harold Melvin & The Blue Notes

#5 "TSOP"—MFSB

#7 "You Make Me Feel Brand New"—
The Stylistics

#8 "Mighty Love"—The Spinners

Top Male Vocal Group

#4 The Spinners

#5 Harold Melvin & The Blue Notes

Top Female Vocal Group

#2 The Three Degrees

Top New Instrumental Combination

#1 MFSB

Top New Vocal Combination

#4 Dionne Warwick and The Spinners

R&B Albums

Top Album (Group)

#1 "Ship Ahoy"—The O'Jays

#4 "Mighty Love"—The Spinners

#5 "Love Is the Message"—MFSB

Top Male Vocal Group

#1 The O'Jays (tie)

Top Female Vocal Group

#3 The Three Degrees

R&B Albums

Top Instrumental Album

#1 "Love Is the Message"—MFSB

Producers of the Year

Kenny Gamble/Leon Huff

Arranger of the Year

Thom Bell

Pop Singles

Top Record (Group)

#1 "TSOP"—MFSB

#8 "You Make Me Feel Brand New"—
The Stylistics

Top New Instrumental Combination

#1 MFSB

Top New Vocal Combination

#3 Dionne Warwick and The Spinners

Pop Albums

Top Album (Group)

#8 "Love Is the Message"—MFSB

Top Instrumental Combination

#1 MFSB

International Achievement Award

The Three Degrees

*Stay down with
the Philly Sound!*

And special thanks to Sigma Sound Studios, Joe Tarsia and the staff, and Frankford/Wayne Recording Labs.

Record World 1974

Year End R&B Album Awards

TOP ALBUM

(SINGLE ARTIST)

- 1. THE PAYBACK**
James Brown—Polydor
- 2. LET'S GET IT ON**
Marvin Gaye—Motown
- 3. FULFILLINGNESS' FIRST FINALE**
Stevie Wonder—Tamla
- 4. BODY HEAT**
Quincy Jones—A&M
- 5. EDDIE KENDRICKS**
Eddie Kendricks—Tamla
- 6. HEADHUNTERS**
Herbie Hancock—Columbia
- 7. INNERVISIONS**
Stevie Wonder—Tamla
- 8. STONE GON'**
Barry White—20th Century
- 9. LET ME IN YOUR LIFE**
Aretha Franklin—Atlantic
- 10. CAN'T GET ENOUGH OF YOUR LOVE**
Barry White—20th Century

TOP ALBUM

(GROUP)

- 1. SHIP AHOY**
O'Jays—Phila. Intl.
- 2. SKIN TIGHT**
Ohio Players—Mercury
- 3. OPEN OUR EYES**
Earth, Wind & Fire—Columbia
- 4. MIGHTY LOVE**
Spinners—Atlantic
- 5. LOVE IS THE MESSAGE**
MFSB—Phila. Intl.
- 6. WILD & PEACEFUL**
Kool & The Gang—Delite
- 7. LET'S PUT IT ALL TOGETHER**
Stylistics—Avco
- 8. 3+3**
Isley Brothers—T-Neck
- 9. FRESH**
Sly & The Family Stone—Epic
- 10. IMAGINATION**
Gladys Knight & The Pips—Buddah

TOP MALE VOCALIST

- 1. STEVIE WONDER**—Tamla
- 2. BARRY WHITE**—20th Century
- 3. EDDIE KENDRICKS**—Tamla
- 4. JAMES BROWN**—Polydor
- 5. MARVIN GAYE**—Tamla
- 6. BOBBY WOMACK**—UA
- 7. JOHNNIE TAYLOR**—Stax
- 8. CURTIS MAYFIELD**—Curtom
- 9. SMOKEY ROBINSON**—Tamla
- 10. B. B. KING**—ABC

TOP NEW MALE VOCALIST

- 1. LAMONT DOZIER**—ABC
- 2. JOHNNY BRISTOL**—MGM

TOP FEMALE VOCALIST

- 1. ARETHA FRANKLIN**—Atlantic
- 2. ROBERTA FLACK**—Atlantic
- 3. MILLIE JACKSON**—Spring
- 4. DIANA ROSS**—Motown
- 5. MINNIE RIPERTON**—Epic

TOP NEW FEMALE VOCALIST

- 1. MINNIE RIPERTON**—Epic

TOP MALE VOCAL GROUP

- 1. OHIO PLAYERS**—Mercury
- 1. O'JAYS**—Phila. Intl.
- 2. EARTH, WIND & FIRE**—Columbia
- 3. KOOL & THE GANG**—Delite
- 4. ISLEY BROTHERS**—T-Neck
- 5. TEMPTATIONS**—Gordy

TOP NEW MALE VOCAL GROUP

- 1. GRAHAM CENTRAL STATION**—Warner Bros.
- 2. BLUE MAGIC**—Atco

TOP FEMALE GROUP

- 1. LOVE UNLIMITED**—20th Century
- 2. FIRST CHOICE**—Philly Groove
- 3. THREE DEGREES**—Phila. Intl.

TOP VOCAL COMBINATION

- 1. GLADYS KNIGHT & THE PIPS**—Buddah
- 2. RUFUS**—ABC
- 3. SLY & THE FAMILY STONE**—Epic
- 4. NEW BIRTH**—RCA
- 5. HUES CORPORATION**—RCA

TOP NEW VOCAL COMBINATION

- 1. RUFUS**—ABC
- 2. HUES CORPORATION**—RCA

TOP DUO

- 1. IKE & TINA TURNER**—UA

TOP NEW DUO

- 1. DIANA ROSS & MARVIN GAYE**—Motown

TOP INSTRUMENTAL ALBUM

- 1. LOVE IS THE MESSAGE**—Phila. Intl.

TOP INSTRUMENTAL ORCHESTRA

- 1. LOVE UNLIMITED ORCHESTRA**—20th Century

TOP INSTRUMENTALIST

- 1. BILLY PRESTON**—A&M

TOP COMEDY ALBUM

- 1. THAT NIGGER'S CRAZY**
Richard Pryor—Partee

TOP JAZZ CROSSOVER INTO R&B

- 1. QUINCY JONES**—A&M
- 2. HERBIE HANCOCK**—Columbia
- 3. DONALD BYRD**—Blue Note

TOP ARRANGER THOM BELL

TOP PRODUCERS

KENNY GAMBLE & LEON HUFF

**New Releases From
BRUNSWICK & DAKAR**

“WORK! WORK! WORK!”

BW & THE NEXT EDITION

DK 4540

**“I THINK I’LL CRY
OUT LOUD”**

REALISTICS

BR 5515

ORDER FROM YOUR NEAREST DISTRIBUTOR

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK

DAKAR

RECORD WORLD THE R&B SINGLES CHART

DECEMBER 28, 1974

DEC. 28	DEC. 21	
1	1	KUNG FU FIGHTING CARL DOUGLAS— 20th Century TC 2140
2	2	YOU GOT TO LOVE RUFUS featuring CHAKA KAHN—ABC 12032
3	4	FUNKY PRESIDENT (PEOPLE IT'S BAD)/COLD BLOODED JAMES BROWN—Polydor 14258
4	6	YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE—20th Century TC 2133
5	7	BOOGIE ON REGGAE WOMAN STEVIE WONDER—Tamil T54254F (Motown)
6	5	WHEN WILL I SEE YOU AGAIN THREE DEGREES— Phila. Intl. Z58 3550 (Col)
7	9	HEAVY FALLIN' OUT STYLSTICS—Avco 4647
8	8	WHATEVER YOU GOT, I WANT JACKSON 5—Motown M1308F
9	3	SHE'S GONE TAVARES—Capitol 3957
10	11	WHERE ARE ALL MY FRIENDS HAROLD MELVIN & THE BLUENOTES— Phila. Intl. 3552 (Col)

11	10	I FEEL A SONG (IN MY HEART) GLADYS KNIGHT & THE PIPS— Buddah 433
12	26	DON'T TAKE YOUR LOVE FROM ME MANHATTANS—Columbia 3-10045
13	18	FROM HIS WOMAN TO YOU BARBARA MASON—Buddah 441
14	19	AS LONG AS HE TAKES CARE OF HOME CANDI STATON—Warner Bros. 8083
15	14	SHA-LA-LA (MAKE ME HAPPY) AL GREEN—Hi 5N2274 (London)
16	20	I BELONG TO YOU LOVE UNLIMITED—20th Century TC 2141
17	28	FIRE OHIO PLAYERS—Mercury 73643
18	12	THREE RING CIRCUS BLUE MAGIC—Atco 7004
19	24	LET ME START TONIGHT LAMONT DOZIER—ABC 12044
20	21	I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) BOBBY BLAND—ABC Dunhill D 15015
21	22	A NICE GIRL LIKE YOU INTRUDERS—TSOP 8-4758 (Col)
22	25	PICK UP THE PIECES AVERAGE WHITE BAND— Atlantic 3229
23	17	I GET LIFTED GEORGE McCRAE—TK 1007
24	29	ONE TEAR EDDIE KENDRICKS—Tamil T54255F (Motown)
25	31	I FEEL SANCTIFIED COMMODORES—Motown M1319F
26	30	BABY HANG UP THE PHONE CARL GRAVES—A&M 1620
27	33	GUILTY FIRST CHOICE—Philly Groove 202 (Arista)
28	13	ROCKIN' SOUL HUES CORPORATION— RCA PB 10066
29	15	WOMAN TO WOMAN SHIRLEY BROWN—Truth 3206 (Stax)
30	23	I'LL BE YOUR EVERYTHING PERCY SLEDGE—Capricorn 0209 (WB)
31	16	WITHOUT LOVE ARETHA FRANKLIN—Atlantic 3224
32	32	DO IT ('TIL YOU'RE SATISFIED) B. T. EXPRESS—Scepter 12395
33	27	WORDS (ARE IMPOSSIBLE) MARGIE JOSEPH—Atlantic 3220
34	35	HEARTBREAK ROAD BILL WITHERS—Sussex SR-629
35	36	GET DANCIN' DISCO TEX AND THE SEX-O- LETTES—Chelsea 3004
36	34	LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS—Atlantic 3206
37	42	TONIGHT IS THE NIGHT BETTY WRIGHT—Alston 3711 (TK)
38	47	DOCTOR'S ORDERS CAROL DOUGLAS—Midland Intl. MB 10113 (RCA)
39	52	I AM, I AM SMOKEY ROBINSON—Tamil T54251F (Motown)
40	46	MAN TO WOMAN LONNIE YOUNGBLOOD—Shakel 708 (Chess/Janus)
41	48	STRUTTIN'/YOU'RE SO BEAUTIFUL BILLY PRESTON—A&M 1644
42	43	SAD SWEET DREAMER SWEET SENSATION—Pye 71002
43	49	I'M YOUR LEADER WALTER HEATH—Buddah 425

44	45	YOU AND I JOHNNY BRISTOL— MGM M14762
45	51	MY MAIN MAN STAPLE SINGERS—Stax STN 0227
46	38	I'VE GOT TO SEE YOU TONIGHT TIMMY THOMAS—Glades 1723 (TK)
47	59	HAPPY PEOPLE TEMPTATIONS—Gordy G7138F (Motown)
48	55	DO YOUR THING JAMES & BOBBY PURIFY— Casablanca 812
49	57	GIRLS (PART 1) MOMENTS & WHATNAUTS— Stang 5057 (All Platinum)
50	50	I ENJOY LOVING YOU SIDNEY JOE QUALLS—Dakar 4537 (Brunswick)
51	58	I CAN'T MAKE IT WITHOUT YOU TYRONE DAVIS—Dakar 4538 (Brunswick)
52	62	SUNSHINE, PT. 2 O'JAYS—Phila. Intl. 8-3558 (Col)
53	53	I CAN'T GO ON TRUTH—Roulette 7160
54	54	PHILADELPHIA B.B. KING—ABC 12029
55	56	LOOK ON THE GOOD SIDE INVITATIONS—Silver Blue SB 818 (Polydor)
56	60	BELIEVE HALF OF WHAT YOU SEE (AND NONE OF WHAT YOU HEAR) LEON HAYWOOD—20th Century TC 2146
57	64	RHYME TYME PEOPLE KOOL & THE GANG— Delite 1563 (PIP)
58	73	MEDLEY: I WON'T LAST A DAY WITHOUT YOU/ LET ME BE THE ONE AL WILSON—Rocky Road 30202 (Arista)
59	66	DON'T CHA LOVE IT MIRACLES—Tamil T54256F (Motown)
60	67	PARTY IS A GROOVY THING PEOPLE'S CHOICE—TSOP Z58 3555 (Col)
61	—	MIDNIGHT SKY, PART 1 ISLEY BROS.—T Neck 8-2255 (Columbia)
62	40	SHOE SHOE SHINE DYNAMIC SUPERIORS— Motown M1324F
63	63	I DON'T HAVE TIME TO WORRY LITTLE ANTHONY & THE IMPERIALS—Avco 4645
64	65	AIN'T NO NEED OF CRYING THE RANCE ALLEN GROUP— Truth TRA 3210 (Stax)
65	—	TOBY/THAT'S HOW LONG THE CHI-LITES—Brunswick 55515
66	71	TELL ME WHAT YOU WANT JIMMY RUFFIN—Chess 2160
67	69	MASTER PLAN KAY GEES—Gang 1322 (PIP)
68	68	BUMPIN' GROUND HOG—Gemigo GMA 100
69	—	I'M A PUSHOVER K.C. & THE SUNSHINE BAND— TK 1008
70	—	HOT DAWGIT RAMSEY LEWIS AND EARTH, WIND & FIRE— Columbia 3-10056
71	74	YOU'RE SO RIGHT FOR ME CHOICE FOUR—RCA PB 10088
72	75	THE BERTHA BUTT BOOGIE JIMMY CASTOR BUNCH— Atlantic 3232
73	—	GIVE THE LITTLE MAN A GREAT BIG HAND WILLIAM DEVAUGHN— Roxbury 2005 (Chelsea)
74	—	LOVE IS WHAT YOU MAKE IT NEW YORK CITY—Chelsea 3008
75	—	SUPER DUPER LOVE, PART 1 SUGAR BILLY—Fast Track FT 2501 (Mainstream)

Soul Truth (Continued from page 113)

Contributions were sent to the Citizens Trust Bank, Box 4485, Atlanta, Ga. 30302.

Mike Frisby was looking for a morning jock for WAMO-AM in Pittsburgh.

It was only a rumor when it was stated that Barry White would join the ranks of Gamble/Huff and Bell. Death again knocked at the door as George Goodman passed away tragically on the 8th of this month. Once promotion man for Schwartz Brothers handling Gamble/Huff product, he had continued in this area of expertise with Atlantic records. He was 32.

First Choice came by the office promoting their album, which included their hit single "Armed and Extremely Dangerous."

Cecil Holmes joined Casablanca Records as vice president and general manager of r&b activities nationally.

"Due to personal considerations and major conflicts, I hereby submit my resignation." This is a quote from Bill Haywood's resignation from WOL-AM in Washington, D.C. as music director, effective January 31. On January 17 the announcers of that same station staged a walkout, but returned that Friday.

By mutual agreement, Sparky Martin left Avco Records. However, Martin opened up a new club in mid-Manhattan, Green Dolphin Street, located inside the Park Sheraton Hotel.

An injunction was filed by 1360 Broadcasting against James Brown's WEBB-AM in Baltimore, but was dropped January 17. The old company, which at one time owned this station, filed the suit; in turn a lien was put on the station. According to sources Brown was filing a suit for libel against the company.

Dean Reyonlds was relieved of his duties at WSOK-AM in Savannah, Georgia, after maintaining the #1 time slot.

Lewis "Big J" Jefferson, well-known announcer from Chicago, died of a heart attack on January 21.

Hello Enterprises, formed by Ted Wing and James Kelly, signed Edwin Birdsong. Birdsong, promoted by Bunny Jones, received the Concerned Citizen Award from Perry Johnson and Wayne Joel of WDAS-FM in Philadelphia.

Scotti Andrews, program director of WIGO-AM in Atlanta, was looking for a newsman.

The second meeting of the New York chapter of NATRA was announced by Richard Thomas, executive director, and Eddie O'Jay, regional vice president. The meeting, set for Feb. 5 was set up primarily for the election of new officers.

FEBRUARY

Personal Picks: "I Have Learned To Do Without You" — Debbie Taylor (Polydor); "Be That Way" — Jimmy Gray Hall (Epic); "Summer Breeze" — Isley Brothers (T-Neck).

Jack Harris of WAMM-AM in Flint, Michigan was looking for an uptempo jock.

After being on the air for 13 years, Al Gourrier, a NATRA leader, was relieved of his duties because of time (advertising).

WOOK-AM in Washington, under the helm of Jerry Boulding, was number one.

It was rumored that station WVON-AM in Chicago purchased WNUS-AM & FM. Reportedly they were to switch from 1,000 watts to 5,000 watts.

March 9th was the date scheduled for New York's chapter of NATRA to hold their dinner at the New York Hilton Hotel.

Eddie Holman signed an exclusive recording agreement with Silver Blue Records.

(Continued on page 120)

THE BEST THING THAT EVER HAPPENED TO US IS YOU



GLADYS KNIGHT AND THE PIPS
AND THE BUDDAH GROUP



Soul Truth (Continued from page 118)

Andre Perry, as of February 22, was no longer affiliated with RCA. Perry took a position with Columbia Records as lp promotion director.

February 5th Gerry "B" of WWRL-AM, New York, was elected president of the local chapter of NATRA.

Jim Gates, formerly of KWK (St. Louis), WLOK (Memphis) and WSHB (Detroit), left 'CHB to assume a post at WESL-AM in East St. Louis.

KUTE-FM in Los Angeles, where there are no black jocks, started playing r&b album cuts. This station is owned by the same people as KGFJ-AM in the same area.

It was announced that Earlean Fisher was appointed music director of WJPC-AM in Chicago.

Stax Records appointed a new promotion man to handle custom labels from Florida to Baltimore — Garcia Thompkins.

Graham Central Station's Larry Graham stopped by Record World to promote his single "Can You Handle It," extracted from the lp "Graham Central Station."

NATRA's records were subpoenaed and 40 foot lockers of information were brought to the Newark Grand Jury.

LeBaron Taylor, vice president of special markets for CBS Records, announced the appointment of Richard Scott to the position of director, administration, special markets.

MFSE was the entertainment scheduled for the NATRA Awards In Excellence Dinner. Tickets sold for \$75 per plate, \$750 per table. The host was the Jack Walker Chapter, New York.

Jimmy Brooks left Mercury Records to work for Paramount, servicing the midwest.

Economic cutbacks put Vernon Thomas out of a job with Chess/Janus Records in Washington, D.C.

The Chi-Lites were to become once again a four man singing group, with the return of Credel "Red" Jones, who had been absent due to illness. But we found that his return was short.

Mike Kelly was handling promotion for a new label based out of Nashville, Freetone.

Producer/writer Johnny Bristol signed a long-term artist contract with MGM.

MARCH

Personal Picks: "Buzzard Luck" — Swamp Dogg (Brut); "Love That Really Counts" — Natural Four (Curtom); "I'm In Love" — Aretha Franklin (Atlantic); "Gimme Some" — Danny Cox (Casablanca); "I Wish It Was Me You Loved" — Dells (Cadet).

It was announced that FORE was planning a dinner in early October at the Statler Hilton Hotel.

This month it had been rumored that Jimmy Bishop of WDAS-AM had resigned on the 1st, but went back the 4th. Bishop has been with the station in Philadelphia for several years.

Smokey Robinson made his acting debut on "Police Story," portraying a rookie policeman.

Grammy Close-up

We've come a long way from "race" music to r&b, better known as black music. Blacks have totalled the universe with their most creative projects from the artist standpoint to production.

This year the creativity and hard work paid off with the year's most respected music awards held at the Hollywood Palladium in Los Angeles. Those in attendance, including the millions of TV viewers, experienced a first.

Balancing the scale were the awards given to such artists as Gladys Knight and the Pips for best r&b duo or group and Roberta Flack for best pop female vocalist. The most emotional and moving awards were the four trophies given to Motown recording artist Stevie Wonder.

Wonder was responsible for production and vocals on the album of the year, "Innervisions." One must stop to think about the handicap which Wonder has had since birth; as Andy Williams stated, "where we see with our eyes, Stevie sees with his heart." We consider this creative quality.

Yes, we have come a long way with the imagination of a Barry White, Gamble/Huff and Bell, Norman Whitfield, and Stevie Wonder. The result — creative quality.

Another opinion was voiced about the Grammy Awards: Barry White should have won the award for the best new artist.

Jimmy Castor left RCA to sign with Atlantic.

We had an answer to our editorial concerning insurance. It read as follows:

"It is totally inconceivable to me that the radio stations and companies that these unfortunate announcers and promotion men worked for do not provide any type of life insurance coverage. Because of this lack of coverage, there is an additional undue hardship placed upon these personal men's families and associates.

"Since the employers of those of you in the industry are unwilling to accept this important responsibility, I can see only one solution. Almost all of you belong to NATRA and/or BAMA. These associations are ideal vehicles to make coverage available to their members."

Sincerely,

James C. Mouradick,

Connecticut General Life Insurance Co.

Charles Cascales (Chuck Cabbot) and the lead singer of the "fake" Shirelles were indicted by the Newark Grand Jury. The group allegedly posed as the Shirelles on numerous occasions. Both the lead singer and Hollywood National Talents were criminally indicted.

Cedric Anderson was looking for a position as a radio announcer and was willing to relocate in the southern part of the country.

P.I.R. signed their first jazz artists, Thad Jones and Mel Lewis. Gamble/Huff also added Monk Montgomery to the roster.

It was then rumored that Barrett Strong would be going back to Motown after leaving there for a position with Columbia Records.

Barry White announced that he was going to have a new label, Together Unlimited Inc. Two major companies were bidding to distribute.

NATRA Spectacular

Saturday, March 9 at the New York Hilton, the National Association of Television and Radio Announcers gathered folks together from East, West, North and South. The Jack Walker chapter (New York) was the host, joining the abilities of Pete Long, Cecil Hale and Richard Thomas with the positiveness of the members of that chapter. Nothing but a gala could have been the outcome of the affair, labeled the William "Boy" Brown Excellence Awards Dinner.

Dinner was fine but the entertainment surpassed any show that has been seen at the conventions or testimonials. It all started in Africa, and went from the cotton fields to present conditions. Enhancing the show were the awards presented to Ben Hooks, Isaac Hayes, Joan Cooney, Dick Gregory, Soul TV, and Michele Clark (posthumously). Accepting for Ms. Clark was John Hart of CBS. The only record company president in attendance was Ewart Abner, who stated, "I am humble, I am proud of NATRA. I would like to be arrogant, but I can't be arrogant unless

(Continued on page 122)

ROCK YOUR BABY

by

GEORGE McCRAE

#1 R&B RECORD OF THE YEAR



Written & Produced

by

H. W. CASEY

&

RICHARD FINCH



T. K. PRODUCTIONS . 495 S.E. 10th Court, Hialeah, Fla. 33010

Soul Truth (Continued from page 120)

NATRA says to me 'we believe in you,' so let's get it on."

NATRA may believe in you, so let us all think positive — you never know what our destiny will be, for only you, the people involved, can determine its destiny.

Good announcers come and darn good announcers go due to some difficulties within the structure of the station with which they are affiliated. One announcer comes to mind — Al Roberts. Roberts has worked with radio station WBL5-FM in New York since its inception. Management dismissed this late night jock on March 12 due to a dialogue which was performed on the air. Wonders never cease when you find just what a telephone and telegram can do to one's life. It's possible that this A-1 announcer will be reinstated.

APRIL

Personal Picks: "Sideshow" — Blue Magic (Atco); "Circuits Overloaded" — Inex Foxx (Stax); "Too Late" — Tavares (Capitol).

From Atlanta's WAOK-AM came the news that Al Parks was appointed music director, while Burke Johnson remained as program director.

News was that Deodato left CTI and signed with MCA. Also, "Bennie and the Jets" on the same label was "reverse" crossover material — done by Elton John.

Nate McCalla came out of retirement to form a new label, ShaKat Records, distributed by Chess/Janus.

Al Riley was to undergo exploratory surgery April 2nd at Jewish Memorial Hospital in New York. His condition April 3rd was listed as fair. Riley succumbed April 10.

At that time the Pulse ratings for New York looked like this: WLIB-AM faired well with WWRL-AM, which was not showing up as well as the past rating books. WNJR showed up well while Frankie Crocker's WBL5-FM reigned supreme.

J.J. Woods, formerly known as Riley Wynn, from WDIA-AM in Memphis, along with Raymond St. James of WOL-AM in Washington, celebrated their anniversaries of one year.

Black Ivory signed an exclusive recording contract with Kwanza Records, distributed by Warner Brothers.

Contempo Records was formed by John Abbey, publisher of Blues 'n Soul in London. This label, distributed by Tone in Miami, had Oscar Toney Jr. and a British group — Ultra Funk.

It was alleged that Frankie Crocker of WBL5-FM in New York was to program WOOK-AM in Washington, D.C. and KSOL-AM in San Francisco.

IRMA, Independent Record Manufacturers Association, was formed by Deke Duberry of Creative Funk, Inc. Duberry stated: "Combined together under the same umbrella, we, as independents, will be capable of protecting one another by dealing with the same distributors in different markets."

WBOOK-AM in New Orleans acquired the talents of Henry Crump, who left WTMP-AM in Tampa, Florida, where he maintained a position as music director.

Chuck Young, formerly with Motown Records, transferred his talents to Cadet Concepts.

The 17th of this month found Hillary Johnson looking for a job after being released from MCA records. Johnson relocated to Los Angeles from Chicago.

Gerry Bledsoe, better known to his listeners as Gerry "B", announced over the air on WWRL-AM in New York that he was disillusioned with that station. He walked off, only to resume his 10-2 p.m. time slot April 25th.

MAY

Personal Picks: "Everything's Coming Up Love" — Richmond Extension (Silver Blue); "Raindrops" — Barbara Acklin (Capitol); "Once More With Feeling" — Whispers (Janus); "I'm Coming Home" — Spinners (Atlantic).

Eddie O'Jay, formerly with WLIB-AM in New York, was selected to host and program a top 40 and r&b radio show for Swazi Music Radio in Swaziland, Johannesburg, South Africa.

Nina Simone received the Human Kindness Award in Washington, D.C. May 11.

It was rumored that Buzzy Willis had exited Polydor Records as vice president in charge of r&b operations.

The replacement for "Red" of the Chi-Lites was T.C.

This was the beginning of Stax Records cut-back on employees — at least 20 staffers were released, and Dave Clark's territory was narrowed down to Detroit, Chicago and Milwaukee.

Hillary Johnson started working with Playboy Records as director of r&b operations.

Perception Records closed their doors this month, but continued to work the Fatback Band and First Class.

It was made known that Lloyd Parks was no longer with Harold Melvin & the Bluenotes. However, Jerry Cummings, formerly with Harold Melvin's International's, replaced him.

Leaving KPRS-AM in Los Angeles was Mike Payne, who is now program director at WNOV-AM in Milwaukee.

"Respect Yourself" was the theme for a June Youth Conference being held at Brooklyn College of Contemporary Studies. The focal point to be dealt with was "the responsibility of each segment of the black community": the training and positive alternatives to the youth, to terminate a situation which is prevalent in today's black society — black vs. black violence.

Thursday, May 23rd, Edward Kennedy "Duke" Ellington passed away. "The Ambassador of Goodwill" will be heard for many years and centuries to come through the music which he left behind for all to enjoy.

JUNE

Personal Picks: "You've Got My Soul On Fire" —
(Continued on page 124)

Fresh Flavor Stops In



Fresh Flavor, vocal quartet newly signed to Buddah Records, recently paid a visit to the offices of Record World in New York. They met with RW's Dede Dabney to discuss their debut Buddah single, "Without You Baby, I'm a Loser," written by group member Lucille Jackson, and produced and arranged by Tony Camillo. Seen at RW's offices are, from left: David McCrae, Dede Dabney, Richie Havens (the group's musical mentor and frequent in-concert guest performer), John Verdecias, Lucille Jackson and Tony Jackson.

*Thanking you the most,
Record World,
for
No. 1 Female Vocalist R & B Single
and
No. 1 Female Vocalist R & B Album.*

Always,



Soul Truth (Continued from page 122)

Temptations (Gordy); "Let's Put It All Together" — Stylistics (Avco); "Hang On In There Baby" Johnny Bristol (MGM); "Take Time To Tell Her" — Jerry Butler (Mercury); "You Ain't The Only Man" — Jeanie Reynolds (Chess).

Bells rang out for Sylvester Stewart, better known as Sly Stone. On June 5th he said "I do" at Madison Square Garden in New York to Ms. Cathy Silva in front of some 20,000 people.

At this time personality clashes created the rumor that the Main Ingredient was having internal difficulties. However, those problems were ironed out.

Chicago's chapter of NATRA had a benefit show at the Erie-Crown Theatre June 14th. On the show were Bill Withers, Blue Magic, the Emotions, Bobby Hutton and Tim and Tom.

Playboy Records' r&b manager Hillary Johnson announced the purchase of "Dance Master" by Willie Henderson.

From Carnegie, a suburb of Pittsburgh, Pa., came a new record label — Soulvation Army Records, included under the banner of Western World Complex. It housed a complete 16 track studio, custom pressing plant and the label's offices.

Casablanca Records signed to their roster the Swiss Movement.

Innervisions II was a new company based out of Chicago, distributed by Warner Brothers.

It was then announced that WCHB-AB in Detroit had acquired two new radio announcers — Larry Dixon and Kim Weston.

At that same time there was a strong rumor that Norman Whitfield would no longer produce the Temptations.

Jack Gibson was looking for a position in promotion.

Pop station WNOE-AM in New Orleans had hired Bernard Miller, known as A.J. Bailey, formerly with WLOK-AM in Memphis, Tenn.

Chris Jonz, formerly with Scepter Records, was promoted from national promotion director to Motown's artist relations director.

The exit of WWIN-AM's (Baltimore) radio announcers Rockin' Robin and "Hot Rod" Hubert was announced. However, Rockin' Robin obtained a position with WEBB-AM in Baltimore. According to sources "Hot Rod's" reason for leaving the station was that "they terminated his contract."

Handing in his resignation effective July 1st was Don Sainte-John, who held the morning slot at WJPC-AM in Chicago. His exit was due to an outside project that would take up most of his time.

Spider Harrison, formerly with WTLC-AM (Indianapolis), moved to Nashville to secure the number one rating at WLAC-AM.

A salesman from WPDQ-AM in Jacksonville, Florida made a winning touchdown when he signed a multi-million dollar contract between the station and the World Football League's Jacksonville Sharks. 'PDQ will be the flagship station for a 14 station regional network covering southern Georgia and Florida.

Social happenings were announced: Plans of a testimonial dinner for David Oliver of Nashville, Tenn.; and a testimonial for Shelly "The Playboy" Stewart of Birmingham, Tenn.

After a couple of weeks another change took place at WCHB-AM in Detroit: Larry Dixon exited that station, leaving Kim Weston as the new announcer.

Smokey Willerforde, formerly with WYBC-AM in New Haven, announced that he was hosting record hops at the Airman and NCO clubs at Chanute AFB in Rantoul, Ill.

Marc Little, public relations director of WPDQ-AM in Jacksonville, Florida, announced plans for a show to be given at the Florida State Prison in Raiford.

JULY

Personal Picks: "Summertime In The City" — Manhattans (Columbia); "Can't Get Enough Of You" — Barry White (20th Century); "Out On The Street Again" — Rita Fortune (Columbia).

The requirements for the NATRA convention prior to arriving in California were listed by the Century Plaza Hotel.

The Dells started their own management company, Tira Productions. It was announced that Grace Spann was to handle promotion for Paramount Records. Also, Jimmy Brooks was made director of the black department of that same company.

The honorees of the fourth annual black caucus dinner were announced.

Larry Maxwell exited UA to enter another facet of the recording industry. At that time his plans were not made public.

"Rick Family Affair" was the title of a new show on KAGB-FM in Inglewood, California. The host of that show was Rick Holmes, veteran of the airwaves for some time.

Larry Jones, formerly with WPDQ-AM in Jacksonville, Florida, left that station to go to WEXL-FM in New Orleans.

A new label opened its doors to the market. Run by Phil Allen in New York, it was named Spheres.

Rick Stevens left WTOY-AM in Roanoke, Va. to go to WAMM-AM (Flint, Mich.); Tyrone Peppers, formerly with KOWH-AM (Omaha), held down the 6-10 drive time slot. Chuck Diamond, formerly with WIRL-AM in Peoria, left that station to undertake a position with Louisville's WKLO-AM. Don Davis, who left radio for two or three years, went on to become PD at KOWH-AM & FM in Omaha, Neb.

William Morris Agency signed Roulette's Ecstasy, Passion and Pain.

An editorial was written with reference to a situation occurring in the midwest with one of the black radio stations.

KYOK-AM in Houston gave a cocktail party honoring the promotion men across the country.

Rockin' Robin, who had found a job on WEBB-AM, Baltimore, at this time was looking for a new position because, according to rumor, the deejay whose place he took came back to that station.

AUGUST

Personal Picks: "Distant Lover" — Marvin Gaye (Tamla); "Keep on Searching" — Margie Alexander (Future Stars); "You Bring Out the Best In Me" — Derek and Cindy (Thunder); "Got To Testify" — Cornelius Brothers and Sister Rose (UA); "Shoe Shoe Shine" — Dynamic Superiors (Motown).

Inner City Broadcasting was to take over WBLs-FM, New York. New management was to make that move August 3rd and it was a rumor that the owners of 'BLS were asking for an extension.

Through reliable sources we found out that David Ruffin re-signed with Motown.

Sonny Joe White became new music director for WILD-AM in Boston. Roy Sampson, who was in that slot, moved to Buffalo's WUFO-AM. 'ILD's new program director was Chuck Denson.

(Continued on page 126)

**Thank You For
A Great '74
We Look For Your Support
And Enthusiasm To Give Us
A Great '75**

WAND

The Independents
General Crook
Smallwood Brothers

ROADSHOW

B. T. Express
Don Downing
Philadelphia Story
Dawson Smith
Gene Toone & The Cherabians

SCEPTER

Cooker
Beverly Bremers

HOB

Shirley Caesar
The Swan Silvertones
Rev. Milton Brunson



Soul Truth *(Continued from page 124)*

Polydor moved their offices to 810 Seventh Ave.; new number: (212) 977-7000.

It became official that King Roe was made national r&b promotion director for Chess/Janus Records.

RW's Decade Award Winners were announced in the r&b issue. They were as follows: Male: James Brown, Marvin Gaye, Stevie Wonder; Female: Aretha Franklin; Group: the Temptations; Publisher: Jobete Music; Producer: Gamble/Huff.

Boo Frazier opened his own label based in Jersey. Frazier's label was named Booman and Cheri Records; his concept dealt with jazz and r&b.

New lineup for WEAS-AM in Savannah, Georgia: 6-10 a.m. — "Wildman" Clyde Baccus; 10-2 p.m. — Jimmy "The Burner" Lee; 2-6 p.m. — "Funky" Don Whipple; 6-10 p.m. — Tommy "The Zodiac" Lester; 10-2 a.m. — The Brother Crazy; 2-6 a.m. — Dr. Soul G.G. Allen.

Our first column from sunny California included a review on the O'Jays at the Greek Theatre. It also gave a run down on the first day of the convention. We found out that Norman Whitefield finished up the album on Yvonne Fair which is entitled "Bad Mother Trucker."

There was a strong rumor that Brian and Eddie Holland were going back to Motown.

NATRA Convention highlights: Gamble/Huff received their decade awards at a cocktail party held specifically for that purpose; Capitol dinner had on hand Tavares and Nancy Wilson, and Aretha Franklin attended but did not stay for the entire performance by Ms. Wilson; KoKo Records put on a skit depicting the survival of independent record companies; Motown had a show which consisted of G.C. Cameron, the Temptations and the Jackson 5. Saturday night, the traditional awards night, looked like this: award winners included William DeVaughn, MFSB, B.B. King, Gladys Knight & the Pips, the Spinners, Margie Joseph, Aretha Franklin, Stevie Wonder, Paul Johnson, "Killing Me Softly" (best single), "Let's Get It On" (best album), Thom Bell (producer) and Atlantic (best record company).

The aftermath of this year's convention was that more people were let go from companies, such as Jimmy Brooks from Paramount. Delta Ashby resigned her post as national office manager of NATRA.

WVKO-AM in Columbus, Ohio hired Roshon as music director and announcer.

Delite records hired Bernie Block to handle east coast promotion for their company.

Marvin Gaye called a press conference August 21st, only to cancel it until the following day. On August 22nd Gaye did not show up for the conference which would outline his plans for the future.

SEPTEMBER

Personal Picks: "Take Off Your Make-Up" — Chuck Jackson (ABC); "Woman To Woman" — Shirley Brown (Truth); "Walk Out The Door If You Wanna" — Yvonne Fair (Motown); "You Got The Love" — Rufus featuring Chaka Khan (ABC).

After leaving the mike for several months, Maurice "Hot Rod" Hubert decided to go into politics. He ran for the position of clerk in the Circuit Court. His platform was that of total community involvement.

It was a known fact that Donny Brooks was to have taken over the post of program director at WJPC-AM (Chicago) where Sonny Taylor was to have resigned. However, that resignation was not accepted by the owners of the station, therefore leaving Brooks and his family, who he moved from Memphis, out of a job.

London Records hired Mike Abbott for the position of national r&b promotion director. He was formerly with United Artists.

Hiring Karen Chamberlain to handle east coast promotion was Joe Medlin of Polydor Records. Ms. Chamberlain formerly serviced the Baltimore/Washington area for Buddah Records.

Robert L. Scott, program director of KYAC-AM & FM (Seattle, Wash.), hired Jim Wellington from KREM-FM (Spokane), who had assumed a new name, Christopher James. His time slot is 7-midnight.

September 25-28 were dates set aside for Black Expo. Tentatively scheduled to appear were Nancy Wilson, Tavares, Kool & the Gang, the Temptations, Yvonne Fair, Isaac Hayes, B.B. King, Cannonball Adderly, Jerry Butler, Billy Eckstein, Redd Foxx and Marvin Gaye.

At the same time, Rev. Jesse Jackson called for a meeting of black record executives. This series of seminars started Monday, September 30th and ran through Tuesday, October 1st.

Power of Attorney, a prison group, were scheduled to appear on the Johnny Carson Show, and planned a future taping of the Midnight Special.

John Manning was relieved of his post as associate director of press information at Columbia Records.

Joe Robinson, president of All-Platinum Records, announced the appointment of Ms. Rowena Harris as vice president and director of promotion.

It was a strong rumor that WNBC-FM in New York would be changing its format to entirely r&b.

The date for the National Black Caucus Dinner was announced as September 28th. It began that Thursday with a show that was held at the Capitol Center in Landover, Maryland.

Ms. Vy Higgensen announced the beginning of a magazine named Unique New York. This was Ms. Higgensen's "brain child," coinciding with her radio show on station WBLS-FM, New York.

Changes were made at WPDQ-AM in Jacksonville, Fla. Rick Fly transferred to WIGO-AM in Atlanta; William Moore, formerly with WSOK-AM in Savannah, Georgia, went to 'PDQ to handle the 12-4 p.m. airshift.

The 13th of September (Friday) saw the exit of Chris Jonz from Motown Records. Affiliated with that company for approximately a year, he secured a position with Taurus Productions, which belongs to Stevie Wonder.

In the Trendex ratings, Harvey Lynch's WNJR-AM (Newark) was #1 over WABC-AM (New York) in teens between the hours of 10 and 3.

Buddah Records appointed Hank Talbert to director of r&b operations. Johnny Lloyd remained as director of r&b promotion.

WJLB-AM (Detroit) went through administrative changes with Jay Butler no longer handling the music, although he is doing the research for that department.

"Black Moses," Isaac Hayes filed suit for \$5.3 million against Stax Records and their subsidiaries, Birdee's Music and East Memphis Music. Hayes filed suit in the Federal District Court in Memphis, stating that Stax owes him more than \$1 million in royalties alone. Hayes contended that Union Planters' Bank would not honor a check in the amount of \$270,000 because of insufficient funds. Hayes had just opened a new recording studio, Hot Buttered Soul.

In continuing the Isaac Hayes vs. Stax Records affair, everything was settled. Hayes' contract was

(Continued on page 127)

DECEMBER 28, 1974

1. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
2. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTSY 9002-2 (ABC)
3. **IS IT IN**
EDDIE HARRIS—Atlantic SD 1659
4. **BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
5. **BODY HEAT**
QUINCY JONES—A&M SP 3617
6. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA344-G (UA)
7. **THE BADDEST TURRENTINE**
STANLEY TURRENTINE—CTI 6048 (Motown)
8. **LIVE OBLIVION, VOL. 1**
BRIAN AUGER'S OBLIVION EXPRESS—RCA CPL1-0645
9. **FLYING START**
BLACKBYRDS—Fantasy F 9472
10. **ONE**
BOB JAMES—CTI 6045 (Motown)
11. **WHERE HAVE I KNOWN YOU BEFORE**
RETURN TO FOREVER featuring CHICK COREA—Polydor PD 6509
12. **THRUST**
HERBIE HANCOCK—Columbia PG 32965
13. **CHAPTER THREE: VIVA EMILIANO ZAPATA**
GATO BARBIERI—Impulse ASD 9279 (ABC)
14. **HIGH ENERGY**
FREDDIE HUBBARD—Columbia KC 33048
15. **FEEL**
GEORGE DUKE—BASF MC 25355
16. **TOTAL ECLIPSE**
BILLY COBHAM—Atlantic SD 18121
17. **BLACKBYRDS**
Fantasy F 9444
18. **ECHOES OF A FRIEND**
MCCOY TYNER—Milestone M 9055
19. **ANOTHER BEGINNING**
LES McCANN—Atlantic SD 1666
20. **FIRST LIGHT**
FAMILY OF MANN—Atlantic SD 1658
21. **TIM WEISBERG 4**
A&M SP 3658
22. **UPON THIS ROCK**
JOE FARRELL—CTI 6042 (Motown)
23. **SOLO CONCERTS**
KEITH JARRETT—ECM 3-1035/37 (Polydor)
24. **INTERSTELLAR SPACE**
JOHN COLTRANE—Impulse ASD 9277 (ABC)
25. **THE BADDEST HUBBARD**
FREDDIE HUBBARD—CTI 6047 (Motown)
26. **HIS GREATEST YEARS, VOL. 3**
JOHN COLTRANE—Impulse ASH 92728-2 (ABC)
27. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33194
28. **DON'T YOU WORRY 'BOUT A THING**
HANK CRAWFORD—Kudu 19 (Motown)
29. **GET UP WITH IT**
MILES DAVIS—Columbia KG 33236
30. **SAMA LAYUCA**
MCCOY TYNER—Milestone M 9056
31. **ARTISTRY**
DEODATO—MCA 457
32. **BROTHER, THE GREAT SPIRIT MADE US ALL**
DAVE BRUBECK: TWO GENERATIONS OF BRUBECK—Atlantic SD 1660
33. **FRESH FEATHERS**
JOHN KLEMMER—ABC ABCD 836
34. **WINTER IN AMERICA**
GIL SCOTT-HERON—Strata East 19742
35. **NEWMANISM**
DAVID NEWMAN—Atlantic SD 1662
36. **LOVE IN ALL OF US**
PHAROAH SANDERS—Impulse ASD 9280 (ABC)
37. **STANLEY CLARKE**
Nemperor NE 474 (Atlantic)
38. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
39. **HOT CITY**
GENE PAGE—Atlantic SD 18111
40. **BLACKS AND BLUES**
BOBBI HUMPHREY—Blue Note LA142-G (UA)

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Soul Truth *(Continued from page 126)*

awarded him free and clear.

Roland Bynum KGFJ-AM (Los Angeles) was released from the position of program director. Bynum had been with that station for approximately six years.

FORE's first annual PACE awards night was set for Oct. 2 at the Statler Hilton Hotel, New York. Thad Jones and Mel Lewis entertained the clan that showed up.

Ms. Pat Bush was appointed assistant to the national promotion director, Chris Clay, of Chelsea Records. Ms. Bush left the post she held at Crossover Records.

All reports pointed to Jerry Boulding, formerly with WOOK-AM (Washington) and WWRL-AM (New York), as the new program director of WCHB-AM in Detroit. Wade "Butterball" Briggs, who had that post, was made operations manager.

Clarence Avant's Sussex Records was to close its New York office.

OCTOBER

Personal Picks: "Try Something" — Swiss Movement (Casablanca); "Learning To Love You Was Easy (It's So Hard Trying To Get Over You)" — Dells (Cadet); "Waterfalls" — Margie Evans (Buddah); "You And I" — Johnny Bristol (MGM).

Exciting news came from Buddah Records: the recent signing of Ben Vereen and Melba Moore, with hopes of more explosive news from that particular company with reference to other signings.

Gemigo Productions started their own label of the same name, based out of Chicago. It also has an office in New York with Mary Stuart and Curtis Mayfield as co-captains of the ship.

Awards of excellence were handed out at Black Expo to Emmett Garner, vice president of r&b promotion, and Joe Medlin, head of r&b promotion at Polydor Records.

Michael "Youngblood" Frisby, who resigned his post as PD at WAMO-AM (Pittsburgh), returned to Boston to resume his legal studies. However, Frisby continued his duties as national program director of the Sheridan Chain Buffalo and WILD-AM in Boston.

Marvin Gaye opened at New York's Radio City Music Hall.

More news from station 'PDQ-AM in Jacksonville, Florida: Dean Reynolds replaced Otis Gamble as program director.

After resigning her post at NATRA, Ms. Delta Ashby moved to the West Coast to take a position as assistant to the vice president of KAGB-FM in Inglewood, California.

Celebrating seven years in radio was Doc Suttles at a testimonial held November 29.

An announcement was made by Operation PUSH that the second in a series of seminars would be held November 1 in Chicago.

This month is the month we started our R&B Picks Of The Week, consisting of a single, a sleeper and an album. The first week we had Single: "Where Are All My Friends" — Harold Melvin and the Bluenotes (P.I.R.); Sleeper: "Me & Rock 'N Roll" — David Ruffin (Motown); Album "Real" — Clarence Carter (ABC).

On October 21, the Main Ingredient opened at the Latin Casino, minus Tony Sylvester, who decided to take a shot at producing.

WIGO-AM, Atlanta incorporated a new concept for their listening audience. The station is now known as "Big Score 134."

Yvonne Fair of Motown Records acquired a new

(Continued on page 130)

DECEMBER 28, 1974

1. **FIRE**
OHIO PLAYERS—Mercury SRM 1-1013
2. **I FEEL A SONG**
GLADYS KNIGHT & THE PIPS—Buddah BDS 5612
3. **WHITE GOLD**
LOVE UNLIMITED ORCHESTRA—20th Century T-45B
4. **CAUGHT UP**
MILLIE JACKSON—Spring SD 6793 (Polydor)
5. **EXPLORES YOUR MIND**
AL GREEN—Hi SHL 32087 (London)
6. **TOGETHER FOR THE FIRST TIME**
BOBBY BLAND & B.B. KING—ABC Dunhill DSY 50190
7. **IN HEAT**
LOVE UNLIMITED—20th Century T-443
8. **FULFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamla T6-33251 (Motown)
9. **DO IT 'TIL YOU'RE SATISFIED**
B.T. EXPRESS—Scepter SPS 5117
10. **LIVE IT UP**
ISLEY BROTHERS—T-Neck PZ 33070 (Col)
11. **AVERAGE WHITE BAND**
Atlantic SD 7308
12. **NEW AND IMPROVED**
SPINNERS—Atlantic SD 18118
13. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTSY-9002-2 (ABC)
14. **FOR YOU**
EDDE KENDRICKS—Tamla T6-33551
15. **LIGHT OF WORLDS**
KOOL AND THE GANG—Delite DEP 20144 (Pip)
16. **KUNG FU FIGHTING**
CARL DOUGLAS—20th Century T-464
17. **PERFECT ANGEL**
MINNIE RIPERTON—Epic KE 32561
18. **FLYING START**
BLACKBYRDS—Fantasy F 9472
19. **CAN'T GET ENOUGH**
BARRY WHITE—20th Century T-444
20. **THRUST**
HERBIE HANCOCK—Columbia PC 32965
21. **WITH EVERYTHING I FEEL IN ME**
ARETHA FRANKLIN—Atlantic SD 18116
22. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
23. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA344-G (UA)
24. **THE KIDS AND ME**
BILLY PRESTON—A&M SP 3645
25. **THE MAGIC OF THE BLUE**
BLUE MAGIC—Arco SD 36-103
26. **LIVE AND IN CONCERT**
FOUR TOPS—ABC Dunhill DSD-50188
27. **DANCING MACHINE**
JACKSON FIVE—Motown M6-780S1
28. **THREE DEGREES**
Phila. Intl.—KZ 32408 (Col)
29. **TOTAL ECLIPSE**
BILLY COBHAM—Atlantic SD 18121
30. **BAD BENSON**
GEORGE BENSON—CTI 6048 (Motown)
31. **RUFUSIZED**
RUFUS—ABC ABCD 837
32. **HEAVY**
STYLISTICS—Avco 69004
33. **BLACK BACH**
LAMONT DOZIER—ABC ABCD 839
34. **MIGHTY LOVE**
SPINNERS—Atlantic SD 7296
35. **GOT TO FIND A WAY**
CURTIS MAYFIELD—Curtom CRS 8604 (Buddah)
36. **INNERVISIONS**
STEVIE WONDER—Tamla T 326L (Motown)
37. **HOT CITY**
GENE PAGE—Atlantic SD 18111
38. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33194
39. **DO IT BABY**
MIRACLES—Tamla T6-33451 (Motown)
40. **THE MARK OF THE BEAST**
WILLIE HUTCH—Motown M6-81551

1974 Hits in Review (Continued from page 8)

On." On the black hand side, Earth Wind & Fire were urging us to "Open Our Eyes" while Lady Soul, Aretha Franklin, was getting strong response to her plea "Let Me In Your Life." Through all of this heavy action, the more serene moments of John Denver's "Greatest Hits" and Marvin Hamlisch's arrangements of Joplin rags for "The Sting" soundtrack were chart-toppers.

MAY: More super-hit singles from superstars as many acts scored with their biggest charters of the year: Jackson 5 ("Dancing Machine"), Three Dog Night ("The Show Must Go On") and Carpenters ("I Won't Last a Day Without You"). Major album sellers broadened their popularity base with huge singles as well: Joni Mitchell ("Help Me"), Gordon Lightfoot ("Sundown") and Cat Stevens ("Oh Very Young"). Meanwhile the box office power of "The Exorcist" was matched by its "Tubular Bells" Mike Oldfield theme and the streakin' craze finally uncovered a hit song in Ray Stevens' "The Streak."

While the Hollywood magic of "The Sting" helped hold the soundtrack album in the number one slot throughout the month (unprecedented for the year), new acts were streakin' into the top 20 lp charts for the first time: "Maria Muldaur" by the former Jim Kweskin Jug Band member of the same name, and rockers BTO with "Bachman-Turner Overdrive II." Cat Stevens opened up with his album treat for the year, "Buddha and the Chocolate Box," while consistent sales were the sweet rewards for black superstars Stevie Wonder (as "Inner-Visions" soared back up the charts after 40 weeks of activity), War (with their first "Live" album), Spinners ("Mighty Love") and the aforementioned MFSB, Aretha and EW&F packages.

JUNE: As Summer approached, the old Martha & the Vandellas generalization that the time was right for "Dancin' in the Streets" seemed to be coming true; if not on the socio-political-economic front, then at least it was all happening on The Singles Chart. Two of the biggest disco hits of the year, "Rock the Boat" by the Hues Corporation and George McCrae's "Rock Your Baby" began to prove their stupendous saleability with the mass audience. The charts seemed to be virtually flying with funk: Stevie Wonder was urgin' us, "Don't You Worry 'Bout a Thing" while William DeVaughn was telling us to "Be Thankful for What You Got." Kool & the Gang were back "Hollywood Swinging," and the O'Jays were chantin' hot and heavy "For

the Love of Money."

Not everyone was in a complete state of boogie however: Bo Donaldson & the Heywoods were marching to the beat of an anti-war drum in "Billy, Don't Be a Hero" while Maria Muldaur was swayin' "Midnight at the Oasis" and Marvin Hamlisch was giving the Joplin rag "The Entertainer" a spiffy new hit life. Ballad-wise, the soulful strains of the Stylistics' "You Make Me Feel Brand New" further rounded out the hit picture.

On The Album Chart, Paul McCartney & Wings made music history: their "Band on the Run" album revved up its sales power to re-assume the top spot in time to coincide with the album's title track taking top singles honors (week of June 29). Rock, both good-time and heavy, increased its chart hold with new top 20 entries from Bowie ("Diamond Dogs"), Loggins & Messina ("On Stage"), Robin Trower ("Bridge of Sighs"), Edgar Winter Group ("Shock Treatment"), Frank Zappa ("Apostrophe") and the biggest album yet from the black soul-rock septet Ohio Players ("Skin Tight"). Bending rock in other directions were packages from Steely Dan ("Pretzel Logic") and Eagles ("On the Border").

JULY: Along with new faces on The Singles Chart like ABBA ("Waterloo"), Blue Magic ("Side-show") and Golden Earring ("Radar Love"), there was some overdue hit excitement from the Righteous Brothers ("Rock and Roll Heaven"), the Hollies ("The Air That I Breathe"), and the Impressions ("Finally Got Myself Together"), along with one of the most long-awaited single releases of the year, the only new bit of Roberta Flack ("Feel Like Makin' Love") we were treated to during the past twelve months.

New faces were not so predominant on The Album Chart where the bulk of the top 20 action packages were new items from old superstar friends like John Denver ("Back Home Again"), Elton John ("Caribou"),

Bob Dylan ("Before the Flood") and Neil Diamond ("His 12 Greatest Hits"), or consistent sell-through items like "Chicago VII," and "Bachman-Turner Overdrive II," along with "Sundown" and "The Sting." But a number of on-the-build acts furthered their careers with hit lps like "Journey to the Centre of the Earth" (Rick Wakeman), the Stylistics ("Let's Put It All Together") and ZZ Top ("Tres Hombres").

AUGUST: More old friends came back to The Singles Chart: Eric Clapton ("I Shot the Sheriff"), Paul Anka ("Having My Baby"), Marie Osmond with her first single since last year's "Paper Roses" ("I'm Leaving It All Up To You" in duet with brother Donny), Dionne Warwick ("Then Came You" in tandem with Spinners) and Andy Kim ("Rock Me Gently"). A mini-trend in "place songs" begun by ABBA with "Waterloo" came to encircle hits by Dave Loggins ("Please Come to Boston") and Paper Lace ("The Night Chicago Died"). The first Summer hit (in lyrical content as well as spirit) proved to be Billy "Crash" Craddock's "Rub It In."

Back with their umpteenth successful tries were acts like Elton John ("Don't Let the Sun Go Down on Me"), the Rolling Stones ("It's Only Rock 'N Roll"), Gladys Knight & the Pips ("On and On"), Helen Reddy ("You and Me Against the World") and John Denver ("Annie's Song"). Also getting closer to their first "greatest hits" albums were acts like Jim Stafford ("Wildwood Weed"), Billy Preston ("Nothing From Nothing"), BTO ("Takin' Care of Business") and Steely Dan ("Rikki Don't Lose That Number"). Top 20 breakthrough giants came chiefly from r&b acts: Rufus ("Tell Me Something Good"), Johnny Bristol ("Hang On in There Baby") and the Commodores ("Machine Gun").

Meanwhile, the long-awaited Eric Clapton album, "461 Ocean Boulevard," was followed by such superstar product as the latest Stevie Wonder ("Fulfillingness'

First Finale") and the year's two examples of just-assembled supergroups, both with namesake debut albums: "Souther Hillman Furay Band" and "Bad Company." Summer TV series saw album sales soar for Mac Davis and Dawn, both of whom were to return in 1975 versions of their variety home screen shows.

SEPTEMBER: A couple of firsts hit The Singles Chart: Cheech & Chong went top 10 with a comedy single "Earache My Eye," as Wolfman Jack is at last immortalized in a hit single (the year's strongest item for Canada's Guess Who), and Neil Young rated a mention in Lynyrd Skynyrd's "Sweet Home Alabama." And then there was that interesting title similarity in hits from Barry White ("Can't Get Enough of Your Love, Babe") and Bad Company (simply called "Can't Get Enough"). The clear-cut choice for ballad-prone ears was Olivia Newton-John's monster tune penned by Peter Allen, "I Honestly Love You," while Stevie Wonder let loose with the only message song (as opposed to narrative) hit of the year, "You Haven't Done Nothin'" (with a little help from his friends the Jackson Five).

The second Summer smash turned out to be an album, the Beach Boys hit collection "Endless Summer." Other familiar material is given a live rendering in packages from Emerson, Lake & Palmer ("Welcome Back") and Marvin Gaye ("Live"), while the original studio tracks by Crosby, Stills, Nash & Young ("So Far") was their choice for top 20 stuff to tie-in with their reunion tour. The first product of the year from more superstars reached their peak: Neil Young ("On the Beach") and Sly & the Family Stone ("Small Talk").

OCTOBER: The Fall is upon us, but so is the third Summer hit of 1974—a bit belated but full of sun-and-fun—First Class' initial single "Beach Baby." Its nostalgia about the "golden oldie Summer days" is echoed in a non-seasonal vein on an initial hit by a group called Reunion—"Life Is a Rock (But the Radio Rolled Me)"—the lyrics of which rattle off names of oldie acts and song titles at a break-neck pace. Carole King, who penned more than her share of '60s hits herself, comes across with her biggest in years, "Jazzman."

The Tymes are back with a bouncer this time, one called "You Little Trustmaker" and we greet a sans-Smokey Miracles hit, "Do It Baby." Furthering nostalgia on the charts is Cat Stevens' ver-

Crossover Sensations



Several stars who had been on the r&b scene for some time before 1974 enjoyed their biggest year yet during the past twelve months as pop crossover phenomena. A few examples of top soul acts who thus became all-around giants include (from left): The Hues Corporation (RCA), Barry White (20th Century) and The Three Degrees (Philadelphia International).

CONCERT REVIEW

McLean's Musical Mastery Mesmerizes Fisher Crowd

■ NEW YORK — It's not often that a first hit is as eminently appropriate for its time as was Don McLean's "American Pie." And though his follow-up single, "Vincent," was also a hit, it appeared McLean would be forever shackled by the success of "American Pie." The song was programmed to the hilt; song and songwriter alike were the subject of countless newspaper and magazine articles; "American Pie" was like a sovereign state monopolizing the media. The notoriety seemed to set McLean back and at one point he considered giving up songwriting.

As it turns out, we are fortunate that he pressed on, for he has delivered an album—"Homeless Brother"—equal in its totality to anything he's done on record thus far; the title song, in particular, towers over anything else he's written, including that first hit.

In a two hour performance at Avery Fisher Hall (14), McLean (UA) exhibited his new-found enthusiasm for music and proved himself a master at keeping an audience's attention. Now, of course, he has the songs that are consistently good and demand attention: "Did You Know," "Winter Has Me In Its Grip," "The Ballad of Andrew McCrew," "La La Love You," and the aforementioned "Homeless Brother."

Court Sentences Pirate

■ OKLAHOMA CITY — Joseph L. Blanton has been sentenced in Federal District Court here to six months in jail on each of 17 counts of copyright infringement, the sentences to run concurrently. He was also fined \$3,400.

Blanton's firm, La Belle, Inc., was fined \$500 on each of the 17 counts for a total of \$8,500.

Both were found guilty following a jury trial of illegally duplicating sound recordings including "Rocky Mountain High," John Denver (RCA); "No Secrets," Carly Simon (Elektra); "Catch Bull at Four," Cat Stevens (A&M); "Dark Side of the Moon," Pink Floyd (Harvest); and "One Man Dog," James Taylor (Warner Bros.).

Joseph B. Bodin, who had pleaded guilty to one count of conspiracy, was sentenced to a \$500 fine and placed on probation for one year. Broken Arrow Productions, Inc. and Hemisphere Sounds, each of which had pleaded guilty to 15 counts of copyright infringement, were fined \$7,500 apiece.

And he performed his older hits — "Vincent," "Dreidel" (which has improved with age), "American Pie" (still a song for the ages)—without embarrassment or hesitation.

From Christmas carols to tender love ballads to "Lovesick Blues" to his final words, McLean was the consummate entertainer, always articulate and in command. When applied to Don McLean, the term "soulfully sincere" has an unmistakable ring of truth about it.

Persuasions

The acappella Persuasions (A&M) preceded McLean and one is hard-pressed to think up new adjectives to describe their performance. They are always good, and the excitement they generate with nothing save their voices is indeed wond'rous.

David McGee

Alligator Taps Distributors

■ CHICAGO — Alligator Records has announced the appointment of two new distributors in an effort to beef up the label's west coast distribution before the release of a new album. ABC Record and Tape Sales of Seattle and Pacific Record & Tape of Oakland will now be handling the Chicago blues label. Immediate promotional efforts will be focused on Alligator's new album by Fenton Robinson, "Somebody Loan Me A Dime."

Strauss Signs Skynyrd

■ NEW YORK — As part of its exclusive public relations representation of Peter Rudge and Sir Productions, C.J. Strauss & Co. has announced the signing of Lynyrd Skynyrd. The MCA recording artists were recently signed to an exclusive management contract with Sir Productions whose roster also includes The Who and Golden Earring.

Michael Wendroff at WQIV-FM



Buddah recording artist Michael Wendroff and his band are caught in action at New York's Electric Lady Studio performing a live radio concert for WQIV-FM. Photo: Dick Kranzler

Three Bicentennial Programs Set by National Music Council

■ NEW YORK — Three major programs celebrating the coming U.S. Bicentennial have been developed by the National Music Council, announced Dr. Merle Montgomery. At a press conference hosted by ASCAP president Stanley Adams in the New York City board room of the American Society of Composers, Authors and Publishers, Dr. Montgomery, who serves as president of the National Federation of Music Clubs as well as chairman of the Music Council Bicentennial unit, announced three special projects to honor both contemporary and deceased American composers.

Each of these will involve activities in every state of the Union.

There will be a series of taped radio concerts that will run 13 weeks, and task forces in each state will prepare the tapes utilizing the music of local composers. Dr. Montgomery reported that 300 radio stations have already been approached to carry these tapes and that all of the 150 which answered have replied in the affirmative.

Julius Rudel

Dr. Montgomery next introduced Julius Rudel, music director of the Kennedy Center in Washington, who confirmed that a special series of 52 twilight concerts — each to run one hour and all scheduled for Mondays — has

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Dana Debuts



Following her American club debut at New York's Reno Sweeney, RCA recording artist Dana Gillespie (right) was visited backstage by another luminary, Raquel Welch (left). Dana performed music from her new RCA album, "Ain't Gonna Play No Second Fiddle." After touring the east coast, Dana plans to embark on a major concert tour of U.S. colleges early next year.

Sine Qua Non, Purnell Set Distribution Pact

■ FALL RIVER, MASS. — Purnell Educational Associates of New York has been appointed a distributor of Sine Qua Non Records, according to an announcement by Samuel S. Attenberg, president of Sine Qua Non Productions, Ltd.

Product Lines

Purnell will distribute the classical lines, which include

two new series, "Meet the Classics" and "Masterpiece Series," to schools and libraries throughout Canada and the United States.

'Meet the Classics'

"Meet the Classics" is an introduction to classical music for young people. The 30 record set features 31 composers by combining examples of their music with narration about their lives and musical styles. Each double-fold jacket also carries the composer's biography.

'Masterpiece Series'

Directed to a more mature audience, the "Masterpiece Series," made up of 16, four-record sets, is a historical anthology of Western music from the 12th to 20th centuries. Each volume includes a comprehensive commentary by Richard Freed.

In addition to the two new series, Sine Qua Non also produces folk, blues and other classical, boxed sets.

1974 Hits in Review

(Continued from page 128)
sion of Sam Cooke's "Another Saturday Night" and a Blue Swede re-make of the Association smash "Never My Love." The Summer TV series for Dawn and Mac Davis are gone but not forgotten: the acts score respectively with the hits "Steppin' Out" and "Stop and Smell the Roses."

Meanwhile, the roses at the lp finish line go to Barry White ("Can't Get Enough"), Bachman-Turner Overdrive ("Not Fragile") and Olivia Newton-John ("If You Love Me"), each celebrating their first number one album. Others too are seeing their biggest albums to date, notably Paul Anka ("Anka") and Quincy Jones ("Body Heat"). Preparation for the holiday season sees more superstars score with their first releases of the year: Traffic ("When the Eagle Flies"), Cheech & Chong ("Wedding Album"), John Lennon ("Walls and Bridges") and Carole King ("Wrap Around Joy").

NOVEMBER: The disco scene gives us two more top chart singles: Carl Douglas' "Kung Fu Fighting" and B.T. Express' "Do It ('Til You're Satisfied)." But The Singles Chart is now just as varied as it has been all along, with a couple of new twists: an acappella hit from Prelude ("After the Goldrush"), a ballad giant with a Polish refrain from Bobby Vinton ("My Melody of Love") and a new hit from a new act that's described as "a cross between Ringo and Elvis," Billy Swan's "I Can Help."

'Insanity'

In addition, the theme of insanity which once seemed to scare some programmers away scores for Helen Reddy ("Angie Baby"), while the same kind of storysong Harry Chapin has been about for three years finally yields him a top 3 "Cat's in the Cradle." And the worst kept secret of the chart is that the Plastic Ono Band backing John Lennon on "Whatever Gets You Through the Night" is none other than the man currently scoring with "The Bitch Is Back," Elton John.

Over a year after his tragic death, the long awaited "greatest hits" collection from Jim Croce, "Photographs and Memories," takes a quick jump to the top album chart spot, only having been out for five weeks. Superstars who kept us waiting all year offer a variety of new packages: The Who collect some out-takes to prove their sales clout and omnipotent genius with "Odds & Sods" and Neil Diamond comes out of the studio with brand new epistles collectively entitled "Serenade" to match his single hit "Longfellow Serenade." Jethro

Tull unleashes "War Child" (not to be confused with Daryl Hall & John Oates' Todd Rundgren-produced "War Babies"), and Jackson Browne is "Late for the Sky" but high on the charts.

DECEMBER: The U.S. becomes one of the last countries in the world to acknowledge that the Three Degrees multi-award-winning song "When Will I See You Again" is number one singles material. But you can't knock a country whose international musical stature brought over the likes of Paul McCartney to put the finishing touches (in Nashville) on the smash "Junior's Farm." John Denver is proud to be "Back Home Again" and British lass Kiki Dee comes back to let us know "I've Got the Music in Me."

The Motown oldie "Ain't Too Proud to Beg" becomes a newie for the Rolling Stones as does "Please Mr. Postman" for Carpenters. "Happy" hits come from Al Green ("Sha-La-La, Make Me Happy") and Neil Sedaka, who's hearing "Laughter in the Rain" after a chart hiatus.

Last-Minute Product

More superstars come with last-minute product for the album market: the Moody Blues with a retrospective "This Is . . ." set, an Elton John "Greatest Hits," the Stones' "It's Only Rock 'N Roll," Dave Mason with "Dave Mason," Barbra Streisand with "Butterfly," Ringo Starr with "Goodnight Vienna" and Jefferson Starship with "Dragon Fly." The biggest classical lp since "Switched-On Bach," Tomita's "Snowflakes Are Dancing" keeps building huge pop action.

New product ranging from the black-rock of the Ohio Players ("Fire") to the country-rock of Linda Ronstadt ("Heart Like a Wheel"), from the orchestral-rock of ELO ("Eldorado") to synthesizer-rock of "Todd Rundgren's Utopia," point up the wide variety of sounds which help make 1974 the year that offered so much to so many, saying it in every way possible, but speaking the universal language of music at all times. ☺

Ember Album Release

■ LONDON—Ember Records has announced the release of a new album, "The Minstrel Show," featuring Eddie Foy Jr. with David Burns and Harold Adamson.

"The Minstrel Show" contains titles such as "There's Nothing Like A Minstrel Show," "Our Boys Will Shine Tonight," "Mandy," "Sleepy Time Gal" and "The World Is Waiting for the Sunrise."

Soul Truth (Continued from page 127)

manager, who happened to be the Temptations manager, Don Foster.

Buzzy Willis, formerly with Polydor Records, was appointed as a consultant in sales and marketing at CTI Records.

The Temptations opened at the Uris Theatre with the Staple Singers. Both dazzled the audience with versatility.

A first for Omaha, Neb. occurred when KOWH-AM instituted a series of top notch black entertainment on October 26.

Formerly with WEDR-FM in Miami, Dick Lawrence is now with WERD-AM in Jacksonville, Florida.

"Super B," Jimmi Crow was appointed music director at WVKO-AM in Columbus, Ohio. Crow was formerly with WAMM-AM (Flint, Michigan).

Following his tragic mishap in Memphis, Al Green, who was doused with a pot of hot grits, made a statement concerning his deepest regret at the suicide death of Mary Woodson. He stated that he was deeply hurt at the drastic action she took and hoped that God would forgive her. He stated that he would continue conveying the God sent message of love and happiness and peace and joy among men and women all over the world. "I will never lose this dream because I was sent here to do so," he stated.

Columbia Records hired Ms. Irene Gandy to head the press information and artist affairs department.

WEAS-FM in Savannah, Georgia appointed a new PD, Don Whipple, and music director, Jason Fly.

Holding down the 7-12 midnight slot at WOOK-AM in Washington is Jay DuBard, formerly with WDKX-AM (Rochester, New York) and WWRL-AM (New York).

Publicist DeeDee McNeil left United Artist Records to take a position with David Gest Associates, based out of Los Angeles.

Stan Watson, president of Philly Groove Records, appointed Edward Windsor Wright Corporation to handle public relations for his firm.

This week's second R&B Picks of Week were: Single: "Don't Make Me No Promises" — Dramatics (Chess); Sleeper: "Baby Hang Up The Phone" — Carl Graves (A&M); Album: "Do It ('Til You're Satisfied)" — B.T. Express (Wand).

On October 24 MGM's new recording artist Johnny Bristol was honored at a gala affair at New York's Blue Angel club.

On October 25 Steve Swain was released from his position as national promotion man for Crossover Records after being affiliated with Ray Charles over a period of four years.

On October 15, Inner City Corporation black stockholders took over WBLS-FM (New York).

NOVEMBER

Personal Picks: "Believe Half Of What You See (And None Of What You Hear)" — Leon Haywood (20th Century); "How Have You Been" — Blood Hollins featuring Jean Lang (RCA); "Love Is What You Make It" — New York City (Chelsea); "Guilty" — First Choice (Philly Groove).

The weekend of November 1 bought about a change in the Barry White show in New York's Madison Square Garden, when WBLS-FM's own Frankie Crocker made his debut appearance as a comedian.

Freddie North announced the appointment of Rick McGruder to head promotion for the east coast region for Nashboro Records.

It was announced that the William Morris Agency acquired George McCrae and Barry White.

Irene Reid's new album was just being finished by Buddy Scott of Buddy Scott Productions.

(Continued on page 143)

AM ACTION

(Compiled by the Record World research department)

■ **Michael Holm** (Mercury). Unquestionably the biggest breaking record this week, this previous New Action item tore its way on to playlists all over the country. Among the host of additions are KHJ, WRKO, KFRC, CKLW, WHBQ, WIBG, WCOL and 99X. The disc goes 34-30 WIXY, 30-25 WDGY, 34-29 WCFL and is an extra on KJR. This record is more than a Christmas record although it is being programmed as such in some markets, and will be around for quite a while!



Ohio Players

Barry Manilow (Bell). Going to #1 this week at WCOL and WHBQ, this record demands mention once again if only to highlight the great moves it is making: 16-8 WIXY, 19-9 KILT, 25-11 Y100, 25-18 KHJ, 22-12 KFRC, 22-7 WSAI, 17-7 WFIL, 21-14 WQXI, 16-8 WOKY, 5-3 WIBG, 22-12 WMAK, 3-2 KJR, 9-1 WCOL and 8-1 WHBQ.

The few remaining slots are filled in this week by WABC, KLIF at #17, and WCFL.

Ohio Players (Mercury). Making pop inroads again is the Ohio Players' newest, "Fire," garnering WIXY and WHBQ this week. It takes a healthy jump of 21-15 at CKLW and is beginning to get great pop sales reports.

Donny and Marie Osmond (MGM) continue to enjoy a rise on the charts as they consistently generate major activity in both airplay and sales. Adds this week include WLS, WHBQ and WCFL.



Linda Ronstadt

Carpenters (A&M). Great action continues on this latest. WTIK and 99X make the airplay almost across the board. Station movement continues along those same positive lines, and sales reports are backing the airplay up. Some good jumps include 22-17 WRKO, 15-11 KHJ, 29-19 KDWB, 27-14 WLS, 13-6 WCOL, 16-11 KILT, 28-19 13Q, 23-19 WSAI, 20-12 WBGY,

12-5 KIMN, 11-10 Y100, 12-11 WHBQ, 15-13 KFRC, 13-11 WNOE, 11-9 WOKY, 9-6 WIBG, 7-5 KJR and 23-17 WMAK.

Linda Ronstadt (Capitol). Another great week for Linda Ronstadt, and all indicators are pointing toward "tilt!" New adds are WIXY at #38, WFIL, WIBG and WDGY. Some excellent moves are 33-15 WCOL, 36-20 KILT, 27-20 WRKO, 28-22 KFRC, 19-10 KIMN, 29-22 WMAK, 25 WNOE and extra to 26 at KJR.

NEW ACTION

John Denver (RCA) "Sweet Surrender." This poignant live version from the soon-to-come new Disney movie "The Bears And I" is off to an impressive start with WRKO and WQXI going with the record this week. Last week's adds were KJR, WCAO and KIMN (#26).

America (Warner Bros.) "Lonely People." The response on this new one is twice as good as it was on "Tin Man." First week on the record are WRKO, WHBQ, WCOL, KDWB, KILT, WIBG and KJR, along with last week's adds of WMAK and KIMN. Look for this one to break twice as fast.

Maria Muldaur (Reprise). From the current lp "Waitress In A Donut Shop," the first single, "I'm A Woman," gets a very decent test this week on WCOL and WQXI. Could duplicate the success of her first hit single, "Midnight At The Oasis."

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Billy Cole** of WHO in Des Moines is another of those radio people taking that extra step to entertain outside the station's walls, this time inside the walls of Iowa State Prison in Fort Madison, Iowa. On Sunday (15) Billy and several Iowa country entertainers—**Bob Cook, Marilyn Cousins, Wendy Beth, Don and Hank Muzvey, Bobby Knight** and **Clark Connell**—put on a show for the inmates. There had been a great deal of unrest among the prisoners and the show was a part of an overall plan to help put out any fires before they ever got started . . . **Stan Martin**, former all night man at WHN, visits another maximum security prison on Dec. 28. He takes his show to Yardville, N. J. and he'll be at the Correctional Institution for Women in Clinton, N. J.

WFMB in Springfield, Ill. reports a number one in the latest Pulse, 18-49 adults. The station lineup includes **Jim Moore, Biff Davis, C. Steven Schlager** and **Don McKitterick**. The station is broadcasting a live show on Saturday nights from the Illinois "Country Opry" in Petersburg, Ill. There is an increasing number of stations going the live broadcast route in all size markets. Major market stations now programming live shows at least once a week include newcomers KNEW in San Francisco/Oakland and WYDE in Birmingham.

WMQM in Memphis stretched the "Toys for Tots" show into a day long affair. It was a day of continuous activity for the entire family held on December 15 at the Fairgrounds. Among the 20 or more stars giving of their time were **Jerry Lee Lewis, O. B. McClinton, Roni Stoneman, Bill Black Combo** and many more. Admission was one toy. The event was held in joint sponsorship with the Marines.

There's an interesting editorial by **Bonnie Paris**, GM of the Dave Stone Stations, regarding the formation and activities of the Assoc. of Country Entertainers (ACE). While space prevents publication, you might want to drop them a line at KPIK, Box 2440, Colorado Springs, Colo. 80901. It'll give you another perspective on that whole situation.

Larry Scott, Dick Haynes, Harry Newman, Art Nelson, Jay Lawrence and **Chuck Sullivan**, all of KLAC in Los Angeles, participated, via golf cart, in the Hollywood Santa Claus Lane Parade . . . **Jim Christoferson** at KBUY in Fort Worth, Texas tying in with the "Alice From Dallas" record and sending the winner to Nashville.

Warmest congratulations to **Deano Day** of WDEE in Detroit. He was named **Bill Gavin's Country D. J. of the Year**; **Larry Baunach** of ABC/Dot, Promotion Man of the Year; **Don Nelson**, WIRE, Indianapolis, Station Manager of the Year; **Bruce Nelson**, KENR, Houston, Music Director of the Year; and KENR, Houston, Station of the Year; **Ric Libby**, KENR, PD of the Year; and WMC, Memphis, **Bill Gavin's Personal Pick of the Year** . . . All well deserved awards.

Biff Collie, formerly of everywhere in radio, is now doing some special production in Nashville for TM Productions out of Dallas. He's putting together the artists portion of what very well may be the first total country jingles package, in that it uses an established country hit melody, country musicians, highlights country artists (actual voice tracks) and will be used first to introduce WMAQ's country format around the first of the year. Biff says he finds it an exciting project.

CMA Winners

(Continued from page 44)

La.; **KYSM-FM**, Mankato, Minn.; **WAey**, Princeton, W. Va.; **WAPL**, Appleton, Wisc.; **WCOE**, LaPorte, Ind.; **WCSE**, Asheboro, N.C.; **WDCF**, Dade City, Fla.; **WDXN**, Clarksville, Tenn.; **WFIV**, Kissimmee, Fla.; **WFVR**, Aurora, Ill.; **WGUS-AM**, Augusta, Ga.; **WHCE**, Orangeburg, S.C.; **WKTE**, King, N.C.; **WKYW-FM**, Frankfort, Ky.; **WNRG**, Grundy, Va.; **WPAY AM & FM**, Portsmouth, Ohio; **WPIK-WXRA**, Alexandria, Va.; **WROZ**, Evansville, Ind.; **WSAO**, Senatobia, Miss.; **WSVL-FM**, Shelbyville, Ind.; **WTAG**, Worcester, Ma.; **WVMI**, Biloxi, Miss.; **WWOC**, Portsmouth, Va.; **WXOR**, Florence, Ala.; and **WZND**, Zeeland, Mich.

WNOE

(Continued from page 44)

lists. However, he is proud of the fact that every record aired by WNOE gets a realistic shot in terms of number of plays and weeks on the station. He also talked about making the station number one and the possibility of looking good in the latest ARB book. There are some points, however, that kept sticking out in Anthony's conversation. He loves WNOE and wants to make it better every day; he cares for and studies the New Orleans market, and most of all, Anthony is a man who loves his work and puts his all into his life. It is for these reasons that WNOE looms as a potential major force in today's radio world.

And among other prize winners, the festival did give a well-deserved boost to grand prize winner **Tim Moore** . . . A **Ramsey Clark** benefit was headed by **Helen Reddy, Harry Chapin, Peter Allen** and **Dick Shawn** . . . **Stevie Wonder** celebrated his return to live appearances, following several months' rest in the wake of a near-fatal car accident, with a party at the Delmonico—hosted by **Genevieve Waite, John Phillips, Roberta Flack, Peter Beard, Beverly Johnson** and **Don Cornelius**. Wonder opened a tour the next night at the Nassau Coliseum (and closed it three months later in Madison Square Garden) . . . **Howard Stein** marked four years of concerts at the Academy of Music with a cocktail reception at Luchow's preceding this year's inaugural concert with **Traffic** . . . **RW's Lenny Beer** upped to marketing director, and **Toni Profera** to research editor.

Canada and opera in 1974 were the subjects of two special issues, while 20th Century Records, **Cat Stevens**, the Motown Anthologies and the **Staple Singers** adorned the Who In The World portion of the cover. Dialogues spotlighted **John Scher, Mary Reeves Davis, Charles Fach** and **Charles Nuccio**. And **John Lennon's "Whatever Gets You Thru the Night"** was a single pick.

Jimmy Page joined **Bad Company** at the Schaefer Festival, building encore enthusiasm to a new height for an audience that had been on its collective feet since mid-way through the band's performance. **Foghat** had the unenviable task of following, but pulled it off with flair . . . Country rock and blues found a home at the Bottom Line with separate visits from **Tracy Nelson** and **Elvin Bishop/Average White Band**. Lots of foot-stomping and much music . . . **Peter Frampton** and **Snafu** in the park . . . **The Band** and the **Electric Flag** at Nassau . . . **Judith Cohen** at Reno Sweeney . . . **Rory Gallagher** and **Aerosmith** in Central Park . . . **Alaina Reed** at the Grand Finale . . . **Benny Goodman** at Carnegie, recalling his first concert there in the late '30s . . . **Donald Byrd** and **Freddie Hubbard** at Avery Fisher . . . **Dolly Parton, Bobby Bare** and **Ronnie Milsap** at the Felt Forum . . . **Rick Wakeman** performing "Journey to the Centre of the Earth," and other selections (including a bit of '20s fun and some commercial parodies) at Madison Square Garden.

OCTOBER

■ The House Judiciary Committee passed an anti-piracy bill . . . At a press conference at the St. Moritz, **Mott the Hoople's Ian Hunter** announced the addition of **Mick Ronson** to the group, Ronson making his entrance through a window at the front of the room . . . **George Simon's "Glenn Miller & His Orchestra"** met much favorable response . . . **Sam Hood**, long known as the man behind the scenes at the Gaslight and Max's, joined Columbia Records . . . Rolling Stone magazine inaugurated a three times weekly syndicated column, appearing here in the Post . . . **Ahmet Ertegun** honored by the American Parkinson Disease Association.

On the move with **Howard Levitt** to Boston representing **RW** at the Music Expo in Beantown and **David McGee** to Little Rock for **Tanya Tucker's** combination sweet-16 and MCA-signing celebration.

There were no fewer concerts than usual, but seats along the sides of the orchestra and in the upper reaches weren't always filled—and NY began to experience the economic crunch and the oversaturation that had been building for quite a while. **Howard Stein** and **Ron Delsener** both told **RW** that it was getting tougher to fill the larger halls, that they were going to tighten their belts as far as what they'll pay for an act and that they would try to insure more drawing power from their two and three act shows—though managers weren't yet willing to admit that things were changing.

Meanwhile, back on stage . . . **Joe Cocker** at the Academy, reminding some (sadly) of **Judy Garland** . . . **Angela Lansbury** as Gypsy on Broadway . . . **John Denver** at Madison Square Garden . . . **Peggy Lee** at the Waldorf . . . **Little Feat** and **Deadly Nightshade**; **Roger McGuinn** and **Happy** and **Artie Traum**; **Tom Rush** (with **Orphan** as backup band) and **Diana Marcovitz**; and **Mose Allison** and **Syreeta** all at the Bottom Line . . . **Marvin Gaye** for a week at Radio City . . . **Hot Tuna** at the Academy . . . **Labelle** at the Metropolitan Opera House . . . **Bruce Springsteen** at Avery Fisher . . . **Robert Klein, Earl Scruggs** and **Cleo Laine** (separately) at Carnegie . . . **Lou Reed** at the Felt Forum . . . **Charles Aznavour** at the Minskoff . . . **Temptations** at the Uris.

Who In The World: **Andy Kim, Elton John, Country Music** and **Steppenwolf** . . . Dialogues: **Murray Deutch, Bob Thiele, Jerry Bradley** and **Frank Barsalona** . . . A country music special salute—the tenth in ten years.

Barry Manilow's "Mandy" proved a true sleeper, and singles on the cover came from **Neil Diamond ("Longfellow Serenade")**, **Helen Reddy ("Angie Baby")** and **Barry White ("You're The First, The Last, My Everything")**.

NOVEMBER

■ The first official press releases started trickling in from the **Clive Davis**/music and recording operations of Columbia Pictures Industries, Inc. relationship—the first being an announcement of the signing of **Melanie**. By the middle of the month, Davis had been officially designated president, the company's new name was revealed and **Arista Records** was born . . . In another major company realignment, **Atlantic** promoted seven people, reorganizing the ranks with **Ahmet Ertegun** now chairman of the board, **Nesuhi Ertegun** and **Jerry Wexler** vice chairmen, and **Jerry Greenberg** installed as president.

Rumors began to circulate to the effect that the **Rolling Stones** were putting together a summer '75 U.S. tour . . . The **Metro** club formally closed down . . . **WQIV-FM** (formerly **WNCN-FM**) made the changeover to a rock format after a listener-group instituted court battle which sought to prevent the loss of the classical station. **Vince Aletti** instituted the **Disco File** column in **RW**, covering the discotheque world.

The Who became the subject-matter of what was probably the most responded to issue of **RW** ever. Marking the group's tenth anniversary, **RW** put together what amounted to a book's worth of information and interviews from in-house staff and from those who've known and followed their careers since the beginning . . . Also in the way of special issues was one devoted to merchandising, built on the theme of the "\$200-Million Sell-Off."

The smiling faces of **Cheech & Chong, Rufus** featuring **Chaka Khan, John Lennon, Clive Davis (Arista)** and the **RCA Country** roster greeted front page readers, while inside were Dialogues with **Larry Uttal, Robert Summer** and **Larry Welk**.

On stage: **Taj Mahal**, joined by the **Wailers' Bob Marley**, at the Bottom Line . . . **George Carlin** at Carnegie . . . **Chicago** closing off their 1974 tour year at Madison Square Garden, and shaking the arena to its very foundation . . . **Carmen** and **Golden Earring** joining for the **WNEW-FM/Howard Stein** co-sponsored **Epilepsy Foundation** benefit . . . **Kenny Rankin** and **Carolyn Hester** at the Bottom Line . . . **Dave Mason** at Radio City . . . **Andy Williams** at the Uris . . . **Gladys Knight & the Pips** at the Empire Room . . . **Lena Horne** and **Tony Bennett** in a magnificent show at the Minskoff . . . **Van Morrison** and the **Persuasions** at the Felt Forum . . . **Anthony Newley** and **Henry Mancini** at the Uris . . . **Claire Hamill** and **McKendree Spring** at the Bottom Line . . . **Herbie Mann** at Avery Fisher . . . **James Taylor** participating in the **Lyrics and Lyricists** series at the 92nd Street Y . . . **Jerry Reed** at the Bottom Line.

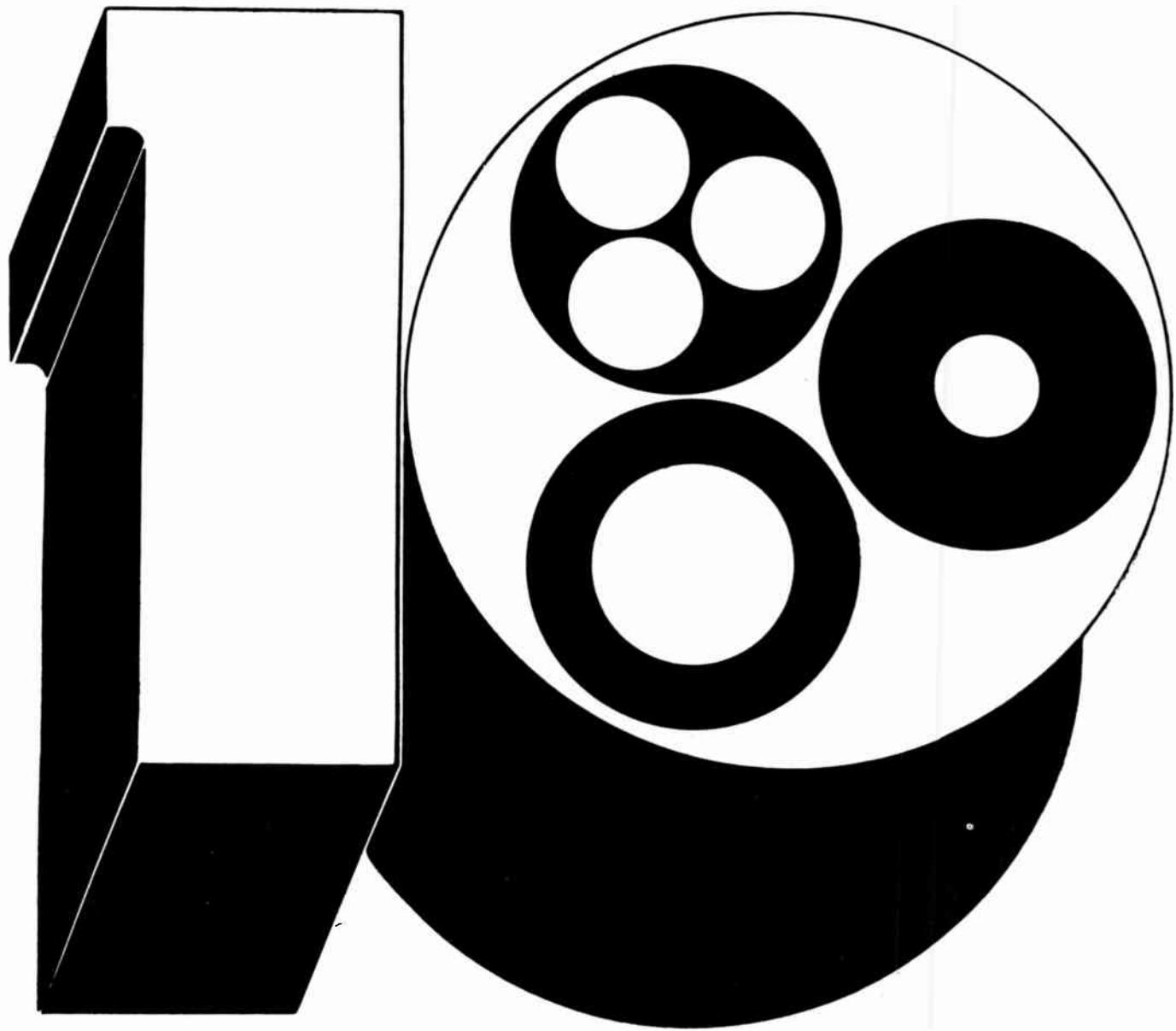
DECEMBER

■ After two years as editor of **RW**, **Mike Sigman** was promoted to vice president and managing editor—the first VP from the editorial side of the staff . . . **Clive Davis' "Clive: Inside the Record Business"** was launched with a book-signing held at Max's . . . The eighth annual **Gavin** conference was held in Kansas City, Mo. . . . **Don Soviero** left Max's, leaving the fast-fading restaurant/club in the hands of original owner **Mickey Ruskin** . . . **Atlantic Records** sent two lambs a-visiting **RW** to promote **Genesis' album, "The Lamb Lies Down On Broadway."** . . . **ASCAP** and **BMI** signed a reciprocal agreement with their Soviet counterpart, **VAAP**, concerning international copyrights . . . **Joni Mitchell** on the cover of **Time** magazine.

Who In The World: **Kiki Dee/Neil Sedaka; Emerson, Lake & Palmer; Carl Douglas;** and **Helen Reddy**. Dialogue: **Paul Fishkin, Sam Trust, Sir Joseph Lockwood** and **Russ Regan**.

On stage: **Peter Allen** returned to Reno Sweeney . . . **Candi Staton** and **Freddie King** at the Bottom Line . . . **Eddy Arnold** and **George Gobel** at the Palace . . . **Yes** at Madison Square Garden . . . **Barry Manilow** at Carnegie . . . **Beach Boys** at Madison Square Garden . . . **Elton John**, joined by **John Lennon** for three numbers, at the Garden . . . **Harry Chapin** for two SRO shows at Avery Fisher . . . **Gilbert Becaud** at Carnegie . . . **Bachman-Turner Overdrive** in the first of what was scheduled to be a new series of concerts at the site of the old Fillmore . . . **Genesis** at the Academy . . . **James Cotton, Charlie Daniels Band** and **Marshall Tucker Band** at Felt Forum . . . **Dana Gillespie** at Reno Sweeney.

And with that, the n.y. central says, "Goodnight, America, for 1974." Happy holidays to all.



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.

10. SPECIALS: Record World's "Specials" spotlight the events, the people, and the organizations that make up the changing face of the recording industry. Each "Special" section features exclusive editorial coverage and background data, providing our readers with vital, up-to-date information on what is happening now, and more importantly on what will be happening in the future.

(To Be Continued)

A Classical Forecast for 1975

By SPEIGHT JENKINS

■ NEW YORK—With all record companies on the brink of new releases for 1975, it might be useful to look back through 1974 to see what products garnered the most commercial success. Using *RW's* Classic of the Week for reference, the results show a choosy American record buyer, one who often opts for the unusual release over yet another copy of Beethoven's Fifth Symphony or *Carmen*. The albums that have most often been selected Classic of the Week are as follows:

BOITO: MEFISTOFELE—

Angel

TOMITA: SNOWFLAKES ARE DANCING—RCA

BRITTEN: DEATH IN VENICE—London

VERDI: I VESPRI SICILIANI—RCA

BERLIOZ: SYMPHONIE FANTASTIQUE—London

MASSENET: THERESE—London

With three winners, London comes off as the classical label of the year on *RW's* charts, but there was a tie for first place between Angel's *Mefistofele* and RCA's "Snowflakes." Both were Classic of the Week seven times.

An obvious conclusion to be drawn from this list is that opera sells better than any other classical entry, and rare operas best of all. Four of the six items on the list were also critical successes: their commercial success speaks to the taste of the American record consumer.

Angel

Turning to classical plans for 1975, *RW's* survey begins alphabetically with Angel. In the first three months in the year there is no doubt what their big recording is: Rossini's *Siege of Corinth*. From both a sales and musical point of view its publication is eagerly awaited, and the reason is all too obvious: it offers a forecast of the opera in which Beverly Sills makes her long-awaited Metropolitan Opera debut, on April 7. The recording for once duplicates as exactly as possible the cast of the first large-scale American opera house performance of this work in this century. Thomas Schippers conducts; Shirley Verrett sings the trouser role of Neocle, and Harry

Theyard and Justino Diaz the two male leads.

Miss Sills, again led by Schippers, and partnered by Marilyn Horne, made a triumphant debut in the role of Pamira a few years ago at La Scala, Milan, and this is her first realization of the role since then. The recording should sell particularly well not only because of her Met debut but because the opera with Miss Sills will be taken on tour by the Metropolitan in May. Appearing in Boston, Cleveland, Atlanta, Memphis, Dallas, Minneapolis and Detroit, the lady should cause many record sales by her appearance in the area.

Angel starts off its year with the release of a *Don Giovanni*, starring Roger Soyer in the title role. Soyer will be singing the part at the Metropolitan coincidentally with the release of the album. The English Chamber Orchestra is conducted by Daniel Barenboim for the opera, and the rest of the cast includes Antigone Sgourda as Anna, Heather Harper as Elvira, Helen Donath as Zerlina, Geraint Evans as Leporello and Luigi Alva as Ottavio. In the January releases can also be found a Schumann disc: "Frauenliebe and Leben" and "Leiderkreis" sung by Elisabeth Schwarzkopf.

Columbia

Columbia, which puts out more classical records than any other company, has its usual wide variety of repertory and artists. Pierre Boulez continues his Ravel cycle (in honor of the centenary of the composer) with *La Valse*, *Menuet Antique* and the *Mother Goose Suite*, all of which he played at a subscription concert last spring. The conductor will also lead massed forces for the rarely performed *Gurrelieder*, Arnold Schoenberg's most massive composition.

Leonard Bernstein leads the New York Philharmonic in the *Harmoniemesse* in his first release of the year. And Michael Tilson Thomas will lead the Cleveland Orchestra in Carl Orff's most popular score, *Carmina Burand*.

Renata Scotto has had a strange career on records, but suffice it to say that she has never had much backing from any specific record company. Now

Columbia has picked up her many-hued talent (seen only last month in a few performances at the Metropolitan Opera), and the first record will be Verdi arias conducted by Gianandrea Gavazzeni. Miss Scotto's expressive voice should show off at its best in Verdi; she has power, range and marked ability to make the words individually important.

Columbia has also picked up on one of the most beautiful events of the whole season so far in New York: the chamber music recital starring Judith Blegen and Frederica von Stade. Charles Wadsworth's Chamber Music Society of Lincoln Center is the kind of organization that always puts on a good show. One weekend last month, however, the performance featuring these two, the brightest young stars in the American opera firmament, went into orbit and Columbia recorded it live. The songs, the choices, the qualities of the girls' voices, joined to the excellent music of the ensemble gave all those present a rare treat.

Deutsche Grammophon

Deutsche Grammophon's plans for the first part of 1975 sound mostly instrumental. January will begin with the issuing of a recording by Maurizio Pollini of the "Wanderer Fantasy" of Schubert, promised last November but not released. In the same release comes a real novelty: the Diabelli Variations — but with a new twist. DG has located all of the works by the 32 composers other than Beethoven who had a hand at writing variations to Diabelli's little waltz, and Joerg Demus is playing all of them, including Beethoven's own famous 32 on this two-record set.

Diabelli, as has often been recounted, was a music publisher who had the smart idea of a contest of composers to see who could do the most interesting variation to a waltz of his composition. What must he have thought when Beethoven's contribution was opened, with its incredible 32 variations, the great composer's answer to Bach's Goldberg Variations!

The new DG release lets us hear for the first time the work of, among others, the son of

Mozart, Schubert, Liszt, Carl Czerny (who wrote exercises still performed by many piano students), Johann Hummel, one of the great virtuosos of the time and Diabelli himself. Demus plays a 1819 Hammerfluegel to get as accurate a sound as possible; the Diabelli competition took place in 1823.

Two of DG's conductors begin cycles: Seiji Ozawa launches a Ravel cycle with "Bolero," "La Valse" and "Symphonie Espagnole," played by the Boston Symphony, and Herbert von Karajan commences a cycle of the orchestral work of the Vienna School, with Schoenberg's "Pelleas and Melisande." Because of the brevity of the works of Berg, Webern and Schoenberg, the cycle will total no more than five records, issued separately, then in a package.

Carlos Kleiber, the man who led the spectacular *Freischuetz* early in 1974, will offer Beethoven's Fifth Symphony with the Vienna Philharmonic, and William Kempff does his first concerto record in years: the Schumann Piano Concerto, with Rafael Kubelik conducting.

London

One of the most novel projected releases of the year involves Sir Georg Solti and London Records: a new recording of Tchaikovsky's *Eugen Onegin*, in Russian, and with a virtually ideal cast. Teresa Kubiak, who at the Metropolitan this fall has disclosed a warm, spinto soprano, will sing Tatiana, and her would-be lover, Onegin, will be sung by Bernd Weikl. Stuart Burrows will portray Lenski and Julia Hamari, who often concertizes with Solti, will sing Olga. The plush role of Gremin, the man whom Tatiana marries and remains faithful to, will be undertaken by Nicolai Ghiaurov.

For some time now it has been known that London has been about to record, then to issue, a new *Puritani* with Joan Sutherland, Luciano Pavarotti, Piero Cappuccilli and Nicolai Ghiaurov as the famous quartet of principals. It now will happen, conducted by Richard Bonyngé. Bellini's opera may have the silliest story imaginable, but for

(Continued on page 135)

Classical Forecast for 1975

(Continued from page 134)

many it is the climax of bel canto opera, and the possibilities with those four stars singing almost stagger the imagination. Some opera company may put all four on stage but it hasn't happened yet.

Finally, operatically London has announced a new *Fledermaus*, conducted by Karl Boehm. Gundula Janowitz, Renate Holm and Eberhard Waechter sound normal for Rosalinda, Adele and Eisenstein, but the shocker is the Orlofsky: the late Wolfgang Windgassen. This must be the great tenor's last role and what an interesting one for him!

Conductors

London's big four conductors will each have their inning: Sir Georg will have both a package of the complete Beethoven symphonies and a new recording of the Liszt Tone Poems, the former with the Chicago, the latter with the Orchestre de Paris. Zubin Mehta adds another Scheherazade to the literature, and Lorin Maazel leads the Bruckner Symphony No. 5 with the Vienna Philharmonic. Antal Dorati, the master of all the Haydn symphonies now gives us the complete orchestral works of Zoltan Kodaly, with the Hungarian Philharmonia. 1975, the Ravel centenary year, will be celebrated by London with a complete *Daphnis and Chloe* with the Cleveland Orchestra, led by Maazel, Volume II of the complete solo piano music played by Pascal Roge and the two piano concertos with Alicia de Larrocha as the soloist.

Nonesuch

Opening a Nonesuch release is always an exciting experience, because the ingenuity of director Teresa Sterne and her assistants always produces something unusual and arresting. For the new year the multiple set Nonesuch will highlight is "Twentieth-Century Flute Music," containing works by Edgar Varese, Charles Wuorinen, Martin David Levy, Luciano Berio and others. Wuorinen will play the piano, and the flutists are H. and S. Sollberger.

Charles Ives

Continuing interest in Charles Ives will produce his first two String Quartets, played by the Concord String Quartet. And recent contemporary music will be served by Paul Jacobs, the well-known, avant-garde pianist playing five works of Arnold Schoenberg. Nonesuch has always done well by early music—those compositions of the pre-baroque period—and this year will see "The Worcester Fragments" performed by soloists and the Accademia

Monteverdiana. The romantic period will show up with a coupling of Strauss' "Death and Transfiguration" and Paul Hindemith's *Mathis der Maler* suite. The late Jascha Horenstein conducts the London Symphony Orchestra in these as he will in a later, important release: the Mahler Sixth. As one of the most important Mahler interpreters, his views on the sixth symphony will be eagerly awaited.

Philips

Philips, which has given opera lovers *Attila* and *Un Giorno di Regno* in recent years, two works would be recorded, now turns to an equally rare Verdi score, *I Masnadieri*. The piece up to now has had virtually no American performances; this winter, however, the Opera Orchestra of New York, an enterprising concert opera organization headed by Eve Queler, will give the work at Carnegie Hall. The performance should whet excitement for the Philips recording; though a cast was not ready for release, Lamberto Gardelli will conduct.

One of the other vocal highlights for 1975 is Philips' star, Janet Baker, again in an aria record, this time Haydn and Mozart arias as a complement to her recent Handel aria record. Miss Baker, whose public grows constantly, has a special affinity for classical compositions.

Edo de Waart, a young Dutch conductor who has done some brilliant work for Philips, has two upcoming recordings: a "Pictures at an Exhibition," which will be issued in conjunction with the Rotterdam Philharmonic United States tour this Spring, and Stravinsky's *Ebony Concerto*, *Octet* and *Symphonies of Wind Instruments*.

Claudio Arrau will increase his Chopin recordings with a pressing of the complete preludes, and that remarkable combination of Stephen Bishop and Colin Davis will join for Beethoven's Piano Concertos Nos. 3 and 4. Alfred Brendl will also solo on a recording of Brahms Piano Concerto No. 1, with Hans Schmidt-Isserstedt conducting.

RCA

RCA sails into 1975 on the wings of Massenet's beauty *Thais*. Led by Julius Rudel and starring Anna Moffo in the title role, the opera will be given monumental publicity by RCA, which is convinced of the album's saleability and worthwhile qualities. Written for Sybil Sanderson and starred in by among others Mary Garden and more recently Carol Neblett (who en-

(Continued on page 138)



CLASSICAL RETAIL REPORT

DECEMBER 28, 1974

CLASSIC OF THE WEEK



LUCIANO PAVAROTTI IN CONCERT

London

BEST SELLERS OF THE WEEK

LUCIANO PAVAROTTI IN CONCERT—London
AFTER THE BALL—Morris, Bolcom—Nonesuch
ALBINONI: ADAGIO—Marriner—Angel
CHOPIN: PIANO MUSIC—Horowitz—Columbia
PUCCINI: MADAMA BUTTERFLY—Freni, Pavarotti, Karajan—London
VERDI: AIDA—Caballe, Cossotto, Domingo, Cappuccilli, Muti—Angel

KING KAROL/N.Y.

AFTER THE BALL—Morris, Bolcom—Angel—Nonesuch
CHOPIN: PIANO MUSIC—Horowitz—Columbia
HERRMANN: CITIZEN KANE—Gerhardt—RCA
LUCIANO PAVAROTTI IN CONCERT—London
STRAUSS: FOUR LAST SONGS—Price, Leinsdorf—RCA
TCHAIKOVSKY: SLEEPING BEAUTY—Previn—Angel
TRIBUTE TO JENNIE TOUREL—Odyssey
VERDI: AIDA—Caballe, Cossotto, Domingo, Cappuccilli, Muti—Angel
VERDI: UN GIORNO DI REGNO—Norman, Cossotto, Carreras, Gardelli—Philips
WAXMAN: SUNSET BOULEVARD—Gerhardt—RCA

RECORD HUNTER/N.Y.

AFTER THE BALL—Morris, Bolcom—Nonesuch
BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey
JORGE BOLET AT CARNEGIE HALL—RCA
CHOPIN: PIANO MUSIC—Horowitz—Columbia
JENUFA—Janacek—Kniplova, Prague, Nat'l, Gregor—Angel
JOPLIN: PIANO RAGS, VOL. III—Rifkin—Nonesuch
LUCIANO PAVAROTTI IN CONCERT—London
PUCCINI: MADAMA BUTTERFLY—Freni, Pavarotti, Karajan—London
STRAUSS: FOUR LAST SONGS—Janowitz, Karajan—DG
TCHAIKOVSKY, PROKOFIEFF: PIANO CONCERTOS NOS. 1, 2—Joselson, Ormandy—RCA

RECORD & TAPE COLLECTORS/BALTIMORE

AFTER THE BALL—Morris, Bolcom—Nonesuch
ALBINONI: ADAGIO—Marriner—Angel

BERLIOZ: DAMNATION OF FAUST—Mathis, Burrows, Ozawa—DG
DANCE MUSIC OF THE HIGH BAROQUE—Archive
FAURE: QUARTET—Rubinstein, Guarneri—RCA
GERSHWIN: ORCHESTRAL WORKS—Stakin—Vox
MOZART: COSI FAN TUTTE—Davis—Philips
PUCCINI: MADAMA BUTTERFLY—Freni, Pavarotti, Karajan—London
STRAVINSKY: RITE OF SPRING—Solti—London
VERDI: AIDA—Caballe, Domingo, Cossotto, Cappuccilli, Muti—Angel

ROSE DISCOUNT/CHICAGO

ALBINONI: ADAGIO—Marriner—Angel
CHOPIN: PIANO MUSIC—Horowitz—Columbia
LUCIANO PAVAROTTI IN CONCERT—London
PUCCINI: MADAMA BUTTERFLY—Freni, Pavarotti, Karajan—London
STRAUSS: FOUR LAST SONGS—Price, Leinsdorf—RCA
STRAVINSKY: RITE OF SPRING—Solti—London
TOMITA: SNOWFLAKES ARE DANCING—RCA
VERDI: AIDA—Cossotto, Caballe, Domingo, Cappuccilli, Muti—Angel
VERDI: UN GIORNO DI REGNO—Norman, Cossotto, Carreras, Gardelli—Philips

TOWER RECORDS/SAN DIEGO

ALBINONI: ADAGIO—Marriner—Angel
BACH: BRANDENBURG CONCERTOS—Ristenpart—Nonesuch
THE COPLAND ALBUM—Bernstein—Columbia
DONIZETTI: LUCIA DI LAMMERMOOR—Sutherland, Pavarotti, Bonyngé—London
HOLST: THE PLANETS—Previn—Angel
LUCIANO PAVAROTTI IN CONCERT—London
CORELLI: CONCERTI GROSSI—Marriner—Argo
STRAUSS: ALSO SPRACH ZARATHUSTRA—Haitink—Philips
TCHAIKOVSKY: THE NUTCRACKER—Previn—Angel
TCHAIKOVSKY: VIOLIN CONCERTO NO. 1—Fodor, Leinsdorf—RCA

VOGUE BOOKS & RECORDS/LOS ANGELES

AFTER THE BALL—Morris, Bolcom—Nonesuch
COURTLY PLEASURES—King's Singers—Angel
HOLST: CHORAL SYMPHONY—Boult—Angel
MONTEVERDI: ORFEO—Jurgens—Archive
PAGANINI: CONCERTO NO. 6—Accardo—DG
LUCIANO PAVAROTTI IN CONCERT—London
PUCCINI: MADAMA BUTTERFLY—Freni, Pavarotti, Karajan—London
SCHONBERG: MOSES UND ARON—Gielen—Philips
SCHUMANN: PARADIES UND DIE PERI—Czyz—Odeon (Import)
VERDI: AIDA—Caballe, Domingo, Cossotto, Cappuccilli, Muti—Angel

CANADA

By LARRY LeBLANC



■ TORONTO—Singer Henry Small has left **Scrubaloe Caine** to form a new band, **Small Wonder**. It will be based here. Replacing Small in **Scrubaloe** is **Al Foreman** who returns to the group after a stint apart . . . CITY-TV's "Boogie" rock program is casting for a new host . . . Thunder Sound has closed down until mid-January to install 24 track equipment. First artist to use the new studio will be **Sylvia Tyson** who is cutting a solo lp to be produced by husband **Ian and Adam Mitchell**. Also cutting lps at Thunder have been **Murray McLauchlan**, being produced by **Bernie Finkelstein**; and **Joey Freschette**, being produced by **John Capek**. Mixing an album at the studio has been **David Essig** with producer **Dennis Murphy** . . . **Billy Preston** while on tour with **George Harrison** stopped off in Montreal to record a **Randy Bishop** tune at **André Perry's** studio in Morin Heights . . . **Willi Morrison** recording at RCA Toronto this week with **Ian Guenther** producing and **David Van DePitte** arranging . . . The RPM Weekly Juno Awards is set for March 24 and will be televised by CBS-TV . . . Release of the **Guess Who's** upcoming lp "Flavours" will likely be put off to February . . . Concept 376 has signed **Copperpenny** for exclusive Canadian bookings . . . **Les Emmerson** and **Clive Fox** have formed a label, tentatively called **Scorpien**, and are expected here this week to firm a Canadian distribution agreement . . . **Bachman-Turner Overdrive's** Canadian tour in the Spring will be co-ordinated by **Don Fox** of Beaver Productions of New Orleans and individual dates will be handled by promoters **Jerry Libbin** in the West and **Donald K. Donald** in the East. **BTO** will play the Canadian National Exhibition here on Aug. 17 and the PNE in Vancouver on Aug. 31 . . . **Audiomaster** has laid down 12 tracks with **Bob Ezrin** producing at **Nimbus 9** . . . **Valdy** has written the music for the film "Sally Field-good and Company," produced by **Warner Allen** and directed by **Boom Collins**. Musicians used on the film sessions were Vancouver studio aces **Craig Wood**, **Terry Frewer** and **Blaine Dunaway** . . . Another studio will be in operation here by February. It's the 16 track Phase I studio to be located at 3015 Kennedy Rd., Unit 10, Scarborough, Ontario. Phone (416) 291-9553. Studio manager is **Paul Gross** and owners of the complex are **Admiral Road Holdings** . . . Songstress **Shirley Eikhard** keeping busy with TV appearances on "Take Time" with **Noel Harrison** and the new **John Allan Cameron** show currently taping at CFCF (Montreal) with **Bill Langstroth** producing. Shirley has also taped a radio special for CBS-Radio and will shortly announce the signing of a new recording contract . . . **Whiskey Howl** gigging in Vancouver . . . **Greaseball Boogie Band** committed to one more lp with **GRT Records** . . . **Marty Onrot** is now managing singer **James Leroy** . . . Ottawa attraction **Sneezy Waters** to play **The Chimney** the week of Jan. 6 . . . **London Records of Canada** has moved its head office in Montreal to: 6265 Cote De Liesse, St. Laurent, Quebec. Phone (514) 341-5350. Telex: FULLRANGE MTL 05-826832 . . . **The Lady and Gentleman** have recorded parts of their 2nd lp at **Century 21** in Winnipeg . . . **Cal Dodd** will release an lp and single on **RCA** in January . . . Recording at **RCA Toronto** last week were the **Family Brown** with three tunes and the **Carleton Showband** for a single. **RCA** chief **Jack Feeney** produced both sessions . . . **Marathon** act **Maple Street** set for appearances at **The Horseshoe Tavern** on Feb. 24-28 and March 10-15 . . . **Daffodil Records** will release 2nd album for **Spirit Of Christmas** which it titled "Lies To Live By." Also on **Daffodil** is a single "Impostors Of Life's Magazine" by **Idle Race** taken from the double lp of the same name . . . **Mike & Mack Productions Ltd.** has signed an agreement with **Wardair-Canada Ltd.** to produce the inflight audio entertainment programs for **Wardair's Boeing 747s**. A major programming element is the inclusion of an ample representation of Canadian product . . . Xmas single for **Edward Bear** is "Coming Home For Christmas" produced by **Gene Martynec** and arranged by **Doug Riley**.

ENGLAND

By RON McCREIGHT

■ LONDON—In a crisis-ridden year, the dubious economical climate is beginning to take its toll on the media with the **BBC** cutting back on both radio and TV programming. A statement just issued by the **BBC** includes the merging, at different times of the day, of **Radio One** and **Two**, resulting in deejays **Stuart Henry**, **Dave Simmons** and **Bob Harris** losing their regular programs. However, the **Radio One** jingle department continues to thrive under the control of producers **Mike Hawkes** and **Dave Atkey**, who have recently enticed such artists as **Paul McCartney**, the **Hollies**, **Neil Sedaka**, **Steeleye Span**, **Lobo**, **Lindisfarne** and **Lyney De Paul** to tape station identity pieces.

Phonogram has again reorganized its creative division, dispensing with the "label manager" system in favor of five product managers, who will each cover a different category and will report to newly appointed pop product manager **Lisa Denton**. The company's three a&r managers, **John Franz**, **Nigel Grainge** and **Chris Peers**, will now cover a wider area but will continue to report to managing director **Tony Morris**. **Russ Curry** has been brought in to replace Ms. Denton as overseas exploitation manager. **CBS** managing director **Dick Asher** has appointed **Paul Atkinson** as international a&r manager after spending five years in artist relations since leaving the **Zombies**.

Important publishing deals just concluded involve **Andy Fairweather Low**, who has signed a world-wide deal with **A&M's Rondor Music**; **Jonathan King**, who has joined forces with **Chappell** for his **UK Music Co. & ATV**, which will now be represented by **Gilbert Marouani**, via a sub-publishing agreement, in France. Big record deal of the week sees **Cube Records** switching to **Decca** for distribution after spells with **Polydor** and **EMI**.

New year tours are set for several major artists including **Supertramp**, **Black Sabbath**, **Osibisa**, **Ginger Baker**, **Neil Diamond**, the **Osmonds**, **Cockney Rebel** and **10cc**. **A&M's** latest act to break through on the album market, **Supertramp**, plans an extensive European tour early in the new year, returning for several shows here in the Spring. This follows their recent sell-out tour which culminated last Sunday
(Continued on page 138)

GERMANY

By PAUL SIEGEL



■ BERLIN—Already set to compete in the Grand Prix de la Chanson Eurovision, which will be held in Stockholm in March 1975, are Finland, England, Spain, Norway, Greece, Israel, Yugoslavia, Sweden, Luxemburg, Monaco, Belgium, Holland, Germany, France, Switzerland, Ireland, Italy and Portugal. Germany's **ARD Television** coordinator/director of TV Frankfurt, **Hessuschen Rundfunks**, **Hans Otto Grunefeldt**, has devised a new system by which to select Germany's entries. The record companies will make their entries and that, in turn, will be voted on by a jury here. Germany has never won before but we're off to a good start! **Barry White's** "Can't Get Enough" on **Philips** looks like it's enroute to the top . . . Another single that looks as if it might happen is from **WEA's** new artist **Rentnerband**, with "Hamburger Deern" . . . And just now jumping onto the top 10 is **Paul Anka's** "You're Having My Baby."

Album-wise, a timely release is **Robert Schumann's** "Das Klavierwerk," complete works for piano comprised of 10 lps on **Intercord Records** . . . Albums also doing well here are **Decca's** "New Orleans" set from **Les Humphries Singers** and the **Three Degrees** on **CBS**.

Peer Music German manager **Mike Karnstedt** hitting number one on the charts during his first year with the pubbery . . . A Christmas favorite here seems to be from the old **Kapp** catalogue, **Roger Williams'** version of **Tchaikovsky's** Piano Concerto No. 1 . . . Wishing you all a merry Christmas and lots 'n lots of charters for 1975 . . . Auf Wiederseh'n 'til next week!

WE'RE SITTING ON TOP OF THE WORLD.

OUR WORLD OF #1 RECORDS.

ARGENTINA: A LAS PUERTAS DEL SOL/GIGLIOLA CINQUETTI (SPANISH VERSION); PRO-PUESTA/ROBERTO CARLOS (SPANISH VERSION); HARLEM SONG/FADY ELHOURY (SPANISH VERSION); COMO NO VOY A QUERERTE/LOS PRADOS; VENDRAS YO SE QUE VENDRAS/LOS PRADOS; EL DIA QUE ME QUIERAS/ROBERTO CARLOS; MUSICA PARA AMAR/VARIOUS; SIGAN HACIENDO EL PASITO/CUARTETO IMPERIAL.

AUSTRALIA: ROCK ON/DAVID ESSEX; JONATHAN LIVINGSTON SEAGULL/NEIL DIAMOND; SERENADE/NEIL DIAMOND. **AUSTRIA:** TELL LAURA I LOVE HER/ALBERT WEST; SHEILA/ALBERT WEST; JONATHAN LIVINGSTON SEAGULL/NEIL DIAMOND; NEW SKIN FOR THE OLD CEREMONY/LEONARD COHEN; CHICAGO VII/CHICAGO; APOCALYPSE/MAHAVISHNU ORCHESTRA. **BELGIUM:** DIRTY OL' MAN/THREE DEGREES; THE MOST BEAUTIFUL GIRL/CHARLIE RICH; THREE DEGREES/THREE DEGREES; JONATHAN LIVINGSTON SEAGULL/NEIL DIAMOND. **BRAZIL:** ROBERTO CARLOS/ROBERTO CARLOS; NO MORE TROUBLES/SHARIF DEAN; DIO COME TI AMO/GIGLIOLA CINQUETTI. **CANADA:** THE MOST BEAUTIFUL GIRL/CHARLIE RICH; THE WAY WE WERE/BARBRA STREISAND; ROCK ON/DAVID ESSEX; TSOP/MFSB; PIANO MAN/BILLY JOEL. **COLOMBIA:** QUISIERA TENERTE/CLAUDIA DE COLOMBIA; RIO CRECIDO/HERMANOS ZULETA; EL DIA QUE ME QUIERAS/ROBERTO CARLOS; NUESTRA HISTORIA DE AMOR/CLAUDIA DE COLOMBIA; TIEMPO PARA AMAR/CLAUDIA DE COLOMBIA; MENTIRIA/RICARDO ACOSTA. **DENMARK:** GASOLIN' 1/GASOLIN'; GASOLIN' 3/GASOLIN'.

ENGLAND: WATERLOO/ABBA; WHEN WILL I SEE YOU AGAIN/THREE DEGREES; GONNA MAKE YOU A STAR/DAVID ESSEX. **FRANCE:** LA FETE/MICHEL FUGAIN; QUELQUE CHOSE ET MOI/GERARD LENORMAN; VIENS CE SOIR/MIKE BRANT; AMERICA/DAVID ESSEX; TSOP/MFSB; THE MOST BEAUTIFUL GIRL/CHARLIE RICH. **HOLLAND:** 'T IS WEER VOORBIJ DIE MOOIE ZOMER/GERARD COX; DIRTY OL' MAN/THREE DEGREES; INTROSPECTION/THIJS VAN LEER. **ISRAEL:** YOUNG GIRL/GARY PUCKETT & THE UNION GAP; THE MOST BEAUTIFUL GIRL/CHARLIE RICH; WATERLOO/ABBA; I SHALL SING/ART GARFUNKEL; JUST YOU 'N ME/CHICAGO; TOUT DONNE TOUT REPRIS/MIKE BRANT.

ITALY: ALLE PORTE DEL SOLE/GIGLIOLA CINQUETTI; IO E TE PER AL TRI GIORNI/I POOH; HE/TODAY'S PEOPLE; BELLISSIMA/ADRIANO CELENTANO; JESUS CHRIST SUPERSTAR; WHIRLWINDS/DEODATO. **JAPAN:** YOROSHIKU AISHU/HIROMI GO. **MEXICO:** ESPEJISMO/JUANELLO; EL DIA QUE ME QUIERAS/ROBERTO CARLOS; AMADA AMANTE/ROBERTO CARLOS; LA NOCHE QUE MURIO CHICAGO/LA BANDA MACHO; ROBERTO CARLOS/ROBERTO CARLOS; VINCENTE FERNANDEZ/VINCENTE FERNANDEZ; LOS TEEN TOPS/LOS TEEN TOPS; LOS MUECAS/LOS MUECAS; SONORA SANTANERA / SONORA SANTANERA. **SOUTH AFRICA:** THE PEACEMAKER/ALBERT HAMMOND; SOLITAIRE/ANDY WILLIAMS; WHY ME / KRIS KRISTOFFERSON. **SPAIN:** TSOP/MFSB. **SWEDEN:** KNOCKIN' ON HEAVEN'S DOOR/BOB DYLAN; LOVES ME LIKE A ROCK/PAUL SIMON.

SWITZERLAND: VIENS CE SOIR/MIKE BRANT; THE GOLDEN AGE OF ROCK AND ROLL/MOTT THE HOOPLE; TSOP/MFSB; LET IT RIDE/CHI COLTRANE; REBIRTH/BIRTH CONTROL; NEW SKIN FOR THE OLD CEREMONY/LEONARD COHEN.

As you can readily see, it's been a great year for us and for our artists. If we wanted to brag, it would take pages and pages for just our Top-10 hits.

Thank you to all the artists and staff who have made this a hit year.

**CBS RECORDS
INTERNATIONAL**



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Classical Forecast

(Continued from page 135)
acted a now-famous nude scene in New Orleans), Thaïs offers its interpreter the satisfaction of being a courtesan, a penitent and a nun, and the music gives the singer full license to express Massenet's own curious blend of salon music and Wagner. Miss Moffo will frustrate and torture Gabriel Bacquier as her lover-saviour, Athanaë, and the sybarite Nicias will be sung by Jose Carreras, the hottest young tenor in the world today.

To many of us who frequently attend the Metropolitan Opera the most important news that any record company has had recently was the signing of conductor James Levine to an exclusive contract with RCA. As with any great performer, it's hard to put into words what makes him unique, but Levine has made an indelible impression on New York audiences because he combines enthusiasm, musicality, knowledge of the capacity of the human voice and an inner sense of drama.

For RCA Levine will give us some Mahler: the First and Fourth symphonies, the latter with Judith Blegen. For the First Levine leads the LSO, which he has often led in London; for the Fourth the Chicago Symphony, which he conducts every summer as director of the Ravinia Festival.

RCA gave us the Rachmaninoff reissue; at the time everyone asked that they explore their massive files. They have, and the upcoming issue will be 24 records—six four-record sets devoted to Jascha Heifetz. Everything the master violinist has recorded for RCA over the years will be there except for the recently issued ten concertos. It is a supreme tribute to a great artist.

Moonchild Pacts Zov

■ LOS ANGELES — Moonchild Productions/Fullness Music has signed Johnny Zov to a recording, publishing pact, according to Jerry Fuller, president.

England (Continued from page 136)

(15) with an impressive show at London's Victoria Palace Theatre. Black Sabbath will play selected dates in between tours of Japan and America through March and April, after completing their new album in January, while Osibisa, Baker, 10cc and the re-formed Cockney Rebel are all set for nationwide tours early in '75. The Osmonds return in January to play six shows in major cities and Neil Diamond discussed his plans for a visit on a recent four day stay in town.

Dick James Music has issued a write against AIR (Record Productions) London Ltd. to compel it to sell DJM its half share in Maribus Music Ltd., which until the recent AIR/Chrysalis takeover was jointly owned by the two companies. Dick James has stated that at the time Maribus was formed it was agreed that if control of either his company or AIR's shares passed from the then shareholders, the other side would have the right to buy the outstanding half of Maribus at an agreed formula.

The Hello People Back on the Scene

■ It's been three and a half years between albums for ABC/Dunhill recording artists the Hello People, but one listen to the album and a glance at the early chart action for "The Handsome Devils," and one realizes that the musical maturation was well worth the wait.

Legalities

The mime-rock foursome recently visited the Record World offices and explained the hiatus was due to "legal hassles." They were originally New Yorkers making the coffeehouse circuit and later moved out to the west coast where they developed a strong cult following.

Todd Tie

The group members collectively had been friendly with production whiz Todd Rundgren for quite some time, and mutual admiration led to Todd's control of the production responsibilities of the newly-released recording. And, while Todd has been known to show two musical faces, a spacy electrical one as well as a very commercially-oriented one, he chose to display the latter on the cohesively produced Hello People album.

Smart Reply

When questioned about exactly how the idea of combining rock with mime, since the two seem to be at opposite ends of the spectrum, was conceived, Norman Smart replied, "Someone thought it up, I don't really know who, and we were hand-picked to execute the concept." The way in which the notion is carried through is that the members, rather than banter with the audience between numbers, mime whatever it is they want to relate to the crowd. A futuristic design effect is achieved through tightly fitted costuming and white-face make-up. All members have had previous experience, including a film which was made for educational television.

Roberta Skopp

ATV Pacts Marouani



Geoffrey Heath, managing director of ATV Music, has performed the signing of a sub-publishing deal with French publisher Gilbert Marouani. Under the terms of the contract, M. Marouani's company, Editions Gilbert Marouani, will represent all ATV Music catalogue throughout France. Pictured at the signing in ATV Music's London headquarters with M. Marouani (center), are Geoffrey Heath (left) and Eddie Levy, a director of ATV Music and general manager of the London office.

Five New Zealand Shows Cancelled by Campbell

■ LOS ANGELES — Glen Campbell has cut short his sell-out tour of New Zealand and returned home to Los Angeles suffering from severe laryngitis, marking the first time the entertainer has ever been forced to cancel or postpone a performance.

Doctor's Orders

He departed under doctor's instructions with three days and five shows left on the schedule, according to a spokesman, Campbell's personal manager, Nick Sevano.

Return Visit

Sevano said the promoter, Stewart McPherson of Stetson Productions Ltd., already has been guaranteed that Campbell will return to New Zealand next year.

Tonsils for Two



Ronnie Van Zandt, lead singer for MCA's southern rockers Lynyrd Skynyrd, dropped by Record World's New York offices recently to renew acquaintances and chew the proverbial fat with RW's Howard Levitt. Topics for discussion included the group's upcoming eight-date tour, which commences on Dec. 29; January studio dates for the cutting of the group's third album; and the state of Ronnie's tonsils, which were subsequently examined ("same doctor that took out Janis Joplin's," smiled Van Zandt knowingly) and deemed salvageable.

CLUB REVIEW

Cohen Captivating At Bottom Line

■ NEW YORK — Novelist, poet, songwriter, singer Leonard Cohen (Columbia) appeared at the Bottom Line recently (29), his first New York appearance in several years.

As he explained, "There are songs about embracing, songs about parting and songs about marriage — or living together," and Leonard Cohen is the master of them all. Except for the applause between songs, there was no sound or movement from the audience throughout the concert; everyone was mesmerized. His songs are like no one else's—they are current and timeless, personal and universal.

Program

Cohen opened the show with familiar arrangements of some of his more popular songs: "Bird on a Wire," "So Long Marianne" and "Love Calls You by Your Name." He then played some new songs from his recently released album: a funky almost-rock "There Is a War" followed by one he claimed was derived from the liturgy of the Day of Atonement, "Who by Fire." Throughout the evening the artist mixed his familiar songs with cuts from his new album. He varied his style from his usual acoustic sets to some uptempo piano numbers, and even included a bluesy saxophone song, "I Tried to Leave You." Cohen's voice exhibited greater range and control than he captures on record.

Playing with Cohen were Emily Bindiger and Erin Dickens (backup vocals), John Miller (stand-up bass), Jeff Layton (guitar) and John Lissauer (keyboards).

Mike Bisker

CLUB REVIEW

Cotton, Sellers Charm Blah-Blah Audience

■ LOS ANGELES—Whatever may eventually become of the Blah-Blah Cafe, a diminutive and somewhat obscure North Hollywood nitery, the club has enjoyed at least one significant moment in pop musical history. Gene Cotton (Myrrh) was brought in to showcase there recently, marking his first Los Angeles appearance. With an easy-going, living-room-ish style of performance, Cotton had no trouble in winning over a crowd composed for the most part of hard-boiled music business functionaries.

Narratives

Cotton's songs are most often narrative compositions with an accent on expressive lyrics and simple melodies. Sample titles from his repertoire are "When You're Pushin' Six," a self-explanatory infantile lament, "Pie Dangling In The Sky," a protestation of world hunger, and "Sunshine Roses," the singer's recent chart single that has resulted in widespread comparisons between Cotton and Don "American Pie" McLean. The entire set benefitted from the low-key, simple accompaniment of pianist Sam Taylor and bassist Jerry Wadley.

Maxine Sellers

Preceding Cotton on stage was Maxine Sellers who, as rumors have it, has recently been signed by a major west coast record company. A versatile vocal stylist, Ms. Sellers' material ran the gamut of popular music, ranging widely from Dolly Parton-esque country tunes to blues and some straight pop. Her voice is strong, she moves well on stage and we should be hearing a great deal more from her very soon.

Eliot Sekuler

Jawin' with Shawn



A&M recording artist Shawn Phillips stopped by at RW's west coast offices recently to talk about his album "Furthermore" and life in Positano. Phillips was in Los Angeles for an appearance at the Roxy Theatre, completing a tour that took him to more than 40 U.S. cities. Shown in photo, from left, are: RW's Eliot Sekuler, Phillips and RW's Karen Fleeman.

NMC Programs

(Continued from page 129)

been planned for the Bicentennial. Fifty of the concerts will feature the works of composers from individual states, one the District of Columbia and the last a John Philip Sousa special. Committees in each state will select the works to be presented and will arrange for the performing artists and groups to come to Washington. Rudel also announced plans for another Bicentennial concert series in the foyer of the Kennedy Center. These would be devoted to band music and would feature ensembles from the U.S. Armed Forces.

The third project was presented by Leonard Feist, executive director of the National Music Publishers Association and the president of the National Music Council. Feist disclosed that the Council is seeking funding for the production and installation of 200 plaques that will mark American music landmarks such as the birthplaces of major composers, the site of the first U.S. piano factory, etc.

PFM Finds Its Own Direction

By ELIOT SEKULER

■ LOS ANGELES—Their burgeoning American audience still insists on calling them Premiata, Forneria and Marconi, which translates to the unlikely moniker of Great, Bakery and Marconi. Interlingual malopropisms aside, PFM (we'll leave it at that) has been taken to heart by their record company (Manticore), their agent (Frank Barsalona of Premier Talent) and most importantly, by the public, who have been enthusiastically traveling to record stores and concert halls to hear them.

The novelty of having an Italian rock & roll band on the scene is beginning to wear off. It was a pretty good hook while it lasted, as were the comparisons that were made linking PFM to other "progressive" groups, most notably Emerson, Lake and Palmer, Yes and King Crimson. The rock press, and the rock audience, loved it.

With their recent "live" lp and their plans for a fourth Manticore album, Premiata Forneria Marconi are moving in their own direction, creating a sound that is less reflective of other "progressive" influences and more their own re-construction of the classical, jazz and rock elements that have preoccupied them throughout their individual musical careers. It's a music that's as complex as it is exuberant, relying on extensive improvisation within a tightly organized framework. Like classical music and jazz, it demands a degree of attentiveness from the listener; perhaps the most impressive aspect of the band's success is the relative quietude of their concert audiences. By the group's own admission, they express themselves best in a "live" performance setting, and for that reason "PFM Cook" is their most definitive lp to date.

"We're almost like two groups," said PFM's flautist-violinist Mauro Pagani. "There's that much of a difference between the way we sound live and the way we sound in a studio. Almost 100 percent of the time, we prefer the way we sound on stage. In the studio, we're very critical of everything that happens; that can be good because it causes us to constantly change and improve our music. It becomes not-so-good when we take it to the point of perfectionism and destroy the spontaneous feeling that the music needs."

The group's fourth album, not yet recorded, will probably be done "live" in the studio, with a small audience composed of friends and a minimum of overdubbing — all designed to enhance spontaneity. Unlike their other Manticore lps, which contain exclusively English lyrics

penned by Pete Sinfield, this one will mix English-language material with the original Italian versions of some songs. While the group feels that English lyrics lend themselves better to rock music ("there are more different ways of saying the same thing in English"), there are obvious advantages in writing the words that one has to sing. The addition of some Italian-language songs should bring an even more unique flavor to PFM's music.

"Our first album was somewhat in the Emerson, Lake and Palmer style," said bassist Patrick Djivas. "It was natural for us, since it was the first time we had directed our attentions to an audience outside of Italy. At this time, though, we don't really feel that we're influenced by any other band. At first there would be many people approaching us to say 'you know, you sound very much like Yes, or Genesis or ELP.' It's our own music now, and that doesn't happen any more."

Djivas was obviously, and deservedly, pleased.

Heavy TV Exposure Backing 'Prophet' LP

■ NEW YORK—Atlantic Records' album release of "The Prophet," the Kahlil Gibran classic, is benefiting from massive national television exposure through the active participation of actor Richard Harris, who narrates Gibran's words on the lp.

Harris is visiting major TV talk programs to discuss the album, its history and content, with selections played at each stop.

These include Johnny Carson's "Tonight Show," Merv Griffin, Mike Douglas, Dinah Shore, Ralph Story's A.M. Show (Los Angeles), the A.M. New York Show, two editions of the Pat Carroll Show (New York), and a special segment for CBS-TV News in Los Angeles.

Harris also has taped a special interview for Alto Communications, Los Angeles, to be incorporated in a one-hour "The Prophet and Richard Harris" special that will form part of Continental Airlines' in-flight audio programming during a three month period. Another Harris special was taped with Armed Forces Radio, this one to be broadcast internationally.

The television and broadcast exposure supplements major print interviews, including key wire services and syndicates, for the actor, who interrupted final editing phases on his newest film to support Atlantic's massive merchandising and promotional push behind "The Prophet."

Jigsaw Renews with Fable



Australian recording group Jigsaw recently renewed their contract with Fable Records for a further three years. Pictured above at the signing are (from left): Jigsaw members Denis Tucker, Jon Calderwood, Barry Roy and Eddie Chappell surrounding Fable managing director Ron Tudor (center).

Record World en Brasil

By OLAVO A. BIANCO

■ El lanzamiento más sensacional de este mes es el album "Benito Di Paula Live"; la canción "Charlie Brown" está tomando una fuerte radiodifusión en São Paulo. Benito recientemente volvió de Buenos Aires; se presenta durante la noche en la "Porta Do Carmo" con su grupo. Indudablemente, **Benito Di Paula** (Copacabana) es el más importante ejecutor de "Samba" de Brasil.

Nei Matogrosso

Nei Matogrosso (Continental) la voz de los extinguidos **Secos & Molhados**, está lanzando un album. Dos canciones de **Astor Piazzola** seran incluidas en este album.

A tiempo, acerca de **Benito Di Paula**: una de sus nuevas canciones incluída en el nuevo album de **Roberto Carlos** (CBS) grabado en Los Angeles, será lanzada en Brasil al comienzo de Diciembre.

Traffic

El prometido viaje del famoso grupo **Traffic** al Brasil, aparentemente no tomará lugar. Al mismo tiempo otro artista está anunciando para el año próximo su llegada al Brazil: **David Bowie**.

De la pista de sonido del film nuevo "My Love For You," con **George & Peggy Kerr** (Copacabana) es un nuevo sencillo que promete ascender rapidamente las paradas de popularidad.

Antonio Carlos & Jofafi (RCA) regresan del Japón, en donde junto con **Maria Creusa**, obtuvieron un buenísimo segundo premio en el "Festival De Musica Yamaha" que recientemente se realizó en Tokyo.

João Da Praia (Beverly) después de su gran éxito de "Aonde A Vaca Vai, o Boi Atrás" (Donde La Vaca Va, El Buey Va Detras) vuelve de nuevo ahora con "A Formiga Cabecuda" (La Hormiga Terca).

Moacir Franco

Moacir Franco dejó después de muchos años a la Copacabana. Ha firmado contrato con la Continental. Su show de TV que es siempre televisado mensualmente por TV GLOBO, saldrá una vez al mes en 1975.

Gene Kelly

Uno de los caracteres legendarios del cine, **Gene Kelly** se encuentra en Rio de Janeiro, para la abertura de nuevo film "That's Entertainment" (MGM). Kelly apareció en la cadena de emisoras de la TV GLOBO, presentandose en el programa "Fantastico," algunas veces hablando perfecto Portugues. Dejó una impresión de profunda simpatía personal.

Jim Capaldi, baterista de **Traffic** se encuentra en Rio de Janeiro también, y expresó a la prensa que el grupo se había disuelto, razón por la cuál no era posible hacer presentaciones en Brasil como previamente habian anunciado. ¿Que está haciendo en Rio de Janeiro? Gozando del sol, playas etc.

Es todo por el momento . . . ¡Hasta la vista!

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DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Un tribunal local de Rio de Janeiro, confirmó la condena de cinco años de cárcel al cantante brasileño **Wilson Simonal**, quien fué acusado en el 1971 de secuestro y tortura a un ex empleado suyo, en compañía de dos agentes, que también fueron condenados a penas similares . . . Sigue sus triunfos en México el cantante argentino **Alberto Cortez** . . . **Sandro** está cumpliendo extensa jira artística por 18 ciudades mexicanas . . . Home-najeado en Chicago el compositor mexicano

Roque Carbajo autor de "Hoja Seca," por la colonia latina de esa ciudad . . . Lanzan en México al nuevo grupo musical **Lucifer** . . . Lanzó Musart la grabación de **Juan Torres** y su Organo titulada "A Borinquen" (Col. 21) interpretando páginas musicales de los grandes compositores puertorriqueños **Rafael Hernández** y **Pedro Flores** . . . **Kubaney Publishing** lanzó al mercado en Estados Unidos la nueva grabación de **Johnny Ventura** y su **Combo Show** titulada "Un Poquito para Atrás." Las ventas de este número contenido en el long playing van respaldadas también por un repertorio extremadamente vendedor dentro del cual se destacan "Sacando Palos del Monte," "Macusa," "Mama Tingó" y "El Mamito."

Recibo carta de **Guillermo Diez R. de Compañía Colombiana de Discos S.A.** en Colombia, que textualmente dice: "He leído con sorpresa en su columna "Desde Nuestro Rincón" su información sobre la posible vinculación del Sr. **Jorge Uribe** a Codiscos. Al respecto quiero informarle que las noticias por usted recibidas en tal sentido carecen de toda veracidad, ya que en ningún momento hemos pensado incorporar al citado señor al cuerpo ejecutivo de nuestra empresa" . . . Bueno, me alegro! . . . Vamos a ver si me confirman que **Hernan Restrepo Duque**, brillante amigo con el



Joe Arroyo

cual no siempre he estado de acuerdo, pero de amplia ejecutoria en el negocio del disco colombiano, pasará a formar empresa con **Jaime Llano Gonzalez** y **Orlando Posado** con caracter independiente, pero asociada de alguna manera a Codiscos. Según creo, Hernán produciría artistas tales como **Helena Vargas**, **Garzón** y **Collazos** y los **Hermanos Martínez**, teniendo las facilidades de Codiscos de ventas, estudio y prensado. Hernán dejará de formar parte del equipo Sonolux a finales de este mes. Me alegro que esté en nuevas actividades . . . Por otra parte, **Joe Arroyo**, cantante del grupo **Fruko** de Colombia está muy contento por los éxitos logrados por Fruko y sobretodo, con el tema "Tania" que ha roto ya records de ventas . . . A más de firmar Hispavox en España al interprete **Edmundo "Bigote Arrocet** de Chile, le está sometiendo a promoción a través de un sencillo conteniendo "Una Pena y un Cariño" y "El Piripi" . . . Ah! hablando de España, me comentan que se calcula en dos millones y medio la cantidad de tocadiscos existentes en España ye de un millón ciento cincuenta mil reproductores decintas (cassettes) . . . Está logrando altas cifras de ventas la nueva grabación de **Cortijo** y su **Combo Original**, presentando a **Ismael Rivera**. El grupo se desmembró hace años y **Coco Records** logró esta nueva grabación a través de **Harvey Averne** durante la cebración de un reciente espectáculo en Puerto Rico. El long playing se titula "Juntos Otra Vez" . . . Lamento infinito el deceso en Puerto Rico del padre de **Charlie** y **Eddie Palmieri**, **Carlos Manuel**



Edmundo Arrocet



Cortijo

(Continued on page 141)

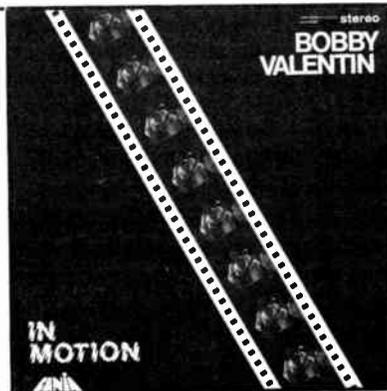
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LATIN AMERICAN HIT PARADE

Singles

Los Angeles

By KALI

1. EL REBELDE
IMELDA MILLER—Arcano
2. LA MALDICION
LA LEYENDA—Musimex
3. NO ME QUIERAS TANTO
SONIA LOPEZ—Caytronics
4. TERESA LA MESERA
MIKE LAURE—Musart
5. TRATAME BIEN
JOHNNY MARTINEZ—Sonotropic
6. ENSENAME A LLORAR PARA LLORAR
IRENE RIVAS—Lado A
7. LA ESPOSA OLVIDADA
ROSENDA BERNAL—Capitol
8. LO SOY
LOS MAYANS—Musimex
9. CELOS
LOS ZORROS—Capitol
10. TU ERES TODO PARA MI
JOSE JOSE—Arcano

Tampa, Fla.

By WSOL

1. QUIEN ERES TU?
JOSE ANTONIO
2. POR EL AMOR DE UNA MUJER
JULIO IGLESIAS
3. BORRACHO NO VALE
PELLIN RODRIGUEZ
4. CUENTALE
IMELDA MILLER
5. CANTO A LA HABANA
CELIA CRUZ
6. A LAS PUERTAS DEL CIELO
OLGUITA
7. EL BILINGUE
JOVENES DEL HIERRO
8. POR SIEMPRE Y PARA SIEMPRE
SERGIO DENIS
9. ENAMORADA
TANIA
10. EL FUMIGADOR
LATIN DIMENSIONS

Texas

By KCOR

1. YO LO COMPRENDO
LATIN BREED—GCP
2. CUANDO PASO POR TU CASA
LOS GAVILANES—Zarape
3. ERES LA MAS BONITA
RUBEN RAMOS—Revolucion
4. DEJENME SI ESTOY LLORANDO
LOS SOCIOS—DLB
5. DONDE ESTAS VIDITA MIA
FREDDIE MARTINEZ—Freddie
6. CHICANITA
ROYAL JESTERS—GCP
7. PALABRA DE HOMBRE
LITTLE JOE Y LA FAMILIA—BSR
8. DOS MUCHACHAS EN UNA TIENDA
RODOLFO Y LALO—Copa
9. POR LA RADIO
CARLOS GUZMAN—Bego
10. CASTIGO
ROYAL JESTERS—GCP

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. MI CUMBIA
EDDIE PALMIERI—Coco
6. LA BANDA
WILLIE COLON—Fania
7. NO HAY AMIGO
ORQUESTA HARLOW—Fania
8. ORGULLOSA
ISMAEL RIVERA—Tico
9. BORINQUEN TIENE MONTUNO
ISMAEL MIRANDA—Fania
10. MI MAYORAL
RICARDO RAY & BOBBY CRUZ—Vaya

Albums

New York

By EMILIO GARCIA

1. A FLOR DE PIEL
JULIO IGLESIAS—Alhambra
2. LA CORPORACION LATINA
3. CELIA & JOHNNY
CELIA CRUZ & JOHNNY PACHECO—Vaya
4. ME PARE DE QUERERTE
LILY & EL GRAN TRIO—Montilla
5. ROBERTO & CHOCOLATE JUNTOS
ROBERTO TORRES CON CHOCOLATE—Mericana
6. SOPHY
Velvet
7. LLEGO LA BANDA
DON MEDARDO Y SUS PLAYERS—Remo
8. JUNTOS OTRA VEZ
RAFAEL CORTIJO & ISMAEL RIVERA—Coco
9. EN FA MENOR
ISMAEL MIRANDA—Fania
10. SUN OF LATIN MUSIC
EDDIE PALMIERI—Coco

Chicago

1. ME PARE DE QUERERTE
LILY Y GRAN TRIO
2. EPOCA DE ORO
LOS FREDDY'S
3. EL IDOLO DE MEXICO
VICENTE FERNANDEZ
4. LA ESPOSA OLVIDADA
ROSENDA BERNAL
5. LO REYES EN MOTORA
ALFONSO VELEZ
6. WILLIE
WILLIE COLON
7. MUJER PROHIBIDA
JOSE M. CLASS
8. A MI QUERIDO PUERTO RICO
ANTONIO AGUILAR
9. Y YO QUE NECESITO AMAR
SOCIOS DEL RITMO
10. CON TODO MI AMOR
FLOR SILVESTRE

Nuestro Rincon (Continued from page 140)

Palmieri . . . Toño Fernandez y Los Gaiteros de San Jacinto acaban de firmar con Discos Fuentes de Colombia . . . La Asociación de Cronistas de Espectáculos de Nueva York celebra este mes el Séptimo Aniversario de su fundación. Felicidades!

Howard S. Weiss de la Latino American Broadcasting System, Inc. del 868 North Wabash Avenue, Chicago, Illinois 60611, me comunica que dicha empresa radial, que estará en el aire 24 horas en Español bajo las siglas WENA recibirá con gusto todas las muestras discográficas que las firmas de la industria hagan llegar a su dirección y bajo la atención de Victor Parra, personalidad de Chicago, que funcionará a cargo del Departamento Musical de dicha emisora . . . Abrió en Nueva York con facilidades de 2, 4, 8 y 16 canales, el Latin Sound Recording Studio en el 1733 Broadway, Third Floor Studio A. y en el 200 West 57th St., las oficinas y el estudio B. El estudio cuenta con lo último en técnica de grabaciones. ¡Felicidades amigo Raúl! . . . Y ahora . . . ¡Hasta la próxima! . . . Ah, mucho agradezco llamada de Couttolenc de RCA Mexicana, quien de paso por Miami y desde el aeropuerto me puso al día de los grandes logros de RCA Mexicana, que este año ha alcanzado cifras de ventas que hacen y rompen records previos. ¡Adelante amigo Louis!

A local court in Rio de Janeiro, Brazil, confirmed a sentence of five years in prison for famous Brazilian singer Wilson Simonal, who was charged in 1971 with kidnapping and torture of one of his ex-employees. Wilson was charged together with two police agents, who received the same sentence . . . Alberto Cortez from Argentina is successfully performing in Mexico . . . Sandro is touring 18 cities of the Mexican Republic before departing for Buenos Aires, where he will start filming a new picture . . . Roque Carbajo, Mexican composer of the famous song "Hoja Seca," was honored in Chicago by the Latin community of the city . . . Lucifer, a new musical group, had

(Continued on page 142)

Record World en Venezuela

By RAFAEL FUENTES JR.

■ Se aproximan las navidades y en las emisoras venezolanas comienzan a escucharse las tradicionales gaitas, un ritmo tropical, nativo del Zulia, Ciudad de Maracaibo, al occidente del país. Es increíble la cantidad de exponentes que tiene esta música folklórica . . . Los Integrantes Grupo nacional Los Nomadas, que se han impuesto en todo el territorio con una canción original de Los Baby's, "Como sufro," sufrieron un grave accidente

automovilístico cuando regresaban a la capital después de cumplir actuaciones en la localidad de Barquisimeto. El más afectado de los muchachos fué Victor Nieves, ejecutante de contrabajo . . . Se encuentra en Caracas realizando actuaciones en El Poliedro el músico brasileiro Deodato. La televisión no se interesó en adquirir los derechos de transmisión de tan magno espectáculo . . . El Chicano,

(Continued on page 142)



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This double fold LP includes a 4 page
souvenir photo booklet.

Nuestro Rincon (Continued from page 141)

its first release last week in Mexico . . . Musart released a new album by **Juan Torres and his Organ** titled "A Borinquen," in which they included 12 songs by the famous Puerto Rican composers **Pedro Flores** and **Rafael Hernández** . . . Kubaney Publishing relased a new album in Miami by **Johnny Ventura and his Combo Show** which contains his current hit "Un Poquito para Atrás." Also in this package "Mama Tintó," "Mascusa," "El Mamito" and "Sacando Palos del Monte."

Guillermo Diez R. from Compañía Colombiana de Discos S.A. sent a letter in which he stated: "Your news regarding the appointment of **Jorge Uribe** as member of our staff really shocked us since we never planned to do so" . . . Well, that's good. Now, let's see who is going to deny that **Hernan Restrepo Duque**, a long time executive from Sonolux is leaving his post late this month and is planning to create a certain firm in association with **Jaime Ilano Gonzalez** and **Orlando Posada** which will be also associated in some way with Codiscos. It seems that Herman will start producing such artists as **Helena Vargas**, **Garzón** and **Collazos** and **Hermanos Martinez** using the sales, studio and pressing plant of Codiscos. Well, I am glad that Hernan is involved in something new and wish him the best of luck . . . **Joe Arroyo**, singer of the Colombian musical group formed by **Fruko** is enjoying success since his smash hit "Tania" broke all records of sales . . . Hispavox signed Chilean performer **Edmundo "Bigote" Arrochet** to a long term recording contract. They already are promoting him via a single containing "Una Pena ye un Cariño" b/w "El Piripi" . . . Well, there are over two and a half million record players in Spain and over one million, hundred fifty thousand tape players (cassettes) in Spain. That means sales! . . . Coco Records is enjoying good sales through their new release of **Cortijo and his Original Combo** and **Ismael Rivera**. The group, which was in the top of popularity several years ago, split up and they are back with this recording, taped live while at a festival in Puerto Rico, presented by **Harvey Averne** and his Coco Records. The album is titled "Juntos Otra Vez" . . . I deeply regret the passing away of **Carlos Manuel Palmieri**, father of the two talented Puerto Rican musicians, **Eddie** and **Charlie Palmieri** . . . **Toño Fernandez** and **Los Gaiteros de San Jacinto** just signed with Discos Fuentes in Colombia . . . **Asociacion de Cronistas de Espectaculos de Nueva York** is celebrating its Seventh Anniversary this month. Congratulations friends! . . . **Howard C. Weiss** of Latino American Broadcasting System, Inc. (868 North Wabash Avenue, Chicago, Illinois 60611) informed us that they applied for a 24 hour radio station (AM) in Chicago with call letters WENA, and they are anticipating approval by the FCC in the very near future. Their music policy will be predominantly contemporary, popular or latino hit records including Latin rock salsoul and salsa as well as international artists. Weiss would appreciate deejay copies addressed to their music director, **Victor Parra**, well known in Chicago record and night club circles. Well, Howard, congratulations and the best of luck! . . . Latin Sound Recording Studio just opened in New York on 1733 Broadway, (Studio A), and 200 West 57th St. (offices and Studio B). Their facilities are up-to-the-minute, with 2, 4, 8 and 16 track recordings and the best in equipment. Best regards and good luck Raul! . . . **Louis Coutolenc** is enjoying happy days since his RCA Mexicana broke all previous records regarding sales and profits. There is no substitute for hard work and teamwork . . . And that's it for the time being!



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LATIN AMERICAN ALBUM PICKS



CELOS

LOS ZORROS—Latin Int. DLIS 5023

Grupo bajacaliforniano que está asimilando ventas interpretando boleros, música chicana, ranchera y polkas. Con su característico sonido logran "Celos" (F.A. Vista), "Hoy que Estás Aquí" (S. Serna del Rio), "Vuelve Amor" (R. Meraz) y "Cada día que va pasando" (J.C. Trejo).

■ Group from California that is selling nicely. Here they perform boleros, polkas, Chicano and ranchera music. "Tu Partida" (Gonzalo Curriel), "Así te Llevo en mí" (S. Serna del Rio) and "Hoy que Estás Aquí" (Serna del Rio).



ECHANDO UN PIE SIN COMPLEJOS

LOS SATELITES—Discolando OLP 8160

El muy popular grupo venezolano en grabación llena de ritmo y sabor. Se lucen en "Sin Complejo," "Ay Mama," "Oh, Cuba," "No te Rompas el Coco" y "Págame," entre otras.

■ Los Satelites from Venezuela are moving this album well in several areas in the States. Here they perform "Indio Simplum," "Carmen Rosa," "Las Secretarias" and "Juan Soledad."



CAMILO SESTO

Pronto PTS 1011

Camilo Sesto está moviendo muy fuerte su nueva grabación internacionalmente. Resaltan con gran intensidad "Quieres ser mi Amante," "Nunca me Amaron Así," "Ayudadme," "Mi Verdad" y "Dejame Participar." Bellos arreglos de Z. Laurance J. Arthey y G. A. Santiago.

■ Camilo Sesto is selling big all over Latin America and the States. Great arrangements and performances of one of the top performers from Spain. "No Cierres tus Ojos," "Madre," "Isabel" and "Llueve sobre Mojado."



IN MOTION

BOBBY VALENTIN—Fania XSLP 00469

Con arreglos de Bobby Valentin y Marvin Santiago y Frankie Hernández, en las partes vocales, grandes músicos logran una gran producción salsoul. "Bella Mujer" (D.R.), "No es Mentira" (R. Anglero), "La Realidad" (T. Ramos) y "Porque te Fuiste" (D.R.).

■ With arrangements by Bobby Valentin and with Marvin Santiago and Frankie Hernandez, superb musicians offer an outstanding salsoul production that should mean heavy sales. "Safa Diablo" (R. Anglero), "Amar y Vivir" (D.R.), "La Realidad" (T. Ramos) and "Shiny Stockings" (D.R.).

En Venezuela

(Continued from page 141)

grupo norteamericano muy popular acá, también hizo tres actuaciones en el mismo local. El éxito fue realmente sorprendente y dejaron grata impresión en el medio . . . **Stanley Stanhaus**, quien venía desempeñándose como Gerente Comercial del Sello EMI (Odeon), renunció al cargo para trasladarse próximamente a Estados Unidos. En una cena que sostuvo con los periodistas anunció que su retiro era voluntario y que tenía otros planes para su actividad profesional . . . Fuertemente está entrando en las carteleras la nueva grabación de **Camilo Sesto**,

que lleva por título "Quieres ser mi amante." Es probable que llegue al lugar del hit parade . . . En jira promocional, estuvo en esta capital el compositor y cantante **Antonio Marcos**, que por cierto tiene impuesto el tema "La tarde está llorando" . . . **Blanca Rosa Gil**, la célebre cantante cubana actuó dos semanas para Canal 4 de Venevisión. Naturalmente que no causó la misma impresión de antes. ¿La razón . . .? Desde hace mucho tiempo que no impone un hit . . . **Los Terrícolas**, conocidos ampliamente en los países Lat-
(Continued on page 143)

Soul Truth (Continued from page 130)

Dick Lawrence, who moved from WEDR-FM in Miami to take a post at WERD-AM in Jacksonville, was again searching for another position with another station.

R&B PICKS OF THE WEEK: Single: "Ruby Lee" — Bill Withers (Sussex); Sleeper: "You Are The Girl For Me" — Jerry Weaver (MGM); Album: "Heavy" — Stylistics (Avco).

Director of r&b promotion of London Records, Mike Abbott, announced that Otis Jones was appointed regional midwest promotion manager.

Deke Atkins announced the formation of Deke Atkins Promotional Services, based in Chicago.

On November 4, Mrs. Grace Spann was dismissed from ABC Records where she was handling promotion for the east coast, which encompassed New York and Boston.

Harris & Innis "Toys For Tots" was held at Alexander The Great on November 20.

Martin Culpepper of KNDI-AM in Honolulu, Hawaii has had his time slot moved from one hour to three. His show is heard by a listening audience of approximately 75,000 people.

Another testimonial began its planning stages this month for Hal Jackson, veteran announcer and founder of the Miss Black Teenage America pageant.

A luncheon held by Atlantic Records showcased their new releases: "New & Improved" — Spinners; "With Everything I Feel In Me" — Aretha Franklin; "Hot City" — Gene Page; "The Magic Of The Blue" — Blue Magic; "Total Eclipse" — Billy Cobham; "Another Beginning" — Les McCann; "Fresh" — Oscar Brown Jr.; "Cicero Park" — Hot Chocolate; and the Average White Band.

Dave Clark wrote to everyone in the industry a very sensitive but meaningful letter about the survival of Stax Records, to encourage everyone to continue the support that has been given the company for many years.

On the same side, a Memphis bank sued CBS and Stax employed the services of Paimon, Young & Kirk, an internationally known black law firm.

R&B Picks of the Week: Single: "Give The Little Man A Great Big Hand" — William DeVaughn (Roxbury); Sleeper: "Love Don't You Go Through No Changes On Me" — Sister Sledge (Atco); Album: "All The Faces Of Buddy Miles" — Buddy Miles (Columbia).

Ms. Nancy Pitts, formerly with RCA Records, opened her own label, Honey Records.

Bernie McCain left KDIA-AM in Oakland, California.

Vernon Caytron was made music director of WDKX-AM in Rochester, New York.

En Venezuela Bahler Scores

(Continued from page 142)

noamericanos, viajaron recientemente a Ecuador para cumplir con varios compromisos que tenían pendientes. A su regreso a Caracas, prepararán las maletas para trasladarse a México, donde realizarán una extensa gira por el interior del país . . . "Soy lo prohibido" es lo que se está escuchando acá en la nueva etapa de Germain, ahora sin Los Angeles Negros. Pensamos que el grupo que acompañaba a este buen cantante le está haciendo notoria falta en lo que respecta a acompañamiento musical . . . Es todo por ahora . . . ¡Será hasta la próxima!

■ LOS ANGELES — Tom Bahler, who recently debuted as a Capitol recording artist via an ATV/Sequel production, "The Other Woman," penned by the artist, has been set to score a new film.

Henri Bollinger and Robert Yamin, producers of suspense-drama, "Mary, Mary, Bloody Mary," directed by Juan Lopez Moctezuma, have retained Bahler to write the entire soundtrack for the feature, to be distributed in March of 1975, and sing the title song (lyrics by Harry Shannon) "Mary, Mary, Bloody Mary (Do You Know Who You Are?)". Jaime Jimenez Pons is executive producer.

WBMX-FM in Chicago has changed program and music directors. Rudy Reynolds, who held down these posts, is no longer there. However, Earnest James left WDAO-AM (Dayton, Ohio) to replace Reynolds.

A new station set up primarily for an r&b format — WLDB-AM, located in Atlantic City; program director is Hy Lit and music director is Kingsley Smith.

A new company designed for offering publishing, production, and management services was formed by lead singer of the Independents, Chuck Jackson, and Marvin Yancy, writer and producer for the group.

R&B Picks of the Week: Single: "Lady Marmalade" — LaBelle (Epic); Sleeper: "You Gotta Believe" — Joe Anderson (Buddah); Album: "Gettin Down" — L.T.D. (A&M).

DECEMBER

Personal Picks: "Celebrate Life" — Johnny Nash (Epic); "Since I Found My Baby" — Cornelius Brothers & Sister Rose (UA); "Shame, Shame, Shame" — Shirley & Company (Vibration).

Formerly with station WDAO-AM (Dayton, Ohio) was Jimmy Wonder, who is now doing afternoon drive time, 4-8 p.m. with WBOK-AM (New Orleans).

It was a strong rumor that Donny Brooks would be the new PD at station WDAO-AM (Dayton, Ohio). He would have taken the place of Earnest James, who has gone to WBMX-FM in Chicago.

Millie Jackson's lp, "Caught Up," was certified a million seller.

At the recent Gavin Convention 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 Don Mack, music director.

Two new companies announced their openings: Sound Gems, located in Philadelphia, and Prodigal, located in New York.

KQIV-FM (Lake Oswego, Oregon) appointed Billy O'Day as program director, Rick Harrison as music director and Kelly McCrae as production manager.

Reliable sources informed us that "Black Moses," Isaac Hayes, due to the economic situation, was forced to close his studio, Hot, Buttered, Soul, leaving behind only the security guard.

It was also believed that the Temptations were wearing wigs.

Buzzy Willis was appointed vice president of operations of CTI and Kudu Records.



Shirley Brown's "Woman To Woman" has been certified gold. Shown here is Ms. Brown talking to Dick Clark, host of American Bandstand, on a show will be aired January 4, 1975. She will debut her lp entitled "Woman to Woman."

Superficially, this past year was without a doubt an exciting one. However, it is time to look at it in the reality of truth and not fantasy. Record companies who want to pass their rhythm and blues artists off as being pop because they crossover sometimes do an injustice to the artist. Don't plead with the black station's program and music directors to break the record — break it pop first then for '75 cross it over. Just food for thought!!

I would like to see us strengthen our credibility within the corporate structure by obtaining more black a&r.

Merry Christmas and Happy New Year!!!!

CONCERT REVIEW

WNEW-FM Charity Concert Offers Geils Band, Edwards

■ NEW YORK — The Yule cheer was spread through the aisles of Avery Fisher Hall Monday night (16) as WNEW-FM sponsored its annual Christmas benefit. A toy and ticket were the combination for admittance to a show featuring Jonathan Edwards (Atco) and the J. Geils Band (Atlantic). With WNEW's Scott Muni serving as emcee the show moved briskly, both acts putting in strong performances before a crowd eager to be pleased and willing to give as much energy as was to come from the stage.

Jonathan Edwards

Edwards opened with the same set he had recently performed at the Bottom Line, but even the few weeks of playing between had added polish. Al Anderson on lead guitar was a particular asset, adding nice clean solo lines on the breaks, and almost singlehandedly compensating for the lack of percussion in an ensemble that included bass, second rhythm guitar and second vocalist. Edwards' distinct country rock songs and sound still need work — stronger vocal

harmonies from his supporting musicians and tighter arrangements—but he rarely leaves his fans dissatisfied.

The J. Geils Band are first-rate boogiemens who know, as well, how to put on a show. Slinking, sliding and jumping about the stage, they run through such numbers as "Detroit Breakdown," "Southside Shuffle," their current single "Must Of Got Lost" and the show-stopping "Lookin' For a Love," never slowing the pace or breaking the high intensity their volume and pulsating rhythms create.

White stage equipment against a black backdrop, an elaborate lighting system and colorful costumes added yet another dimension. And the finishing touch had to be the audience itself—on its feet much of the time, clapping in time, stomping through the rows and aisles and good-naturedly taking it all in—returning to the performers applause and cheers (enough to warrant two encore sets) that were well deserved.

Ira Mayer

Setting the Stage



At an informal lunch at Atlantic/Atco's offices, the planners of WNEW-FM's annual Christmas Party for Charity met to discuss the final details off the event. The show, held at New York's Avery Fisher Hall, features Atlantic's J. Geils Band and Atco's Jonathan Edwards, with its proceeds going to the United Cerebral Palsy Fund. On hand for the meeting were (from left): promoter Howard Stein; Dee Anthony, president of Bandana Enterprises and manager of the J. Geils Band; Dick Kline and Earl McGrath of Atlantic/Atco; Scott Muni, program director of WNEW-FM; and John Doumanian, vice president of Bandana Enterprises.

CONCERT REVIEW

Evans, Faro Impressive at Town Hall

■ NEW YORK — In this day of high-priced everything, RCA Records made the commendable effort Friday (13) to present quality music at Town Hall for low prices. With tickets scaled at \$2.50 and \$3.50, and with famed jazzman Gil Evans (RCA) as a drawing card, the concert was an extremely attractive one for those looking for an inexpensive, yet entertaining, night out.

Gil Evans

Evans continues searching the music of Jimi Hendrix and continues to reveal new dimensions of the late rock star's famous ("Purple Haze," "Foxy Lady") and obscure ("Little Miss Lover," "Up from the Skies," "1983—A Merman I Should Turn To Be") songs. The Evans Orchestra is a technically brilliant aggregation and they bring their leader's musical ideas to fruition with ease.

Looming over all of this was the memory of Hendrix and of how exciting it was to hear him and watch him play his music. And while the Gil Evans Orchestra brings the highest of musical sensibilities to its repertoire, the ferocious sensuality of Hendrix' songs was sometimes lost in an outpouring of brass. As dazzling as some of their interpretations may be, the Gil Evans Orchestra remains something akin to the Miami Dolphins of jazz: always good, often brilliant, but only subliminally exciting.

Rachel Faro

Opening the show was singer-songwriter Rachel Faro, whose first album, "Refugee," has been released by RCA. Though she was noticeably tense and somewhat uncommunicative between songs, Ms. Faro slowly won over the audience with her

songs of love, freedom and the sanctity of the individual. At that, Ms. Faro has an attractive waif-like vulnerability and positive outlook on life which combines with her excellent songs ("Smooth Sailing," "Mandala," "Numerology," "Refugee") to indicate an artist of much promise. She is an interesting (and perhaps major) new talent.

Audience

It was impossible to ignore the seedy element drawn to this concert by the low prices. They were there loitering in the lounges, peddling dope in the lobby and being obnoxious in the auditorium; and were it not for the fact that Rachel Faro is a new artist and Gil Evans is familiar mainly to jazz buffs, there probably would have been more of them. A question one might ask in regard to future concerts of this sort is: need the mere act of going to the bathroom become as terrifying as a walk through the South Bronx?

David McGee

WB Music on Display



Colony Record Shop is the site of a month-long Christmas display of song books and sheet music available from the Warner Bros. Music catalogue. John Denver, Crosby, Stills, Nash & Young, Neil Diamond, Seals & Croft, Carly Simon, Joni Mitchell, Loggins & Messina, Gordon Lightfoot, the Allman Bros., Neil Young, David Bowie, Doobie Bros., Led Zeppelin, America and Van Morrison are among those included.

Police Arrest Two In Piracy Raid

■ NEW YORK—Detectives seized over 2000 pirated tape cartridges and cassettes from Peddler's Paradise at 32 Warren Street here, only a few blocks from the Criminal Court Building.

Arrests

Arrested in the raid were Sam Cohen, of Brooklyn, and his son, Steve. Both are to appear in court to answer charges that they violated New York State's anti-piracy law.

The elder Cohen had been charged with an earlier violation and is still awaiting trial on that charge.

Smithsonian Institute Honors Kitty Wells

■ NASHVILLE — Kitty Wells has been honored as a performing artist by the Smithsonian Institute in their program of "Outstanding Women In Country Music" during a concert held on Dec. 8 in Washington, D.C.

'Honky Tonk Angels'

In 1952, Miss Wells became the first female country music artist to reach no. 1 in national charts. She did so with her recording of "It Wasn't God Who Made Honky Tonk Angels" on the then Decca label. Since that time, she has had 23 number one songs to her credit.

The two-hour show, filmed in its entirety for the archives of the institute, featured, along with Kitty, Johnny Wright and their son, Bobby Wright. It was the first time the series had developed into a family show which included a history of country music as an entertainment form.

The three-part concert series has featured Wilma Lee Cooper and Kitty Wells, and will be completed with an upcoming concert by Maybelle Carter.

Scholarly Dollars



Don Gant, (second from right) president of the Nashville chapter of NARAS is shown receiving a check from Dean Robert Knauss (second from left) of the Vanderbilt Law School for the new entertainment law program at the university, as Bob Thompson (left) and Henry Romersa look on.

GMA Pacts Hudson

■ NASHVILLE—The Gospel Music Association has announced they have retained the firm of Bill Hudson & Associates to work with the GMA during 1975.

Gospel Radio

The firm, with a strong track record in entertainment-oriented advertising, public relations and broadcast consulting, will initially be assigned to work in the expansion of gospel music broadcast stations.

WB Signs Hall

■ NASHVILLE — Warner Bros. country division director Andy Wickham and general manager Jonathan E. Fricke have jointly announced the signing of songwriter/singer, Hillman Hall.

First Release

Hall has already completed his initial Warner Bros. recording with his producer, Marijohn Wilkin. His first Warner Bros. country release is scheduled for sometime after the first of the year.

NASHVILLE REPORT

By RED O'DONNELL



■ Columbia artist **Sonny James'** play on words: Signed his Yule greetings: "Sonny Claus" . . . Hairless-headed **John Riggs'** card was photo of himself with "Merry Christmas" printed on his forehead . . . Riggs' bald pate is on par with that of **Telly Savalas** of the "Kojak" television series.

Attention Women Libbers: **Marijohn Wilkins** produced **Hillman Hall's** first session for Warner Bros. It didn't set a local precedent, but certainly

doesn't happen often. Yes, Hillman is a younger brother of **Tom T. Hall**.

If and when **Tanya Tucker** goes into the studio for MCA, word is that **Owen Bradley** and **Snuffy Miller** will co-produce . . . **Merle Haggard** stars in ABC-TV's "Huckleberry Finn" special March 25, 1975 . . . Looks like the "W.W. and the Dixie Dancekings" movie—filmed here last Spring—will have its world premiere in Nashville in late January or early February. A 20th Century-Fox release, it stars **Burt Reynolds**, **Conny Van Dyke**, **Mel Tillis**, **Jerry Reed**, **Art Carney** and **Don Williams**. Previewers tab it as a hit.

Ruby Allman, Four Star Music writer, whose songs have been recorded by **Dottie West**, **Jimmy Dean**, **Ferlin Husky**, **George Morgan** and **Stu Phillips**, has a financial "hobby." She is vice president of a bank in Bonham, Texas . . . Dot disc artist **Donna Fargo** shares guest star dressing rooms on an upcoming **Don Rickles** TV special for CBS with **John Wayne**.

The flag waving **Duke** should cuddle **Donna** to his rather expansive chest—her latest hit is a paean to patriotism titled "U.S. of A."

And to stymie conclusion jumping, it should be reported that **Wayne** and **Donna** are *not* sharing the same dressing room.

Publisher **Jim Pelton's** wife **Irene** is taking karate lessons. Jim is gifting her with a "Choppin' Bag" for Christmas. The better to carry her black belt in?

Jack Greene, a proud grandfather, celebrates the blessed event by passing out life-savers. A former 4-pack-a-day chain smoker, Jack kicked the ciggie habit Sept. 1.

Political Plug: **Stan Hitchcock** dedicated his song "A Winner Walking Home" to the incumbent governor of Illinois, **Dan Walker**.

Charlie (The Silver Fox) Rich is skedded to guest on **Mac Davis'** NBC-TV show Jan. 2. Charlie is set to sing, dance—and tell some jokes. Charlie dancing and telling jokes? That should be Rich!

Paul Anka explaining the secret of his musical success: "I test and rewrite material continually. You can't be afraid to change anything. 'Having My Baby'—a three-million seller—underwent three rewrites before I was ready to record it."

Warner Bros. artist **Doug Kershaw** opens a two week engagement on Dec. 23 at Harrah's in Lake Tahoe.

Larry James writes that he has left WUNI in Mobile and is now programming the hits on WSKY, Asheville, N.C. James says, "If you hear of any professional jocks who are looking for a good organization that offers good pay, steer them my way."

Birthdaying: **Barbara Mandrell**, **Rose Lee Maphis** and **Skeeter Davis** (Barbara was a Christmas baby).

ASCAP's director of PR **Walter Wager** says its repertory includes
(Continued on page 147)

COUNTRY PICKS OF THE WEEK

SINGLE

JOHN WESLEY RYLES, "WHEN SHE TURNS OFF THE LIGHTS (AND TURNS ON THE LOVE)" (Short Rose, ASCAP). It's been a long time since Ryles had a hit, but the wait is over. Dynamite song about his lady that says the nighttime is the right time for getting things together. Lights will be bright on request lines. RCA PB-10146.



SLEEPER

DON WHITE, "OLD STANDBY" (R.S.O., ASCAP / Amnesty, BMI / Walden, ASCAP). This man has a good gal sittin' home waiting for him no matter where he may roam. She stands by her man and he's standing by his standby. Nice production and tempo should have programmers grinning ear to ear. ABC/Dot DOA-17534.



ALBUM

BARBI BENTON, "BARBI DOLL." Debut album for Playboy Miss, and she proves she carries a tune pretty well; in fact, her singing will probably surprise a few folks. Great cuts include "I Can't Touch The Sun," "If You Can't Do It, That's All Right" and "Now I Lay Me Down To Sleep With You." A singing doll! Playboy PB-404.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBUC, San Antonio
KBUL, Wichita
KCKC, San Antonio
KERE, Denver
KFDI, Wichita
KOYN, Billings
KTOW, Tulsa
KTTS, Springfield
KVOO, Tulsa
KWMT, Ft. Dodge
WAME, Charlotte
WBAM, Montgomery

WBAP, Ft. Worth
WCMS, Norfolk
WEET, Pittsburgh
WEET, Richmond
WENO, Nashville
WGBG, Greensboro
WHN, New York
WHO, Des Moines
WHOO, Orlando
WIRE, Indianapolis
WIBK, Knoxville
WMC, Memphis

WMOP, Ocala
WMQM, Memphis
WPNX, Columbus
WSLC, Roanoke
WTHI, Terre Haute
WTIK, Durham
WUBE, Cincinnati
WVOJ, Jacksonville
WWL, New Orleans
WWOK, Miami
WXCL, Peoria

Waylon wails a hit, and "Rainy Day Woman" has an overwhelming lead in nationwide airplay. However, some stations are also programming "Let's All Help the Cowboy Sing the Blues." They're both winners for Jennings!

Sleeper Spinner: Connie Eaton's first outing on ABC getting immediate raves! "Lonely Men, Lonely Women" is well received at WWOK, WXCL, WMC, KTTS, WENO and KERE; picked at WVOJ.

With a tune written for the Disney movie "The Bears and I," John Denver will score a single success with "Sweet Surrender." Initially heavy in the midwest; picked at WEET.

Vicki Bird's Avco debut, "Louisiana Swamp Rat," is drawing a strong following in San Antonio, Peoria, Ft. Worth; picked at WGBG.

Rock and roll is picking up in country for Mac Davis in the form of "Rock and Roll (I Gave You the Best Years of My Life)." It's spinning at WEET, WIRE, WHN, KCKC, WXCL and WENO.

Fiddlin' Frenchie Bourque is spreading "Big Mamou" into a national hit via his 20th Century affiliation!

"The Crossroads" are leading to a heavy play item for Mary Kay James in Des Moines, San Bernardino, Memphis and Nashville. Tulsa's KTOW is playing both sides.

Johnny Russell is building a fire on the airwaves in Orlando, Denver, Nashville, Ft. Dodge and Peoria with "That's How My Baby Builds a Fire."

Back in his hit style, Kenny Price will have a big winner in "Easy Look," already starting at KFDI, WCMS and KERE.

Continued heavy reports on Tom T. Hall (both sides), Mel Tillis & Sherry Bryce.

"Oh, Boy" is grabbing picks for Diana Trask in Knoxville and Montgomery; action in Norfolk and Miami.

Initial play on Bobby G. Rice's "Write Me a Letter" at WENO, WCMS and WBAM.

Area Action: Paul Richey's "Strong Comeback" picked at KBUL; Bonnie Guitar is no. 5 at KCKC; Joe Allen's "Should I Go Home" moving in Billings and Springfield; Brenda Smith's "There Is a Place" good in Orlando.

Chip Taylor continues to add fans to "Me As I Am" at WIRE, WMC and WHN.

Jim Mundy's "The Band" starting to move at KTOW, KOYN, WGBG.

Linda Ronstadt has a successful revival of the standard "I Can't Help It." Particularly strong in the South.

Lois Johnson getting widespread listings on "Lovin' You Will Never Grow Old;" this week's reports from WMC (unbelievable requests) WBAM, WAME and WPNX.

Kitty Wells' new album getting FM airplay — especially favored is "I've Been Loving You Too Long:"

David Allen Coe: A Hit from the Top

■ NASHVILLE — David Allen Coe is known in Nashville and other parts of the country for a number of reasons: his penchant for rhinestones, his down-and-out high-class lifestyle, his prison record that includes a period of time on death row, his work with prisoners now and his songwriting, which produced "Would You Lay With Me In A Field Of Stone" among others. He is not known as an artist with a hit single, and that's something David Allen wants very much.

'Hard Country'

He has had two singles in Columbia and an album entitled "The Mysterious Rhinestone Cowboy." Success has been limited however, and he has received only limited play — mainly in Texas. "Maybe I'm too country for country," he said. "But that's where I'm at — I like the hard country sound like my first two singles."

Coe has another album in the can, but he's waiting for the magical hit single before it is released. He also is playing appearances on the road and is hoping for a shot at the movies someday. But right now, he's wondering exactly what it takes for his "hit."

Vocal Prowess

Although Coe is a songwriter of note, he has cut a number of songs he hasn't written, paying tribute to other songs and songwriters. He can do this because, unlike many singer/songwriters, he has a truly fine voice, filled with emotion and possessing a quality and range that would allow him to be a singer even if he never picked up a pen in his life.



David Allen Coe is shown in his rhinestones at a stage performance singing his latest release, "If I Could Climb the Walls of This Bottle."

Coe also has a stage act that can "knock out" any audience. Strutting and stomping around in his rhinestone outfits, black wide-brimmed hat and red cowboy boots, he beats the songs out of his guitar, singing his own name into them.

'Guts & Savvy'

If any of a number of artists attempted this, they would be booed off the stage, but Coe puts it across for two reasons: he's got the sheer guts and savvy to attempt it, and he's got the talent to back him up and pull it off; his songs stand on their own with other artists as quality material without David's performance.

Perhaps one day this talent and showmanship will be realized by the public on one of his vinyl releases. Until then, his small legion of followers will continue to cheer him on.

Don Cusic

Art Satherly Honored



On his 85th birthday, Country Music Hall of Famer Art Satherly received a commendation of excellence from BMI citing him for his "long and outstanding contribution to country music." In 1939, Satherly was involved in advising BMI on its country music acquisitions, and later played a major role in helping Columbia Records develop a catalogue of country music. Among his discoveries were Bob Wills, Gene Autry and Roy Acuff. In the photo above, Satherly (second from right) accepts the commendation from BMI vice president Frances Preston as Eddy Arnold (left) and Bill Ivey (right), executive director of the Country Music Foundation, look on.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BUD LOGAN AND WILMA BURGESS—Shannon S826

LOVE IS THE FOUNDATION (Coal Miners, BMI)

Duet performs this great song in hit style. Love is the foundation for a number one for the duo.

FREDDY FENDER—ABC/Dot DOA-17540

BEFORE THE NEXT TEARDROP FALLS (Fingerlake, BMI)

Great rendition of this classic, half in English, half in Spanish. It'll cross all borders in pulling requests.

GENE WHITLEY—Atteiram API 1055

I LOVE THAT WOMAN (LIKE THE DEVIL LOVES SIN) (Jonjuelien, BMI)

Cookin' tracks for a hit train that'll run up the charts. A devil of a record!

JOE STAMPLEY—ABC/Dot DOA-17537

PENNY (Al Gallico, BMI)

You'll hear plenty of dimes dropping for this "Penny." Sounds like a lucky penny for Joe—and a good luck charm for programmers.

GARY S. PAXTON & PAX—Private Stock PSR 45 007

TEARDROPS, PENNIES AND GIT-TAR PICKS (Paxhouse, BMI)

Nashville's own special harried hairless freak, Gary Paxton has come up with a genuine songwriter's lament. Another monster smash?

DIANA TRASK—ABC/Dot DOA-17536

OH BOY (Wherefore, BMI)

Songstress is hunting the honky tonks and everywhere else for her man, but she can't find him. She's found a hit though—Oh boy!

BOBBY G. RICE—GRT GRT-014

WRITE ME A LETTER (Fox FanFare/Cakewalk, BMI)

He wants the object of his affections to write him a letter cause he's been unsuccessful with other attempts at communication. Write him up for a hit!

JERRY NAYLOR—Melodyland M 6003F

IS THIS ALL THERE IS TO A HONKY TONK (Brother Karl's/Mandina, BMI)

Solid country beer drinkin' sound tells about the emptiness of a smoke filled barroom. It'll collect more dimes than a newborn babe's piggy bank.

JOHN ANDERSON—Ace Of Hearts 00500

SWOOP DOWN SWEET JESUS (Golden Horn, ASCAP/Wild Blue, BMI)

Singer needs some help from up above, and requests such in a bright, uptempo fashion. It'll swoop down on the charts for hitsville.

GARY BUCK—Safari S-1020A

HOW'S YOUR LOVE LIFE (Sandburn, ASCAP)

Smooth voice and sparkling production should brighten up any turntable with the gloomy news that he's not doing too well in the love life department.

LENORA ROSS—RCA PB-10147

IN THE PARK AFTER DARK (Wilderness, BMI)

Young lady meets her man in the park after dark because his place is occupied by another female resident with legal ties to the gentlemen. Cute melody and story line make for fine programming.

HANK THOMPSON—ABC/Dot DOA-17535

MAMA DON'T 'LOW (Brazos Valley, BMI)

Hank's version of the old standard features his musicians showing off their skills. Mama will 'low a hit in here!

LARRY B.—Seven B 7043

GIVE ME HOME (Counterpart, BMI)

MILO SCHMIDLAPP (Counterpart, BMI)

Very positive ballad on side one with the flip a cute novelty number about a town stud. Jocks and jukes will both enjoy.

'Writer's Night' Aids Local Talent

■ NASHVILLE — A number of Nashville-based songwriters got together Monday night (9) at Muhlenbrink's for a "writer's night." Organized by Don Goodman with assistance from Mike Suttle and Rick Sanjek, the evening provided both the established and non-established a chance to showcase their songs.

Amazingly enough, in a town that is noted for its writers and quality songs, there is no opportunity for them to perform their material on a regular basis. The Exit/In formerly had a "writer's night" one night of the week, but discontinued it almost a year ago. At Muhlenbrink's, plans currently call for "writer's night" to be held once every two weeks.

Each writer was limited to two songs as they took turns, with master of ceremonies duty shared

by Mike Suttle of Elektra Records and Don Goodman of Screen-Gems.

Writers who appeared included Mark Sherrill, Bobby James Bourgoin, Dave Gillon, Fielding Troutman, Linda Hargrove, Dick Feller, David Allen Coe, Larry Ballard, Carmol Taylor, Norro Wilson, Steve Baron, Bobby David, Larry Wilkenson, Chuck Peron, Randall Heron, Mike Harris and Ari Rios.

The previous evening, several writers were showcased at the Exit/In by Bleu Reynolds, who sponsored the event. Emceed by Denny Brewington, those appearing for short sets included Stanley Hemphil, Bobby James Bourgoin, Mike Harris, the Fools, Mark McKinnon, and Neal Hampton.

Don Cusic

Nashville Report (Continued from page 145)

more than 1200 copyrights titled "Jingle Bells," many of them arrangements of the classic written in 1857 by Boston's J.S. Pierpont.

Talk on the west coast is that **Buck Owens'** is holding open house next month for approximately 25 candidates for the role of "Mrs. Buck Owens," and says he'll select his new bride from among his Bakersfield, Cal. guests.

Johnny Cash, wife June and their son **John Carter Cash** vacationing in Jamaica until after the first of the year . . . The liner notes for **Freddie Hart's** newest Capitol lp, "Country Heart 'n Soul," were written by Alabama Gov. **George Wallace**. Is this the first time a state governor served as an annotator?

Eddy Shaver (12) played the guitar on the MGM recording session of his father **Billy Joe Shaver**. Nepotism wasn't involved, according to some of the pros who backed up the elder Shaver.

"Eddy is a darn good picker," was the consensus.

Eddy is no "overnight sensation" in the music field. "He began playing on pots and pans with a spoon when he was about 18 months old," laughed Billy Joe. "When he was four we bought him a set of drums. What the heck! Drums don't make any more noise around the house than pots and pans."

Eddy became a pretty good country drummer before switching to the guitar about a year ago.

"Eddy is a born musician, I believe," said Billy Joe proudly. "Right now he is no Chet Atkins or Jerry Reed on the guitar—but give him time."

Bobby Bare and **Willie Nelson**, co-producers of the session, agree.

"Eddy's okay. He wouldn't have been on the session if he weren't," they said.

Larrick Signs Bobby Helms



Bobby Helms (seated) is shown signing with Larrick Records. Helms hits in the past include "Fraulein," "My Special Angel," "Jingle Bell Rock," "Jacqueline" and "Just A Little Lonesome." Behind him (from left) are Mike Shepherd, vice president of IRDA, distributors for the new label; Marvin Hughes, president of Larrick Records; Kenneth Ratts, Helms' manager; and Hank Levine, president of IRDA.



THE COUNTRY SINGLES CHART

DEC. 28	DEC. 21			WKS. ON CHART
2	2	WE'RE OVER	JOHNNY RODRIGUEZ—Mercury 73621	11
3	5	OUT OF HAND	GARY STEWART—RCA PB-10061	10
4	4	I CAN HELP	BILLY SWAN—Monument Z58-B621	11
5	9	WHAT A MAN MY MAN IS	LYNN ANDERSON—Columbia 3-10041	9
6	6	HE CAN'T FILL MY SHOES	JERRY LEE LEWIS—Mercury 7361B	10
7	12	RUBY BABY	BILLY CRASH CRADDOCK—ABC 12036	8
8	15	KENTUCKY GAMBLER	MERLE HAGGARD—Capitol 3974	7
9	14	LIKE OLD TIMES AGAIN	RAY PRICE—Myrrh MS146	9
10	10	IT'S MIDNIGHT/PROMISED LAND	ELVIS PRESLEY—RCA PB-10074	8
	11	U. S. OF A.	DONNA FARGO—Dot DOA-17523	10
11	13	THE DOOR	GEORGE JONES—Epic 8-50038	9
12	1	SHE CALLED ME BABY	CHARLIE RICH—RCA PB 1-0062	12
13	16	MY WOMAN'S MAN	FREDDIE HART—Capitol 3970	8
14	18	FOR A MINUTE THERE	JOHNNY PAYCHECK—Epic 8-50040	8
15	17	ROCK ON BABY	BRENDA LEE—MCA 40318	7
16	3	BACK HOME AGAIN	JOHN DENVER—RCA 10065	13
17	23	(I'D BE) A LEGEND IN MY TIME	RONNIE MILSAP—RCA PB-10112	5
18	20	POOR SWEET BABY	JEAN SHEPARD—United Artists XW552-X	8
19	27	ANGELS ARE HARD TO FIND	HANK WILLIAMS, JR.—MGM 14755	7
20	26	I'VE GOT MY BABY ON MY MIND	CONNIE SMITH—Columbia 3-10051	6
21	24	SUSAN WHEN SHE TRIED	STATLER BROTHERS—Mercury 73625	7
22	28	FORBIDDEN ANGEL	MEL STREET—GRT 012	8
23	35	CITY LIGHTS	MICKEY GILLEY—Playboy 6015	4
24	7	SON OF A ROTTEN GAMBLER	ANNE MURRAY—Capitol 3955	13
25	25	LITTLE GIRL FEELING	BARBARA FAIRCHILD—Columbia 3-10047	7
26	29	I WONDER WHOSE BABY	JERRY WALLACE—MCA 40321	6
27	8	EVERYTIME I TURN THE RADIO ON	BILL ANDERSON—MCA 40304	12
28	33	WRONG ROAD AGAIN	CRYSTAL GAYLE—United Artists XW555-X	6
29	32	SINGIN' IN THE KITCHEN	BOBBY BARE & FAMILY—RCA PB-10096	6
30	34	THERE'S A SONG ON THE JUKEBOX	DAVID WILLS—Epic 8-50036	6
31	44	IT'S TIME TO PAY THE FIDDLER	CAL SMITH—MCA 40335	4
32	43	IT WAS ALWAYS SO EASY	MOE BANDY—GRC GR-2036	5
33	37	EASY TO LOVE	HANK SNOW—RCA PB-10108	5
34	38	SOMEONE CARES FOR YOU	RED STEAGALL—Capitol 3965	6
35	39	THAT'S THE WAY LOVE SHOULD BE	BRIAN COLLINS—ABC/Dot DOA-17527	6
36	52	DEVIL IN THE BOTTLE	T. G. SHEPPARD—Melodyland M6002F	3
37	19	HERE WE GO AGAIN	BRIAN SHAW—RCA PB-10071	9
38	45	WOLF CREEK PASS	C. W. McCALL—MGM 14764	4
39	48	GREAT EXPECTATIONS	BUCK OWENS—Capitol 3976	5
40	47	ANOTHER YOU	FARON YOUNG—Mercury 73633	4
41	41	YOU DON'T HAVE TO GO HOME	NAT STUCKEY—RCA PB-10090	7
42	42	CAN I KEEP HIM, DADDY, PLEASE	RED SOVINE—Chart 5230	8
43	50	THE BUSIEST MEMORY IN TOWN	DICKEY LEE—RCA PB-10091	5
44	54	THEN WHO AM I	CHARLEY PRIDE—RCA PB-10126	3
45	46	COUNTRY GIRL	JODY MILLER—Epic 8-50042	5
46	53	WATCHA GONNA DO WITH A DOG LIKE THAT	SUSAN RAYE—Capitol 3980	4
47	49	AIN'T SHE SOMETHIN' ELSE	EDDY RAVEN—ABC 12037	5
48	58	THE TIES THAT BIND	DON WILLIAMS—ABC/Dot DOA-17531	3
49	21	MEMORY MAKER	MEL TILLIS—MGM M14744	13
50	22	GET ON MY LOVE TRAIN	LaCOSTA—Capitol 3945	15
51	55	RICHARD AND THE CADILLAC KINGS	DOYLE HOLLY—Barnaby 608	4
52	59	NEVER COMING BACK AGAIN	REX ALLEN, JR.—Warner Bros. WBS 8046	3
53	71	I'M A BELIEVER	TOMMY OVERSTREET—ABC/Dot DOA-17533	2
54	64	EVERYBODY NEEDS A RAINBOW	RAY STEVENS—Barnaby B610	3
55	66	LADY CAME FROM BALTIMORE	JOHNNY CASH—Columbia 3-10066	3
56	69	LET'S SING OUR SONG	JERRY REED—RCA PB-10132	2
57	70	OUR LOVE	ROGER MILLER—Columbia 3-10052	3
58	60	ANGEL IN AN APRON	DURWOOD HADDOCK—Caprice CA 2004	6
59	68	CAROLINA MOONSHINER	PORTER WAGONER—RCA PB-10124	2
60	75	IT'S A SIN WHEN YOU LOVE SOMEBODY	GLEN CAMPBELL—Capitol 3988	2
61	61	RIGHT OUT OF THIS WORLD	JERRY MAX LANE—ABC 12031	4
62	65	I MAY NOT BE LOVING YOU	PATTI PAGE—Avco-CAV-603	6
63	63	ON THE WAY HOME	BETTY JEAN ROBINSON—MCA 40300	5
64	72	LAY BACK LOVER	DOTTIE WEST—RCA PB-10125	2
65	—	I CARE/SNEAKY SNAKE	TOM T. HALL—Mercury 73641	1
66	67	WHOLE LOTTA DIFFERENCE IN LOVE	GEORGE KENT—Shannon 824	4
67	74	FORGETTIN' ABOUT YOU	JIM GLASER—MGM 14758	2
68	—	RAINY DAY WOMAN	WAYLON JENNINGS—RCA PB-10142	1
69	—	I CAN'T HELP IT	LINDA RONSTADT—Capitol 3990	1
70	73	SHE SAW PATSY SLEDD	Mega 1217	2
71	—	BIG MAMOU FIDDLIN' FRENCHIE BOURQUE	20th Century TC 2152	1
72	—	MR. SONGWRITER	SUNDAY SHARPE—United Artists XW571-X	1
73	—	HE'S EVERYWHERE	MARILYN SELLERS—Mega MR-1221	1
74	—	SALLY G	PAUL McCARTNEY & WINGS—Apple 1875	1
75	—	CHAPEL OF LOVE	JERIS ROSS—ABC 12038	1

We Had A Happy Ole Year

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"Tore Down"

"I Will Always Love You"

"Nothing Between"

"Love Is Like A Butterfly"

"Highway Headin' South"

'75 Is Already Alive

Climbing Fast

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CONCERT REVIEW

Country Sounds Abound At Felt Forum Show

■ FELT FORUM, NYC — The Silver Fox, Charlie Rich (Epic), returned to New York after a year's absence (14) with horns, three black female vocalists (The Treasures) and a show that was both more Vegas-accounted and more upfront than that of his previous visit.

Charlie Rich Hits

Singing just about every hit he's enjoyed under a wide variety of circumstances and labels (Sun, Mercury, RCA and his current diskery), Rich managed to give the appearance of being ready to cash in on the big hotel circuit monies while also letting the audience in on his personal feelings. His casual raps between songs were still down-home. While occasionally his newer accompaniment either overwhelmed or failed to support him properly, Charlie's own command of his music and a crowd's attention was surely the big boss man of the hour.

David Wills

Rich's special guest was David Wills (Epic) whose current chart single "There's a Song on the Jukebox" he produced. Probably the only country artist to publicly appear in thick-rimmed glasses, the young powerhouse vocalist sang three songs and left the audience screaming for more. No doubt, headline status (and possibly contact lenses?) are in store for him.

Barbara Mandrell

Opening the show in a vision of lime green was Barbara Mandrell (Columbia). Having built up a healthy number of hits over the past three years ("The Midnight Oil," "Show Me" and her most recent "This Time I Almost Made It" being a few), she is certainly in a prime position to open any country show without receiving anything but super-positive response. Her band is family, and their stage-at-easiness has seemed to give other acts like Dolly Parton the conviction to keep the musical support a relative matter.

Ms. Mandrell displays her ability to perform a wide range of instruments in Sonny James-like snippets throughout the show, but clearly her biggest talent lies in that naturally pleasing voice which has brought her this far and no doubt will take her further still. She also happens to be one of the most attractive females in country today.

Robert Adels



THE COUNTRY ALBUM CHART

DECEMBER 28, 1974

DEC. 28	DEC. 21		WKS. ON CHART
1	1	HIS 30TH ALBUM MERLE HAGGARD—Capital ST 11331	13
2	2	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM1-1012	11
3	3	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	22
4	6	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	9
5	5	ANNE MURRAY COUNTRY—Capital ST 11324	17
6	8	MISS DONNA FARGO—ABC/DOT DOSD-2002	7
7	13	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	6
8	4	THE RAMBLIN' MAN WAYLON JENNINGS—Capital ST 11332	11
9	7	IT'S A MONSTER'S HOLIDAY BUCK OWENS—Capital ST 11332	11
10	9	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	30
11	10	ROOM FULL OF ROSES MICKEY GILLEY—Playbay PB-128	29
12	14	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	26
13	15	CLASSIC CLARK ROY CLARK—ABC/Dot DOSD-2010	10
14	11	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	14
15	16	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC/Dot DOSD-2006	8
16	20	MEL TILLIS' GREATEST HITS—MGM M3G-4970	6
17	19	GET ON MY LOVE TRAIN LaCOSTA—Capital ST 11345	5
18	21	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	5
19	22	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CPM1-0818	5
20	18	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	6
21	23	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-602	22
22	25	LIKE OLE TIMES AGAIN RAY PRICE—Myrrh MST-6538	7
23	12	SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA APL1-0700	12
24	39	CITY LIGHTS MICKEY GILLEY—Playbay PB403	2
25	34	WHAT A MAN, MY MAN IS LYNN ANDERSON—Columbia KC 33293	3
26	24	FAMILY AND FRIENDS ROY CLARK—ABC/Dot DOSD-2005	7
27	17	NASHVILLE HIT MAN CHARLIE McCOY—Manument 32922	13
28	44	THE SILVER FOX CHARLIE RICH—Epic PE 33250	2
29	28	LORETTA LYNN'S GREATEST HITS, VOL. 2—MCA 120	30
30	26	COUNTRY IS TOM T. HALL—Mercury SRM1-1009	17
31	31	ANOTHER GOODBYE SONG REX ALLEN, JR.—Warner Bros. BS 2821	8
32	32	DIANA TRASK'S GREATEST HITS—ABC/Dot DOSD-2007	8
33	37	NOW BRENDA LEE—MCA 433	5
34	27	LIVING PROOF HANK WILLIAMS, JR.—MGM M3T-4971	10
35	29	MOVIN' ON HANK THOMPSON—ABC/Dot DOSD-2003	9
36	36	BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H3G-4516	6
37	40	A MAN AND HIS MUSIC FARON YOUNG—Mercury SRM1-1016	4
38	43	GREATEST HITS, VOL. 1 BILLY CRASH CRADDOCK—ABC ABCD-850	3
39	42	I WONDER WHOSE BABY JERRY WALLACE—MCA 462	4
40	45	LATEST AND GREATEST DANNY DAVIS—RCA APL1-0774	3
41	—	I CAN HELP BILLY SWAN—Manument KX33279	1
42	50	REUNION GLEN CAMPBELL—Capital SW 11336	—
43	52	COUNTRY HEART 'N SOUL FREDDIE HART—Capital ST 11353	3
44	30	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712	14
45	33	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	18
46	46	IT'LL COME BACK RED SOVINE—Chart CH5-2056	8
47	—	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500	1
48	51	PEACEFUL EASY FEELING ROY DRUSKY—Capital ST 11339	4
49	41	PORTER AND DOLLY—RCA APL1-0646	18
50	38	ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-606	23
51	54	THAT'S THE WAY LOVE SHOULD BE BRIAN COLLINS—ABC/Dot DOSD-2008	3
52	35	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441	18
53	—	HEART LIKE A WHEEL LINDA RONSTADT—Capital ST 11358	1
54	48	SINGING SUSAN RAYE—Capital ST 11333	10
55	47	10TH ANNIVERSARY ALBUM BOBBY GOLDSBORO—UA LA311-H2	8
56	53	GRAND TOUR GEORGE JONES—Epic KE 33083	18
57	55	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	41
58	49	THE JUNKIE AND THE JUICEHEAD JOHNNY CASH—Columbia KC 33086	7
59	60	BEST OF CHARLIE RICH—Epic KE 31933	32
60	59	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	28
61	57	PURE LOVE RONNIE MILSAP—RCA APL1-0500	35
62	58	COUNTRY BUMPKIN CAL SMITH—MCA 424	30
63	56	SAMMI'S GREATEST HITS SAMMI SMITH—Mega MLPS-604	7
64	62	HIGHWAY HEADIN' SOUTH PORTER WAGONER—RCA APL1-0713	11
65	61	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	28
66	64	I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC GA-1005	17
67	66	A MI ESPOSA CON AMOR SONNY JAMES—Columbia KC 33056	12
68	65	LIFE MACHINE HOYT AXTON—A&M SP 3604	9
69	63	PLEASE DON'T TELL JOHNNY CARVER—ABC ABCD-843	9
70	67	RAIN RAINBOW LARRY GATLIN—Manument K 23069	12
71	68	LITTLE DAVID WILKINS—MCA 445	11
72	69	RAY STEVENS GREATEST HITS—Barnaby HR 5004	13
73	72	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	50
74	73	FOR THE LAST TIME BOB WILLS & TEXAS PLAYBOYS—UA-LA216-J2	30
75	74	COUNTRY HAM JERRY CLOWER—MCA 417	24

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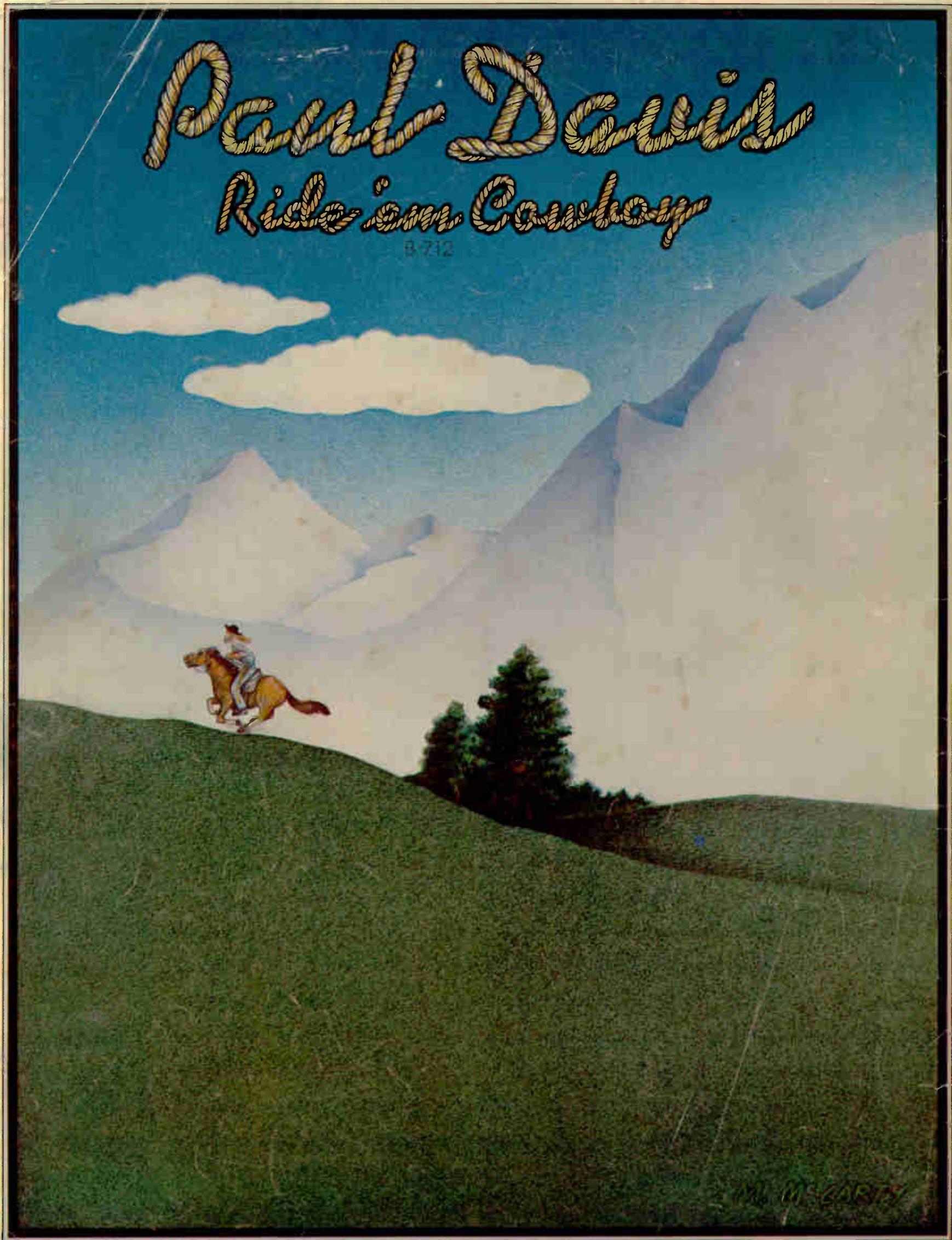
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