Helen Reddy

Who In The World:

SINGLES

CAROLE KING, "NIGHTINGALE" (prod. by Lou Adler) (Colgems, ASCAP). In top flight, the first lady of singer-songwriters combines melodic beauty with momentum extraordinary 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.) (Lomhole, 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) (Oversval/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.

HIT SINGLES

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 chart 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-Marga) (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 25B-4257 (Columbia).

BARRY RICHARDS, "BONNIE PLEASE DON'T GO (SHE'S LEAVING)" (prod. by Bobby Hart & Barry Richards: Father Productions/Gross Kupps Prod.) (Tee, 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, "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 balladereasing 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 lip 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 Names Ilbberman VP, Commercial Op.; Roth, Walton, Bernikier Also Promoted

NEW YORK — The appointment of Mel Ilbberman to the position of division vice president, commercial operations, and of Myron Roth to replace Ilbberman 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, Ilbberman 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 Kieran, 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)

1974 Shows Itself To Be A Year Where Resiliency Reigns Supreme

NEW YORK — "Resiliency" best summarizes the music/recording 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 and 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 individual performers proved their superstar status.

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

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 "33 1/3" series with $6.98 product by Ringo and Paul McCartney, while RCA released its "John Denver's Greatest Hits" package, also list-priced at $6.98. The WEA labels, London Records, Polydor and others were soon to follow

Columbia's list price, $6.98, has become standard on almost all new releases, and catalogue prices, as predicted, began to rise.

The December 8, 1973 RW album chart listed 88 lips 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

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-

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 Lundwall, vice president and general manager, Columbia Records.

According to Lundwall, "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 106)
CBS International Pacts Neighbor'd

■ NEW YORK — CBS Records International and Neighborhood Records have concluded an agreement whereby CBS will dis- tribute Melanie's Neighborhood product worldwide, with the ex- ception of the U.S., Canada, Aus- tralia and New Zealand.

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

The first release, under the new pact, will be Melanie's al- bum, "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 dur- ing mid-January.

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 ac- ceptance 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 only in the records and earnings, but in the corpora- tion's continuing demonstration of its capabilities to grow and prosper in a climate of high eco- nomic uncertainty," stated Stein- berg. "Over the recent years, Phonogram has been fortunate

in attracting and retaining ex- ceptionally dedicated and talent- ed people. Our success is directly traceable to the con- tinuing high quality of our people.

"Although each of our man- agement people has a special function, we have constantly in- structed them to take an over- view of the company, so that their specialty does not interfere with our general objectives." (Continued on page 110)

Courtof 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 copy- righted musical compositions.

The case involves George Aiken, who runs a string of fast-food restaurants in Pitts- burgh, 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.

MFA Elects James

■ LONDON — Dick James was elected president of the Music Publishers' Association at its an- nual 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 Rec- ords national album and tape sales manager and is now acting as a marketing/distribution con- sultant 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 ex- pected to sign and thus put into law shorty 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. Subse- quent offenses will henceforth be- come 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 December 31, 1976, thereby granting the legislature another two years for drafting and passing a more permanent bill.

The third provision of the new law creates a commission to fur- ther study the effects of technolo- gical development on copyrighted materials.

Jules Malamud, NARM execu- tive director, stated: "Our grati- tude is particularly due to the members of NARM who have worked so diligently with NARM attorneys and individual legisla- tors in securing a strong and ef- fective federal bill."

Buddha Pacts New Birth

■ NEW YORK — Art Kass, presi- dent of The Buddha Group, has announced the signing of New Birth who will begin recording ex- clusively for the Buddha label under a long-term, worldwide agreement which promises effec- tive 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 ple- sure to announce this signing, which I feel is one of the most significant in Buddha'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

‘live’ performers, I think their enormous potential is only begin- ning to be realized."

New Birth first came into ex- istence in 1963 as the various members of five groups were combined to form six 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 Landers (baritone sax); Tony Churchill (tenor sax & vibes); Leroy Taylor (bass); Robin Russell (drums); "Little" Charlie Heardon (lead (Continued on page 111)

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PUBLISHER EDITOR IN CHIEF BOB AUSTIN/CHIEF EDITOR JOHN JOHNSON FEATURES EDITOR JIMMY JOHNSON ART DIRECTOR RICHARD RODA EDITOR EMILY EISENBERG COPY EDITOR PATRICIA RUSSELL ASSOCIATE COPY EDITOR LINDA WARD SECRETARY MARGOT KASPER

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NASHVILLE
JOHN STURVEND VICE PRESIDENT SOUTHEASTERN MANAGER Don Cutts/Southeastern Manager Marie Ratiff/Research

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Presenting the noisiest trade ad in history.

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"Then Came You" by
Dionne Warwick and
The Spinners.
On Atlantic Records and Tapes.
The Changing Pattern of Indie Distribution

By ELIOI 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 traditional distribution setups. 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 importance 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 an expanding ABC branches. Another loss to the indie distributors occurred when Warner Bros. signed a pact with the formerly Bud-dah-Distributed Custom label. In addition, widespread 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 stock branches into warehouses office 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 at 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 autobiog-raphy of ASCAP president Jan 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 SKOPELL

□ 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 bulletted number 4. White's representation on the Singles Chart as a producer is via his vocal trio, Love Unlimited, which "I Belong to Your" single is at a bulletted 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 chart White's production prowess is generated via both his vocal and orchestral configurations: "In Heat" from Love Unlimited in the 55 position and "LoveGo 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 bulletted 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, produced by Manilow and Dante. Manilow's album, "Barry Manilow II," with co-production credits to Dante too, is at a bulletted 56 this week.

Kooper, Alaimo

MCA recording group Lynyrd Syndy's "Free Bird" single, produced by Blood, Sweat and Tears founder Al Kooper, is bulletted 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 Beatles 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)

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 Depo, Transamerica; and Si Masi, Los Angeles.
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

DON KIRSHNER, President & Chairman of the Board
HERB MOELIS, Executive Vice President & Treasurer
Merrill Grant, President, Don Kirshner Productions
Wally Gold, General Manager, Music & Record Division
Felix DiPalma, Professional Manager, Music & Record Division
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...
Season's Greetings

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**Specialty Tours**

**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 allocated 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 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 what precodes would bring for a 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 of one or two of a larger act — say a Knopfler 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 success with New Audiences.

One method they have recently tested to overcome this obstacle is to book an act for a string of dates in a small area, such as with Chic 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 is 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 events a year as a varied program 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, Janis Ian, Rush, M. 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 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 feels too 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, while 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.

**Macmillan Pacts with VAAP**

**E/A/N Relocates N. Y. Offices**

**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.

**Grass Roots, Sands Signed to Haven**

**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.

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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.
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.
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 and Alpert." The Eagles 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 Roddick was named 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 Bakkesmo 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&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 Restaurant, 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 shirt with the titles of all the songs on the album written on them. 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 tapping 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 in the chops as Jerry with his politeness picked up the cake, looked at it, and smashed it in Brandt's face... Later that night, in Salt Lake City, following ELPS' concert, Greg Lake decided to take a sauna with Atlantic's Tony Harrington, road manager Alex King, bodyguard Brian McGoo and promoter Jerry Pornelli. 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 Symposium.

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

'Here's Gold'

- Nell 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 McManan.

'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 Duval.
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!"
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 corner of our planet, it would be surprising if we could 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 Las Vegas. This event represents half the world market. International Musexpo '75 gives these people a unique opportunity, for the first time to meet with their music 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.”

Handelman Sales Up
■ DETROIT — Handelman 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. Sales 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. Sales for the first six months were $1,747,000 or $4.00 per share (computed on LIFO basis), compared with $2,142,000 or $4.99 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.

Discotheque Hit Parade
(All 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-Listers—Chelsea
HAPPY PEOPLE—Temptations—Gordy
HEY GIRL, COME AND GET IT—Stylistics—Avco (lp cut)
LOVE ME, YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atlantic
NEVER SAY GOODBYES—Gloria Gaynor—MGM
REMEMBER ME—Laura Lee—Invictus
SATIN SOUL—Gene Page—Atlantic
SOMETHING FISHY GOING ON—Universal Mind—Red Couch
WHAT CAN I DO FOR YOU—Whitney—Epic (lp cut)

**OPUS I/NEW YORK**
DJ: Douglas Riddick
ASK ME—Eclatzy, Passion & Pain—Roulette
THE BOTTLE (LA BOTELLA)—Joe Bataan—Soulsvul (not yet commercially available)
DOCTOR’S ORDERS/BABY DON’T LET THIS GOOD LOVE DIE—Carl Douglas—Midland International
DON’T LEAVE ME—Lamont Dozier—Motown
EVERLASTING LOVE—Carl Carlton—Back Beat
OUT LEVEL—Blackbyrds—Fantasy (lp cut)
HAPPY PEOPLE—Temptations—Gordy
I’LL BE HOLDING ON—Al Downing—Chess
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

**PIER 9/WASHINGTON, D.C.**
DJ: Mitch Schetsky
DOCTOR’S ORDERS/BABY DON’T LET THIS GOOD LOVE DIE—Carl Douglas—Midland International
E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic
NEVER SAY GOODBYES—Gloria Gaynor—MGM
SOMETHING FISHY GOING ON—Universal Mind—Red Couch
WHAT CAN I DO FOR YOU—Whitney—Epic (lp cut)

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

N.A.R.M. 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 N.A.R.M Awards will be submitted for the first time this year by the entire N.A.R.M regular membership. The N.A.R.M. regular membership includes the leading wholesalers and retailers of recorded product.

**New Method**
In private, a committee of approximately 20 N.A.R.M 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 N.A.R.M board of directors, the manufacturers advisory committee and the N.A.R.M regular awards committee, will be utilized for the first time this year.

**Questionnaire**
N.A.R.M.'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 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

**N.Y. Times Publishing Pacts Quality Records**

Quality Records music publishing division acquires the administration of its first major American firm with this deal.
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"...
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; Elektra/Asylum's Elektra/Eurodisc took over distribution 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 J B's. . . RCA named Jack Maher as director of merchandising. . . Charles Johnson became the west coast director of operations for Famous Music and associated labels. . . Jack Kieman 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 Wex as vice president in charge of promotion. . . Dick Woolley 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 Buddha. . . 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 slackers across the U. S. 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 Friin, Ben Scotti, Gary Stromberg, Gil Friesen and Sal Licitra were among those who gathered at a luncheon hosted by Bob Krasnow at Martoni Marquis to mark 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 Troubador, welcomed by Joanne Woodward and Paul Newman, Helen Reddy and Jeff West, Love, the Lovin' Spoonful, and Howard Ashman, 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've 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 "Symphony for the Devil," and Sam Fuller's "Devil I Command You." In the meantime, Warner Bros. was getting ready to release a soundtrack to "The Exorcist," and Mike Oldfield's "Tubular Bells" was in the top 10 on R/W's charts. . . Last, but not least, was an album released on ABC, "The Hexorcist, 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. . . time signed contracts with Martin to a special producer/artist/songwriter pact. Back to the exorcisms 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 key 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 lineup 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 reading 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 supercolossal 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
Capitol Inks Alex

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 new quarterly release.

Four albums among the ten—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 Stardivarius, starring Robert Mason, recently made its first appearance at New York’s Bottom Line club. Mason (center) is shown above back-stage following his opening night performance with Bruce Lundvall (left), vice president and general manager, Columbia Records; and Fred Heller, Stardivarius’s manager.

(Continued on page 30)
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 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 re-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 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.

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 lacquer 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 instrumental 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.

Congrats to Rick

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

ASCAP
We've Always Had The Greats

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 Fri, vice president, MCA Records; Nelson; Maitland; and MCA VIPs Johnny Musso and Lou Cook.
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
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.
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—Arco
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
5. BILLY PRESTON—A&M
6. JIM CROCE—ABC
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
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
2. KIKI DEE—Kidd Creole
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—Arco
5. THREE DOG NIGHT—ABC Dunhill
6. KOOL & THE GANG—Delite
7. GRAND FUNK—Capitol
End Pop Singles Awards

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

TOP NEW MALE GROUP
1. BLUE SWEDEN—EMI
2. BO DONALDSON & THE HEYWOODS—ABC
3. BAD COMPANY—Swan Song
4. BLUE MAGIC—A
c
5. LYNORD SKYNYRD—MCA Sounds of the South
6. B.T. EXPRESS—Scepter
7. REUNION—RCA
8. GOLDEN EARRING—MCA
9. WET WILLIE—Capricorn
10. 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

TOP NEW VOCAL COMBINATION
1. RUFUS—ABC
2. HUES CORPORATION—RCA
3. DIONNE WARWICK & SPINNERS—Atlantic
4. MOCEDADES—Tara

TOP NEW VOCAL GROUP
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 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
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
### TOP ALBUM

**TOP ALBUM (GROUP)**

1. **BAND ON THE RUN**
   - Paul McCartney & Wings
   - Apple

2. **BACHMAN-TURNER OVERDRIVE II**
   - Bachman-Turner
   - Overdrive—Mercury

3. **BAD COMPANY—Bad Company**
   - Swan Song

4. **SHININ' ON**
   - Grand Funk—Capitol

5. **THE SINGLES: 1969-73**
   - Carpenters—A&M

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 ALBUM (SINGLE ARTIST)

1. **JOHN DENVER'S GREATEST HITS**
   - John Denver—RCA

2. **GOODBYE YELLOW BRICK ROAD**
   - Elton John—MCA

3. **BACHMAN-TURNER OVERDRIVE**
   - Bachman-Turner—Mercury

4. **EMERSON, LAKE & PALMER—**
   - Mannichore

5. **GRAND FUNK**
   - Capitol

### TOP NEW FEATURED VOCALIST

1. **CHAKA KHAN**—ABC

2. **MICHAEL GIBBONS**—ABC

### TOP FEMALE VOCALIST

1. **OLIVIA NEWTON-JOHN**—MCA

2. **HELEN REDDY**—Capitol

3. **CAROLE KING**—Columbia

4. **BARBRA STREISAND**—Elektra

5. **NANCY SINATRA**—Capitol

6. **MARIA MULDAUR**—Reprise

### TOP MALE VOCALIST

1. **JOHN DENVER**—RCA

2. **ELTON JOHN**—MCA

3. **CHARLIE RICH**—Epic

4. **STEVE WONDER**—Tamla

5. **BARRY WHITE**—20th Century

6. **ERIC CLAPTON**—RSO

7. **NEIL DIAMOND**—Columbia, MCA

8. **CAT STEVENS**—A&M

9. **MAC DAVIS**—Columbia

10. **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 MALE GROUP

1. **BAD COMPANY**—Swan Song

2. **GOLDEN EARRING**—MCA

3. **BLUE SWEDE**—EMI

### 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**—Phillip Groove
End Pop Album Awards

**TOP INTERNATIONAL ACHIEVEMENT**
1. THREE DEGREES—Phil. 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—Phil. 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
2. CHICK COREA—Polydor

**TOP FEMALE JAZZ ARTIST**
1. ROBERTA FLACK—Atlantic
2. ESTHER PHILLIPS—A&M

**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**
P AUL 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 Cosgrove 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 a scanner. 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 Courly 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 Yoegler 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 aspect 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,

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.

In his new capacity, Pillot will be responsible for all promotion activities in Louisiana, Southern Mississippi, South Alabama and the Florida panhandle. He will also work closely with Columbia, Epic and 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.

Mickey Eichner

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

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 Meyerowitz, 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 "Arlington natives," "Summer of Love," and "Quadruphonia."

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 250,000 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.
ODEOd/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 ROCKS ROOM
   BROWNSTONES—Big Tree
6. LIVING FOR THE CITY
   STEVE 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

February
1. THE WAY WE WERE
   BARBRA STREISAND—Columbia
2. LOVE'S THEME
   LOVE UNLTD., ORCHESTRA—20th Century
3. AMERICANS
   MACGREGOR—Westbound
4. YOU'RE SIXTEEN
   RINGO STARR—Apple
5. UNTIL I 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ギャング—Delite
10. ROCK ON
    DAVID ESSEX—Columbia

March
1. SEASONS IN THE SUN
   TERRY JACKS—Bell
2. BOOGIE DOWN
   EDDIE KENDRICKS—Tamla
3. DARK LADY
   PATRICK—Jasper
4. SUNSHINE ON MY SHOULDERS
   JOHN DENVER—RCA
5. COME
   DAVID ESSEX—Columbia
6. MOCKINGBIRD
   THOMAS & 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

April
1. TSOP
   MFSL—Philips Int'l
2. HOOKED ON A FEELING
   BLUE SWEDIE—EMI
3. BEST 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 LONG SEARCH PRAYER
   SISTER JANE MEAD—A&M
7. THE LOG-MOTION
   ELTON JOHN—Capitol
8. COME AND GET YOUR LOVE
   REDSTONE—Epic
9. LOOKIN' FOR A LOVE
   BOBBY WOOLACK—United Artists
10. I'LL HAVE TO SAY I LOVE YOU IN A SONG
    JIM CROCE—ABC

May
1. DANCING MACHINE
   BO DODDSON & THE HEYWOODS—ABC Dunhill
2. THE SHOW MUST GO ON
   THREE DOG NIGHT—ABC Dunhill
3. THE STRAYS
   RAY STEVENS—Barnaby
4. THE LOG-MOTION
   GORDON LIGHTFOOT—Reprise
5. THE ENTERTAINER
   MARVIN HAMLICH—MCA
6. I'VE BEEN SEARCHIN' FOR SO LONG
   CHICAGO—MCA
7. JUST DON'T WANT TO BE LONELY
   GRAND INJURY—RCA
8. TUBULAR BELLS
   MIKE OLDFIELD—Virgin
9. TSOY
   MFSL—Philips Int'l
10. MIDNIGHT AT THE OASIS
    MARIA MULDAUR—Reprise

June
1. BILLY DON'T BE A HERO
   BO DODDSON & THE HEYWOODS—ABC Dunhill
2. YOU MAKE ME FEEL BRAND NEW
   STYLISTS—Arco
3. BAND ON THE RUN
   PAUL McCARTNEY & WINGS—Apple
4. SUNSHINE ON MY SHOULDERS
   JOHN DENVER—RCA
5. BE THANKFUL FOR WHAT YOU GOT
   WILLIAM DeVAUGHN—Roxbury
6. FOR THE LOVE OF MONEY
   OLIVIA NEWTON-JOHN—MCA
7. HELP ME
   JOHNNY MIGUEL—A&M
8. MIDNIGHT AT THE OASIS
   MARIA MULDAUR—Reprise
9. MY GIRL BILL
   JIM STAFFORD—MGM
10. YOU HAVEN'T DONE NOthin'
    STEVIE WONDER—Tamla

July
1. ROCK YOUR BABY
   GEORGE McCRAE—RSO
2. ROCK THE BOAT
   HUGS 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
   NOLIES—RCA
6. ROCK AND ROLL HEAVEN
   RIGHTeous BROTHERS—Haven
7. IF YOU 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. DIKKI DON'T loose THAT NUMBER
    STEELY DAN—ABC

August
1. FEEL LIKE MAKIN' LOVE
   ROBERTA FLACK—Atlantic
2. THE NIGHT CHICAGO DIED
   BARRY WHITE—20th Century
3. DON'T LET THE SUN GO DOWN ON ME
   ELTON JOHN—MCA
4. SUGARHILL
   BLUE MAGIC—Atco
5. YOU'RE HAVING MY BABY
   PAUL McCARTNEY & WINGS—Apple
6. WILLOW WOOD
   JIM STAFFORD—MGM
7. PLEASE COME COME COME BOSTON
   DAVE LOGGINS—Epic
8. ROCK AND ROLL HEAVEN
   RIGHTeous BROTHERS—Haven
9. TELL ME SOMETHING GOOD
   RUFUS—ABC
10. WATERLOO
    ABBA—Atlantic

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 McCARTNEY & WINGS—Apple
4. ROCK ME GENTLY
   ANDY KIM—Capitol
5. THEN CAME YOU
   DIANN McCARTNEY & WINGS—Atlantic
6. I HONESTLY LOVE YOU
   OLIVIA NEWTON-JOHN—MCA
7. NOTHING ELSE
   OLIVER KNORR—MGM
8. BILLY PRESTON—A&M
9. I'M LEAVING IT (ALL UP TO YOU)
   DONNY & MARIE OSMOND—MGM
10. HANG ON IN THERE BABY
    JOHNNY BRISTOL—MGM

October
1. NOTHING FROM NOTHING
   BARRY BRIDGES—RSO
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
   DIANN McCARTNEY & WINGS—Atlantic
6. NEVER MY LOve
   BLUE SWEDIE—EMI
7. CAN'T GET ENOUGH
   BAD COMPANY—Savvy Song
8. SWEET HOME ALABAMA
   LUVIN' SKYRIDER—MCA/Sounds of the South
9. STOP AND SMELL THE ROSES
   MAC DAVIS—Columbia
10. THE BITCH IS BACK
    ELTON JOHN—MCA

November
1. YOU AIN'T SEEN NOthin' YET
   JACQUES BACHMAN/ROLAND-DREVER—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 VINCENT—ABC
6. WHEN WILL I SEE YOU AGAIN
   OLIVIA NEWTON-JOHN—MCA
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

December
1. CATS IN THE CRADLE
   HARRY CHAPIN—Elektra
2. KUNG FU FIGHTER
   CARL DOUGLAS—20th Century
3. JUNIORS FARM
   PAUL McCARTNEY & WINGS—Apple
4. WHEN WILL I SEE YOU AGAIN
   OLIVIA NEWTON-JOHN—MCA
5. ANGIE
   HOLEY 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)
   S.E.R.F.—Elektra
9. YOU'RE THE FIRST, THE LAST, MY EVERYTHING
   BARRY WHITE—20th Century
10. YOU GOT THE LOVE
    RUFUS featuring CHAKA KHAN—ABC
1974 Charts in Review: Monthly Top 10 LPs

January
1. I DUT A NAME
   JIM CROCE—ABC
2. YOU DON'T MESS AROUND WITH JIM
   JIM CROCE—ABC
3. THE SINGLES: 1968-1973
   CARPENTERS—A&M
4. BETTIE 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.

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 DUT A NAME
   JIM CROCE—ABC
5. BAND ON THE RUN
   PAUL McCARTNEY & WINGS—Apple
   CARPENTERS—A&M
7. UNDER THE INFLUENCE OF LOVE UNLIMITED—20th Century
   CHARLIE RICH—Epic
8. SHIP ANCHORED
   STEVE MILLER BAND—Capitol
9. GOODBYE YELLOW BRICK ROAD
   ELTON JOHN—MCA

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. NOTA THING
   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

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—Philadelphia International
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

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 VI
   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. INNERVERSIONS
    STEVIE WONDER—Tamla

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. BACHMANN-TURNER OVERDRIVE II
    Mercury

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. BACHMANN-TURNER OVERDRIVE II
   Mercury
10. JOURNEY TO THE CENTRE OF THE EARTH
    RICK WAKEMAN—A&M

August
1. BACK HOME AGAIN
   JOHN DENVER—RCA
2. 461 OCEAN BOULEVARD
   ERIC CLAPTON—RSO
3. CARIBOU
   ELTON JOHN—MCA
4. BACHMANN-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

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 RICHES
   RUFSU—ABC
7. CARIBOU
   ELTON JOHN—MCA
8. STOP AND SMELL THE ROSES
   MAC DAVIS—Columbia
9. SOUTHERN HILLMAN FURAY BAND
   Asylum
10. IF YOU LOVE ME (LET ME KNOW)
    OLIVIA NEWTON-JOHNN—MCA

October
1. IF YOU LOVE ME (LET ME KNOW)
   OLIVIA NEWTON-JOHNN—MCA
2. NOT FRAGILE
   BACHMANN-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. STOP AND SMELL THE ROSES
    MAC DAVIS—Columbia

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
   BACHMANN-TURNER OVERDRIVE—Mercury
6. IF YOU LOVE ME (LET ME KNOW)
   OLIVIA NEWTON-JOHNN—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

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

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 read 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'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 very 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: What'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.
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 Carolie and Charles Larkin 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 ... RCA added the Dori Seda Band to the Warner Records stable. Burl Ives, Jim Byrnes, Bobby Darin, and Micky Dolenz were also reported to be entering the Revolving Door this week.

At Warners, Larry Uttal announced that he would leave the position of president of Bell Records and form a new 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 named to national advertising director of Warners. Paula Batson joined RCA's press department. Buddha 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... Illas named Pete Gilion as head of Island Records 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 Hermits, Peter Noone signed to Casa blanca... At A&M, offices were being readied for George Harrison's Dark Horse Records ... Wounded: Rick Springfield, while doing a soundcheck 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 Irish 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 confering 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)

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

ASCAP We've Always Had The Greats

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 top half of the ratings after 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 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 Akeb" 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 80 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 Tama 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" (A & M), New Riders of the Purple Sage's "Home, Home on the Road" (Columbia), Richard Pryor's "That Nigger's Crazy" (Parrish/Stax), "Diana Ross Live at Caesar's Palace" (Motown), the O'Jays' "Live in London" (Philadelpha 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/Mother's Invention's "Roxy and Elsewhere" (DiscReet), David Bowie's "David Live" (RCA), "The Gregg Allman Tour" (Capricorn), Frank Sinatra's "123" The Main Event" (Reprise), and most recently Mott the Hoople's "Live" (Columbia).

Hamilton, Joe Frank & Reynolds to Playboyy

Playboy Record executive vice president and general manager Tom Tokarsky 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 Tokarsky, group member Alan Dennison and Joe Frank Carollo.
"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
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     
WODDBURY, 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 comparable period.

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 $0.57 from $0.52 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 $3,555,264. Earnings per share for this period rose to $0.92 from $0.80.

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 $0.52 in 1973 to $0.57 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 1973, held a number of varied business, financial and operations positions and in May of 1971, 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. Lipincott, 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.

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 Kendricks' 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 Aspects 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 national 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 Dynamo Superiors, "Shoe Shoe Shinee."

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; 'Cason & Majors;' 'Cason & 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' 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

Record World December 28, 1974
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 confering with other major labels... The 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 Diente 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 Vetchtrilloquist."... 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 in the 110° heat, we surmised 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-toke 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 search-ing 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. ... Michael Dinner was killed 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 Roxy Theatre... Placed the Free for the Free Clinic, sponsored by the L.A. Free Press and KJL Radio.

Atlantic hosted a party for the J. Geils Band after their L.A. concert. They had a small birthday celebration for drummer Stephen Jo Bladd, which Faye Dunaway, Peter Frampton, Glen Fyfe, and PFM attended... Muhammad Ali, Billy Paul, The Delphonics and Jimmy Clanton were also on hand. The Muslim sponsored Black Family Day Picnic on Randall's Island in New York... Eric Clapton maintained his approach in controlling the hysterical masses. A fist fight broke out between police and fans directly in front of Clapton at his Connecticut cut 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 moroccos 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. Reportedly: "I've been insulted in this town before, but never in a big city like this one," commented David Johanssen, 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 Rocky Horror fans were equally disgusted with the Diamond Tunes Band and their 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 visa- tion 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 Bingenermy'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 band and slides were shown between sets at the Whisky the following night. Real cute, Iggy... Gary Stromberg and Fanny's manager, Roy Silver com-peted in the first annual "Lion of China" Chinese cooking contest held in Silver's house. Assisting Stromberg in his culinary efforts was publicist Pat Mitssui, 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 in L.A... Keith of 'Hey 98.6' fame, was seen working in the original Kinks T-shirt, "Preserve the Kinks." The T-shirt tied in with their album, "Preservation Act II."... Kinky 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 was 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

Capitol
FM Airs Softer Sounds as 'Sleeper's' 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.


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 Kind of Sanchez," 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)."

Perhaps the most interesting aspect of the past year's FM Airplay Reports is the number of "Sleeper's" (albums by new artists or acts 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 and "Sailor" by REO Speedwagon ("Ride the Tiger," MCA) also received 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 beam 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 IPS have, in an increasing number, functioned as an indicator for the culling of single product from IPS, 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, who, with his new album, coincidentally called "Kinky Friedman," was released in December.
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’Brien. When Anthony narrows down the choices for adds and drops from the playlist and completes his the playlist and completes his research, he consults with O’Brien: “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 that. We discuss everything; an addition is 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 that 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 record companies and the 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 stations, including our own, as well as two excellent talk shows and an all-news station. O’Brien 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 Is Country Music Month” at the local level. The first place award went to KRZE, Farmington, New Mexico; second place to WAXY/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 is Country Music Month.”

Stations receiving honorable mention were: BRT, Antwerp, Belgium; BRT, West Flanders, Belgium; KAJR, Petoskey, Michigan; KBAM, Longview; KCAB, Dardanelle, Arkansas; KCIN, Victorville, California; KHEI, El Paso, Texas; KIKR, Conroe, Texas; KJOE, Shreveport, Louisiana; KLAD AM & FM, Klamath Falls, Oregon; KMIS, Portageville, Missouri; KPIK, Colorado Springs, Co.; KRHI, 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 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 Metromedia 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 Rauna, 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 artists. It is supported entirely by donations and by subscriptions.
Congratulations!

BLUE SWEDEN

#1 New Male Group—Singles

Available from Capitol Records
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
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 MASER
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
BARBARA STREISAND
SYREETA
THE TEMPTATIONS
FRANKIE VALLI
DOTTIE WEST
ANDY WILLIAMS
NANCY WILSON
STEVIE WONDER
ZULEMA

HOLLYWOOD: 6464 SUNSET BOULEVARD, HOLLYWOOD, CALIFORNIA 90028 (213) 461-4121
NEW YORK: 157 W. 57TH STREET, SUITE 402, NEW YORK, NEW YORK 10019 (212) 581-7420
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 musical life 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 WQV-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 Elton John.

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 longtime collaborator Fred Saidy to discuss and perform with others (in miniature) their work on "Finnian's Rainbow." Saidy 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, forms, 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 the hopes he and Saidy 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 Ieprechuan. Harburg, too, growled out a few songs with Playten and Gorman, and as with the show itself, was simply enchanting. Ira Mayer

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. L. Mouse, Ltd., has announced the addition of four of Germany's music corporations—Metronome Records, Ohr Musik Produktionen, Breeze Music and Siezack 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 contingent, 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 appearances 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 Kauf 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 February 5, 1975. These are all new, never-before-heard-in-America concerts, and each show has been especially 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 Bryan's new lp is "Until It's Time for You To Go;" and Funk, Inc. has their fourth album on Prestige, "Priced to Sell."

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 Krassowsky, Satten's attorney; Harry Zeler, 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

Distributed by Atlantic Records
©1974 Atlantic Recording Corp.
A Division of Warner Communications Inc.
N. Y. Central (Continued from page 18)
Fisher Hall and one at Radio City. For the latter, Ms. Mitchell aban-
donned 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 synthet-
sizer 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: Ste-
phen 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.

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 computerized retail record out-
lets, cannily predicting vast growth in this area and offering sugges-
tions 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 Rudge and the Bottom Line . . . David
Wilkes and Charles Benancy started the Great Metropolitan Gramo-
phone 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
Kendricks, 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 Kienman 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 with (no
pun intended) only skirting 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)

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
Donovan and Fred Bourgeois watching the comfortably resting Allan Aznee, 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 Compan-
ies, Inc., announced Al Franklin, president of the ABC Retail Rec-
ord Division. All will open by mid-year 1975.
The three new record/music stores, containing complete in-
ventories of records and tapes and full selections of stereo com-
ponents and consoles, portable radios, television sets, tape re-
corders, sheet music and books, musical instruments and acces-
sories, will bring to 11 the number of such outlets in the ABC
Retail Record fold.
Each store, like recently opened Wide World of Music establish-
ments 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 expect-
ed to follow in March. The Birm-
ingham 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.

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

ASCAP
We've Always Had The Greats

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-fa-
moius New York music club. "The
Bottom Line" show is a joint-
venture with Richard Neer of
WNED-FM, who will be both pro-
ductions consultant and program
host, and Denis McNamara, who
will act as producer, and will
spotlight artists who have ap-
peared at the club.

WNED-FM
The show was originally piloted on
WNFY-FM (New York Univer-
sity) over the past nine months,
produced by McNamara. The re-
spose in the New York area led
Pepper and Snadowsky to ap-
proach 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 market-
ing, an independent network of
60 stations (all stereo FM) cover-
ing all major markets has been
established with prospects for ex-
panding a maximum of 150 sta-
tions.

February Debut
"The Bottom Line" radio hour's
debut in February, 1975, will coin-
cide 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 (212-288-6300). The show
will be syndicated on a barley basis.
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.
BACHMAN-TURNER OVERDRIVE
WINS FIVE
FIRST-PLACE AWARDS

Record World
#1 Top Male Group—Pop Albums
#1 Top Male Group—Pop Singles
#2 DITO 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.
N. Y. Central (Continued from page 50)

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 a 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. No. ... were yielding the 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 photo, 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.


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 boxing-soxers of all ages, and pleasing them all ... The Jefferson Starship appeared at the Academy testing the worth of their new album, "Skeeter's Birthday Bonzait." 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 preordained thank you's. 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.B. Thomas at the Bitter End ... Butts Band and Big Star at Max's ... Rick Nelson at the Bottom Line ... B.B. King at the Bottom Line ... Ann Peebles at the Bitter End ... B.W. Stevenson at Max's ... Kinks at the Felt Forum and the Concerters 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, wirelessly telephoned by Barry Nicholson from the Road, showed up to give support, Conerted (Continued)

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

We've Always Had The Greats
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. The album, entitled, "I've Got My Own Album to Do," features Keith Richards 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 recorded 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 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 '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 Bingenheimer . . . 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 Faces' 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 'n' 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 pallbearers, dressed as "hiteens," 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 Air, 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)
And here's to you again!

John Denver

Jerry Weintraub

#1 ALBUM: "John Denver's Greatest Hits"

#1 MALE VOCALIST (LP): John Denver
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 floor 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 Dialogue, 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?

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: 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 although 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?

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 Hossie 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)

"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..."
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.

Congratulations to these great artists and their fantastic success from all of us at Epic Records.

"I CAN HELP" BY BILLY SWAN. ON MONUMENT RECORDS
"WHEN WILL I SEE YOU AGAIN" BY THE THREE DEGREES. ON PHILADELPHIA INTERNATIONAL 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 splattered, 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. "It 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 not-so-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.

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 do it myself as building anything, because I'm very transient inside. That sense of impermanence 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 happens after "Playing Favorites," I made that record and then it was over. 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 brazing a gang of workmen at a forge, and he was 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 sparked 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. There were these themes... I made them 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 Springsteen thing. 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 somewhat realistic 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 vocals, and he trip in 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 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.

abc Records
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—Capital 4007
RING OF FIRE (prod. by Jerry Goldstein)/
For 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—Mantecore MA 7001F
(Motown)
IT HAPPENS ALL THE TIME (prod. by Thee Image/
Maria Medious) (Eastern Shores/Mantecore,
ASCAP)
Label known for its rock innovators picks up
on a softer, more folk soul as their first single through their new distribs ties.
Could happen all the way.

LULU—Chelsea 3009
THE MAN WITH THE GOLDEN GUN (prod. not listed)
(Underground, 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. Cooper & 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—Hand 011
CALIFORNIA JAM (prod. by Terry Brown)
(Overlee, 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 Camilla) (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 FIELDSMAN—Invitation 1001
(IRDA)
READY, WILLING AND ACHIN' (prod. by
Fred Carter Jr. & Paul Tonnien) (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 PITS CHEATERS featuring OMA DUPRE—Jewel 926
MODERN CRUCIFICATION (prod. not listed)
(SuMo/Allkindso/Volberst, BMI)
Label known for blues, gospel and re-
cently country further extends its &b
boundaries to hook up with a most FM-
heavy band. At the crux of breaking.

O'JAYS—Phila. Intl. 758-3558
SUNSHINE PART II (prod. by Bobby Martin)
(Associated, 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
(Beto)
KUNG FU MAN (prod. by Contempo Family)
(Famous, ASCAP)
Best musical partial arts display since the
current Carl Douglas melds sensual instru-
mental tracks with a soul narrative. Hits
pop and disco markets with one chop.

BROTHERHOOD—Mother 001
SUCKY SUCKY FEELING, PART 1 (prod. by
Senator Jones) (JESS, ASCAP; DS&K, BMI)
A soul explitive 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, Hally 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)
(Jac, 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 &b action.

JOHN SKELETOR & HOT GOODS—
Bill-Mar 801
GEORGIA LADY (prod. by Phil Gillin)
(April/Beambug/Georgia Lady, ASCAP)
Peach Tree State's apple of their eye is
inspiration and then some for this differ-
ent-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 stun-
ning 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) (Dandellion, Phil)
Group of Philadelphia studio musicians
from Sigma Sound form an MFSS-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 re-
ceives 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 drum-
er—and band—as the boys return with
a new comers for their hard rock prowess.

SILVER, PLATINUM & GOLD—
Warner Bros. 8057
LA-IA-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
THE FURTHER ADVENTURES OF LARSON E. WHIPSNADE
W.C. FIELDS—Columbia KC 33240, 33241 and 33253 (6.98)
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 funnyman. 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-RA 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 JARRETT—ECM 3151 (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 uptempo quality throughout, especially "Subtle Lament" and "Cotton Tail."

HOT WIRE
TRAMME—Warner Bros. BS 2528 (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 REPORTEUR ORCHESTRA DIRECTED BY GUNTHER SCHULLER—Golden Crest CMS 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 BENSON—Playboy PB-404 (6.98)
Strong selection of material, solid production from Eddie Klyro and a name already publicly acknowledged are what's here from Barbi Benson. "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 palpitating platter. Soft voices laid upon fast-paced and intricate riffs make 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."

I CAN'T MAKE IT ALONE
LAURA LEE—Invisid KZ 33133 (Cole) (5.98)
Another heart-felt production from the house of Holland-Dozler-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 airplay is in the offing, with the most likely selections being the palpitating "I Got It," the tempo varied "Love Me Tonight," "My Life Is Always Going Through Changes" and "I Want to Get There."
And the credit goes to all the great people who helped make 1974 Bearsville's greatest year. Thank you. From Bearsville Records and Tapes.
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<td>Helen Reddy (Joe Wissert)</td>
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MANY THANKS...

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Top R&B Singles Duo #2

& Bobby Womack
Top Male R&B Vocalist #6

Say Thank You.

from United Artists Records
Ring out the old,
ring in the new... with

DING DONG; DING DONG
(1979)
the new single from
George Harrison's DARK HORSE album.

(SMAS-3418)

ALL GLORIES TO SRI KRISHNA
THE SINGLES CHART

DECEMBER 28, 1974

TITLE, ARTIST, Label, Number, (Distributing Label) WKS. ON CHART

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2 LUCY IN THE SKY WITH DIAMONDS ELTON JOHN/ MCA 40344 5

3 KUNG FU FIGHTING CARL DOUGLAS/20th Century TC 2140 12

4 YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE/20th Century TC 2133 9

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6 CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45203 14

7 LAUGHTER IN THE RAIN NEIL SEDAKA/Rocket 40313 (MCA) 10

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38 FREE BIRD LYNYRD SKYNYRD/MCA 40398 3

39 DREAM ON RIGHTEOUS BROS./Hoven 7006 (Capitol) 8

40 ROCKIN' SOUL HUES CORPORATION/RCA PB 10062 13

41 CHANGES DAVID BOWIE/RCA 74-0605 11

42 YOU AIN'T SEEN NOTHING YET BACHMAN-TURNER OVERDRIVE/Mercury 73622 15

43 EVERLASTING LOVE CARL CARLTON/Back Beat 27001 (ABC) 15

44 FIRE OHIO PLAYERS/Mercury 73643 3

45 SOME KIND OF WONDERFUL GRAND Funk/Island 8027 3

46 BACK HOME AGAIN JOHN DENVER/RCA 10065 15

47 THE ENTERTAINER BILLIE JOEL/Columbia 3-10064 6

48 HEAVY FALLIN' OUT STYLISTICS/A&M 4647 10

49 WILLIE AND THE HAND JIVE ERIC CLAPTON/RSO 503 (Atlantic) 4

50 READY CAT STEVENS/A&M 1645 9

51 WHATEVER GETS YOU TO THE OTHER SIDE JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND/Apple 1874 13

52 I BELONG TO YOU LOVE UNLIMITED/20th Century TC 2141 4

53 CAN'T GET IT OUT OF MY HEAD ELECTRIC LIGHT ORCHESTRA/United Artists WX573-X (A&M) 9

54 MY EYES ADORE YOU FRANKIE VALLI/Private Stock 003 8

55 WHEN A CHILD IS BORN MICHAEL HOLM/Mercury 73642 2

56 AFTER THE GOLDURPH PRELUDE/Island 002 15

57 EARLY MORNING LOVE SAMMY JOHNS/GRT 2024 11

58 WHATEVER YOU GOT, I WANT JACKSON FIVE/ Motown M1308F 9

59 LET'S STRAIGHTEN IT OUT LATIMORE/Cladges 1722 (JT) 15

60 BABY HANG UP THE PHONE CARL GRAVES/A&M 1620 (London) 8

62 THREE RING CIRCUS BLUE MAGIC/Atco 7004 11

63 LADY STYX/Wooden Nickel WB 10102 (RCA) 4

64 SO YOU ARE A STAR HUDSON BROTHERS/Casablanca 1018 16

66 STRUTTIN' YOU'RE SO BEAUTIFUL BILLY PRESTON/ A&M 1644 3

67 FIRE, BABY, I'M ON FIRE ANDY KIM/Capital 29586 10

68 LIFE IS A ROCK (BUT THE RADIO ROLLED ME) REUNION/ RCA PB 10056 13

69 BLACK WATER THE DOOBIE BROTHERS/Warner Bros. 8062 2

CHARTMAKER OF THE WEEK

70 SWEET SURRENDER JOHN DENVER RCA PB 10148 1

71 TIN MAN AMERICA/Warner Bros. 7839 18

72 YOU HAVEN'T DONE NOTHING STEVIE WONDER/ Tamla TS4252F (Motown) 21

73 AS LONG AS HE TAKES CARE OF HOME CANDI STATON/ Warner Bros. WBS 8038 2

74 THE NEED TO BE JIM WEATHERLY/Buddah 420 18

75 HAPPY PEOPLE TEMPTATIONS/Gordy GT138F (Motown) 2

76 HOPPY, GENE AND ME ROY ROGERS/20th Century TC 2154 2

77 BABY HANG UP THE PHONE CARL GRAVES/A&M 1620 (London) 8

78 WHERE ARE ALL MY FRIENDS HAROLD MELVIN AND THE BLUENOTES/Phil. Intl. ZSB 3552 (Col) 5

79 LOOK IN MY EYES PRETTY WOMAN TONY ORLANDO AND DAWN/Bell 45620 (Arista) 3

80 FROM HIS WOMAN TO YOU BARBRA MASON/Buddah 441 3

81 RUBY BABY BILLY CRASH CRACKDOO/ABC 12036 6

82 "99 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/ MGN 14755 1

86 AIN'T THAT PECULIAR DIAMOND REO/Big Tree BT 10030 (Atlantic) 4

87 SUGAR PIE GUY, PT. 1 JONES/E/Judith 73614 1

88 MAMA DON'T ALLOW NO PARKIN' BROWNSVILLE STATION/Big Tree 16029 (Atlantic) 4

89 DON'T CALL US, WE'LL CALL YOU SUGARLOAF/JERRY CORBETTA/Clairidge 402 2

90 COSTAFINE TOWN SPINTER/DOH 10002 (A&M) 3

91 A WOMAN'S STORY CHER/Warner Spector 0400 (WB) 2

92 YOU'RE SO BEAUTIFUL JOE COCKER/A&M 1641 1

93 MY MAIN MAN STAPLE SINGERS/Stax STN 0227 3

94 SAFE AT HOME SOUTHER, HILLMAN, PURCY BAND/ Asylum 45217 3

95 DAY TRIPPER ANNE MURRAY/Capitol 4001 1

96 YOU CAN HAVE HER SAM NEELY/A&M 1613 18

97 DON'T CHA LOVE IT MIRACLES/Tamla TS4252F (Motown) 2

98 IT'S ALL RIGHT JIM CAPALDI/Island 002 1

99 DO YOUR THING JAMES AND BOBBY PURIF/ Casablanca 821 1

100 THE HEARTBREAK KID BO DONALDSON & THE HEYWOODS/ ABC 12039 4
DECEMBER

Asylum

REMINDERS
- The future — Nektar — Passport
- The future — Nektar — Passport

WCMF-FM/ROCHESTER
BERNIE KIMBIE
JOURNEY TO THE CENTER OF THE EARTH — Rick Wakeman — A&M
JUNE 1, 1974 — Ayers, Cale, Eno & Nica — Island
QUAH — Jorama Kaukoren & Tom Hobson — Grunt
THE LAMB LIES DOWN ON BROADWAY — Genesis — Arco
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 WEINBERG
COURT & SPARK — Joni Mitchell — Asylum
GET UP WITH IT — Miles Davis — Col
HERO & HEROINE — Straws — A&M
SHEER HEART ATTACK — Queen — Elektra
TALE OF THE GIANT RAT OF SUMATRA — Firesign Theatre — Col

WOR-FM/ORLANDO
MIKE LYONS
COURT & SPARK — Joni Mitchell — Asylum
PHOEBE SNOW — Shelter
PRETZEL LOGIC — Steely Dan — ABC
SHEET MUSIC — 10cc — UK
SNOWFLAKES ARE DANCING — Tomato — RCA

WMMS-FM/CLEVELAND
JOHN GORMAN
BAD CO. — Swan Song
COURT & SPARK — Joni Mitchell — Asylum
FULFILLINGNESS' FIRST FINALE — Stevie Wonder — Tamla
IMPOSSIBLE DREAM — Sensational Alex Harvey Band — Vertigo
PHOEBE SNOW — Shelter

WXRT-FM/CHICAGO
JONN DODGE
BAD CO. — Swan Song
BRIDGE OF SIGNS — Robin Trower — Chrysallis
SNOWFLAKES ARE DANCING — Tomato — RCA
SUNDOWN — Gordon Lightfoot — Reprise
WHERE HAVE I KNOWN YOU BEFORE — Return to Forever Featuring Chick Corea — Polydor

WSDM-FM/CHICAGO
RDAY BURDEEN
CARILOU — Elton John — MCA
NOT FRAGILE — Bachman-Turner Overdrive — Mercury
ONE — Bob James — CT
PERFECT ANGEL — Minnie Riperton — Epic
SOUNDS OF PHILADELPHIA — MFSL — Philadelphia, PA.

WABX-FM/DETROIT
JOHN Z. PETRIE
APOTROPE — Frank Zappa — Warner Bros.
MOTHERS OF INVENTION — DiscReet
FULFILLINGNESS' FIRST FINALE — Stevie Wonder — Tamla
MOTOWN ANTHOLOGY SERIES — Various Artists — Motown
STRANDED — Roxy Music — Arista
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

KSH-E/FM/ST. LOUIS
SHELLEY DORMAN
BACHMAN-TURNER OVERDRIVE II — Mercury
DAVE MASON — Col
ILLUSIONS ON A DOUBLE DIMPLE — Triumvirate — Harvest
REMEMBER THE FUTURE — Nektar
SNOWFLAKES ARE DANCING — Tomato — RCA

KWDL-FM/ST. LOUIS
PETE PARIS
BAD CO. — Swan Song
BORN AGAIN — Rare Bird — Polydor
461 OCEAN BLVD. — Eric Clapton — ISO
IT'S ONLY ROCK 'N ROLL — Rolling Stones — Rolling Stones
SNOWFLAKES ARE DANCING — Tomato — 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

KBPJ-FM/NEW JERSEY
JEAN VALDEZ
BAD CO. — Swan Song
COURT & SPARK — Joni Mitchell — Asylum
461 OCEAN BLVD. — Eric Clapton — RO
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
FULFILLINGNESS' FIRST FINALE — Stevie Wonder — Tamla
MIRACULOUS HUMP RETURNS FROM THE MOON — Sagop with 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
DRAGONFLY — 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 SIGNS — Robin Trower — Chrysalis
COURT & SPARK — Joni Mitchell — Asylum
FULFILLINGNESS' FIRST FINALE — Stevie Wonder — Tamla
MOTOWN ANTHOLOGY SERIES — Various Artists — Motown
STRANDED — Roxy Music — Arista
WHERE HAVE I KNOWN YOU BEFORE — Return to Forever Featuring Chick Corea — Polydor

KPFM-FM/SAN DIEGO
MIKE HARRISON
BACK HOME AGAIN — John Denver — RCA
CARRIBOU — Elton John — MCA
COURT & SPARK — Joni Mitchell — Asylum
JOURNEY TO THE CENTER 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 — Arco

KMET-FM/LOS ANGELES
JOE COLLINS
CHICAGO VII — Col
ELDORADO — Electric Light Orchestra — UA
HEADLINERS — Herbie Hancock — Col
HOTEL — Grateful Dead — Reprise
WHEN THE EAGLE FLIES — Traffic — Asylum

KLOS-FM/LOS ANGELES
PAULA PORTER
CARIBOU — Elton John — MCA
CHICAGO VII — Col
FULFILLINGNESS' FIRST FINALE — Stevie Wonder — Tamla
WALLS & BRIDGES — John Lennon — Apple
WELCOME BACK — Emerson, Lake & Palmer — MCA

KUSAN-FM/SAN FRANCISCO
BONNIE SIMMONS
BAD CO. — Swan Song
ELDORADO — Electric Light Orchestra — UA
GOOD OLD BOYS — Randy Newman — Reprise
KIMRAIZE — 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
FOX & 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 — Straws — A&M
SALT, SUN & TIME — Bruce Cockburn — True North
SELLING ENGLAND BY THE POUND — Genesis — Charisma
SNOWFLAKES ARE DANCING — Tomato — RCA
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
Kiki Dee Band
Neil Sedaka
Nigel Olsson
Dee Murray
Davey Johnstone
Maldwyn Pope
Hudson Brothers

Many Thanks
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John Reid Enterprises, Inc., 211 South Beverly Drive, Suite 200, Beverly Hills, CA 90212 Phone — (213) 275-5221
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BERNIE TAUPIN
THE KIKI DEE BAND
KEVIN AYERS

Thank You
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.
SALESMAN OF THE WEEK

December 28, 1974

THE RETAIL REPORT

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

SALESMAN OF THE WEEK

TOP RETAIL SALES THIS WEEK

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

SAM GOODY/EAST COAST

DARK HORSE—George Harrison—Apple
GOODNIGHT VIENNA—Ringo Starr—Apple
GREATEST HITS—Elo John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
LUCKY DAY—Jonathan Edwards—Atco
MILES OF ASIANS—Joni Mitchell—Asylum
RELAYER—Yes—Atlantic
STREETLIFE SERENADE—Billy Joel—Col
THE LAMBS 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—Elo John—MCA
KUNG FU FIGHTING—Carl Douglas—20th Century
MUSINGS OF LOVE—Bobby Vinton—ABC
GOODNIGHT VIENNA—Ringo Starr—Apple
RELAYER—Yes—Atlantic
STORMBRINGER—Deep Purple—WB
WAR CHILD—Jethro Tull—Chrysalis

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
KUNG FU FIGHTING—Carl Douglas—20th Century
WINDMILL—Joni Mitchell—Asylum
GOODNIGHT VIENNA—Ringo Starr—Apple
RELAYER—Yes—Atlantic
STORMBRINGER—Deep Purple—WB
WAR CHILD—Jethro Tull—Chrysalis

KING CAROL/NEW YORK

CAN'T GET ENOUGH—Barry White—20th Century
DARK HORSE—George Harrison—Apple
DO IT 'TIL YOU'RE SATISFIED—B.T. Express—Scepter
KUNG FU FIGHTING—Carl Douglas—20th Century
WINDMILL—Joni Mitchell—Asylum
GOODNIGHT VIENNA—Ringo Starr—Apple
RELAYER—Yes—Atlantic
STORMBRINGER—Deep Purple—WB
WAR CHILD—Jethro Tull—Chrysalis

NATL. RECORD MART/MIDWEST

BARRY MANILOW II!—Bell
DARK HORSE—George Harrison—Apple
FIRE—Ohio Players—Mercury
GREATEST HITS—Elo John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
MILES OF ASIANS—Joni Mitchell—Asylum
RELAYER—Yes—Atlantic
STORMBRINGER—Deep Purple—WB
TOTAL OUT OF CONTROL—Hudson Bros.—MCA

CAMELOT/NATIONAL

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—Elo John—MCA
KUNG FU FIGHTING—Carl Douglas—20th Century
MUSINGS OF LOVE—Bobby Vinton—ABC
GOODNIGHT VIENNA—Ringo Starr—Apple
RELAYER—Yes—Atlantic
STORMBRINGER—Deep Purple—WB
WAR CHILD—Jethro Tull—Chrysalis

KORVETTES/NATIONAL

DARK HORSE—George Harrison—Apple
DO IT 'TIL YOU'RE SATISFIED—B.T. Express—Scepter
DRAGON FLY—Jefferson Starship—Grunt
MILES OF ASIANS—Joni Mitchell—Asylum
NEW & IMPROVED—Spinners—Atlantic
PERFECT ANGEL—Minnie Riperton— Epic
QUESTIONS OF DRUMS—Stevie Turrentine—Fantasy
RELAYER—Yes—Atlantic
THIIS 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
MUSIC MAGNETS FROM THE TONIGHT SHOW—Casablanca
MELODIES OF LOVE—Bobby Vinton—ABC
MILES OF ASIANS—Joni Mitchell—Asylum
PRIME TIME—Down—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—Elo John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
MILES OF ASIANS—Joni Mitchell—Asylum
RELAYER—Yes—Atlantic
STORMBRINGER—Deep Purple—WB
TOTAL OUT OF CONTROL—Hudson Bros.—MCA

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
RUFSUED—Rufus—ABC
SUN GODDESS—Romeo Lewis—Col
WAXIE MAXIE/WASH, D.C.

THE GIRLS IN THE WORLD BEWARE—Grand Funk—Capitol
BAD BONZO—George Benson—CTI
DARK HORSE—George Harrison—Apple
GITTIN' DOWN—LTD—A&M
HEART LIKE A WHEEL—Linda Ronstadt—Capital
MAGIC OF THE BLUE—Blue Magic—Atco
MARK OF THE BEAST—Willie Hutch—Motown
NIGHTMARES—J. Geils Band—Atlantic
SUN GODDESS—Romeo 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—Capital
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
RELAYER—Yes—Atlantic
THE LAMBS LIES DOWN ON BROADWAY—Genesis—Atco

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—RCA
MILES OF ASIANS—Joni Mitchell—Asylum
NEW & IMPROVED—Spinners—Atlantic
POCONO/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—Capital
MILES OF ASIANS—Joni Mitchell—Asylum
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
STORMBRINGER—Deep Purple—WB
THE LAMBS LIES DOWN ON BROADWAY—Genesis—Atco

THIS IS THE MOODY BLUES—Threshold

LICORICE PIZZA/LOS ANGELES

DARK HORSE—George Harrison—Apple
DAVE MASON—Cal
GOODNIGHT VIENNA—Ringo Starr—Apple
I'VE GOT THE MUSIC IN ME—Kiki Dee Band—RCA
LIVE—Matt the Hoople—Col
RELAYER—Yes—Atlantic
SOUL MAN—Soulshaker—ABC
SONGBIRD—Ritchie Coal—Polydor
THE LAMBS LIES DOWN ON BROADWAY—Genesis—Atco

TOWER/LOS ANGELES

EXPLORES YOUR MIND—Al Green—Hi
FIRE—Ohio Players—Mercury
I CAN SEE—Billy Sweats—Monument
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
RUFSUED—Rufus—ABC
SOULFUL ROAD—New York City—Atlantic
SONGBIRD—Ritchie Coal—Polydor
THE PROPHET—Richard Harris—Atlantic
WITH EVERYTHING I FEEL IN ME—Aretha Franklin—Atlantic
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**CHARTMAKER OF THE WEEK**

**— DARK HORSE**

**GEORGE HARRISON**

Apple SMAS 3418

**ALBUM CROSS REFERENCE ON PAGE 84**

**THE ALBUM CHART**

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"Smokin' Room"
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Management and Direction
Robert Ellis & Associates
Hollywood, California

abc Records
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.

We can hardly wait.
### 1974 Charts in Review: No. 1 Albums

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*Record World December 28, 1974*
Victor Benedetto
and all the people at CAM
the world over

congratulate

Jimmy Ienner

#1 producer of 1974
**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 musician-ship 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 Mätre D's, the Rev. Thumbs Ghurkin, the Honorable John St. Johnson and Dwarf McDougall, 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 peacy 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 tradition 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 Organization... Ted Neely, 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)
SINGLES CATEGORY
TOP NEW VOCAL COMBINATION:
#1 Rufus

ALBUM CATEGORY
TOP FEATURED VOCALIST:
#3 Chaka Khan
TOP NEW FEATURED VOCALIST:
#1 Chaka Khan
TOP VOCAL COMBINATION:
#3 Rufus
TOP NEW VOCAL COMBINATION:
#1 Rufus

R & B SINGLES CATEGORY
TOP RECORD GROUP:
#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

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

abc Records
Raspberries Rock 'Em at the Bottom Line

The Coast (Continued from page 88)

| NEW YORK — Introduced as “One of America's premier rock 'n roll bands,” Capitol recording artists the Raspberries lived up to and surpassed that billing 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),” 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 Lenner 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.”

Weisberg to Athena

L A S O N E S — A&M pop artist Tim Weisberg will be represented for personal appearances by the Athena Enterprises Booking Agency, located at 1515 Monday St. in Denver, Colorado. His manager, Allan Goldblatt, announced that Weisberg is no longer represented by the United States Theatrical Agency or David M. Bennett and is currently preparing a major concert tour in conjunction with his latest album release, "Tim Weisberg 4.”

The Coast

Weisberg to Athena

STANS RECORD SERVICE AND THE JEWEL/PAULA RECORDS FAMILY WISH YOU AND YOURS THE VERY BEST OF THE SEASON
Stevie Wonder
Diana & Marvin

The Commodores
Bob James
Esther Phillips

thank Record World.

Record World's 1974 Awards:
*Singles Category:
Top New Instrumental Group, The Commodores.
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 prominent 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 his exceptional talents on his label to develop their distinct styles; it is the story of the birth of rock & roll.

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 many 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 Mama Thornton's "Hound Dog." He 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 further success on other Sun labels, 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's Presley's finest Sun singles.

The Prisonaires were 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 stallwart." He was also one of the label's most eccentric artists, as one can easily tell by listening to his "Great Medical Managerist," 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 Rockabillys albums), "Sure To Fall," done in a style reminiscent of Hank Williams. And Back 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 Sorry Than Wrong" 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 a number of musical styles. The band on "Flying 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) "Loney Weekends" and "Mo-hair Sam."

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 understand... (Continued on page 96)
Doty Previn: From the Inside Out

By ROBERTA SKOPP

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/artist.

Previn: I think I'm conditioned to that. I'm at the psychological age and I got used to it. When I was a child I was Catholic and I got used to confession, and then I got older and 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 cliche. It's very easy to handle. I've said this before, and 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~/and I didn't mention it, 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 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 insensitivity, 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 tinky 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 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 the shit and the dog, 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 there 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 two understanding. In "Coldwater Canyon" he's got this playboy 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. I'm interested in 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 cliche."

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, 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. Anyways, 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 lyrics 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 goes out of town in vacation, so it's a hop to the ocean. It's both old and new. It's the end of the line for some people, and the beginning for others.

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THE YEAR OF THE FOX.
The Sun Records Story

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stand how Riley ever missed making the "big time." An unissued Jerry Lee Lewis recording, "Milkshake Madamou-selle," 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 "rockabilliy," 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; guitars 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--"Who Was She?"--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 album: "I 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, she's 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, shows cases 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 unacclaimed, 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 Goodbye."

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.

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, searchlight 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/Silverlake 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.

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 later this 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.

RECORD WORLD DECEMBER 28, 1974
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:

THE QUEEN MARY SUITE

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.
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." I 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 why I'll keep the 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 of 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 that's 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.

RW: I've been stopped personally 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 then I'll be able to reach that other 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 songs 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 respected 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 redemption 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 it just swimming around. So that the songs I write are just hybrid.

Benton Campaign Set by Playboy

LOS ANGELES — Tom Taka-
yoshi, executive vice president of Playboy Records, has an-
ounced a full-scale promotional and merchandising campaign for recor-
ding artist Barbi Benton. The artist's single, "Now I Lay Me Down To Sleep With You," was called from "Barbi Doll" LP recently released by the label. Ms. Benton recently undertook a whirlwind promotional tour that covered several major mar-
kets 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 Bun-
nies, who have been scurrying through radio station offices in Atlanta, Chicago, Los Angeles, San Francisco, St. Louis, Denver, Detroit and Austin. The girls del-
ivered 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 scale of advertising in consumer and trade publica-
tions. A billboard has been er-
ected 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 disco-
theque deejays. Seen here on that happy occasion are (from left) Honk Tolbert, director of r&b operations for Buddah; Jimmy Jackson, singer and songwriter who is signed with Buddah; Art Kess, president of the Buddah Group; and Frankie Crocker, program director of WBLS-FM.

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RECORD WORLD DECEMBER 28, 1974
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.R.’s Restaurant. In contrast to performances prior to the reunion, “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; Milt Rutherfoord, Phil Collins, Steve Hackett and Tony Banks of Genesis; Anni Filt, 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 Ermin, 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 Philip Rauls to its professional department. Rauls and Shamwell will be working the catalogues of East/Memphis and its affiliated companies: Birdies 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), 38163; 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 Losser Osborn, president of Frank Music Corp. has appointed Irwin Pincus as manager of Frank Music West. Formerly a principal in George Piccini & 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)

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Artists Produce Other Artists

(Continued from page 6)

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 hits 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” (Epix) 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 Utlal 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 overship 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 the past five years, we’ve lost some lines and we’ve gained some others. Our Dallas operation, for example, suffered from the loss of the four-labels,” said Heilicher.

Incentives

The example of such successful indie-distributed labels as Motown, A&M and more recently, 20th Century Records, provide 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 fact that they’re in 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 decisions concerning sales office and branch development was a key question for the entire industry in 1975.

Under the rumored category we find Minnie Riperton’s “Perfect Angel” (Epix) set, with production indirectly attributed Stevie Wonder through Scorbut and Betty Miller’s (Atlantic) much talked about official Paul Simon-produced, not-as-yet released single. However, Paul Simon has received just production credit for the latest “Urzumba” (Columbia) release.

Garnering heavy FM airplay and moving its way up the Album Chart is Neil Sedaka’s Rock ’n Romance, “Sedaka’s Back” a compilation of several English sets with a number of them co-produced by London recording group 10cc. Falling into the category of an album partially being produced by another artist is Gladys Knight & The Pips’ (Buddah) latest release in the 19 with 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: Barbara 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 have been a 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. I also has the Detroit Emeralds, Fantastic Four, Directa, 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 give the album a one-step operation 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 Catalog. If we were to have ten percent of our music on the Westbound label, it will 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: We have all basically the same problems. The branch operations have to worry about collecting their money from the retail outlets and who 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 one 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 business man 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.

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, I flow for 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'm in a constant state of excitement, even though I've lived seclusively.

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 Holly wood, 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 got 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, I suppose, 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 something that's incorrigible and you're fine in bringing 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 on stage and start and all it comes back 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.
so... The Beach Boys, Elton John and Paul Simon found themselves jamming at the Nassau Coliseum while Tower of Power were joiner 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... As the Schaeffer openingwas 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 sleepy 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 Donaldson & 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 person: Mary Travers and David Buskin at Carnegie Hall... Hot Tunia 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... Everl Garner at the Musicianette... Larry Coryell and the Ghan at Carnegie... Slade and Aerosmith at the Felt Forum... Peter Yarrow Band and Paul Williams in a 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 Southern 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, from 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 individually... The sound 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 Steelye Span's Bottom Line engagement, with the RW Mondos putting up a valiant (but, alas unsuccessful) effort.

Who's 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 sector 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.

Sam Sanders 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 Schaeffer 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 "Ut 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 Brucle" 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), Capitol Records and Mexico, with three out of five Who In The World's featuring record companies (Dart Horse, Capitol 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 Rallini... 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, H 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 Joe Feliciano, Anne Murray, Bruce Springsteen, Brewer & Shipley and Wet Willie also held forth... Jon Lucien at Avery Fisher... Jackson Browne 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 Spencer Berland; other participants bore no identification, but one made noises that resembled Macee Lipman.
More Heavy Ammo

#1 Top New Jazz Group
Album Category

#4 Top New Male Vocal Group
R&B Category

Thanks from 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 Delgado, 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-recordist 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. Moellerstuen 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 tapes... 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 vertical interval editing... Magnavox 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-pur- pose TV screen was the Heath Co. Their GR-2000 TV kit ($669.95 in kit form only) started 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 channel to beat the Japanese TV manufacturers and get back some of their sagging sales.

A survey of new TV models sees Zenith, Magnavox and Sears with 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 tuned 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 "Electronics 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 Day- convention '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.

Today's 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. Folliman of Consolidated Video Systems, Charles J. Windhorst of J. Walther Thompson's Communications subsid- iary, Benjamin Van Benthem of CBS Labs; and Record World's a/v editor, Incha Robinson, were among the speakers, each giving a detailed, practical insight into their video specialties.

Dayconvention '75 also featured more than a dozen major video manufacturers, including Sony and Panasonic.
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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 jube-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 of singles had dropped as much as 40 percent on singles, and at least one independent label chief—Delite's Fred Floto—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 $.80-$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 complaint 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 "zero-one defect" 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 large 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.

'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 congested 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 Unlimited Orchestra (20th Century), Eddie Kendricks (Tamla), MFPS (Phil. 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 Nothing" 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 positions throughout the year. "On the Run" by Paul McCartney & Wings and John Denver's "Back Home Again" were number one in three separate chart spurs, while John Denver's "Wanted: Someone 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 overall top 10 sellers: Charlie Rich's "Behind Closed Doors," "The Sting" soundtrack and Elton John's "Goodbye Yellow Brick Road." Continuing chart successes 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 year's 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.

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. Their new 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, Chappell's A&R department; and Clive Selwood, general manager of U.K. Records.
Thank you, and let’s all toast to the New Year!

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 conjuring up their frenzied capacity audience at the Santa Monica Civic (10), with one of the most successful, well-paced rock-theatrical presentations of the date, “Preservation.”

Ray Davies delivered a scintillating performance as Flash, the bammboozling money-hungry rogue, who turned ascetic, and eventually into a robot, and as Mr. Black, an automaton re- 
former who believed wholeheartedly in “updated homosapiens.” The later 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 “1964ish” aura. It was recognized through Davies’ cynical portrayal of the two characters, that the Establishment can, in fact, undergo its due less 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 men, ranging all the way from corrupt, fast-talking, revolutionary underground leaders to totally nationalistic automaton reformers, and the emphasis on society in general, was not only 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 apredictable bottle of Heineken at the gazed audience, in his notorious mock-drunk stupor.

Previously noted for some-what 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 Fle...an

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.” The manband group, Kraftwerk, will release its first American album, “Autobahn.”

Gentle Giant’s first American album, “Acquiring The Taste,” is being reordered and remarke 
itated and will also be part of the late December release.

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 comba
ting 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 civil actions. Moreover, it was difficult to prove the extent of damages resulting from infringements and even harder to collect judgments against fly-by-night pirates.

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 sales of 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 re-
 affirmed 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 Case v. Alabama Custom Press 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 Inter-
ested groups became involved, music publishers were already engaged in combating the illegal activities of those infringers who duplicated existing recordings. In a series of actions since a pub-
lisher 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 publisher’s rightful role as the manufacturer and distributor of unlicensed recordings, but also of retail establishments selling them and even of those involved in their advertising.”

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 Sklovar, Ron Bernieri and Larry Harman (all WEA salesmen); Harry Chapin; Bruce Tessen, sales manager, WEA New York branch; and Paul De Gennaro, WEA salesman.

Cat’s in the Cradle

RECORD WORLD DECEMBER 28, 1974
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' unshakeable 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.
222 Hartrey Ave., Evanston, Ill. 60204
In Canada: A.C. Simmonds & Sons Ltd.
Phonogram's Banner Year

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 IPs 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 Heartfield, 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 McLachlan, 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, McLachlan 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: Sal Robinowitz, VP of music publishing and A&R, CBS Records International; McLachlan; 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

Columbia

international famous agency

RECORD WORLD DECEMBER 28, 1974
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 all this. 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."

Buddah Pacts New Birth
(Continued from page 4)

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)

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.
Record World 1974
Year End R&B Singles Awards

**TOP R&B RECORD (SINGLE ARTIST)**
1. ROCK YOUR BABY
   George McCrae—T.K.
2. BOOGIE DOWN
   Eddie Kendricks—Tamla
3. NEVER, NEVER GONNA GIVE YA UP
   Barry White—20th Century
4. BE THANKFUL FOR WHAT YOU GOT
   William DeVaughn—Chelsea
5. SPACE RACE
   Billy Preston—A&M
6. WOMAN TO WOMAN
   Shirley Brown—Truth
7. CHEAPER TO KEEP HER
   Johnnie Taylor—Stax
8. FEEL LIKE MAKIN’ LOVE
   Roberta Flack—Atlantic
9. TRYING TO HOLD ON TO MY WOMAN
   Lamont Dozier—ABC
10. YOU HAVEN’T DONE NOTHIN’
    Stevie Wonder—Tamla

**TOP R&B RECORD (GROUP)**
1. BEST THING THAT EVER HAPPENED TO ME
   Gladys Knight & The Pips—Buddah
2. THE LOVE I LOST
   Harold Melvin & The Blue Notes—Phila. Intl.
3. DANCIN’ MACHINE
   Jackson Five—Motown
4. JUNGLE BOOGIE
   Kool & The Gang—Delite
5. IF YOU’RE READY
   Staple Singers—Stax
6. TSOP
   MFSB—Phila. Intl.
7. TELL ME SOMETHING GOOD
   Rufus—ABC
8. YOU MAKE ME FEEL BRAND NEW
   Stylistics—Avco
9. MIGHTY LOVE
   Spinners—Atlantic
10. SKIN TIGHT
    Ohio Players—Mercury
11. HOLLYWOOD SWINGING
    Kool & The Gang—Delite

**TOP MALE VOCALIST**
1. STEVIE WONDER—Tamla
2. JAMES BROWN—Polydor
3. EDDIE KENDRICKS—Tamla
4. AL GREEN—HI
5. BARRY WHITE—20th Century
6. BILLY PRESTON—A&M
   GEORGE MCCRAE—T.K.
7. LAMONT DOZIER—ABC
8. JOHNNIE TAYLOR—Stax
9. BOBBY WOMACK—UA
10. WILLIAM DEVVAUGHN—Chelsea

**TOP NEW MALE VOCALIST**
1. WILLIAM DEVUAUGHN—Chelsea
2. JOHNNY BRISTOL—MGM

**TOP FEMALE VOCALIST**
1. ARETHA FRANKLIN—Atlantic
2. ROBERTA FLACK—Atlantic
3. SHIRLEY BROWN—Truth
4. MILLIE JACKSON—Spring
5. BETTY WRIGHT—Alston

**TOP NEW FEMALE VOCALIST**
1. SHIRLEY BROWN—Truth
2. BARBARA ACKLIN—Capitol

**TOP MALE VOCAL GROUP**
1. KOOL & THE GANG—Delite
2. STYLISTICS—Avco
3. TAVARES—Capitol
4. SPINNERS—Atlantic

**TOP NEW MALE VOCAL GROUP**
1. BLUE MAGIC—Atco
2. B. T. EXPRESS—Scepter
3. DYNAMIC SUPERIORS—Motown
4. BLACKBYRDS—Fantasy
5. BROTHER TO BROTHER—Turbo
6. GRAHAM CENTRAL STATION—Warner Bros.

**TOP FEMALE GROUP**
1. FIRST CHOICE—Philly Groove

**TOP NEW FEMALE GROUP**
1. JACKSON SISTERS—Mums

**TOP VOCAL COMBINATION**
1. GLADYS KNIGHT & THE PIPS—Buddah
2. STAPLE SINGERS—Stax
3. RUFUS—ABC
4. SLY & THE FAMILY STONE—Epic
5. NEW BIRTH—RCA

**TOP NEW VOCAL COMBINATION**
1. RUFUS—ABC
2. ECSTASY, PASSION & PAIN—Roulette
3. HUES CORPORATION—RCA
4. DIONNE WARWICKE & SPINNERS—Atlantic

**TOP DUO**
1. DIANA ROSS & MARVIN GAYE—Motown
2. IKE & TINA TURNER—UA

**TOP INSTRUMENTALIST**
1. BILLY PRESTON—A&M
2. HERBIE HANCOCK—Columbia

**TOP NEW INSTRUMENTAL GROUP**
1. COMMODORES—Motown
2. PEPPERS—Event

**TOP NEW INSTRUMENTAL COMBINATION**
1. MFSB—Phila. Intl.

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

**ACHIEVEMENT AWARDS**
JOHNNY BRISTOL
EDWARD WINDSOR WRIGHT CORPORATION

112
SOUL TRUTH

By DEDE DABNE

My Personal Diary

JANUARY

■ Personal Picks: "Heavenly" — Temperature (Gordy); "You Sure Love To Ball" — Marvin Gaye (Tamla); "She Calls Me Baby" — J. Kelly & the Premiers (Roadshow); "Where The Little Girls 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 WJNR-AM in Newark, announced the appointment of Charles Green, who was previously program director, to operations manager, therefore making announcer Jeff Dixon PD.

The Independent's had their golden opportunity — they took it — and became quite successful at The Latin Casino in Cherry Hill, New Jersey, as they opened with Roy Charles.

Dexter Predator, 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 head 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, WDXX-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 Curtom 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.

Grafton 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 — WRMX, 50,000 watts, programming only albums.

The Otis Mack Jr. Fund (son of the late Lee Cross) was established in Cross in memory of Lee Cross.

(Continued on page 118)

R&B PICKS OF THE WEEK

REVELATION, "SWEET TALK AND MEMORIES." (Arista-Tune BMG).

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. Excellent, impressive in lyrics, it explodes with the new sound of today, RSO 504.

SCOTT, "JUST AS LONG AS WE'RE TOGETHER (IN ANY LANGUAGE THERE WILL NEVER BE ANOTHER)" (Fox Fanfare Music, Very Own Music, BMG).

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 NS 815.

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.

Satisfaction Guaranteed

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 Willlie "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, Lowell 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 Smitec Simmons, who was part of the successful Smitec and Wylie duo. Smitec'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, Lowell Simon and Major Lance.

Atlantic Inks Reid

Henry Allen, Atlantic/Atco 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 Atlan label (distributed by Atlantic). He is currently in the studio working on a new Atco album. Pictured from left: Jerry Wester, vice chairman of Atlantic/Atco Records; Clarence Reid; and Henry Allen.

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 ROVE, BARBARA LAMORS, BILL RISBROOK, FLORENCE GREENBERG, PRESIDENT OF SCEPTER RECORDS, TERRELL WOODS, LEWIS RISBROOK, DAVE KNIGHT, WEST COAST PROMOTION SPENCER RECORDS, JEFF LANE, PRODUCER OF B.T. EXPRESS. SEATED, FROM LEFT: RICH THOMPSON, CARLOS WARD.
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

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 WO Mack—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
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 VOCAL GROUP
1. LOVE UNLIMITED—20th Century
2. FIRST CHOICE—Philly Groove

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—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 55515

ORDER FROM YOUR NEAREST DISTRIBUTOR

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK  DAKAR
**DECEMBER 28, 1974**

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<td>FUNKY PRESIDENT (PEOPLE IT'S BAD/COOL BLOODED) JAMES BROWN—Polydor 14258</td>
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<td>YOU'RE THE FIRST, THE LAST, THE ONLY THING BARRY WHITE—20th Century FC 2133</td>
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<td>6</td>
<td>WHEN WILL I SEE YOU AGAIN THREE-DIMENSIONAL—Philips 67153 (Col)</td>
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<td>7</td>
<td>9 HEAVY FALLIN' OUT STYLICS—Avco 4547</td>
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<td>8</td>
<td>WHEN YOU WANT IT, YOU WANT IT Motown M 3108F (Stax)</td>
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<td>9</td>
<td>SHE'S GONE TAVARES—Capitol 3957</td>
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<td>10</td>
<td>WHERE ARE ALL MY FRIENDS HAROLD MILVIN'S THE BISHOUPES—Phil. Int. 3552 (Col)</td>
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### Soul Truth

**Contributions were sent to the Citizens Trust Bank, Box 4485, Atlanta, Ga. 30302.**

Mike Frisby was looking for a morning jock for WOKK-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 changes, 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 lion was put on the station. According to sources Brown was filing a suit for libel against the company.

Dean Reylons was relieved of his duties at WSOX-AM in Savannah, Georgia, after maintaining the #1 slot time.

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 newsmen.

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 officials.

### 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 WMHK-AM in Flint, Michigan was looking for an uptempo jock.

After being on the air for 13 years, Al Gourrier, a WOKK-AM leader, was relieved of his duties because of time (advertising).

WOKK-AM in Washington, under the helm of Jerry Boulding, was number one.

It was rumored that station WOON-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 WSBH (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 KGFI-AM in the same area.

It was announced that Earlean Fisher was appointed music director of WJFC-AM in Chicago.

Stax Records appointed a new promotion man to handle custom labels from Florida to Baltimore — Garcia Thompsons.

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.

MFSB was the entertainment featured for the NATRA Awards in Excellence Dinner. Tickets sold for $79 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, Freestone.

Producer/writer Johnny Bristol signed a long-term artist contract with MGM.

MARCH

Personal Plucks: Buzzard Luck — Swamp Dogg (Brut); Love That Really Counts — Natural Four (Custom); I'm in Love — Arethea Franklin (Atlantic); Gimme Some — Danny Cox (Casablanca); I Wish It Was Me You Loved — Della (Caret).

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.

Smoky 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 respectful 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 only offer 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 Cascades (Chuck Cabbet) and the lead singer of the "Rita" 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.

F.I.R. signed their first jazz artists, Thad Jones and Mel Lewis. Gamble/Huff also added John 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 bum 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 CB. 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

TK 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 go, and 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 WBLS-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.

Personal Picks: "Sideshow" — Blue Magic (Atco); "Circuits Overloaded" — Inex Fexx (Stax); "Too Late" — Tavares (Capitol).

From Atlantic's WAOK-AM came the news that Al Parks was appointed music director, while Burke Johnson remained as program director.

News was that Dedato left OTO and signed with MCA. Also, "Bennie and the Jets" on the same label was "reverse" crossover material — done by Alton John.

Nate McCalla came out of retirement to form a new label, ShaKat Records, distributed by Chess/Jamus. 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: WBLS-FM fared well with WRL-AM, which was not showing up as well as the past rating books. WNRJ showed up well while Frankie Crocker's WBLS-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 WBLS-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."

WBOK-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 Blodgette, 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 28th.

MAY

Personal Picks: "Everything's Coming Up Love" — Richmond Extension (Silver Blue); "Raindrops" — Barbara Acklin (Capitol); "Once More With Feeling" — Whispers (Jamus); "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.

Hillard 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 Blue Notes. However, Jerry Cummings, formerly with Harold Melvin's International's, replaced him.

Leaving KFRS-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 25th, Ed and 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 Dubney to discuss their debut single, "Without You Baby, I'm a Loser," written by group member Lucille Jackson, and produced and arranged by Tony Camilo. Seen at RW's offices are, from left: David McClos, Dede Dubney, Richie Havens (the group's musical mentor and frequent in-concert guest performer), John Verdell, Lucille Jackson and Tony Jackson.

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Thanking you the most, Record World, for No. 1 Female Vocalist R & B Single and No. 1 Female Vocalist R & B Album.

Always,

Aretha Franklin

With Everything I Feel In Me
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’ #2 manager Hillary Johnson announced the purchase of “Dance Master” by Willie Henderson.

From Carnegie, a suburb of Pittsburgh, Pa., came a new record label — Soulavation 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.

Innervations II was a new company based out of Chicago, distributed by Warner Brothers.

It was then announced that WCHB-AM 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 Jones, formerly with Scepter Records, was promoted from promotional 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 WTLO-AM (Indianapolis), moved to Nashville to secure the number one rating at WLAC-AM.

A salesman from WPDP-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. WPDP 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.

Smooky Willerfore, 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 WPDP-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 DeIs started their own management company, Tire Productions. It was announced that Gaye 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 Ing present, California. The host of that show was Rick Holmes, veteran of the airwaves for some time.

Larry Jones, formerly with WPDP-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 Steven, left WTOW-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 WRL-AM in Peoria, left that station to undertake a position with Louisville’s WKOLO-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 Bastoey, Passion not Pain.

An editorial was written with reference to a situation occurring in the midwest with one of the black radio stations.

KJK-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” — Marjoe Alexander (Future Stars); “You Bring Out The Best In Me” — Derek and Cindy (Thunder); “Got To Testify” — Cornellius Brothers and Sister Rose (UA); “Shoe Shoe Shine” — Dynamic Superiors (Motown).

Inner City Broadcasting was to take over WBSL-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 WLD-AM in Boston. Roy Sampson, who was in that slot, moved to Buffalo’s WUFO-AM. IJL’s new program director was Chuck Denson.

(Continued on page 126)
Thank you for
AGreat '74
We look for your support
And enthusiasm to give us
AGreat '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

Scepter Records, 254 W. 54 St., New York, N.Y. 10019/(212) 245-5515
6430 Sunset Blvd., Suite 1013, Los Angeles, Calif. 90028/(213) 464-7237
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 WERAS-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 Man's Truckin' Territory." 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 S. Saturday night, the traditional awards night, looked like this: award winners included William DeVaughn, WFSB, 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, the resignation was not accepted by the owner 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.

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 Higgens announced the beginning of a magazine named Unique New York. This was Ms. Higgens's "brain child," coinciding with her radio show on station WBLS-FM, New York.

Changes were made at WFDQ-AM in Jacksonville, Fla. Rick Fly transferred to WIGD-AM in Atlanta; William Moore, formerly with WSGK-AM in Savannah, Georgia, went to WPDQ to handle the 12-4 p.m. airshift.

The 15th of September (Friday) saw the exit of Chris Jones 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 WJAR-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, Birdie'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 Batted Soul.

In continuing the Isaac Hayes vs. Stax Records affair, everything was settled. Hayes' contract was (Continued on page 127)
Soul Truth (Continued from page 126) awarded him free and clear.

Roland Byrum KGFJ-AM (Los Angeles) was released from the position of program director. Byrum had been with that station for approximately six years.

rador'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 point to Jerry Boulding, formerly with WOOK-AM (Washington) and WWJR-AM (New York), as the new program director of WCBH-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 Movemen (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.

Gemino 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-owners of the ship.

Awards of excellence were handed out at Black Expo to Emmett Gerner, vice president of rb promotion, and Joe Medlin, head of rb 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 Stedman Chain Buffalo and WILD-AM in Boston.

Marvin Gaye opened at New York's Radio City Music Hall.

More news from station FDQ-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 Sutliff 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 RB 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 Blue Notes (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)
1974 Hits in Review

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.” In the year of all of this heavy action, the more serene moments of John Denver’s “Greatest Hits” and Marvin Hamlish’s arrangements of Joplin rags for “Easy Sting” soundtrack were charttoppers.

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 (“Wreckless Me”) 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 seinian-traits of the already popular 1974 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 a soundtrack), new acts were streakin’ to 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 another superstars’ Wonder as “Innersvisions” soared back up the charts after 40 weeks of activity), War (with their first “Live” album), Spinal Tap (“Zanzibar”), 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 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 Huskers, and GeorgeMcCrae’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 just getting started, “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 Swingin’” and the O’Jays were chasin’ 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 swaying “Midnight at the Oasis” and Marvin Hamlish 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.

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 position (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 sepiat 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 (“Sideshow”) 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 lips 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 umpteen 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 (“Fullfilingness’ First Finale”) and the year’s two examples of just-assembled super-groups, both with namesake debut albums: “Southern Hillman Hurry Baby Band” and “Jackson 5.” The 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 first hits The Eagles’ Beach Boys: Chubby & Chong went top 10 with a comely song “Farache 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 Van Doren’s “I Don’t Know” and Lee Van Doren’s “I Don’t Know.” (“I Don’t Know” by Andy Kim. “I Don’t Know” by Peter Cetera, “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 Nothing” 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 than a year away of 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 nostalgic 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 Music Keeps Playing) 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, called “You Little Trustmaker” and we get a sans-Smokey Miracles hit, “Do It Baby.” Furthermore nostalgia on the charts is Cat Stevens’ ver
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 hit; 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 newfound 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 and 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 S. Sky (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 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 a cappella 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 wondrous.

David McGee

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.

Dana Debuts

Following her American club debut at New York's Baca 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 new series, Sine Qua Non also produces folk, blues and other classical, boxed sets.

Alligator Taps Distributions

■ 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."

Michael Wendroff at WQIV-FM

Buddhist 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.

Michael Wendroff at WQIV-FM

Buddhist 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.
1974 Hits in Review

(Continued from page 126)

sion of Sam Cooke's "Another Saturday Night" and a Blue Swede re-make of the Association smash "Never My Love." ... stern TV theme for Davis 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 top finish with Gary White ("Can't Get Enough"), Bachman-Turner Overdrive ("Not Fragile") and Olivia Newton-John ("If You Love Me"), each celebrating their first and second week on top. Of the two, we are seeing their biggest albums to date, notably Paul Anka ("Anka") and Quincy Jones ("Body Heat"). Preparation for the holiday season sees more superstar scores in advance of the release dates of the year: Traffic ("When the Eagle Flies"), Cheech & Chong ("Wedding Album"), John Lennon ("Walls and Bridges") and Carole King ("The Collection")

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 acapella hit from Prelude ("After the Goldrush"), a ballad giant with a Polish refrain from Bobby Vinton ("A Wedding 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 score some programs along with scores for Helen Reddy ("Angie Baby"), while the same kind of story song 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 Backing John Lennon on "Whatever Gets You Through the Night" is none other than the man currently sharing 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 their recent 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's "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 single 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 bass Kiki Dee comes back to let us know "I've Got the Music in Me."

The week's most notable 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 George Jones ("I'm in the Year of the Pig, Make Me Happy") and Neil Sedaka, who's hearing "Laughter in the Rain" after a chart hiatus.

Last-Minute Product


The biggest classical hit since "Switched-On Bach," Tomita's "Snowflakes Are Dancing" keeps building huge pop action.

New product ranging from the black-rock of The O'Jays ("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


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).

On October 15, Inner Vision’s mishap in Memphis, Al Green, who was dosed with 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 am 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 WOUK-AM in Washington is Jay Dubard, formerly with WDKX-AM (Rochester, New York) and WHER-AM (New York).

Publicist Dee Dee 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 Greaves

Album: "It's All right When 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 Roy Charles over a period of four years.

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 KJU, WRKO, KFDF, OKLW, WHBQ, WIBG, WCOL and 99X. The disc goes 34-2g WDIS, 20-29 WCOL, 15-20 KFRC and is an extra on KJU. 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!

**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, 26-11 Y100, 25-18 KJU, 22-12 KFRC, 22-7 WSAI, 17-7 WJIL, 21-14 WCOL, 16-8 WOKY, 5-3 WIBG, 22-12 WMXK, 3-2 KJR, 9-1 WCOL and 8-1 WHBQ.

**Ohio Players**

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 KJU 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.** This week include WDS, WHBQ and WCFL.

**Carpenters (A&M).** Great action continues on this latest. WTXI 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 KJU, 29-19 KDBW, 27-14 WLS, 13-6 WCOL, 16-11 KILT, 28-19 13Q, 23-19 WSAI, 20-12 WDBG, 12-5 KIMN, 11-10 Y100, 12-11 WHBQ, 15-13 KFRC, 15-11 WNOE, 11-9 WOKY, 9-6 WIBG, 7-9 KJR and 25-17 WMXK.

**Linda Ronstadt (Capitol).** Another great week for Linda Ronstadt, and all indicators are pointing toward "tilt!" New adds are WIXY at #58, WFL, WIBG and WSGY. Some excellent moves are 35-15 WCOL, 36-20 KILT, 27-20 WRKO, 28-22 KFRC, 19-10 KIMN, 29-22 WMXK, 25 WNOE and extra to 28 at KJU.

**NEW ACTION**

**John Denver (RCA) "Sweet Surrender."** This poigniant live version from the soon-to-come new Disney movie "The Bears And I" is off to an impressive start with WRKO and WXQI going with the record this week. Last week’s adds were KJU, WCAO and KIMN (#29).

**America (Warner Bros.) "Lonely People."** The response on this new one is twice as good as it was on "Tim Man." First week on the record are WRKO, WHBQ, WCOL, KDBW, KILT, WIBG and KJU, along with last week’s adds of WMXK and KIMN. Look for this one to break twice as fast.

**Marina 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 WXQI. Could duplicate the success of her first hit single, "Midnight At The Oasis."

**CMA Winners**

(Continued from page 44)


**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 keep sticking out in Anthony’s conversation. He loves WNOE so much 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 heart and soul 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 Sedgwick, 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 adored the Who In The World portion of the cover. Dialogues spotlighted John Scher, Mary Reeves Davis, Charles Facht 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 a tough act to follow 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 ... John Cohen at Central Park ... Rory Gallagher and Matt Molloy at 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 comedic 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 wall at the front of the room ... George Simons' "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 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 stage were in the upper reaches and aren't always rare. Bill 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 ... Angola Lansbury as Gypsy on Broadway ... John Denver at Madison Square Garden ... Peggy Lee at Feinstein's ... Little Feat and Deadly Nightshade; Roger McGuinn and Happy and Artie Traum; Tom Rush (with Orphan as back-up band) and Diana Markovitz; 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 Minisoff ... Tremplings at the Urus. Who In The World: Andy Kim, Elton John, Country Music and Steppenwolf ... Dialogues: Murray Deutch, Bob Thiele, Jerry Bradley and Frank Basalona ... 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 ("Angel 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, Neshui Ertegun and Jerry Wexler vice chairman, 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 ... WQV-FM (formerly WCN-CFM) 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 Utall, Robert Sumner 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 Urus ... Gladys Knight & The Pips at the Empire Room ... Lena Home and Tony Bennett in a magnificent show at the Minisoff ... Van Morrison and the Passarions at the Felt Forum ... Anthony Newley and Henry Mancini at the Urus ... 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 Rustin ... 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.


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 Responsible for three numbers, at the Garden ... Barry Chapman for two SPO shows at Avery Fisher ... Gilbert Beaucar 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.
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)
By SPEIGHT JENNINGS

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:

**BUTOI: MEFISTOFELE—** Angel
**TOMITA: SNOWFLAKES ARE DANCING—** RCA
**Britten: DEATH IN VENICE—** London
**VERDI: I VESPRI SICILIANI—** RCA
**Beethoven: SYMPHONIE FANTASTIQUE—** London
**MASENET: 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 of 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 much-anticipated 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 production 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 Schiffers, 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 Rossini's *Cavalleria Rusticana* and *L'Italiana in Algeri* will also 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 Hans Barenboim for the opera, and the rest of the cast includes Antigone Sgourda as Anna, Heather Harper as Elvira, Helen Donath as Zerlina, Gerard Evans as Leporello and Luigi Alva as Ottavio. In the January releases can also be found a Schumann disc: "Frauenliebe und 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 Currelieder, 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 Burana.*

Columbia 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 her 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 week after last month's release, the performance featuring these two, the brightest young stars in the American opera firmament, went into orbit and Columbia records 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 in 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-recorder set.

Debelli, 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 on 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 Freischutz early in 1974, will offer Beethoven's Fifth Symphony with the Vienna Philharmonic, and William Kempff does his first concerto recording in years: the Schumann Piano Concerto, with Rafael Kubelik conducting.

**London**

One of the most novel projected releases of the year involves Sir George Solti and London Records: a new recording of Tchaikovsky's *Eugene Onegin,* in Russian, and with a virtually ideal cast. Teresa Kubelik, 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 Renato Benigne. 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. Sony, of course, 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 Philadelphia. Zabin 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. By the Ravel centenary year, will be celebrated 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 much-anticipated package will highlight “Twentieth-Century Flute Music,” containing works by Edgar Varese, Charles Wuorinen, Martin David Levy, Luciano Berio and many 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 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. 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, will record, 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 organization headed by Eve Queler, will give the work at Carnegie Hall. The performance should whet the excitement for the Philips recording; it is not yet 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 conjucntion with the Rotterdam Philharmonic Union’s concert 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 Brendel 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 public relations by RCA, which is convinced of the album’s saleability and worthwhile qualities. Written for Sybil Sanderson and starring in by among others Mary Garden and more recently Carol Neblett (who en-

(Continued on page 138)
**RECORD WORLD INTERNATIONAL**

**CANADA**

**By LARRY LEBLANC**

TORONTO—Singer Henry Small has left Scrubalooe Caine to form a new band, Small Wonder. It will be based here. Replacing Small in Scrubalooe 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 lips at Thunder have been Murray McLauchlan, being produced by Bernie Finkelstein; and Joey Frenette, being produced by John Capek. Mixing an album at the studio 10 has 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. Will Morrison recording at RCA Toronto this week with Ian Guenther producing and David Van DePitte arranging. The RPM Weekly June 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 Copperpen for exclusive Canadian bookings. Les Emmerson and Clive Fox have formed a label, tentatively called Scorpion, and are expected here this week to firm a Canadian distribution arrangement. 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 Elkhard 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 Sneezey 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 OS-826832... The Lady and Gentleman have recorded parts of their 2nd lp at Century 21 in Winnipeg... Cal Dood 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... Daffodill Records will release 2nd album for Spirit Of Christmas which it titled “Lies To Live By.” Also on Daffodill 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 in-flight 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 MccRieGH**

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 decommisioning Stuart Henry, Dave Simpsons 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 enticing such artists as Paul McCartney, the Hollies, Neil Sedaka, Steeleye Span, Lobo, Lindisfame and Lynsey De Paul to tape station identity pieces.

**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, Italy, Portugal and Two. Germany’s ARD Television coordinator/director of TV Frankfurt, Hessenschen Rundfunken, Hans Otto Gruneleidf, has devised a new system by which to select Germany’s entry. 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 Deen”... 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 is the Decca’s “New Orleans” set from Les Humphries Singers and the Three Degrees on CBS.

Peer Music German manager Mike Kamstedt 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 charts for 1975... Auf Wiedersehen ’til next week!
WE’RE SITTING ON TOP OF THE WORLD.
OUR WORLD OF #1 RECORDS.

ARGENTINA: A LAS PUERTAS DEL SOL/GIULIOLA CINQUETTI (SPANISH VERSION); PROYECTO/ROBERTO CARLOS (SPANISH VERSION); HARLEM SONG/FADY ELHOURY (SPANISH VERSION); COMO NO VOY A QUE VERTE/LOS PRADOS; VENDRAS YA 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.

BRAZIL: ROBERTO CARLOS/ROBERTO CARLOS; NO MORE TROUBLES/SHARIF DEAN; DIO COME TI AMO/GIULIOLA CINQUETTI. CANADA: THE MOST BEAUTIFUL GIRL/CHARLIE RICH; THREE DEGREES/THREE DEGREES; JONATHAN LIVINGSTON SEAGULL/NEIL DIAMOND.

FRANCE: DISET/ARBIAT; L’AGE DE LA DAME/ROGER NEW; LSMAC, BANDA/FRANK FENTON; L’AGE DE LA DAME/ROGER NEW; NOS AMOURS/LEO ALBRECHT; MON AMOUR/LEO ALBRECHT; THE SWINGERS/LEO ALBRECHT.

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: I’M WEER VOORBIJ DIE MOEIE 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 ME/CHICAGO; TOUT DONNE TOUT REPRIS/MIKE BRANT.

ITALY: ALLE PORTE DEL SOLE/GIULIOLA CINQUETTI; IO E TE PER AL TRI GIORNI/I POOH; HE/TODAY’S PEOPLE; BELLISSIMA/ADRIANO CELENTANO; JESUS CHRIST SUPERSTAR; WHIRLINDS/DEODATO. JAPAN: YOROSHIKU AISHIU/HOROMI 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
**Classical Forecast**  
(Continued from page 135)  
acted a now-famous nude scene in New Orleans), That is offers its interpreter the satisfaction of being a courtesan, a penitent and a nudes artist. 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-savior Athanaé, and the  

**Legalities**  
The mimes-rock foursome recently visited the Record World offices and explained the hiatus was due to legal hassles. They were originally New Yorkers making the coffeeshouse 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 in 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, "Somehow I think we had different ideas about what we were..." When was known to show two musical faces, a spacy electrical one as well as a very commercially-oriented one, he chose to display the latter in the cohesively produced Hello People album.

**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 Oslisba, B Side and the re-formed Cockney Rejects will 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**  
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.

**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 at 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 Canceled 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 ("some doctor that took out Janis Joplin's," smiled Van Zandt knowingly) and deemed salvageable.

**Cohen Captivating At Bottom Line**  
**NEW YORK** — Novelist, poet, songwriter and 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 not much movement from the audience throughout the concert; everyone was mesmerized. His songs are like no other'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 up-tempo 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).
Jawin’ with Shawn

A&M recording artist Shawn Phillips stepped by at RW’s west coast offices recently to talk about his album “Furthermore” and life in Pastiche. 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 Flexman.

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, Jan Calderwood, Barry Ray and Eddie Chappell surrounding Fable managing director Ron Tudor (center).

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 malapropisms 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 Genesis. The rock press, and the rock audience, loved it.

With their recent “live” LP and their plans for a fourth Manticore “live” album, PFM is moving in their own direction, creating a sound that is less reflective of other “progressive” influences and more their own reconfiguration 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 exhilarating, relying on an 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 quiescence 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 music perfection 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. Listen to 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 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 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 Kahil 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 Edwards’ 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 (supplemented by print interviews, including key wire services and syndicates, for the actor, who interrupted final editing phases on his newest film “Mansfield") and Atlantic’s massive merchandising and promotional push behind “The Prophet.”
Record World en Brasil
By OLAVO A. BIANCO

El lanzamiento más sensacional de este mes es el álbum "Benito Di Paula Live!"; la canción "Charlie Brown" está tomando una fuerte radiodifusión en Sao 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 exaltados Secos & Molhados, está lanzando un álbum. Dos canciones de Astor Piazzolla serán incluidas en este álbum.

A tiempo, acercan de Benito Di Paula: una de sus nuevas canciones incluida en el nuevo álbum de Roberto Carlos (CBS) grabado en Los Ángeles, será lanzada en Brasil al comienzo de Diciembre.

Trafic

El prometido viaje del famoso grupo Trafic al Brasil, aparentemente no tomará lugar. Al mismo tiempo otro artista está anunciando para el año próximo su llegada al Brasil: David Bowie. De la pista de sonido del film nuevo "My Love For You," con George & Peggy Kerr (Copacabana) es un nuevo sello que promete ascender rápidamente las paradas de popularidad.

Antonio Carlos & Jocati (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.

Joe Arroyo

Eduardo Arrevelo de ventas... A más de firmar Hispanox en España al interpretar Eduardo "Bigote Arrevelo" de Chile, le está sometiendo a promoción a través de un sencillo conteniendo "Una Pena y un Cariño" y "El Piripi"... Ahl hablando de España, me comentan que se calcula en dos millones y medio la cantidad de tocadiscos existentes en España y de un millón ciento cincuenta mil reproducciones decenas (cassettes)... Está logrando altas cifras de ventas la nueva grabación de Cortijo y su Combo Original, presentando a Ismael Rivera. El grupo se desembarcó 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 (Continued on page 141)
**Nuestro Rincon** (Continued from page 140)

Palmieri...Toño Fernandez y Los Gaiteiros de San Jacinto acaban de firmar con Discos Fuentes de Colombia...La Asociación de Cronistas de Espectáculos de Nueva York celebra este mes el Quinto Aniversario de su fundación. Felicidades!

Howard S. Weiss de la Latino American Broadcasting System, Inc. del 866 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 del 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 agradecido 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. ¡Delante 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. The 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...Lúder, a new musical group, had

(Continued on page 142)
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 composer Pedro Flores and Jorge Hernandez. Kudel/ R.

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 shook 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 Ianno Gonzalez and Orlando Posada which will be also associated in some way with Codiscos. It seems that Hernan will start producing such artists as Helena Vargas, Garzon and Collazos and Hernandez 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. . . .

Jorge Arroyo, singer of the Colonial musical group formerly known as Truko is enjoying success since his smash hit “Tania” broke all records of sales . . . . Hispanov signed Chilean performer Edmundo “Bigote” Arrocet to a long term recording contract. They already are promoting him via a single containing “Una Pena ye un Caritio” 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 Congo 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 Galerlos de San Jacinto just signed with Discos Fuentes in Colombia . . . . Asociacion de Cronistas de Espectaculo’s of Nueva York is celebrating its Seventh Anniversary this month. Congratulations friends! . . . Howard C. Weiss of Latin 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 hits 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 Raúl! . . . Louis Couttolence 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!

LATIN AMERICAN ALBUM PICKS

CELOS

LOS ZORROS—Latin Int. DUIS 5023


Los Satélites de Venezuela are moving this album well in several areas in the States. Here they perform “Indio Simplum,” “Carmen Rosa,” “Las Secretarias” and “Juan Soledad.”

ECHANDO UN PISO SIN COMPLEJOS

LOS SATELITES—Discolando OLP 8140


CAMILO SUSTO

Rafael Rivero

Camilo Susto está moviendo muy fuerte su nueva grabación internacionalmente. Resaltan con gran intensidad “Quieres ser mi Amante,” “Nunca me Amaron Así,” “Ayudadme,” “Mi Verdadero,” y “Deja de Ser.”

Camilo Susto 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 Mijado.”

IN MOTION

BOBBY VALENTE—Tonio XSLP 00469

Con arreglos de Bobby Valentín y Marvin Santiago y Frankie Hernández, en las partes vocales, sentimos aquí un exquisito salsoul. “Sofia” (R. Anglero), “La Realidad” (T. Ramos) and “Porque te Fuiste” (D.R.).

With arrangements by Bobby Valentín and with Marvin Santiago and Frankie Hernandez, superb musicians offer an outstanding salsoul production that should mean heavy sales. “Sofa Diabo” (R. Anglero), “Amar y Vivir” (D.R.), “La Realidad” (T. Ramos) and “Shiny Stockings” (D.R.).

En Venezuela

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 principalmente 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 carretelas la nueva grabación de Camilo Susto, 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 Venezuela. Naturalmente que no causó la misma impresión de antes. ¡La razón . . . ! Desde hace mucho tiempo que no impone un hit en los Terrícolas, conocidos ampliamente en los países Latinos.

(Continued from page 141)
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 McCoin left KDIA-AM in Oakland, California. Vernon Caytron was made music director of WDXX-AM in Rochester, New York.

En Venezuela

(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. F.P. "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 bueno cantante ha logrado hacer connotación falta en lo que respecta a acompañamiento musical... Es todo por ahora... ¡Será hasta la próxima!

Bahler Scores

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.

WBX-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.


DECEMBER

Personal Picks: "Celebrate Life" — Johnny Nash (Epici); "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 WBX-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 CFI 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 which was 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 please with the black station's programs 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 killing 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 single-handedly 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 boogiemen 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

WB Music on Display

SETTING THE STAGE

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,” “Foxxy Lady”) and obscure (“Little Miss Lover,” “Up from the Skies,” “1963—A Mermaid 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 wail-like vulnerability and positive outlook on life which combines with her excellent songs ("Smooth Sailing," "Manada," "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

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

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.

GMA Pacts Hudson

NASHVILLE—The Gospel Music Association has announced that 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.

Scholarly Dollars

Don Gant, (second from right) president of the Nashville chapter of NRAS is shown receiving a check from Dean Robert Knuss (second from left) of the Vanderbilt Law School for the new entertainment law program at the university, as Bob Thompson (left) and Henry Ramero look on.

COUNTRY PICKS OF THE WEEK

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.

Don White, "Old Standby" R.S.O., BMG/Wal- den, ASCAP. This man has a good gal sittin' home wait- ing 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 pro- grammers grinning ear to ear. ABC/Dot DOA-17534.

Barbi Benton, "Barbi Doll." ASCAP. 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.

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By MARIE RATLIFF

Station Check List
Reporting this week (alphabetically):

KBUC, San Antonio
KBUL, Waco
KCC, San Antonio
KERE, Denver
KFDI, Wichita
KOIN, Billings
KTOW, Tulsa
KTTS, Springfield
KVOS, Tulsa
KWMT, Ft. Dodge
WABAM, Montgomery
WBAP, Ft. Worth
WCMS, Norfolk
WEEP, Pittsburgh
WEV, Richmond
WENO, Nashville
WBBG, Greensboro
WHN, New York
WHO, Des Moines
WHOOG, Orlando
WIRE, Indianapolis
WIKR, Knoxville
WMAC, Memphis
WMP, Ocala
WMQN, Memphis
WPXN, Columbus
WSLC, Beaufort
WTHI, Terre Haute
WTIK, Durham
WUSE, Cincinnati
WVOU, Jacksonville
WWL, New Orleans
WWXK, 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 rave reviews! "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 WBBG.

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, KCCC, 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, WCSS 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 WABAM.

Area Action: Paul Richey's "Strong Comeback" picks at KBUL; Connie Guitar is no. 5 at KCCC; 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" starts moving at KTOW, KOY, 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) WABAM, WAME and WPXN.

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.

Guts & Savvy

If any of a number of artists attempted this, they would be booted 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 5826
LOVE IS THE FOUNDATION [Cool 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 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—Aetiram API 1055
I LOVE THAT WOMAN [LIKE THE DEVIL LOVES SIN] (Jonqueliën, BMI)
Cookin' tracks for a hit train that'll run up on 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 tons 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]
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, up tempo 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 glossy 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 gentleman. 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 Bourque, Dave Gilbert, Fielding Troutman, Linda Hargrove, Dick Feller, David Allen Coe, Larry Ballard, Carmol Taylor, Norro Wilson, Steve Baron, Bobby David, Larry Wilkenson, Chuck Perron, 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. Encceed by Denny Brawington, those appearing for short sets included Stanley Hemphill, Bobby James Bourque, 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. Piepont.

Talk on the west coast is that Buck Owens' is holding an 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, Calif. 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 "Faulconer," "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 Rants, Helms' manager; and Hank Levine, president of IRDA.
We Had A Happy Old Year

"Jolene"
"Tore Down"
"I Will Always Love You"

'75 Is Already Alive......

Climbing Fast
"Carolina Moonshine"
RCA #10124
By Porter Wagoner

Headed For #1
"Kentucky Gambler"
Capitol #3974
By Merle Haggard

Be Watching For Dolly Parton’s January Release

From All Of Us
We Wish You
A HAPPY NEW YEAR!

mecpar PUBLISHING CO.
The HITS Just Keep On Coming

HANK SNOW
EASY TO LOVE
(PB-10108)

BOBBY BARE
AND THE FAMILY
SINGIN' IN THE KITCHEN
(APL1-0700)

DICKEY LEE
THE BUSIEST MEMORY IN TOWN
(PB-10091)

nca Records and Tapes
CONCERT REVIEW

Country Sounds Abound At Felt Forum Show

| FELT FORUM, NYC — The Silver Fox, Charlie Rich (Epic), returning 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-accouted and more upfront than that of his previous gig.

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 discisky), 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-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 has been one of the most attractive females in country today.

Robert Adels
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