**SINGLES**

**RINGO STARR, "SNOOKEROO"** (prod. by Richard Perry) (Big Pig/Leeds, ASCAP).
In the wake of the two-sided response to McCartney’s current single, expect similar reaction to both this Elton John – Bernie Taupin tune and Hoyt Axton’s "No No Song" on Ringo’s latest. Its working class hero saga time, with an “Ob-la-di Ob-la-da”-type flip. Apple 1880.

**CHARLIE RICH, "MY ELUSIVE DREAMS"** (prod. by Billy Sherrill) (Tree, BMI). The ’67 country duet giant for David Hous-nton & Tammy Wynette, one of Sher- rill’s best tunes, is now Rich with Silver Fox finesse. The strong single shot from his current album is the song’s supreme moment of simultaneously tangible country and pop glory. Epic 8-50064.

**B J. THOMAS, "(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG"** (prod. by Chips Moman) (Press/Tree, BMI). Returning to his early hit producer, B. J. comes back with the quintessence melodic and lyrical loveliness, Gates never ceases in his uncanny ability to tug at your heart-strings. Switching from selections for the hopelessly romantic to more commercially-oriented compositions, this is surely the Bread-winning set as "Part-Time Love," "Greener Days" and the title track note. Elektra 7E-1028 (6.98).

**DONNY OSMOND, "I HAVE A DREAM"** (prod. by Mike Curb & Don Costa/Mike Curb Prod.) (First Central/The Kids, BMI). Sporting a matured voice on his first solo single in quite a while, Donny tackles some solid message material from the pen of Solomon Burke. Aim- ing at a more adult audience, but still being seen in younger dreams! MGM 14781.

**PAULA WEBB, "PLEASE MR. PRESIDENT"** (prod. by Tom DeAngelo, Randall Carlisle & Bernie Mendelson) (Bridgeport/Verity, BMI). From the folks who gave you “The Americans,” their spoken word winner for ’75. Ten-year-old who doesn’t understand words like “recession” tells it like it is to a world that’s all ears! 20th Century/Westbound WT-5001.

**GENE McDANIELS, "LADY FAIR"** (prod. by Gene McDaniels) (Skyforest, BMI). Man who had a Liberty hit string (’61-’63) and has been working with Roberta Flack of late (penning “Feel Like Makin’ Love”) is hotter than ever. Easy-going self-produced debut for Lou Adler’s label should go far in re-establishing his front-line talents. Ode 66107 (A&M).

**MELANIE, "YOU'RE NOT A BAD GHOST, JUST AN OLD SONG"** (prod. by Peter Scheckeryk) (Neighborhood, ASCAP). As bubbly as "Brand New Key" but with more mature subject matter, she tells of her "oldies weekend" plans for a certain past someone special. Present reason for her first smash hit of the year. Neighborhood 10000 (Arista).

**OTZARK, MOUNTAIN DAREDEVILS, "JACKIE BLUE"** (prod. by Glyn Johns & David Anderle) (Lost Cabin, BMI). "If You Wanna Get to Heaven" contingent has some high and mighty stuff with which to climb chart peaks again. Gently rocking ‘It’ll Shine When It Shines’ cut is about a lady in wait- ing who’s got more going for her than she’ll own up to. A&M 1654.

**ALBUMS**

**BOB DYLAN, "BLOOD ON THE TRACKS."** Emerging with perhaps his finest set in years, Dylan blends previously successful styles for his label return. Spare but apt musical arrangements accentuate the striking lyrical intensity in "Tangled Up in Blue," “You’re Gonna Make Me Lonesome When You Go,” “Shelter from the Storm” and “Bucket of Rain.” Columbia PC 33235 (6.98).

**TEMPTATIONS, "A SONG FOR YOU."** Further strengthening their solid reputation as a cookin’ congregation the Temptations pulsate the grooves in a fashionable disco-direction on this outing. "Shakey Ground" chugs a chart-topping beat; Leon Russell’s title track is poignantly rendered; and “Memo- ries” is musically majestic. Songs for all! Gordy G6-969S1 (Motown) (6.98).

**DAVID GATES, "NEVER LET HER GO."** Delicately balancing melodic and lyrical loveliness, Gates never ceases in his uncanny ability to tug at your heart-strings. Switching from selections for the hopelessly romantic to more commercially-oriented compositions, this is surely the Bread-winning set as "Part-Time Love," “Greener Days” and the title track note. Elektra 7E-1028 (6.98).

**EL CHICANO, "THE BEST OF EVERYTHING."** Full-flavored, Latin-oriented septet emits a conglomeration of Tower of Power and Chicago signals on this, their most fulfilling album to date. Palpating percussion is the base upon which streamers the likes of “You Can Have the Best of Everything” and "One More Night" are built. One danger, Highly explosive! MCA MCA-437 (6.98).
Air Play

Shelter Records

and

Phoebe Snow

Would like to cordially invite you
to private audio screening
of selected tracks from
Ms. Snow's first album titled
"Phoebe So Now"

It will only take a few
minutes of your time but it
will make your day!

"It's not very often that a songwriter's word
look sensible written out like this, but Phoebe's
lyrics conquer the test time and again. And it's
about time. She is such a natural that you hear
notes save building up in the back of your head."

CHICAGO READER

"Twenty-two year old Phoebe Snow, born in New York,
raised in New York, discovered at an amateur night
at the Bitter End, has rendered the sleeper album
in 1974. You shouldn't be without it."

GOOD TIMES MAGAZINE

"New Artist of the Year"

ROLLING STONE MUSIC AWARDS

"Top 10 Picks this year."

RECORD WORLD ACTION REPORT

"Top Pop albums Female Artists."

BILLBOARD TALENT IN ACTION

YEAR END

"Singer-songwriter" has become such a common
description, but Ms. Snow is most uncommon.
As they say in the trade, she is gonna be a
monster.

MILWAUKEE BAGEL AMERICAN

THE 1974 ROLLING STONE MUSIC AWARDS

New Artist of the Year

Phoebe Snow

The Hartford Courant

"Phoebe Snow has a great voice. It's sweet
without being saccharine. It's a voice to
remember that stands out in a world of
routine. Phoebe Snow is an attraction."

C.R.E.A.M.
Polydor Inc. Acquires 'Tommy' Soundtrack

NEW YORK—Bill Farr, president of Polydor Incorporated; Mike Von Winterfeldt, VP of Polydor International; Arnie Geller, director of marketing; Polydor Records; and Gloria Sondheim, manager, Polydor International met with members of the trade press Monday (20) to formally announce Polydor's worldwide acquisition of album and tape rights to the original movie soundtrack from the forthcoming film of The Who's rock opera, "Tommy." Among those appearing in the film and on the soundtrack are Roger Daltry, Ellen John, Eric Clapton, Tina Turner, Oliver Reed, Jack Nicholson, Ann-Margret and Keith Moon. (Continued on page 40)

Thomas Establishes E.A.R. Label in U. S.

NEW YORK—Euro-American Records, a new label with offices in New York and Memphis, has been established by Nigel Thomas, president of the firm. Thomas is commencing the operation of E.A.R. Records following his successful opening of Goodcoor Records in Great Britain. E.A.R. Records, an independently-distributed label, will premiere its product on January 26. The release includes singles by Viola Wills and Carol Grimes, and the debut album by Canadian singer-songwriters Druick & Lo.

Heading the New York office will be Mick Jones, vice president in charge of a&r, who comes from a long and successful career as a performer and producer. For five years, he produced albums by French rock star Johnny Halliday, and then linked up with Gary Wright to re-form Spooky Tooth in 1972, staying with them for their last three albums. Following a meeting with Thomas, Jones. (Continued on page 14)

Norman Weiss Named Management III Pres.

NEW YORK—Norman Weiss has been appointed president of Jerry Weintraub's Management III Ltd., it was announced by Weintraub. (Continued on page 37)

Popovich Promoted To VP, Epic A&R

NEW YORK—Irwin Segelstein, president, CBS Records, has announced the appointment of Steve Popovich to the position of vice president, a&r, Epic Records.

In his new capacity, Popovich will be responsible for the overall direction and supervision of the Epic a&r departments and Epic artist roster on both east and west coasts. In addition to the constant evaluation of new material and the signing of new artists to the Epic label, his duties will also include the main- (Continued on page 45)

Ohio Players Lead Pack Of Self-Contained Soul

By ROBERT ADELS

NEW YORK—Holding down three separate number one slots this week while being bullied top 5 on The Singles Chart, Ohio Players (Mercury) have achieved a profile unprecedented for any self-contained black group. Following the trail first blazing by Sly & the Family Stone, War and Earth Wind & Fire, the Phonogram septet becomes the first vocal instrumental performer-artist to hold simultaneous number one slots on The R&B Album Chart and The R&B Singles Chart as well as The Album Chart while their product's title track ("Fire") is a bulleted 4 on The Record World Singles Chart. In addition, the group is a completely self-produced entity.

(Continued on page 45)

CBS Records Group's '74 Makes History; Intl. Division Displays Global Growth

NEW YORK—Goddard Lieber son, president, CBS/Records Group, here announced that 1974 was the most successful year in the group's history. Lieberson cited the efforts of Irwin Segelstein, president, CBS Records, and Walter Yetnikoff, president, CBS International Division, for their contributions to this achievement. All areas of recorded music played a role in the company's sales and growth in 1974.

Both new and established artists contributed to the continued success of the Columbia, Epic and CBS Records Custom Labels, domestically and internationally. The company enjoyed sales growth in virtually every field of music, including country, rock, popular, rhythm and blues, jazz and classical. One measure of CBS Records' accomplishment is that the grand total of 30 gold records which were achieved in 1974.

For Columbia Records, there were 16 gold records during 1974, received by the following artists (listed alphabetically): Chicago ("Chicor Yetto II") and "Just You 'N Me" single), Mac Davis ("Stop And Smell The Roses"), Neil Diamond ("Serenade"), Earth, Wind & Fire ("Open Our Eyes"), David (Continued on page 45)

Supreme Court Action Rejects Piracy Pla

NEW YORK—By refusing to re- view the E. B. Marks vs. Colorado Magnetics case previously tried in U. S. Appellate Court, the highest judicial body in the country has laid to rest any fears that the compulsory licensing provision of the Copyright Act could be used to legally defend tape piracy. The U. S. Supreme Court (20) upheld the ruling of the lower court and thus has given music publishers the final victory over "honest" pirates who have claimed to be willing to pay publishing royalties under the assumption that this would allow them to bypass penalties of copyright laws protecting recorded materials. (Continued on page 61)
UA Appoints Licata

Vice President, Sales

LOS ANGELES - Al Teller, president of United Artists Records of America, has announced the appointment of Sal Licata to the post of vice president, sales. Licata was most recently president of Blue Thumb Records; he had been its director of sales, beginning as national sales manager of Columbia Records, and then as vice president, sales. The appointment of Sal Licata to the post of vice president, sales, has announced the reorganization and expansion of Columbia Records' west coast a&r operations. The change in the form of the addition of Jack Gold and Joe Wissert.

Background

Gold, a veteran producer of over fifty chart records, rejoins the Columbia staff as director, popular music west coast a&r. In the past he has worked with artists including Johnny Mathis, Andy Williams, and Percy Faith. He is currently at work on lp projects for the label with Ray Coniff and Vikki Carr.

Joe Wissert joins as director, contemporary music, west coast a&r. His current affiliation with Columbia includes the production of hits for artists including John Lennon, the Beatles, and the Rolling Stones. He is currently at work on lp projects for the label with Ray Coniff and Vikki Carr.

Appeals Court Rules

In MGM Vs. Rosses

NEW YORK — In the latest chapter of the longstanding suit-countersuit battle between Jerry Ross and MGM, the U.S. Circuit Court of Appeals here has reversed the Federal Court ruling of last year which had favored Ross.

The details of the suit go back to MGM's 1970 purchase of 80 percent of the Rosses' Colossus Records for over 8,000 shares of MGM stock valued at $500,000 in financing. MGM later fired the first legal torpedo when they sued the firm's original principals in an effort to void the contract.

Columbia's Crown Prinze

Jack Gold

Joe Wissert

RIAA Raises Gold Standard

NEW YORK — The Recording Industry Association of America has raised the Gold Record Award certification requirements for long-playing record albums and their counterparts on pre-pressed tapes. RIAA's board took the action in recognition of price increases instituted by many companies over the past year and in order not to dilute the value of the awards.

Effective with releases issued on or after January 1, 1975, the criteria for certifying an album/tape award will be a minimum sale by the record company of 500,000 units. A multi-record or multi-tape package will be considered as one unit. Heretofore, the requirement was $1 million in manufacturer's sales based at 33-1/3 percent of the list price. Record albums and tapes released prior to January 1, 1975, will continue to be eligible for certification under the former basis. The criteria for certifying singles remain as before, a minimum of one million units.

Love Leaves A&M

NEW YORK—Jerry Love, who for the past six years was head of east coast artists relations and promotion for A&M Records, has resigned his position.

Before joining A&M, Love was general manager of Kama Sutra. He can be reached at (212) 421-6380 or (212) 423-1689.

AmericanRadioHistory.com
"POSTMAN" HAS DELIVERED!

Congratulations CARPENTERS on your #1 single, "PLEASE MR. POSTMAN"

AmericanRadioHistory.com
MCA Names Scott LP Promo Manager

LOS ANGELES — Vince Cosgrave, MCA Records’ vice president of promotion, has announced the appointment of Jon Scott to the position of national album promotion manager for MCA Records, Inc.

Moving to Los Angeles

Scott has been working as local promotion manager for MCA in Memphis since 1973. For several months, Scott also worked from Atlanta as special projects manager for MCA in the southeast. He will be moving to Los Angeles to assume his new position early in February. Before working for MCA, Jon spent six years as music director of WMC-FM in Memphis.

MIDEM Galas Start Strong

CANNES, FR. — Two galas helped carry the MIDEM convention’s entertainment wing up on a strong take-off. The Sunday gala (19) featured Brazilian music with the talents of Valden, Pallo, guitarist, Gil and Jorge Ben, among others. A Tuesday gala highlighted music from Great Britain and was organized by Dick James, British disc jockey Alan Freeman serving as host. The show included performances by the Kiki Dee Band (introduced by Elton John), Carl Douglas, the Tremeloes, Showaddywaddy and Vera Lynn. Details of a third gala held Thursday will be reported next week.

MCA Holds Promo Meet


Greetings

The promotion staff was greeted by Mike Maitland, president of MCA Records, Inc., Lou Cook, vice president of administration, Rick Frio, vice president of marketing, Johnny Musso, vice president of A&R, and Sam Passamano, vice president of sales. Topics covered included maintaining and furthering the strength of MCA’s current artists as well as broadening promotion plans to include and feature the new acts MCA has signed for 1975.

‘Gathering of Eagles’
The “Gathering Of Eagles” was organized by MCA’s national promotion staff including Vince Cosgrave, vice president of promotion, Pete Gigdon, national singles promotion manager, Dennis Morgan, national album promotion (now with Rocknet Records) and Shelley Hoppers national promotion coordinator.

He’s Number One!

Rocket Records recording artist Neil Sedaka was thronged by well-wishers following his recent Troubador engagement in Los Angeles. In the two photos above, Sedaka is surrounded by (right photo) RW’s Spence and Carol Berland and (left photo) MCA’s A&R VP Johnny Musso (on left) and marketing VP Rick Frio.

RCA Inks Gryphon Productions

NEW YORK—RCA Records has announced an agreement with Gryphon Productions, whose principals are Michel Legrand, Norman Schwartz, Nat Shapiro and Harold Wheeler, whereby product produced by this team of musicians and music professionals will be distributed and marketed by RCA.

A newly-formed company, Gryphon will direct its energies toward contemporary pop where they will develop new young artists as well as work with more established stars, explore original cast opportunities and create concept album projects. Also, Gryphon will search for tomorrow’s stars in jazz.

The first two Gryphon-produced albums being released on RCA Records—“Michel Legrand Recorded Live At Jimmy’s” and “Susan Barlow,” a new singer-composer—all included in RCA Records’ January product release, recently unveiled at the company’s “Magic ‘75” sales and promotion conference in New Orleans.

Michel Legrand is an internationally known conductor, producer, pianist, arranger and singer whose initial success was the prize-winning “The Umbrellas of Cherbourg.” He has won two Oscars, a Grammy and an Emmy. He has recorded with, and arranged for Miles Davis, Stan Getz, Dizzy Gillespie and Sarah Vaughan. Some of the artists he has conducted and arranged for are Barbra Streisand, Andy Williams, Johnny Mathis, Jack Jones, Petula Clark, Lena Horne and Peggy Lee.

Norman Schwartz, a veteran of more than 20 years in the music industry, is the former president and founder of Skye Records. He has also produced albums for Verve, Impulse, Twentieth Century Fox and RCA. He has produced albums by Nina Simone, Melvin Van Peebles, Pet Clark and Freda Payne, among others, and has numerous Broadway conducting and arranging credits. Like Legrand, Wheeler will shortly be making his RCA Records debut with an album titled “Black Cream.”

Entwistle Makes U. S. Solo Bow

NEW YORK—John Entwistle, bassist and songwriter for The Who, will make his first solo tour in the U.S. late February with his group Ox.

Sir Productions’ Peter Rudge, manager of both The Who and Ox, will tour the following major U.S. markets (with specific dates forthcoming): San Francisco, Calif.; Long Beach, Calif.; Chicago, Ill.; Boston, Mass.; Philadelphia, Pa.; and New York, N.Y.

The Entwistle band has previously toured Europe under the name Rigor Mortis, but the line-up has altered with the name changed to Ox. The group itself consists of Graham Deakins, drums; Mike Deacon, keyboards; Robert A. Johnson, guitar and Entwistle on bass.

Ox’s tour will coincide with the release of the group’s MCA album, “Mad Dog.” This is Entwistle’s fourth album, apart from The Who.

Mann Leaves GRC

Eddie Mann has resigned his post as head of publicity for GRC Records.
A great new GIL SCOTT-HERON album with Brian Jackson and the Midnight Band entitled “The First Minute of a New Day.” Both musically and lyrically, Gil Scott-Heron has given notice that today’s audience will accept no substitute for the truth. Playboy Magazine has said “Humanity itself is the subject and his artistry is capable of touching anyone who listens. . . .” Playboy Magazine has said “Humanity itself is the subject and his artistry is capable of touching anyone who listens. . . .”

The musical world can make room for a new colossus.” Rolling Stone has commented: “The eloquent literacy of his melodic songs speak with extraordinary insight, anger and tenderness of the human condition.”

And from Different Drummer: “If you’ve never been exposed to Scott-Heron’s hypnotism, now is the time for you to check him out.”

GET INTO THE EXCITEMENT OF GIL SCOTT-HERON

ON ARISTA RECORDS THE NEW RECORD COMPANY
Atlantic Reveals Details On Alice Cooper Disc

**NEW YORK**—In the special arrangement made between Atlantic/Atco Records vice chairman Jerry Wexler, and Shep Gordon, president of Alive Enterprises and personal manager of Alice Cooper, Atlantic/Atco Records has scheduled a rush release, special sales and marketing campaign, and heavy promotion for Alice Cooper's first solo soundtrack album, "Welcome to My Nightmare," to be distributed by Atlantic Records in U.S. and Canada.

**TV and Tour**

Concurrently, the album is the soundtrack for the forthcoming television special, tentatively titled, "Welcome to My Nightmare: The Making of an Album," to be aired in mid-spring. The TV special coincides with a major non-r&b tour beginning April 1st through mid-July.

Gordon stated: "Welcome to My Nightmare" is to be a one-off soundtrack deal and Warner/Reprise Records still holds the rights for further Alice Cooper group recording.

**Cooper-Ezrin Reunion**

The soundtrack LP contains 11 original tunes and marks a reunion between Cooper and producer Bob Ezrin, who has worked with Cooper on previous projects. The two have been collaborating on the work for over a year.

The stage show is a multi-media recreation of the LP bringing to life the songs; mirrors, elaborate props and wildy designed scenery are all part of the experience and David Winters and Joe Gannon are responsible for the stage concept and production.

**Musicians**

There will be a new group of musicians traveling on this Cooper solo tour. These include: Dick Wagner, Steve Hunter, Prakash John, Whitey Glan and Joseph Chirowsky.

WB Music Pacts Alice Cooper

**LOS ANGELES**—Ed Silvers, president of Warner Bros. Music Publishing has announced the signing of a long-term, worldwide, sub-publishing agreement with Alice Cooper. The deal was negotiated by Silvers with Shep Gordon, president of Alive Enterprises and personal manager for Alice Cooper.

Warner Bros. Music is now preparing a companion film to be distributed simultaneously with the release of Cooper’s debut solo soundtrack album from the TV special "Welcome To My Nightmare" which will air in the Spring of '75. Cooper participated in the writing of all the compositions for the album, produced by Bob Ezrin. A sixty-city concert and promotion tour will launch the release and will kick off in Chicago April 1.

"I've always had a great deal of admiration for Ed Silvers," noted Cooper. "We've had a long friendship and I'm glad we can finally work on a project together."

**Polydor Intl. Pacts with State**

**CANNES, FR.**—Mike Hales, head of Polydor International’s pop music division, has announced a long-term worldwide (exclusive of the U.S. and Canada) licensing agreement with State Records. State was formed by former Polydor London president John Fruin with Wayne Vickerton, Ronnie Beck and Tony Waddington. Arrangements for the U.S. and Canada have not as yet been made. The initial release is scheduled for early February, and features the Rubettes.

Arista Rushes ‘Bump’

**NEW YORK**—Arista Records has announced that it has obtained distribution rights for "The Bump." By Dooley Silver spoon. The record was produced by Sonny Cassella and will bear the Cotton label which is owned by Sonny Cassella.

**Sold Out**

The record, which has been receiving response at discos and r&b stations throughout the city, was in such demand that it immediately sold out the entire initial shipment of 10,000 copies and then the second shipment of 15,000 copies.

Arista is rush-releasing the record immediately.

**RCA’s Quadruple Gold**

**NEW YORK**—Three albums and a single were certified gold by the RIAA for RCA Records in the first 10 days of 1975.


**Denver Gold**

And John Denver had a single, "Back Home Again," certified, making it his third gold single in 12 months.

Sal Licata

(Continued from page 4)

Licata, a veteran record industry executive, was previously with Tower Records for five years where he was assistant national sales manager in charge of Tower's east coast office; he was initially Tower's east coast regional sales and promotion manager. Prior to that, he did independent promotion in Cleveland, with Big Top Records in New York and, at the very beginning of his career, did local promotion for Cosmat Distributing in Cleveland.

In making this appointment, Teller said, "Sal Licata is a total record executive with proven expertise in all facets of the business. I am delighted that he has joined UA in this most important position."

**UA Names Butler R&B Promo Head**

**LOS ANGELES**—Al Teller, president of United Artists Records of America, has announced the appointment of Jay Butler to the post of national director of r&b promotion.

(Please see page 28)

Pete and the Princess

Pete Bennett is pictured escorting Princess Grace of Monaco Saturday (18) at festivities marking the designation of Waterlo, New Jersey as an official U.S. Bicentennial site. Princess Grace presented a plaque in commemoration of the 1100 Irish Workers who participated in the construction of the historic Morris Canal, which flows through Waterlo. The reception, hosted by New Jersey Governor Brendan Byrne, was sponsored by the Irish American Cultural Institute of which the Princess is international chairperson. An award banquet was held that night at the Hotel Pierre in New York.
"The Riddle Of The Sphinx." A new LP by Bloodstone.
An exciting combination of rock, symphonic interludes and a touch of narration. A musical interpretation of the mysteries of the Sphinx.
Includes their just released single, "My Little Lady."#1061

A new LP.

"BLOODSTONE
The Riddle Of The Sphinx."

The riddle is solved.

PS 654
On London Records.
And Ampex Tapes.
Produced by Mike Vernon for The Crystal Juke Box.
Herb Belkin on Motown's Creative Services

Since joining Motown as vice president of creative operations five months ago, Herb Belkin has been instrumental in the realignment of that division's functions and in the expansion of Motown's marketing programs. Belkin, who previously held a similar post at Atlantic Records, is also given a great deal of credit in the successful negotiation of Motown's recent distribution arrangement with Manticore Records. In the following Record World dialogue, Belkin discusses Motown's marketing strategies and his own views of what a creative services division can and should accomplish. In addition, he mentions Motown's latest distribution agreement, recently finalized with Great Britain's Gull Records.

Record World: There have been numerous appointments at Motown in the last few months. How has the role of creative services been expanded here?

Belkin: What we've done has been to coordinate all the areas we felt were tied together in a creative sense. The aspect of record promotion at the marketing level requires a degree of creativity; it isn't radio promotion. It's not just putting records out and hustling sales. It relies on a kind of sensitivity and communication that really generates what we hope to be creative ideas and insightful approaches in calling attention to product. We've incorporated into creative the graphics department, the advertising department, merchandising, press and publicity, artist relations and development (which is a very difficult area to define: it could be anything from working with an artist in terms of developing his stage act to mere financial support).

We've begun to broaden the base that Motown represents in the music industry. From the area of black music, we've moved into country, into contemporary and into jazz. In doing that, we decided to recruit some people who were knowledgeable in those other areas. That's how all this came to be.

RW: With the musical diversification that's going on at Motown, how will marketing strategies differ?

Belkin: There is a basic difference in the nature of the outlets. The "mom and pop" stores, for example, are locations where large amounts of black product are traditionally sold. You use a different approach because there is a difference between mass merchandising records through rack and chains and selling them in the smaller outlets that do move a lot of product. There has to be some modification in the conceptualization and implementation of merchandising plans.

RW: How do you go about reaching marketing decisions?

Belkin: We hold a weekly session with those whom we believe possess the creative kinds of minds in this area. There, we try to formalize and develop concepts for campaigns, hopefully long before the product is scheduled to be released. We collectively consider ideas, and as in any other area, we proceed with those that appear to be viable. The same is true in advertising—a logical campaign is devised and implemented in steps. "If this happens, we'll go ahead; if it doesn't happen, we'll try another approach." You develop a step-by-step campaign, with alternatives, in terms of the expenditure of dollars.

RW: Does Motown plan to use television more extensively as an advertising medium?

Belkin: Yes, but to me, television is something that isn't used primarily for breaking new artists—it's more for increasing sales of an established artist. If market research means anything, we find that impulse buying is based on familiarity and in order to build that kind of familiarity with a new artist, an enormous amount of TV time would have to be bought. For example, few people know of G. C. Cameron at this moment, but on the other hand, everybody knows Stevie Wonder. You'd have to keep hearing and seeing a lot of G. C. Cameron on TV in order to get people into a store and pick up the album. But you can take an album by someone like Stevie Wonder and increase sales substantially by doing TV advertising.

RW: What kinds of approaches are you using on your new artists?

Belkin: First of all, new artists need exposure. If you have a new artist who's performing, you have to start; the energy that comes from some- one just being out in the marketplace and generating excitement can give you the foothold necessary to build a successful campaign. That's one method. Some initial excitement has been created and you build on that. If you don't have that, you start at the very bottom, education: "What is this thing, that someone is asking me to listen to or buy and why should I do it?" With G. C. Cameron, for example, there was no tour in conjunction with the release of the album, so we have to rely on airplay. We sent out a merchandising aid (a silk-screened mirror) to radio stations, trades, etc. You're looking for an edge to help garner airplay.

Another November album, "Casson and Majors," is probably one of the most difficult because it's hard to categorize. Leonard Caston is an accomplished producer/writer who has been associated with some historical Motown productions. But this album is nothing like that; it's a universal type of record and if you can lock it into the marketplace, it ought to be a special marketing. One of the things we did with the Caston and Majors album was to send a novelty display piece to the radio stations—a sand puzzle-type toy. There's some kind of correlation between the merchandising tool and the product itself, and the radio people may make the association when they receive the album. We've also tried to shoot for as much in-store play as we possibly can, not just a cut, but fairly consistent play, because you can't sufficiently get into this album by hearing just one cut. An intense effort is necessary to make people aware that this is something special.

RW: Most of the methods you've outlined so far deal with exposing the product to the people in the industry. When do you re-direct your campaign to the public itself?

Belkin: When you feel that you've created viability and earned acceptance in the market for which you were shooting, then you go on to the next market.

"Motown's approach...has been to work with a small artist roster on a very particularized basis."

RW: In the past, Motown has very successfully utilized a "total involvement" concept in developing its artists. Partially through its system of in-house management, the careers of artists like Diana Ross and the Jackson 5 have expanded beyond the recording field. How involved will the company become with new artists being signed to the label?

Belkin: That's one of the things that contributes to the "magic" of Motown. Although we will not be managing the careers of the new artists signed, what we do look for is strong management which is compatible not only with the manpower here but with the concept and philosophy of what we're trying to do. In other words, we're going to take the philosophy that made Motown the company that it is and seek artists who have the same inclinations and desires, and management that is professional, competent and also of the same school of thought. That's the approach we're taking and that's one reason why we're not taking on a lot of artists. With the few artists that we have acquired, we'll be very careful about the relationships between them, their management and our company.

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Belkin: Yes, we have major plans for 1975 and CTI. Jazz, in its own way, has come back into its own as a form of commercial music, and we have a solid jazz line with CTI. There have been a lot of aggressive attempts, both artistically and from a merchandising viewpoint, at creating wider public acceptance of jazz as contemporary music. We're going to be working on our shots in terms of education, so that this is something more than what has, in the past, been narrowly stereo.
GLORIA GAYNOR
"NEVER CAN SAY GOODBYE"
THE #1 DISCO SINGLE HAS BECOME
THE FASTEST BREAKING ALBUM
IN THE COUNTRY

The Queen of the Disco has been #1 for months with her smash "Never Can Say Goodbye."
The album has just started shipping and the initial orders have already tripled!
Gaynor just keeps on gaining and gaining.

MGM RECORDS

Distributed by Phonodisc/A Polygram Company.
Fritts Finds Fame Through ‘Funk’

By DON CUSIC

NASHVILLE — Long before it was common to describe people as “funky,” Mrs. Fritts’ son was commonly known as “Funky” Donnie Fritts. If that doesn’t give you a key to his character, then take note of his other descriptive nickname: “The Elegant Alabama Leaning Man.”

For the past several years, Donnie Fritts has been playing piano for Kris Kristofferson and writing songs; songs such as “We Had It All” and “You’re Gonna Love Yourself In The Morning.” Before that, he wrote songs such as “Tears A Go Go,” “Choo Choo Train” and “Breakfast in Bed” and hung around the studios in his home town of Muscle Shoals, Alabama.

Fritts has been strongly involved in rhythm and blues his whole life and absorbed the influences of the strong r&b scene in Muscle Shoals that included the likes of Percy Sledge, Otis Redding, Arthur Alexander, David Briggs, Dan Penn, Quinn Ivy and Spooner Oldman before his move to Nashville. The move to Nashville was made in typical Fritts fashion, impulsive, half-bluffing, mock seriousness and then doing it from half-resignation because there was nowhere else to go in Muscle Shoals.

Fritts had an offer from a publisher in Muscle Shoals that he felt underpaid his talent, and he told him that he could do better in Nashville. The fact that Fritts didn’t know anyone in Nashville fazed him only slightly, but then again, Fritts lives in a slight faze. Actually, he knew one person in Nashville, Bob Beckham (with Raleigh Music at the time), and he gave “The Elegant Alabama Leaning Man” a better deal than the publisher in Muscle Shoals. Fritts is still with Beckham, now at Combine Music.

(Continued on page 26)

new york central

By IRA MAYER

Mike Quatro has been spending six-day weeks at the Record Plant, after unloading a twelve foot u-haul filled to the brim with collection of keyboards of all sorts of electronic persuasions. Recently signed to UA, (and, yes, brother of Suzi) Mike is happy to be recording again (he had two albums on Evolution several years ago) and is constantly on the lookout for new keyboard instruments.

Currently going down in the studio are the tracks for his 16-minute “symphony,” “In Collaboration With The Gods,” which he modestly describes as “rock grandeur.” But then when Rick Wakeman has told you he’s taken some of your Moog lines for his “Six Wives of Henry VIII,” and has been quoted as calling you his favorite keyboardist, you probably are entitled to a hint of hyperbole.

What’s Quatro been doing since those Evolution albums? “Playing live shows wherever I thought it would have some meaning—my stage show is like a cross between Alice Cooper, Jethro Tull and Genesis—composing my symphony, and watching Journey to the Centre of the Earth climb the charts.” With Stu Love producing, there’s an end-of-February target date for release of the albums. And the Record Plant’s Studio B will undoubtedly feel empty.

GRANDEUR CONTINUED DEPT.: Last time around, Sly Stone managed to pack Madison Square Garden for a family affair known as his wedding. The marriage has had its ups and downs but that didn’t deter him (or the Family Stone) from a week-long stand at Radio City Music Hall. Opening night (16) was less than an auspicious beginning, feeling at times as though Sly was about to live up to his “no show” reputation. Kool and the Gang played their set mixing hits with some jazz horn solos, and were well received. It was more than an hour later (Kool’s set was 45 minutes late) that Sly came out, playing shortened versions of his hits and ignoring most of his latest material.

FUN CITY: If rock and roll is fun, the Turtles/Hello People bill at the Bottom Line was what it’s all about. Both groups have been reviewed in these pages recently but deserve kudos for their efforts at the BL before the likes of Alice Cooper, Leslie West, Bill Graham, Leonard Cohen, Todd Rundgren and Elizabeth Ashley.

“SHINING STAR” THE NEW EARTH, WIND & FIRE SINGLE

3-10090

Produced by Maurice White
Co-produced by Charles Stepney
* Also available on tape

© Columbia P 881224-9 0544/0 USA © 1975 CBS Inc
Meeting and Greeting Rufus

When ABC Records artists Rufus, featuring Chaka Khan, opened at Los Angeles' Total Experience Club recently, Jerold Rubinstein, the company's newly-appointed chairman, was among those who dropped by to see the group. Pictured are (top row, from left) Bobby Watson and Rufus' manager Bob Ellis; (middle row) Tony Maiden, Andre Fischer and Kevin Murphy, and (bottom row) Chaka Khan and Rubinstein.

Warner's Euro Show Underway

BURBANK — The Warner Bros. Music Show, a nine-city, twenty-concert tour of Europe to introduce and promote the Doobie Brothers, Graham Central Station, Tower of Power, Little Feat, Montrose and Bonaroo, commenced January 15 with two sold-out concerts in Manchester and four sold-out concerts in London, playing to a total English audience of over ten thousand.

The tour was assembled by Warner Bros. Records to further enhance its European marketing strength via Warners' international offices and licenses, and to introduce and promote the six American recording groups through extensive radio, television and press exposure. Logistics of the tour include the transportation through Europe of over twelve-and-a-half tons of sound and lighting equipment and musical instruments, 12,000 pounds of luggage and over 100 musicians and American Warners personnel. All appearances are further enhanced by efforts of promoters in each country.

Opening Shows

The opening shows in Manchester on January 15 and 16 at the Free Trade Hall included a surprise visit by Elton John, who joined the Doobie Brothers in their final set. The four London performances at The Rainbow Theatre, sold out weeks in advance, were all headlined by the Doobie Brothers, who over the past two years have become a major concert attraction in England.

Prior to the London concerts, the American Embassy hosted a three-hour reception for Warner Bros. Records and the artists appearing in the Music Show.


Troggs Are Back

CANNES, FR. — Larry Page of Penny Farthing Records of London has announced a U.S. deal for the Troggs. The U.S. distributor will be ATV Records, the U.S. operator for Pye Records of London. The Troggs' first release will be a new version of the Beach Boys' hit, "Good Vibrations."

THAT'S HEADING EVEN HIGHER THAN THE SKY.

American Music Awards Announces Nominations

LOS ANGELES—The final nominees for “The American Music Awards,” the ABC-TV special airing Tuesday, Feb. 18, have been announced by executive producer of the telecast, Dick Clark.

Leading all nominees and crossing over from the country pop rock field is Charlie Rich, with a combined total of six nominations in five categories. Following closely are Gladys Knight & The Pips with five nominations and Olivia Newton-John with four.

Balloting for “The American Music Awards” was from a cross-section of over 40,000 randomly selected homes throughout the United States. The categories include pop, rock, country, and soul, with voting for favorite vocalist, favorite female vocalist, favorite duo, group or chorus, favorite single, and favorite album included in each category.

Following is a complete list of final nominees for the second annual “American Music Awards” in alphabetical order:

**NARAS Discussion Examines Women**

NEW YORK—NARAS is hosting a discussion on the changing role of women in the music industry on January 29 at the Columbia Recording Studios, 207 East 30 Street, New York at 7 p.m.

The panel consists of Roberta Skopp, Record World album reviewer; Ruth Bowen, owner, Queen Booking; Barbara Harris, director of artist relations, Atlantic Records; Susan Holleb, technician, Sound Ideas Studio; Estelle LeVitt, songwriter; Victoria Lucas, owner, public relations firm; Carol MacDonald, lead singer, Isis; M. Scott Mampe, vice president, classical division, Phonogram; and Pat Cox, director, music department of Rogers & Cowan, as moderator.

Recordings by female artists nominated for the 17th Annual Grammy Awards will be played during the cocktail hour from 6-7 p.m.

**E.A.R. Label Bows** (Continued from page 3)

was made responsible for the overall musical operation of E.A.R. Records, and plans to produce and perform as well as administer the New York office. Working with Jones in New York are Marie-Claire Nivelle, assistant promotion director, Tony Wade-Gerrall, sales and marketing director, and Donna Sheets, in charge of E.A.R. Records’ publishing division.

**GRT Campaign**

GRT’s Jack Woodman visited RW’s west coast offices recently to show off GRT’s new point of purchase catalogue display, a four-color kit containing GRT catalogues for eight categories of music tapes. Pictured from left are Woodman, RW’s Eliot Sekuler and David Neil, vice president of Display Corporation of America.

**MCA Canada Reports**

Biggest Year in ’74

LOS ANGELES—MCA Records in Canada has concluded its most successful year to date according to Richard Bibby, vice president and general manager. Canadian sales of MCA product have increased well over 100 percent in two years and in 1974, MCA Canada awarded no fewer than nine gold albums, four platinum albums and four gold singles.

Gold Awards

Leading the list of gold albums (sales of 50,000 units) award winners is Elton John, whose “Caribou,” “11-17-70” and “Greatest Hits” all went gold in 1974. In addition, Olivia Newton-John’s albums “Let Me Be There” and “If You Love Me (Let Me Know)” also attained gold status. Neil Diamond’s “Rainbow” and “12 Greatest Hits,” Cher’s “Half Breed” and the soundtrack lp “The Sting” complete the list of gold albums for MCA Canada in 1974.

Platinum albums (sales of 100,000 units) include “The Sting” soundtrack, Neil Diamond’s two-lp set “Hot August Night,” and Elton John’s “Caribou” and “Greatest Hits.” Singles which were awarded gold status in Canada this past year were Olivia Newton-John’s “I Honestly Love You,” Marvin Hamlisch’s “The Entertainer,” Cher’s “Dark Lady” and Elton John’s “Goodbye Yellow Brick Road.”


**Favoriete Female Vocalist:** POP/ROCK: Olivia Newton-John, Helen Reddy, Barbra Streisand; COUNTRY: Loretta Lynn, Olivia Newton-John, Marie Osmond; SOUL: Roberta Flack, Aretha Franklin, Diana Ross.

**Favoriete Duo, Group or Chorus:** POP/ROCK: Bee Gees, The Jackson 5


As in last year’s awards, there will also be a Distinguished Merit Award, to be presented to a recognized leader in the music industry.

Producer of “The American Music Awards” is Bill Lee, with John Moffitt directing the special for Dick Clark Teleshows Inc.


**Favorite Female Vocalist:** POP/ROCK: Olivia Newton-John, Helen Reddy, Barbra Streisand; COUNTRY: Loretta Lynn, Olivia Newton-John, Marie Osmond; SOUL: Roberta Flack, Aretha Franklin, Diana Ross.

**Favoriete Duo, Group or Chorus:** POP/ROCK: Bee Gees, The Jackson 5


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The ABC Family of Records proudly presents

Roy Clark Month

and

his great new album exclusively on ABC/Dot Records.

January 23 - Hosts ABC "In Concert" taping from Nashville's Opryland.

January 24 - "The Roy Clark Show" episode of The Odd Couple.

January 31 - Merv Griffin Show airs from Caesar's Palace.

February 1 - In concert at the Felt Forum, Madison Square Garden, New York.

February 5 - In concert at Civic Center, Ottawa, Canada.

February 3-6 - Tapes co-hosting of the Mike Douglas show, Philadelphia.

February 10 - Host of Tonight Show, NBC.

February 12 - Dedication of Star In Hollywood Blvd. walk way of the Stars, in the television category.

February 14 - Special guest of the El Paso Symphony, El Paso, Texas.

February 18 - Co-host, The American Music Awards, ABC.

February 21 - Taping The Mac Davis Show, NBC.

February 28 - March 2 - Harrah's Lake Tahoe, Nevada.

March 6 - Mac Davis show airing, NBC.

March 6-19 - Harrah's, Reno, Nevada.
THE COAST

By KAREN FLEEMAN

AIR PIRACY: Elvis Presley is reportedly thinking of purchasing the Boeing 707 jet that was repossessed from fugitive financier Robert Vesco in Panama. The plane is equipped with a dance floor and a sauna. Vesco could not be reached for comment. As Elvis’ new “Promised Land,” Ip was released by RCA, he was making a promise to his home-state of Mississippi. Elvis pledged to do a benefit for victims of the tornado that ripped through McComb, Mississippi last week. All funds raised will go into a trust fund to aid the tornado victims. According to Col. Tom Parker, “Even Elvis will purchase his own ticket . . .

ON THE EUROPEAN FRONT: On his 1975 European tour, David Bowie will be using five separate stages. And, much like a three-ring circus, something will be happening on all five stages all the time, with Bowie moving frequently from stage to stage during the show. Meanwhile, his latest planned project is a movie starring an ex-Andy Warhol school actress, Tally Brown. Bowie reportedly will direct the 300 pound Ms. Brown in a feature film this Spring. The film project may force Bowie to postpone the concert tour of Europe, but things change quickly for him, and it’s too soon to be sure exactly what he’ll be doing in the Spring . . . Speaking of European tours, the Warner Bros. Music Show apparently got off to a good start, as Rod Stewart, Mick Jagger, Keith Richard, Anita Pallenberg and Ian McLagan all attended Little Feat and Graham Central Station’s kick-off concert at the Rainbow Theatre in London . . . On the Polish Front, we have Bobby Vinton, who was asked to do a benefit concert in Warsaw by a community concern group who want to save a castle . . . Meanwhile, back home, Troubadour-goers were given a special treat when they arrived to see Etta James on her opening night, as Gregg Allman was the surprise guest star. Apparently, Mr. A decided to do the gig a few hours before the club opened. Etta James’ back-up band supported him in two complete sets . . . Eric Burdon took time off his extensive national tour to be a guest lecturer at the New School For Social Research in Manhattan, where he lectured for two hours on rock.

ON THE ROCK OPERA—Elton John is reportedly hot to compose, produce and star in a rock opera version of Shakespeare’s “Hamlet.” Elton, of course, would play Hamlet, but who would play opposite him as Ophelia? Elton has supposedly all but convinced David Bowie to take the role. Ken Russell, film and stage producer of “Tommy,” is reportedly helping Elton develop the project . . . Other rock musicals this week include one on the life of actor Rudolph Valentino. The role of Valentino will be played by James Darren, who gave us “Goodbye Cruel World” in the early sixties. Steve Binder will produce and direct the movie for EWA Productions . . . Chip Rachlin, responsible agent at ICM for the Beach Boys and America among others, has relocated in L.A.

THE PRINCE OF SOUL—Al Green will be crowned “The Prince of Soul” by the State of Michigan before his concert at Olympia Stadium . . . The Tubes, A&M’s San Francisco-based band, are made up in part of some very talented graphic artists. They recently flew to Los Angeles, to give new life to Charlie Chaplin’s old studio (and current home of A&M Records), where they painted giant flying records with A&M labels all over the giant soundstage building.

TOURING AND RELEASES—Mick Ronson plans to join Ian Hunter’s first solo tour in April unless, perhaps, Mick is offered a job by the Rolling Stones . . . Black Oak Arkansas has confirmed a third concert tour of Britain and the continent with a headline series of dates to run February 14-March 11 . . . Humble Pie bass player Greg Ridley was reportedly to have been hospitalized recently for pleurisy, but the latest word is that he is now well and will join his compatriots for a U.S. tour in February . . . Cher’s single on the Warner/Spector label “A Love Like Yours” will soon be released . . . Rick Derringer’s lp “Spring Fever” is due in April, with Johnny Winter on slide guitar. Edgar Winter and Chick Corea both play synthesizer.

Arista Signs Zoss

Clive Davis, president of Arista Records, has announced the signing of songwriter/performer Joel Zoss to a long-term exclusive recording contract. Zoss, whose songs have been recorded by many other artists, is currently recording in New York with John Seigler and Ralph Shuckett producing. In the photo above, Zoss (center) is shown with Arista’s director of contemporary a&r, Bob Feiden (left) and Clive Davis.

Playboy Taps Buttridge

LOS ANGELES—Jack Hakim, national promotion director of Playboy Records, has announced the appointment of Gary Buttridge as national pop promotion coordinator for the label. Buttridge, whose background includes the position of east coast regional promotion director for MCA, will be working with Hakim in all areas and phases of pop promotion and will report directly to Hakim.

Sparks Members In Tati Film

LOS ANGELES—Ron and Russell Mael of Sparks have been invited by filmmaker Jacques Tati to star in a motion picture scheduled for production in France later this year.

Preliminary discussions in Paris were initiated prior to the Mael’s arrival in Los Angeles this week, together with manager John Hewlett.

Frankie & Donny

RCA Acquires Hot Single

NEW YORK—Tom Draper, director of rhythm & blues at RCA Records, has announced the acquisition of “Remember The Rain!” a fast-breaking single in Chicago, recorded on Golden Tone Records by a young singing group called the 21st Century. Draper credited RCA’s Leroy Phillips (manager, regional r&b promotion) for instituting acquisition of the single.

Local Action

The single, written and produced by Marv Smith, was originally released in Chicago and in just over two weeks it has sold over 20,000 copies in that city alone.
To begin with . . .

the album has been on the charts for 58 consecutive weeks,
has been #1 in the three trades on thirteen
different occasions, has gone from gold to platinum
to double platinum, contains the gold single of the same name,
was voted the #1 pop album in Record World's
year end awards, coupled with the #1 Top Featured Vocalist
and #1 Vocal Combination awards.

And now, three Grammy nominations . . .

ALBUM OF THE YEAR
(Artist and Producer)

BEST ENGINEERED RECORDING
Non-classical

BEST POP VOCAL PERFORMANCE BY A DUO,
GROUP OR CHORUS

It's been quite a year for a
BAND ON THE RUN.
EARTH, WIND & FIRE—Columbia 3-10090
SHINING STAR (prod. by Maurice White w. Charles Stepney) (Sqttle/Rome, ASCAP)
Already charted with their tandem performance with Ramsey Lewis, visual soul congregation should strike simultaneously with this taste of their next lp.

J. GEILS BAND—Atlantic 3251
GIVIN' IT ALL UP (prod. by Bill Seymour)
(Jake Joliff/Holden, ASCAP)
Guys who found their biggest single in a long time with "Must of Got Lost!" are about to take more of the same chart honors with this rockin' good offering.

EDDIE KENDRICKS—Tamla T54257F (Motown)
SHOESHEEN BOY (prod. by Frank Wilson & Leonard Caston) (Stone Diamond, BMI)
Mr. "Keep On Truckin' " turns his sights to the street corner, seeing the potential of Willie Mitchell's stable in many, many sides. Memphis soul standing has got to be furthered with this proud newie.

EDGAR WINTER GROUP—Roulette 7162
SOMEONE TAKE MY HEART AWAY (prod. by Rick Derringer) (Hierophant, BMI)
The vocal rockers' career broke wide open about to take more of the same chart breakthrough. Amusement park production punch means good times for all.

DAVE LOGGINS—Epic 8-50069
SECOND HAND LADY (prod. by Glen Srensen & Dave Loggins) (Leeds/Antique, ASCAP)
"Please Come to Boston" sojourner returns in a strong position to equal or top his breakthrough. Second best just wouldn't do, so he delivers the first-rate goods.

BEN VEREAU—Buddah 450
STOP YOUR HALF-STEPPIN' MA-MA (prod. by Tony Silvester & Bert DeCoteaux) (Music Montage, BMI)
Man who received national attention for his tremendous role in "Pippin" debuts on disc with an r&b novelty item that's solidly steppin' to a chart destination.

AL FOSTER BAND—Roulette 7162
THE NIGHT OF THE WOLF (prod. by Numero Uno (Tony Tiger/Bolloon, ASCAP)
Recalling their "One Less Bell to Answer" days, but with an undercurrent of contemporary excitement, the quintet excels on this roomy mid-tempo masterpiece.

BOBBI WILSON—Buddah 449
DEEPER AND DEEPER (prod. by Vernon Bullock/Chain Prod.) (Kamo Sutra/Mafundi, BMI)
Not the Freda Payne follow-up to "Bands of Gold," but a new synthesis of Barry White and Marvin Gaye styles. Should show up stronger and stronger.

ANNIE MURRAY—Capitol 4025
GIVE AND TAKE (prod. by Tom Coster, Carlos Santana, Michael Shrieve) (Micahe, BMI)
More soulfully oriented than any of their recent product, this one takes the Latin rock contingent to higher black/pop market ground. Givin' it what it takes!

BRENTON WOOD—Midget 101
RAININ' LOVE (YOU GOTTA FEEL IT) (prod. by Midget Prod.) (Peanut, ASCAP)
The "Oogum Boogum"/"Gimme Little Sign" man returns on a new label, and with a pop/soul sound to bring him back in style. Pourin' up for a chart reign.

EDGAR WINTER GROUP—Epic 8-50060
GIVIN' IT ALL UP (prod. by Bill Martin & Phil Coulter) (Famous, ASCAP)
The British are no strangers to the disco craze—some say they invented it. So far be it from unusual for the English to etch this body ritual in hit wax.
Thank you
Columbia Records
for our
second platinum
album together.

You're fantastic!

Neil Diamond.
A1A
JIMMY BUFFET—ABC Dunhill DSD-50183 (6.98)
Riding along A1A, either at the northern regions of Cape Cod or at Florida's southernmost end conjures up visions of relaxed realism and earthy delites—as does Jimmy Buffett's newest and best set yet. The feeling flows from start to finish, seasoned with that special mystique imparted only by the ocean's presence. A very special album.

PLAY DON'T WORRY
MICK RONSON—RCA APL-0681 (6.98)
The top slotting on The Album Chart, title track, with the prime cuts being the story-song "Moving Metal," with the prime cuts being the story-song "Billy Porter," the softer-paced "This Is For You," "Hazy Days" and the energized title track.

GREATEST HITS
OHIO PLAYERS—Westbound WB 1005 (6.98)
Pop crossover assemblage, now occupying the top slotting on The Album Chart, delivers a staggering compilation of previous hits. Recent popularity ensures sales success, especially with this disc's platter parade, which includes "Pain" (Pts. I and II), "Ecstasy," "Funky Worm" and "Climax."

CHUCK BERRY
Chess CH 60032 (6.98)
One of the original rock & rollers boogies with the gusto that has always been his trademark on this new set. Self-penned compositions including "I'm Just a Name" and "Don't You Lie to Me" shine while the r&b and country "Climax." garnered attention, airplay and sales.

I'LL BE YOUR SUNSHINE
VERNOR BURCH—UA UA-LA342-G (6.98)
Debut release from this do-it-all man (capably handling vocals, composing, guitars and co-production) is reminiscent of Stevie Wonder's "Talking Book" set with easy vocal style and high caliber, varied material. The single, "Changes," should cause quite a stir with its "Report to the Commissioner" association. Burch'll perch on a high chart spot!

SO MUCH LOVE
THREE DEGREES—Roulette SR-3015 (6.98)
While currently riding a wave of success following their "When Will I See You Again" hit comes this previously released, top-notch product. Older hits including "Maybe" and "I Do Take You" are included as are gems "Trade Winds," a soul version of "Love the One You're With" and the classic "Ebb Tide."

PHIL'S DINER
PHIL EVELY—Pye 12104 (ATV) (6.98)
In top musical form, half of the hit-making duo that thrilled the late '50s and early '60s comes forth with a set that appropriately captures his unique vocal prowess. FM as well as top 40 airplay is on the horizon, most likely with "We're Running Out," "Invisible Man," "Sweet Music" and "Feather Bed."

DON'T CHA LOVE IT
MIRACLES—Tamla T6-33851 (Motown) (6.98)
Well-established sweet-soul foursome further enhances their specially carved niche with this rhythmically rousin' set. Whether gently balladeering as on "Keep On Keepin' On" and "Brokenhearted Girl—Brokenhearted Boy" or perking the pace with "Sweet Sweet Lovin'" and "Take It All," they're truly miraculous!

EVERYTHING YOU ALWAYS WANTED TO HEAR BY THE CHIFFONS BUT COULDN'T GET
CHIFFONS—Laurie LES-6001 (6.98)
The title says it all! Thrill and reminisce to golden goodies that doo-wopped their way into our hearts. "He's So Fine," "One Fine Day," "Sweet Talkin' Guy" and "I Have A Boyfriend" are the niftiest nuggets.

BLUE SKY—NIGHT THUNDER
MICHAEL MURPHEY—Epic KE 32290 (6.98)

LOVE'S THE THING
BARBARA MASON—Buddah BDS 5628 (6.98)
With the r&b and ensuing crossover success of "From His Woman to You," the "Yes, I'm Ready" lady firmly re-establishes her chart reign and furthers it with this set. Combining "rap" techniques with soulful vocalizing, Ms. Mason is at her best on "Shackin' Up," "Your Sweet Love," "What Am I Gonna Do" and the aforementioned track.

SOUL SURVIVORS
TSOP KZ 33186 (Columbia) (5.98)
Blue-eyed soul ensemble churns 'n burns out swell sounds capably abetted by sensational Gamble-Huff production. The beat never lets up as attested to by listening to the single, "What It Takes," "Everything's Changing," "Start All Over," "Best Time Was The Last Time" and "Soul to Soul."

SERGIO MENDES
Elektra 7E-1027 (6.98)
Sweet 'n softly sensuous sounds penetrate the grooves as Bonnie Bowden and Sondra Carson blend their vocal prowess yielding collectively colossal appeal. Stevie Wonder-authored gems including "I Believe (When I Fall In Love It Will Be Forever)" and "All In Love Is Fair" highlight along with "If I Ever Lose This Heaven."

ENERGY OF LOVE
INTRUDERS—TSOP KZ 33149 (Columbia) (5.98)
A variety of producers submit their skills to predominantly Bobby Martin-arranged selections, emerging with that appealingly soft Philadelphia sound. The r&b hit single "A Nice Girl Like You" is included as are other harmonious honeys "What's Easy for Two Is So Hard for One" and an extended version of "Rainy Days and Mondays."
"You've got soul
And everybody knows
That it's all right."
- Curtis Mayfield

Warner Bros. Records Inc.
is proud to announce that it will distribute
Curtom Records

Curtom artists include
Curtis Mayfield
The Impressions
The Natural Four
Leroy Hutson and
Jones Girls

The first two Curtom singles distributed by Warner Bros.:
"All Because of You"
Leroy Hutson (CMS 0100)

"Heaven Right Here on Earth"
The Natural Four (CMS 0101)
Who In The World:

Joe Walsh—Scoring on His Own

LOS ANGELES—Bolstering Joe Walsh’s reputation as a well-respected guitarist, producer, songwriter and vocalist are the four albums he made as lead guitarist with the James Gang—three of which went gold; the first two albums he made on his own (also gold), “Barnstorm” and “The Smoker You Drink, The Player You Get,” and his newest ABC/Dunhill solo album, “So What,” which shipped gold and is bulleted at 21 on Record World’s album chart this week, after being charted for only four weeks.

Measles to James Gang

Walsh got his first professional job as a lead guitarist. The group was the Measles, of Kent, Ohio, where Walsh had gone to attend Kent State University. Having dropped out of school, he recalls, “I became the lead guitarist because I had learned the top 20 note-for-note. I never went out of my way to play any fancy leads. It was more important that you knew how to duplicate ‘Black Is Black’ or ‘Friday on My Mind’ perfectly.”

Walsh remained with the Measles for two years. Then, at just about the same time he left, lead guitarist Glenn Schwartz decided to bow out of the biggest band in nearby Cleveland — the James Gang — and Walsh, Kent’s hottest guitarist, was asked to take his place. “It looked like a good thing to me,” Walsh says. “They were well-known and I was out of work. So, for better or worse, I joined them.”

The move turned out to be decidedly for the better. With Walsh’s now more finely-honed vocal and musical strengths, the James Gang rapidly became a nationally-known band, and Walsh himself was responsible for some of their biggest hits — “Funk 49,” “Tend My Garden,” “The Bomber” and “Walk Away.” Eventually, however, Walsh became frustrated with the musical restrictions of a three-piece group, and in late 1971 he left the James Gang.

Following his departure from the James Gang, Walsh moved to Boulder, Colorado. Gradually there, he acquired a new group, Barnstorm — keyboard player Rocke Grace, bass player Kenny Passarelli and drummer Joe Vitale — and out of their work together (Continued on page 23)

PIP Concludes Best Year Ever

WOODBURY—P.I.P. Records, a division of Pickwick International, Inc., has announced that 1974 was the biggest year in its history with its own product and as distributor for growing number of labels. Their outlook for 1975 is for an even bigger year, with new single and album product already vying for chart positions.

Kool & the Gang, on the P.I.P.-distributed De-Lite Records, garnered three gold singles in 1974 (“Funky Stuff,” “Jungle Boogie” and “Hollywood Swinging”) and a million-selling album, “Wild & Peaceful.” Kool & the Gang are currently represented with their album “Light of Worlds,” and by their new single, “Rhyme-Tyme People.” Also on De-Lite is a single by a new group, Master Plan, titled “Clinton Park.”

The Kay Gees, on the P.I.P.-distributed Gang Records, saw success in 1974 with “Keep On Bumpin’.” Their latest single is “Master Plan,” and their debut album has recently been released.

Mega Records’ Marilyn Sellars was represented in 1974 by “One Day at a Time,” as both album and single. Her latest single is “He’s Everywhere.” Also on the P.I.P.-distributed Mega label is Patsy Sledd’s “See Saw,” with Billy Mize’s “It’s A Feeling Called Love” and Sammi Smith’s “Cover Me,” with Mize and Smith albums on the way.

Jazz-wise, P.I.P. scored in 1974 with its Groove Merchant release of “Very Live At Buddy’s Place,” featuring Buddy Rich. Rich was also featured on “Nirvana” with Zoot Sims and Bucky Pizzarelli. From Groove Merchant in 1975 are “Transition” by Rich and Lionel Hampton and “Main Squeeze” by Jimmy McGriff. In addition, the label has a single, “Flat Foot Floogle”/“Cement Mixer” by Cathy & the Richettes, featuring Rich’s daughter as lead singer.

2002 RFD,” by the Douglas Brothers, is a novelty instrumental on the P.I.P.-distributed Another Record Company, from which “Legend On The Stage,” by singer/composer Baker Knight, will also emerge.

January Release

Albums due for January release on the P.I.P. label are “(The Theme and Other Music From)” The Young and The Restless,” from the daytime television serial; Richard Burton narrating “The Little Prince;” and “The Hands Of Time (Brian’s Song),” a vocal version of the television movie theme performed by Atlantic and Pacific.

Motown’75: New music from new places.

New from The Miracles. Don’t Cha Love It.
The ultimate Miracles album with the smash title single. Guaranteed to get you on your feet and movin’.

If it’s energy you want, then take it home and love it.

T6-336 S1

A new group:
The Dynamic Superiors.
Their debut album produced by Nick Ashford and Valerie Simpson. If you wonder what’s in a name, the answer is “Everything!”
Their debut single, Shoe-Shoe Shoe is already on the charts, and this album is soon to follow.

©1975 Motown Record Corporation
WFO Signs Nolan

LOS ANGELES—The Wes Farrell Organization has announced the signing of Kenny Nolan to a long-term writing and producing contract. Nolan is the first new writer to be signed by the organization this year.

"We've had our eye on Kenny for a long time and wanted him to be with our organization," said board chairman Wes Farrell. "We are very excited about his future and think he is one of the most talented young writers in the business."

Before signing with WFO on an exclusive basis, Nolan had had 40 of his songs recorded in the past 90 days by other performers. Three of his songs, co-written with Bob Crewe, are currently on the charts: "Get Dancin'" by Disco Tex & the Sex-O-Lettes, "Lady Marmalade" by Labelle and "My Eyes Adored You" by Frankie Valli.

Brown Joins ABC R&B

LOS ANGELES—Otis Smith, vice president of ABC Records, has announced the appointment of John Brown as head of regional promotion, northeast, R&B division, at the company. In his new post, Brown will be in charge of promotional activities in New York and its surrounding territories.

Joe Walsh (Continued from page 22)

... came "Barnstorm" and "The Smoker You Drink, The Player You Get." But Barnstorm was never intended to be a permanent aggregation, and now, on "So What," Walsh is showcased amidst a whole new collection of friends, including Glenn Frey, Don Henley, Brian Garofalo, John David Souther, Dan Fogelberg and Russ Kunkel.

Ricky Fataar on drums, Brian Garofalo on bass and David Mason on keyboards are the three musicians accompanying Walsh on his current national tour. It is scheduled to take him to 60 cities between now and early May. Afterwards, he will begin another album and probably do some producing as well. Dan Fogelberg's LP, "Souvenirs," which he produced, has been steadily climbing RW's album chart, and so has the single taken from it, "Part of the Plan." Most of all, says Walsh, "I want to deserve whatever respect I have. I don't want to be a hype or a heavy metal nothing. I want to be known for playing good music. Period."

'Mandy' Goes Gold

NEW YORK—Barry Manilow's single, "Mandy," has been certified gold by the RIAA.

Tom Cat Appointments (Continued from page 4)

"Sal Forlenza is, in my mind, a perfect choice to head the marketing function at Tom Cat," Catalano continued. "He is a very experienced merchandising, advertising and promotion man who has serviced a host of independent record labels in these areas from his own free-lance creative service company. Sal is now a 'specialist' in multi-media marketing approaches, conventon programs and displays, the creation and placement of advertising and total marketing concepts. He also knows the artist side of the business from personal experience as a member of the Four Voices, back in the '50s."

Both the Crewe and Forlenza appointments are effective immediately.
Buzz Bennett: What's Happening

By Lenny Beer

The following is the conclusion of an exclusive three-part interview with Buzz Bennett.

Record World: Let's get back to KDWB and your work there. What sets that station apart from others?

Buzz Bennett: Basically, we have a free-form sound with a reasonable commercial load. There are no jingles. We use very professional people who are communicators, who will rap with the people instead of just announcing or whatever you call the standard top 40 DJ sound. Further, there is not set news from 6 a.m. through midnight. We do give out information at anytime about anything. Then, if there's a real problem, we may even stop playing all the music and go solidly into the nature of the problem.

RW: Speaking of the music, how is the actual sequence of records chosen for the station and what role do the jocks take in the selection of the music.

Bennett: The choice of play sequence for airing is all a pre-programmed process based on color coding mathematics. No jock picks and mix his or her sequence on any station that we work directly with. After DJ's become professional enough and they reach a certain level, they would rather have someone else do the music for them. The air talent's big thing on the air is not music, it's communication with the people. It's the presentation they give their show and the respect they build with the people that makes or breaks a jock. The people who are communicators, who will rap with the people instead of just announcing or whatever you call the standard top 40 DJ sound. Further, there is not set news from 6 a.m. through midnight.

The best example is the Elton John "Caribou" story. The two singles need on record sales and for establishing ourselves.

The hardest problem is for an up and coming radio station to reach the retail stores for acceptance. It took five or six months for their airplay was bringing in an incredible number of album sales. The records were doing our station as much good as a number one Elton John record solidifies itself as a follow-up pop smash also. Going on the record this week is powerhouse station WABC (17), it gets a number of 36 on WIXY and is top ten at WDGY. Also added 99X (12), WPAT moves 23-17 at WNOE. Pop accounts showing strong sales. This one's an express to the top.

Bachman-Turner Overdrive (Mercury). Again one of the most added this week is powerhouse station WABC (17), it gets a number of 36 on WIXY and is top ten at WDGY. Also added 99X (12), WPAT moves 23-17 at WNOE. Pop accounts showing strong sales. This one's an express to the top.

By Charlie Douglas

■ Oh the problems of changing format... you send a guy off to school to learn all about a segment of the audience he's to play to ... you get the format laid out ... you get your staff all set, get the promos cut, spend that money for advertisements in the papers, get the TV spots done ... and then about four days before you put the new sound on your all night man, fresh from school, decides that the format is too constrictive and he bows out. That's what happened to Lee Sherwood at WMAQ in Chicago. Larry Johnson decided he didn't want to play ... the new country station bowed with Fred Sanders on the clear channel all night show.

The lineup at KTOW, Tulsa is Jerry Bishop new GM ... airmen are Jerry Venable, David Engels, Lee Nichols, Ron Evans, Fran Couch ... the station programs old radio serials from noon 'til one ...

"Proud Country" stations are setting a review board of recording artists (Continued on page 40)
PLAY DON'T WORRY
A new album from

MICK RONSON

RCA Records and Tapes
Johnny Winter On Major Tour

NEW YORK—Steve Paul, president of Organic Management, has announced a major North American concert tour for Johnny Winter, Blue Sky Records recording artist, in support of his new LP "John Dawson Winter III." The massive tour, which extends from January 24 in Sacramento to April 13 in Boston, will cover 40 cities including virtually every major market in the United States and Canada, and will be supported with one of the most extensive campaigns ever conducted for a Blue Sky artist.

The Band

The band is composed of Johnny Winter on lead guitar, slide guitar and lead vocals; bassist Randy Jo Hobbs; drummer Richard Hughes; and guitarist Floyd Radford. Hobbs and Hughes have been touring and recording with Winter for a number of years. Radford, formerly guitarist for Edgar Winter's White Trash, joined the lineup this fall.

Rick Dobbis, vice president of Blue Sky Records, and Bruce Harris, director, merchandising, Epic and Creative Labels, have created and coordinated the special promotional support of Winter's album, featuring extensive campaigns ever conducted for a Blue Sky artist. Marketing director, Mike Utley and his staff have prepared you for the brilliant flashes of insanity here.

Most insane: "Jungle Love," which goes through more changes in its six minutes than most albums do in 30. Though the lyrics, concerning the unhappy love affair of a chimpanzee and a cockatoo "under the black Congo sky," tend to slide into cuteness, they are more than made up for in the music, which slides into a little of everything. Animal sounds, bird calls, "chimpanzee" and synthesizer groans are sprinkled here and there but the killer segment comes about two-thirds of the way through when the band suddenly breaks into a strong ('Continued on page 30')

Sunshine Showcase

"Raised On Rock." Shown laughing it up on stage at United Artists Records' showcase for pop-soul artist Vernon Burch is (left) Steve Wonder with Vernon Burch. Burch, whose first solo album "I'll Be Your Sunshine," has just been released, is often represented by a new single from the album, "Changes (Muscle Shoals)."

"You'll Make It Through With Me," one of three that Burch wrote for the score of the soon to be released Mike Francesich film, "Report To The Commissioner."
Because he's a part of the music business. As the owner of a retail store, experience has shown him that Record World's Charts, Retail Reports and Audio Products coverage mean money in the cash register; in short, he stocks what sells!

We at Record World are dedicated to the needs of the music/record industry. And we deliver.
Self-Contained Soul
(Continued from page 3)

majority of their initial thrust is album-oriented, pop and soul. Witness the current successes of: Rufus (whose "Rufusized" is a
bullet 11, certified gold in advance of any single release); B. T. Express (which has become the fastest-breaking lp group in
their label's history with their initial effort at 39 this week); La-belle (whose "Nighthawks" album is a bullet 45, selling
strong along with their "Lady Marmalade" bullet 41 single); Blackbyrds (whose "Flying Start" set is a bullet 60 with a single
just shipped); Tower of Power (whose "Urban Renewal" is a bul-
let 62 two weeks after release) and Kool & the Gang (whose
"Light of Worlds" album is 129 with the single "Rhyme Tyme
People" just beginning to cross pop).

New Breed
Black groups, like black superstars Barry White and Stevie Wonder, are clearly making names for themselves which go
beyond their abilities to vocalize across to the pop market. The
new breed of black band is noting that success in instrumental
arranging, producing, and composing is an essential part of their
hit formula.

'Wiz' Kids

Shown above at a party at the Tower Suite following the Broadway opening of
"The Wizard," a new musical version of
"The Wizard of Oz," featuring an all-black cast, are, from left: Charlie Smalls,
who wrote the music and lyrics for the show; Dan Oriolo of Twentieth Century
music; and first-nighter Stevie Wonder.

UA Names Butler
(Continued from page 8)

In making the announcement, Teller noted that "Jay has long
been regarded as one of the most
talented individuals in black
radio. I am extremely delighted
that he is now bringing his ex-
pertise to United Artists Records."

Prior to his appointment at
United Artists, Butler was pro-
gram director at WJLB in De-
troit. He had previously been a
disc jockey at WCHB in Det-
roit, WVOL in Nashville,
where he was also music director
and did play-by-play and color
for the Tennessee State national
football broadcasts, and at WJAK
in Jackson, Tennessee.

Background
Butler, a native of Jackson, at-
tended Lane College and has
been involved in radio since he
was fifteen years old, when he
was a full-time radio personality
in Jackson. Active in community
affairs, Butler is honorary chair-
man of Detroit's Streetservices
program.

Jackson 5 Set
New York Dates

■ LOS ANGELES — The Jackson
Five (Motown) have announced
plans for a headline appearance
at New York's Radio City Music
Hall for one week, February 6-12.

Sisters
This appearance will also mark
the first time that their two
younger sisters, Janet and LaToya,
will be performing on stage with
the group outside of Las Vegas.

R&B PICKS OF THE WEEK

SINGLE

EARTH, WIND AND FIRE, "SHINING STAR" (Saggitale, BMI). Ex-
plooding out of the elements of
catchy EW&F have encom-
passed all the necessary
sounds to garner them a posi-
tion on the r&b and pop
charts. Produced by Maurice
White, pulsating rhythms high-
light the vocal patterns. The
self-contained group is always
excellent for a toe-tapping,
hand clapping whirl with the
dancers. Columbia 3-10900.

FREDERICK KNIGHT, "I BETCHA DIDN'T KNOW THAT" (Two Knight/
East - Memphis/Moonsoon, BMI). Heavy backbeat and a
soft delivery make this one quite interesting to watch for
initial reaction. Knight has not
had a winning sound in sev-
eral years. Written by the
artist along with Sam Dees,
lyrics should linger for quite
some time. Compelling track
makes for strong potential chart action. Truth TRA-3216. (Sixx)

ALBUM

THE TEMPTATIONS, "A SONG FOR YOU." This year the T's can
look to a couple of million sellers
accompanied with a platinum lp. Pro-
duction know-how plays a very
big part, with ex-Holland-Dazier-
Hollander Jeffrey Bowen captur-
ing all the qualities of the Temp-
tations. There are many uptempo
tunes that are perfect for disco
play. Slowing down the pace on
side two are "Firefly;" Memo-
ries;" and "A Song For You;"
Philosophize with "The Prophet;"
dance to "Shakey Ground" and
"Glasshouse." Gordy QS-96951.

DEDE’S DITTIES TO WATCH: "Black Rock" — Hi Rhythm (Hi-UPT); "I Feel Love Coming On"
— Jay & The Techniques (Event-UPT); "Love Is Everywhere" — City Limits (TSOP-UPT).

DISCO POTENTIALS: "Bumpin' Bus Stop" — Thunder & Lightning (Private Stock); "Searchin' Pt. 1" — The Imaginations (20th Century).

The 8th Annual NAACP Image Awards are over with
not too many surprises in the line of award winners.

The winners are as follows in the music
category: Album Of The Year, "Can't Get Enough" —
Barry White (20th Century); Female Vocal Group,
Gladyf Knight & The Pips (Buddah); Male Vocalist,
Barry White (20th Century); Male Vocal Group,
Warwicke & The Spinners. Producer Of The Year, Barry
Minnie Riperton (Epic); Song Of The Year, "Feel Like Makin'
My Love" — Roberta Flack & "Then Came You" — Dionne
Warwicke & The Spinners; Producer Of The Year, Barry
White (20th Century); Gospel Vocal Group, Mighty
Clouds Of Joy (ABC); Jazz Artist, Quincy Jones
(A&M). No need to express how exciting the
production was with many winners there to accept
their trophies. Next year there are hopes for a
bigger and better turnout— and the Hollywood branch
of the NAACP will have to get a larger room. The
turnout was fantastic. Look forward to next year!

As of February 3rd, Ronnie Mosely will become
east coast regional a&r director for Polydor
Records. Mosely was general manager at Sussex
Records based out of New York.

Vernon Catron of radio station WDNY-FM
(Rochester, New York) has resigned as music
director of that station. Catron will relocate to
St. Louis to maintain the slot of 12-4 p.m. at
station KATZ-AM.

There will be a testimonial dinner for J.B. Black
February 2 at Little Rock's downtown Holiday Inn.
Speakers will include, Joe Cobb of radio station
WVON-AM (Chicago), Henry Harrison of WXK-AM
(Continued on page 30)
BREAKING OUT

WORK!
WORK!
WORK!
WORK!

BW & THE NEXT EDITION

DK 4540

BRUNSWICK

DAKAR
FEBRUARY 1, 1975

**THE R&B SINGLES CHART**

**FEBRUARY 1, 1975**

1. FIRE OHIO PLAYERS — Mercury 73647
2. BOO BOO ON BREADMAN STEVIE WONDER — Tamla 154254F (Motown)
3. DON'T STOP LOVING YOUR LOVE FROM ME MARVA NATION — Columbia 3-10041
4. I BELONG TO YOU LOVE UNLIMITED — 20th Century TC 2141
5. FROM WOMAN TO BARBARA MAHATTAN — Buddha 443
6. KUNG FU FIGHTING CARL DOUGLAS — 20th Century TC 2140
7. AS LONG AS HE TAKES CARE OF HOME CANADIAN STORY — Warner Bros. 5085
8. YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE — 20th Century TC 2157
9. STRUTTIN'/YOU'RE SO BEAUTIFUL BILLY PRESTON — A&M 1644

**FEBRUARY 1, 1975**

11. FUNKY PRESIDENT PEOPLE — It's Bad! / COLD BLOODED JIMMY HANKS — Polydor 1428
12. I AM LOVE JOSEPH STARR — Stax ST 2027
13. DON'T CHA LOVE IT — JAMEY FALLON — T-Neck 8-2255
14. HAPPY PEOPLE SMOKEY ROBINSON — Tamla 2507
15. I'M YOUR LEADER WALTER BRADLEY — Buddha 425
16. TONIGHT IS THE NIGHT BETTY WRIGHT — A&M 7371
17. SUPER DUPER LUV JACKSON FIVE — Motown 2001
18. LET ME TREAT YOU RIGHT GEORGE McCRAE — TK 1007
19. WHERE ARE ALL MY FRIENDS AL WILSON — Rocky Road 30302
20. 20TH CENTURY EXPRESSWAY TO YOUR SHINE JIMMY RUFFIN — Chess 2160
21. SHA-LA-LA (MAKE ME FEEL THE NEED) CURTIS MAYFIELD — Curtom
22. BABY (YOU KNOW I'M HAVING A GOOD TIME) J.M. COLES — Atlantic
23. I'M YOUR LEADER WALTER BRADLEY — Buddha 425
24. SUPER DUPER LUV JACKSON FIVE — Motown 2001
25. LET ME TREAT YOU RIGHT GEORGE McCRAE — TK 1007
26. WHERE ARE ALL MY FRIENDS AL WILSON — Rocky Road 30302
27. 20TH CENTURY EXPRESSWAY TO YOUR SHINE JIMMY RUFFIN — Chess 2160
28. SHA-LA-LA (MAKE ME FEEL THE NEED) CURTIS MAYFIELD — Curtom
29. I'M YOUR LEADER WALTER BRADLEY — Buddha 425
30. WHERE ARE ALL MY FRIENDS AL WILSON — Rocky Road 30302

**Soul Truth (Continued from page 28)**

Due to an economic cutback Richard Thomas, executive director of NATPA, no longer holds that position. The office will be moved to Baltimore where Hot Rod will be administering all business. Board of directors meetings were held two weeks ago, which was when the decision was made. Chicago will be the president of the office's office they will be closing the office being maintained to date. In reference to the convention site — it seems that it will be Memphis. However, that is subject to change.

It is rumored that Sonny Taylor will be exiting station WPJC-AM (Chicago) to take over the music at WWRL-AM (New York). At press time we could not gather any further news pertaining to this matter.

**Disco File** (Continued from page 26)

chant, elephant calls are heard and the hard pounding of drums takes over. This is interrupted by a rush of brassy big band music which then fades in to back the drumming and a false ending—well, you get the point.

Altogether, it's oddly reminiscent of Everyday People's stunning "I Like What I Like" (Paramount) and somewhat of that beautifully off-the-wall feel that is preserved on a few of the other George Clinton Band cuts, notably, "Hold on to Your Lady," "Please Don't Run from Me" and the chilling "Free Lover." This is definitely not for most tastes, but Wayne Thorberg (Donkin's Inn, Los Angeles) and Luis Romero (Flamigo, New Mexico) have been springing "Jungle Love" on unsuspecting people whenever they feel like confusing the dance floor. Worth investigating, if only for a rush.

And from the new albums: Vernon Burch's fine debut, containing "Frame of Mind," "And You Call That Love," "Changes" (also released as a 45), "I Ain't Gonna Tell Nobody" and the title cut "I'll Be Your Sunshine" (United Artists); "Don't Close the Book" (Rufus) and especially the nearly eight-minute "Castles" on the future's debut, "Castles in the Sky" (Buddah); "What Am I Gonna Do" (up to a certain point) on Barbara Mason's "Love's The Thing" (Buddah); Joel Webster's "Sing My Song For You" on his "Elixir" album (Crossover); "Can't Live This Way" by Barnaby Bye, a Ronald Coors pick from their new "Touch" album (Atlantic) and "Everyone's Harris' "I Need Some Money," another recession lament (the chorus: "Everything is so damn high") (Atlantic); and, for those of us who had previously ignored the album cut, Van McCoy and The Soul City Symphony's nicely-turned "Boogie Down" (Avco). And Joe Palminteri, DJ at the recently redecorated Sound Machine in New York, says Donny Bratt's "Don't Look But Don't Touch" (Mercury), with a "Stylistics" feel, went over very well with his more-than-capacity re-opening night crowd.

**Black Music PR Firm Formed**

**NEW YORK — Manning & Brathwaite, Inc., a newly-formed public relations firm specializing in developing the potential pop crossover market for R&B artists, has announced its formation.**

John Manning, former associate director of press information and services for CBS Records, and Kwame Brathwaite, head of Brathwaite International Photo-features are the principals.

**Soul Truth (Continued from page 28)**

(Jackson, Miss.) and JoJo Samuels: WDIA-AM (Memphis).

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It is rumored that Sonny Taylor will be exiting station WPJC-AM (Chicago) to take over the music at WWRL-AM (New York). At press time we could not gather any further news pertaining to this matter.
February 1, 1975

**R&B LP Chart**

1. **SATIN DOLL** - Bobi Humphrey—Blue Note LA344-G (US)
2. **SOUTHERN COMFORT** - Crusaders—Blue Thumb BYTS 9002-2 (US)
3. **PIECES OF DREAMS** - Steely Dan—Fantasy P 9465
4. **FEEL** - George Duke—BasF MC 23535
5. **SUN GODDESS** - Ramsey Lewis—Columbia KC 33194
6. **TOTAL ECLIPSE** - Billy Cobham—Atlantic SD 18121
7. **BAD BENSON** - George Benson—CTI 6045 (Motown)
8. **FLYING START** - Backstreet—Fantasy F 9472
9. **LOVE LIVELY, VOLUME 1** - Brian Auger’s Oblivion—RCA CPL-0045
10. **RANCID BEGINNING** - Les McCann—Atlantic SD 1666
11. **ONE** - Kool James—CTI 6043 (Motown)
12. **TIM WEISBERG** - A&M SP 3658
13. **BILLY JOE'S HEART** - Quincy Jones—A&M SP 3617
14. **INTERSTELLAR SPACE** - John Coltrane—Impulse ASD 9277 (ABC)
15. **STANLEY CLARKE** - Nemperor NE 431 (Atlantic)
16. **IS IT IN** - Donald Harris—Atlantic SD 1659
17. **GET UP WITH IT** - Miles Davis—Columbia KC 32336
18. **WHERE HAVE I KNOWN YOU BEFORE** - Chick Corea—Polydor PD 6039
19. **THE BADDEST CURRENT** - Stanley Clarke—CTI 6048 (Motown)
20. **THE FIRST MINUTE OF A NEW DAY** - Gil Scott-Heron & Brian Jackson—Atlantic SD 1659
21. **FRESH FEATHERS** - John Klemmer—ABC ARCD 836
22. **HOT CITY** - Gene Page—Atlantic SD 18111
23. **STORIES TO TELL** - Flora Purim—Motown SP 3614
24. **HIS GREATEST YEARS, VOLUME 3** - John Coltrane—Impulse ASD 9277 (ABC)
25. **JAMAL PLAYS JAMAL** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
26. **1975 JAMAL** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
27. **SHANOON** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
28. **FOUR IV** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
29. **IN THE MIDST** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
30. **JAMAL PLAYS JAMAL** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
31. **SHANOON** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
32. **IN THE MIDST** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
33. **JAMAL PLAYS JAMAL** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
34. **SHANOON** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
35. **IN THE MIDST** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
36. **JAMAL PLAYS JAMAL** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
37. **SHANOON** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
38. **IN THE MIDST** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
39. **JAMAL PLAYS JAMAL** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)
40. **SHANOON** - Ahmad Jamal—Contemporary CDP 1014 (Polydor)

**JAZZ LP Chart**

1. **FIRE** - Ohio Players—Mercury SHM 1-1013
2. **EXPLORE YOUR MIND** - Al Green—Shil 32018 (London)
3. **FULFILLINGNESS’ FIRST FINALE** - Stevie Wonder—Tamla M 632651
4. **NEW AND IMPROVED** - Spinnakers—Atlantic SD 18118
5. **DO IT ‘TIL YOU’RE SATISFIED** - B.T. Express—Scepter SPS 5117
6. **RUFFUS** - Feat. Chaka Khan—ABC BS 827
7. **AVERAGE WHITE BAND** - Atlantic SD 7609
8. **NIGHTBIRDS** - Labelle—Epic KE 33075
9. **WITH EVERYTHING I FEEL IN ME** - Atlantic SD 18116
10. **FLYING START** - Blackbyrds—Fantasy F 9472
11. **THE MAGIC OF THE BLUE** - Blue Magic—Atlantic SD 36-103
12. **SUN GODDESS** - Ramsey Lewis—Columbia KC 33194
13. **THREE DEGREES** - Phila Intl. ZK 34404 (Col)
14. **SOUTHERN COMFORT** - Crusaders—Blue Thumb BSY 9002-2 (ABC)
15. **CAN’T GET ENOUGH** - Barry White—20th Century T-444
16. **PERFECT ANGEL** - Stevie Wonder—Tamla 16-33251
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**Jazz World**

Wiley World

By Michael Cuscuna

Without dealing with specifics, 1974 was all in all, a very good year for the music. The indies have been growing steadily. But many have had commercial successes, but now promises to delve into the treasures that remain unheard in its vaults. Fantasy is continuing its new albums and reissues on all of its labels.

The music is running on two fronts. On the commercial side, things have never been better. The quality of jazz is high, and sales on such albums have gone into the 200,000, and 300,000 range, far beyond even the most optimistic observer’s hopes.

The growth and expansion of independent labels like Muse, Freedom and Delmark allows music to be recorded that might otherwise not have a home in the bustling corporate corners of the business.

On a recent trip to Boston, I caught saxophonist-flutist John Payne’s quartet at a pleasant club called Pooch’s Pub. It is likely that the name John Payne is unfamiliar to most jazz listeners. He is a marvelous reedman and an unusually versatile and tasty improviser. His first major work came in the mid-sixties when he recorded with Van Morrison on the classic “Astral Weeks” album that also included Richard Davis and Connie Kay. Since then, he has been featured on Bonnie Raitt’s “Give It Up,” bluesman Johnny Shines’ excellent biography album and many other vocalists’ albums.

His solos and accompaniment on those three albums alone reveal his creativity, taste and command of many idioms of music. But he has not had the chance to really stretch out on record until now. “John Payne’s First Album” on Bromfield Records (36 Bromfield Street, Boston, Mass. 02108) features the saxophonist with his working quartet, which has been quite active in the Boston area.

One side, recorded live, features an incredible modern jam as well as fine versions of Joe Zawinul’s “In A Silent Way” and Miles Davis’ “Blue In Green.” The other side offers a fantastic version of “Autumn Leaves” with Payne on flute, backed only by bass and drums. “Behind Her Eyes” is a strong original on which Payne plays soprano sax. All in all, a first rate debut album. It can be had by mail order for $6.

Michel Urbaniaik is currently recording a new album for Columbia with guitarist Larry Coryell sitting in as a guest artist. Anthony Braxton will have one of his chamber orchestra pieces performed in a contemporary classical series at New York’s Lincoln Center... Phonetic Kalaparusha (Maurice McIntyre) is planning his third album for Delmark, to be recorded in New York. Kalaparusha, who recently moved from Chicago to Woodstock, will also be giving a late January concert at Studio Rivbea in Manhattan... White Elephant has reorganized, this time as a superb quartet with vibist Mike Manieri, pianist Warren Bernhardt, bassist Tony Levin and drummer Steve Gadd. I heard a recent performance in Woodstock that was just outstanding... Willis Jackson, who recently came out with an LP on Muse, moves to Atlantic and a more R&B direction.

**RW Welcomes Witherspoon**

Jimmy Witherspoon, Capitol/For Out recording artist, drops in at Record World with his initial Capitol release “Love Is A Five Letter Word” (a For Out production). Pictured from left are: Steve Bruno Gunfield, RW’s Elliot Sekuler, Witherspoon, RW’s Karen Fleeman, RW’s Spence Basildon.
## THE SINGLES CHART 150

### FEB. 1

| 104 | GOOD TIMES, ROCK & ROLL | FLASHCADILLAC & THE CONTINENTAL KIDS | Private Stock 006 (Dunbar, BMI) |
| 105 | LONELY TOGETHER | STARK & McBRIEN—RCA PB 10109 |
| 106 | IF TELLY SAVALAS—MCA 40031 (Collags, ASCAP) |
| 107 | I FEEL COMFORTABLE—COMMODORES—Motown M1199 (Jobete, ASCAP) |
| 108 | IF I WERE A WOMAN—I WOULD FLY TO YOU—MADISON | Black Bull, ASCAP |
| 109 | MILLIE JACKSON—Spring 156 (Polystar) (East Memphis/Klondike, BMI) |
| 110 | MIDNIGHT SKY | Ft. ISEY BRC—T—Neil 2255 (Col, Bovina, ASCAP) |
| 111 | ANY OLD CHAIN | BLACK SABBATH—Epic B-50064 (Tree, BMI) |
| 112 | JACKIE BLUE | OZARK MOUNTAIN DAREDEVILS—ASM 1654 (Lee Cabin, BMI) |
| 113 | LOVE DON'T YOU GIVE ME NO CHANGES ON ME SISTER SLEDGE—Ato 7008 (Montage, BMI) |
| 114 | WE MAY NEVER LOVE LIKE THIS AGAIN | MAUREEN McGOVERN—20th Century TV 2148 (20th Century/WB, ASCAP) |
| 115 | CAN'T STOP THE MUSIC—HE PLAYED IT MUCH TOO LONG—IF TELLY SAVALAS | MCA 40301 (Columbia, ASCAP) |
| 116 | CAN'T STOP THE MUSIC (HE PLAYED IT MUCH TOO LONG) | IF TELLY SAVALAS—MCA 40031 (Collags, ASCAP) |
| 117 | THE BERTHA | BOOGEY JIMMY CASTOR BUNCH—Atlantic 3232 |
| 118 | I RING RING | AAB—Atlantic 3240 (Overseas/Don Kirshner, BMI) |
| 119 | WOLF CREEK PASS | C. W. McCall—MGM M 14674 |
| 120 | PLEASE Mr. President | PAULA WEBB—20th Century/Westbound WT -5001 (Rick, BMI) |
| 121 | CICERO AND THE MAKING OF THEM—FAMOUS IN EL BARRIO | JOSE FELICIANO—RCA PB 10145 (LH, ASCAP) |
| 122 | OUR DREAMS ARE COMING TRUE—SANDI THOMAS | ABC/Ascap 1904 (Press/Ascap, BMI) |
| 123 | ROCK 'N ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) | KEVIN JOHNSON—UK 49031 (Tree, BMI) |
| 124 | WOLFGANG JACK TODD RUNDOWN | GEORGE BARRIS 3001 (WB, ASCAP) |
| 125 | THE BEATLES HAVE GONE | JIMMY BEAUMONT & THE SKYLINERS—Atlantic 235 (MCA) |
| 126 | GUAYA JELLY BARBRA STREISAND—Columbia 3-10075 (Cayman, ASCAP) |
| 127 | EVERYBODY WANTS TO FIND A BLUEBIRD | RANDY EDMOND—Polydor 3642 (London) |
| 128 | TOBY/THAT'S HOW LONG | CHI-LITES—Brunswick 55515 |
| 129 | SHE'S A MYSTERY | FALLONROCK—Capricorn 0211 (WB, ASCAP) |
| 130 | LOVIN' YOU Soundsprod. | (Diddie Brind, BMI) |
| 131 | LUCY IN THE SKY WITH DIAMONDS | Gus Guderson (MGM, ASCAP) |
| 132 | MANDY B. Manlove & R. Danne | Screen—Screen Music Shows (Interscope, BMI) |
| 133 | ME; I WON'T LAST A DAY WITHOUT YOU | LET ME BE THE ONE Jerry Fuller (PMG, ASCAP) |
| 134 | MORNIN' SIDE OF THE MOUNTAIN | AMY ROBINSON—Atlantic 235 (MCA) |
| 135 | MOVIN' ON | Badica, ASCAP |
| 136 | MUST OF GOT LOST | BILL SYMCHYKE—Julio (BMI) |
| 137 | MY BOY | (Collags, ASCAP) |
| 138 | MY EYES ARE BIGGER THAN MY HANDBAGS | CASSO Diamond/Terry Boy, BMI; Kenny Nolan, BMI; A $CORE, ASCAP) |
| 139 | MY MELODY OF LOVE | Bob Morgan (MCA) |
| 140 | I WON'T LAST A DAY WITHOUT YOU | J. Boyd & L. Waronker (MAM, A$CAP) |
| 141 | SINGLES CHART | ALPHABETICAL LISTING |

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The newest addition to the EDDIE KENDRICKS fine line of hit singles.

from his latest hit Motown album, "For You."
ELVIS

A NEW ALBUM

RCA

ELVIS

PROMISED LAND

APL1/APS1/APK1-0873

CPM1/CPS1/CPK1-0818

RCA Records and Tapes

AmericanRadioHistory.com
THE SINGLES CHART

**CHARTMAKER OF THE WEEK**

**1** — I Fought the Law
SAM NEELY
A&M 1651

**2** — What You Want Is Mine
JEFFERSON STARSHIP
CBS 3-10130

**3** — Ring of Fire
JOHN DENVER
Capitol 3972

**4** — Never Let Her Go
DAVID GATES
Elektra 45223

**5** — My Melody of Love
BOBBY VINTON
ABC 12022

**6** — Your Bulldog Drinks Champagne
JIM STAFFORD
ASA 7017

**7** — You Don’t Know What Love Is
PAT BENATAR
Chrysalis 1879

**8** — Don’t Take Your Love from Me
MANHATTANS
Gordy G7138F

**9** — Get Up, Get Up and Go
THOMPSON TWINS
Capitol 3978

**10** — Midnight Special
ELTON JOHN
Columbia 3-10049

**11** — I’m Yours
VALLEYS
Mercury 73643

**12** — Trouble in Paradise
STEVIE WRIGHT
CBS 3-10130

**13** — Love Me Again
THEstückER
RCA PB 10149

**14** — The World
ANNIE LENNOX
Epic 8-50055

**15** — Only You
RINGO STARR
Apple 1879

**16** — Sweet Dreams (Are Made of This)
THE EAGLES
Asylum 45218

**17** — Star on a TV Show
STYLISTICS
Avco 4649

**18** — Black Water
DOOBIE BROTHERS
Warner Bros. 8062

**19** — Don’t Let Me Be Misunderstood
BETH HART
Atlantic 3229

**20** — Break You Up
THE JACKSON 5
Motown M1310F

**21** — If You’re not Happy
THE EAGLES
Asylum 45218

**22** — Love
THE DOOBIE BROTHERS
Warner Bros. 8062

**23** — The Way You Look Today
STEVIE WONDER
Tamla 15425F

**24** — Can’t Stay Away
LAURENCE JONES
Epic 8-50055

**25** — Love Me
THE JACKSON 5
Motown M1310F

**26** — I Think I’m Falling In Love
HUMBLE PIE
United Artists XW568-X

**27** — I’m a Woman
MARIA MULDAUR
Reprise 1319

**28** — Your Dog’s Got a Walrus
THE BEATLES
Parlophone SPS 1015

**29** — She’s Only Human
HOLLYWOOD SHUFFLE
RCA PB 10149

**30** — The Girl I Never Married
THE TEMPTATIONS
Gordy G7644

**31** — The River Is Free
BOBBY VINTON
ABC 12032

**32** — You’re No Good
LINDA RONSTADT
Capitol 3972

**33** — Pick Up the Pieces
AVERAGE WHITE BAND
Atlantic 3229

**34** — I Don’t Care If You Ever Find Out
THE FOURS
United Artists XW568-X

**35** — You’re the Best Thing That Ever Happened to Me
T. WILLIAMS
RCA PB 10149

**36** — I Can’t Help Myself
THE FOUR Tops
Motown M1310F

**37** — Don’t Do Me Like That
THE JETS
Motown M1310F

**38** — Some Kind of Wonderful
GRAND FUNK
Capitol 4002

**39** — Head Can’t Stand Back
JOHN DENVER
Capitol 3972

**40** — I Can’t Help Myself
THE FOUR Tops
Motown M1310F

**41** — Can’t Help Myself
THE FOUR Tops
Motown M1310F

**42** — The Things We Do Together
THE BEATLES
Parlophone SPS 1015

**43** — My Love
THE JETS
Motown M1310F

**44** — Can’t Help Myself
THE FOUR Tops
Motown M1310F

**45** — Nothing Ever Happens That’s Easy
THE TEMPTATIONS
Gordy G7644

**46** — Ain’t No Mountain High Enough
MARILYN MINTER
Tamla 15425F

**47** — I’m a Woman
MARIA MULDAUR
Reprise 1319

**48** — You’re No Good
LINDA RONSTADT
Capitol 3972

**49** — Love
THE DOOBIE BROTHERS
Warner Bros. 8062

**50** — Can’t Help Myself
THE FOUR Tops
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Gordy G7644

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Gordy G7644

**80** — The Things We Do Together
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Parlophone SPS 1015

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Motown M1310F

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Gordy G7644

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Parlophone SPS 1015

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Motown M1310F

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Gordy G7644

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Parlophone SPS 1015

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Motown M1310F

**88** — Nothing Ever Happens That’s Easy
THE TEMPTATIONS
Gordy G7644

**89** — The Things We Do Together
THE BEATLES
Parlophone SPS 1015

**90** — I Can’t Help Myself
THE FOUR Tops
Motown M1310F

**91** — Nothing Ever Happens That’s Easy
THE TEMPTATIONS
Gordy G7644

**92** — The Things We Do Together
THE BEATLES
Parlophone SPS 1015

**93** — I Can’t Help Myself
THE FOUR Tops
Motown M1310F

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THE TEMPTATIONS
Gordy G7644

**95** — The Things We Do Together
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Parlophone SPS 1015

**96** — I Can’t Help Myself
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Motown M1310F

**97** — Nothing Ever Happens That’s Easy
THE TEMPTATIONS
Gordy G7644

**98** — The Things We Do Together
THE BEATLES
Parlophone SPS 1015

**99** — I Can’t Help Myself
THE FOUR Tops
Motown M1310F

**100** — The Things We Do Together
THE BEATLES
Parlophone SPS 1015
**TOP NEW FM AIRPLAY THIS WEEK**

<table>
<thead>
<tr>
<th>Station</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>WBZ-FM/NEW YORK</td>
<td>Blood on the Tracks</td>
<td>Bob Dylan</td>
<td>Capitol</td>
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</table>
UA Signs Taggett

Shown at the signing of British rock group Taggett are (top row, from left) UA Records of America European a&r manager Aaron Stixx; Terry Fogg and Peter Amnes, of Taggett; (bottom row, from left) Tim Wheatley of Taggett; Al Teller, president of United Artists of America; and Colin Harton-Jennings of Taggett. United Artists is rush releasing a new Taggett single, "Time," produced by Tony Hicks, lead guitarist for the Hollies.

Weiss Named Pres. of Management III

In announcing Weiss' appointment, Weintraub said, "It is with great personal and professional pride that we welcome Norman Weiss into the Management III family. With his wide and varied experience in show business, there is no one more competent to spearhead our company's constant expansion and increasing diversification."

Weiss recently resigned his senior vice president position with CMA when the agency merged with IFA. While with CMA, GAC and MCA, Weiss represented many clients affiliated with Weintraub.

Among the more immediate Management III projects are John Denver's March 10 TV special for ABC, which Management III is producing; Denver's new, two-record live album, "An Evening With John Denver" for RCA, which has its unveiling in March, and the singer's upcoming 35-city Spring tour, details of which are to be announced shortly.

Management III is also beginning to set up a new national tour for Frank Sinatra tentatively scheduled to take place in April and May, and it is co-promoting the Led Zeppelin tour which begins this week and is already sold out for its entire 36-city itinerary.

Other Management III activities include: The representation of The Moody Blues in all areas, which includes the current mounting of a major global campaign to establish Justin Hayward and John Lodge of The Moodies as individual stars via their own album on the Threshold label. The launching of the album will be followed by a national tour.

Dialogue

(Continued from page 10)

typed. There's a much broader market today, as far as the sophistication of listeners and buyers, for what has traditionally been called jazz product. We're trying to do something about that. We have super sellers who are what one used to refer to as jazz artists.

RW: Would you discuss marketing plans for the Melodyland country label?

Belkin: The concept behind setting up the Melodyland label is to establish the identity of our artists in the marketplace. Where we have a name artist of whom the public is already aware, we'll try to carry on with a successful single and later plan for an album. But let's take, for example, an artist like T. G. Sheppard, who right now has an extremely successful single, "Devil In The Bottle." Since no one has heard of T. G. Sheppard before, we would be most reluctant to come with an album on the basis of one single alone; instead we'll try to follow up with another hit single. We'd also like to have some hits with Pat Boone; then we'll release a Pat Boone album and at that time turn our energies to country album marketing. There aren't a whole lot of things to do in terms of "creative services" support for singles. You can't get the kind of machinery we've been discussing into gear for merchandising and advertising singles. Basically, in that area, radio is king.

RW: Could you discuss the impending affiliation between Motown and the Gull Records label in Great Britain?

Belkin: The concept of broadening Motown's base was obviously to get us into the contemporary market on a larger scale, and in a fashion that represented a thrust beyond the image of the "Motown Sound." That was one of the reasons why we sought and acquired the distribution of Manticore Records. Manticore has the identification of Emerson, Lake & Palmer, who own the label, and several acts who had released product prior to our distribution agreement. Pursuing that concept, we were looking for small, "tasty" labels that wouldn't bring us a tremendous amount of product. We talked to several labels in England, but most of them had too large an artist roster and were interested in releasing 20 or more albums per year. Motown's approach, which is one in which I believe, has been to work with a small artist roster on a very particularized basis. Recently a friend of mine sent me some Gull Records graphics and because I had never heard of the label myself and the material was quite good, I became interested. When I was in England concluding the Manticore deal, I met with two of Gull's representatives, David Howells and Derek Everett. Both had been long-time employees of MCA and CBS Records in the United Kingdom and they had been instrumental in the discovery of groups like the Average White Band. I was impressed by the professionalism and taste that they projected; then we got into some of the product that they had getting into. They have a band called Isotope, who in Britain and on the continent are currently being favorably compared to the Mahavishnu Orchestra.

Another thing which I am very taken with is their attempt to relaunch Arthur Brown. Arthur Brown, to me, was the forerunner of all the successful "theatrical" artists happening, now that every kind of stage effect that can be conjured up is being experimented with. It was that kind of project, together with a high degree of musicality and creative imagination that made me think that that approach is an effective one. And based on the fact that there was not a tremendous amount of product, and that there was a good deal of quality and the merchandising and packaging aspects of their product had been carefully thought out, it seemed that it would be an ideal marriage. Between Gull, Manticore and a few individual artist deals which will be done from time to time, we should have a sufficient amount of high-quality product to substantially make our mark in the contemporary marketplace.

RW: Any forecasts for 1975?

Belkin: With Suzanne de Passe (who is vice president of the entire creative division) maintaining the strong relationships that she has had in the past with our established "superstars"—Stevie Wonder, Marvin Gaye, Diana Ross, the Jackson 5, etc.—and continuing to be as strong a catalyst as she has managed to be with the entire Motown family, we probably have one of the best years Motown has ever had. There are a couple of things that we are yet to announce, things that will generate additional excitement and interest in the direction we're taking on the contemporary side.

We have tremendous feeling for the potential of our Melodyland activity. With our CTI program, we expect to have increased and improved product resulting in greater success. So far, we've really had just a practice round; last November's was the first release that seemed to be steering us onto the right track. We're very excited about what 1975 has in store.
**Hannon to CBS Post in Detroit**

- NEW YORK—Don Van Gorp, regional sales director, CBS Records' midwestern region, has announced the appointment of Dennis Hannon to the position of sales manager, CBS Records, Detroit area.

**Sales and Promotion**

In his new capacity, Hannon will be responsible for the sales and promotional activities for the Columbia, Epic and CBS Records Custom Labels in the Detroit market. He will also coordinate special programs and merchandising plans on all CBS Record and Tape product. He will report directly to Van Gorp.

Hannon's most recent position with CBS Records was as the field sales manager in the New York branch. Prior to joining CBS Records, he was with Merco in New York where he held several positions, most recently that of national director, merchandising and director, national field operations.

**MGM/Ross Case**

*(Continued from page 4)*

agreement on the basis that the brothers had withheld information about distribution of free goods. In their first response, the Rosses filed a countersuit asking damages of MGM for failing to provide the agreed-upon financing.

Last year, some three years after the countersuit was filed, Federal Judge Charles E. Stewart found in favor of the Rosses, awarding them a settlement from MGM of $200,000. It was this cash settlement which has been reversed by the U. S. Circuit of Appeals' most recent ruling.

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**International Welcome for Guess Who**

As part of RCA Records' launching of the Guess Who's 13th album, "Flavours," the label flew over sixty foreign journalists, radio and television personalities and RCA international executives to New York to see the group perform at the Bottom Line. The following day, RCA hosted a luncheon for the Guess Who and their overseas visitors. Shown cutting the welcoming cake for RCA's international visitors are, from left: Mal Eberman, division vice president, commercial operations; Ken Dancy, president, RCA Records; and Bob Summer, division vice president, RCA International. In the center photo, Bob Summer is shown with a Canadian contingent. From left are: Ed Preston, manager, operations, central and western regions, RCA Toronto; Don Hunter, manager of the Guess Who; Bob Summer; Jeff Brown of radio station CHOM in Montreal and Denis Beuclé, manager, promotion, eastern region, RCA Montreal. In the photo at right, the Guess Who greet some Belgian visitors. From left are: Burton Cummings and Don Troiano of the Guess Who; J. Van Helmondack of Belgium's Press Het, Laadste Nieuws; Guy Motier of Umo & Musik; Garry Peterson and Bill Wallace of the Guess Who; and Ernest Moeyersons, manager, advertising & promotion, RCA Inleco, Belgium.

**Polydor and 'Tommy' Soundtrack**

*(Continued from page 3)*

be available on the album. He ruled out as a-side possibilities the eight-minute Elton John version of "Pinball Wizard" and the four new songs written specially for the film by Townshend.

Cross-merchandising campaigns and cooperative advertising on the parts of Columbia Pictures, Polydor and the Robert Stigwood Organisation are currently being worked out, including a 15-market national pinball championship, with 15 pinball machines to be given to the winners. Discussions are also underway with ABC's Wide World of Entertainment to film the premieres and do a retrospective special on The Who and "Tommy."

The Ken Russell-directed film will be heard through a specially designed quintaphonic sound system (quad plus a center-screen speaker for the lead voice).

Consultant to Polydor for the project is Robert Weiner; to Columbia Pictures, Ron Delsener; and to the Robert Stigwood Organisation, Alan Carr.

**AM Action**

*(Continued from page 24)*

**Ember Sets 4 LPs**

- LOS ANGELES—Ember Records has set four albums for release in February, according to Jeffrey S. Kruger, label chairman.

The albums are "The Dubliners," "The Shadows," "La Nina De Los Peines" and the "Serge Prokofiev Concert."

**Diamond Reo Drops In**

A novel disc a la "The Streak," the song is a letter to the President from a ten-year-old girl discussing her father's job lay-off from a car factory. A timely addition to CKLW in Detroit last week followed this week by 13Q (30), WCOL, KEEL, WIBG and WPOP. Watch this one.

Sam Neely (A&M) debuting as the Record World chartmaker this week with some explosive action. New this week are WHBQ (30), WIBG along with last week's adds of WFIL moving extra to 26 and WCOL extra to 37. Also on WSAI (extra) K100, KEEL, WAKY, WPOM and WBBQ.

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*AmericanRadioHistory.com*
SALESMAN OF THE WEEK

HEART LIKE A WHEEL
LINDA RONSTADT
Capitol

TOP RETAIL SALES THIS WEEK
HEART LIKE A WHEEL—Linda Ronstadt—Capitol

AVERAGE WHITE BAND—Atlantic
DARK HORSE—George Harrison—Apple
SO WHAT—Joe Walsh—ABC Dunhill
RELAYER—Yes—Atlantic

CAMELOT/NATIONAL
AUTOBahn—Kraftwerk—Vertigo
AVERAGE WHITE BAND—Atlantic
COUNTRY LIFE—Roxy Music—Atco
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NIGHTBIRDS—Labelle—Epic
RELAYER—Yes—Atlantic

KORVETTES/NATIONAL
AVERAGE WHITE BAND—Atlantic
BAKER-GURVITZ ARMY—Janus
DARK HORSE—George Harrison—Apple
FIRE—Ohio Players—Mercury
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
SO WHAT—Joe Walsh—ABC Dunhill
SOUVENIRS—Dan Fogelberg—Epic

MUSICLAND/NATIONAL
AVERAGE WHITE BAND—Atlantic
BARRY MANILOW II—Bell
DARK HORSE—George Harrison—Apple
FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
LET IT FLOW—Elvin Bishop Group—Capricorn
ON THE BORDER—Eagles—Asylum
OVERNIGHT SENSATION—Frank Zappa/Mothers of Invention—Disc 2000
SO WHAT—Joe Walsh—ABC Dunhill
THE PROPHET—Richard Harris—Atlantic

SAM GOODY/EAST COAST
AVERAGE WHITE BAND—Atlantic
DARK HORSE—George Harrison—Apple
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
MILES OF AISLES—Joni Mitchell—Asylum
ON THE BORDER—Eagles—Asylum
SOUVENIRS—Dan Fogelberg—Epic
THE PROPHET—Richard Harris—Atlantic

TOUCH—Barnaby Bye—Atlantic
VERITIES & BALDERDASH—Harry Chapin—Elektra

TWO GUYS/EAST COAST
AVERAGE WHITE BAND—Atlantic
BARRY MANILOW II—Bell
DARK HORSE—George Harrison—Apple
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
MILES OF AISLES—Joni Mitchell—Asylum
NIGHTBIRDS—Labelle—Epic
RELAYER—Yes—Atlantic
SOUVENIRS—Dan Fogelberg—Epic

WAXIE MAXIE/WASH., D.C.
AVERAGE WHITE BAND—Atlantic
COUNTRY LIFE—Roxy Music—Atco
FLAVOURS—Guess Who—RCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

DARK HORSE—George Harrison—Apple
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NIGHTBIRDS—Labelle—Epic
RELAYER—Yes—Atlantic
SOUVENIRS—Dan Fogelberg—Epic

AVERAGE WHITE BAND—Atlantic
COUNTRY LIFE—Roxy Music—Atco
FLAVOURS—Guess Who—RCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

POPULAR TUNES/MEMPHIS
AVERAGE WHITE BAND—Atlantic
COUNTRY LIFE—Roxy Music—Atco
FLAVOURS—Guess Who—RCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

MUSHROOM/NORTH CAROLINA
AVERAGE WHITE BAND—Atlantic
BLACK BACH—Lamont Dozier—ABC
BERRY MANILOW II—Bell
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
RELAYER—Yes—Atlantic
RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

GARY'S/RICHMOND
ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Capital
DARK HORSE—George Harrison—Apple
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
RELAYER—Yes—Atlantic
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RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

SAM GOODY/EAST COAST
AVERAGE WHITE BAND—Atlantic
DARK HORSE—George Harrison—Apple
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
MILES OF AISLES—Joni Mitchell—Asylum
ON THE BORDER—Eagles—Asylum
SOUVENIRS—Dan Fogelberg—Epic
THE PROPHET—Richard Harris—Atlantic

FOR THE RECORD/BALTIMORE
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

ONE OCTAVE HIGHER/CHICAGO
ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Capital
DARK HORSE—George Harrison—Apple
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
FLYING START—Blackbyrds—Fantasy
RELAYER—Yes—Atlantic
RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

ROSE DISCO/TENNESSEE
BARRY MANILOW II—Bell
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
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SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

WHEREHOUSE/NEBRASKA
ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Capital
DARK HORSE—George Harrison—Apple
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

LICORICE PIZZA/LOS ANGELES
DARK HORSE—George Harrison—Apple
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

TOWER/LOS ANGELES
AVERAGE WHITE BAND—Atlantic
DARK HORSE—George Harrison—Apple
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

RECORD REVOLUTION/CLEVELAND
COUNTRY LIFE—Roxy Music—Atco
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NEW & IMPROVED—Spinners—Atlantic
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SHEER HEART ATTACK—Queen—Elektra
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NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

PSYCHOMODA—Steve Harley & Cockney Rebel—EMI
RUFUSIZED—Rufus featuring Chaka Khan—ABC
SILK TORPEDO—Pretty Things—Swan Song (import)
SO WHAT—Joe Walsh—ABC Dunhill
URBAN RENEWAL—Tower of Power—WB

ONE OCTAVE HIGHER/CHICAGO
ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Capital
BARRY MANILOW II—Bell
DO IT 'TIL YOU'RE SATISFIED—B. T. Express—Scepter
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elliott John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
NEW & IMPROVED—Spinners—Atlantic
RELAYER—Yes—Atlantic
RELAYER—Yes—Atlantic
SHEER HEART ATTACK—Queen—Elektra
SUN GODDESS—Ramsey Lewis—Col

THE RETAIL REPORT

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Price Code</th>
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<td><strong>#4</strong> RELAYER</td>
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<td><strong>#10</strong> RUFSIZED</td>
<td>RUFUS Featuring CHAKA KHAN/ABC ABCD 837</td>
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<td><strong>#12</strong> PHOTOGRAPHS AND MEMORIES</td>
<td>JIM CROCE/ABC 835</td>
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<td>Bell 1314 (Arista)</td>
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<td><strong>#14</strong> NEW AND IMPROVED</td>
<td>SPINNERS/Atlantic SD 18121</td>
<td>Atlantic SD 18121</td>
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<td><strong>#15</strong> JOY TO THE WORLD—THEIR GREATEST HITS</td>
<td>THREE DOG NIGHT/ABC Dunhill DSO 50178</td>
<td>ABC Dunhill DSO 50178</td>
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<td><strong>#16</strong> ALL THE GIRLS IN THE WORLD—BEWARE!!</td>
<td>GRAND Funk</td>
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<td>CARPENTERS/A&amp;M SP 3623</td>
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<td><strong>#18</strong> BREAKAWAY</td>
<td>KRIS &amp; RITA/Monument PZ 33278 (Col)</td>
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<td><strong>#19</strong> MELODIES OF LOVE</td>
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<td><strong>#20</strong> WAITRESS IN A DONUT SHOP</td>
<td>MARIA MULDAUR/Atco SD 36-103</td>
<td>Atco SD 36-103</td>
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<td><strong>#21</strong> I CAN HELP</td>
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<td><strong>#22</strong> SUNSET ON THE BORDER</td>
<td>EAGLES/Asylum 7E-1004</td>
<td>Asylum 7E-1004</td>
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<td><strong>#23</strong> TOGETHER FOR THE FIRST TIME</td>
<td>BOBBY BLAND &amp; B.B. KING/ABC Dunhill DSS 50190</td>
<td>ABC Dunhill DSS 50190</td>
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<td><strong>#24</strong> IT'S ONLY ROCK 'N ROLL STORIES</td>
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<td><strong>#28</strong> EXPLORES YOUR MIND</td>
<td>AL GREEN/Hi/SHL 32087 (London)</td>
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<td><strong>#29</strong> GO FAR AWAY FANNA FANNA</td>
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<td><strong>#30</strong> WHAT A WEATHER BEACON</td>
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<td>Phil. Intl. KZ 32408 (Col)</td>
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<td>I/Mercury SM-1-1004</td>
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<td><strong>#37</strong> ALL THE GIRLS IN THE WORLD—BEWARE!!</td>
<td>BOBBY VINTON/ABC ABCD 851</td>
<td>ABC ABCD 851</td>
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<td><strong>#38</strong> WHAT A WEATHER BEACON</td>
<td>ELTON JOHN/MCA 2116</td>
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</tbody>
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**CHARTMAKER OF THE WEEK**

**#78** EMPTY SKY
ELTON JOHN
MCA 2130

**#79** CHEECH & CHONG'S NEWALBUM/Ode
SP 77025 (A&M)

**#80** TOGETHER FOR THE FIRST TIME
BOBBY Bland & B.B. KIng/
ABC Dunhill DSO 50190

**#81** IF YOU LOVE ME (LET ME KNOW)
OLIVIA NEWTON-John/MCA 411

**#82** HOLIDAY
AMERICA/Warner Brothers W 2808

**#83** STYX II/Wooden Nickel WNS-1012 (RCA)

**#84** LIVE IT UP
ISLEY BROTHERS/T-Neck PZ 33070 (Col)

**#85** SUN SECRETS
ERIC BURDON/Capitol ST 11357

**#86** TOTAL ECLIPSE
BILLY COBHAM/Atlantic SD 18121

**#87** IT'S ONLY ROCK 'N ROLL STORIES
ROLLING STONES/Atlantic SD 18162

**#88** WHERE WE ALL BELONG
MARSHALL TUCKER BAND/Capricorn 2C 0145 (WB)

**#89** TOGETHER FOR THE FIRST TIME
BOBBY Bland & B.B. KIng/
ABC Dunhill DSO 50190

**#90** WALLS AND BRIDGES
JOHN LENNON/Apple SW 3416

**#91** SUN GODDESS
RAMSEY LEWIS/Columbia KC 33194

**#92** THREE DEGREES/Phil. Intl. KZ 32408 (Col)

**#93** ANKA/PAUL ANKA/United Artists LA314.9

**#94** BACHMAR-TURNER OVERDRIVE/Mercury SM-1-1004
"If you don’t like my album... pucker-up while I’m backing up!"
THE ALBUM CHART

151-200 ALBUM CHART

151 BOBBY WOOLACK'S GREATEST HITS/United Artists LA 346-G

152 DAWN'S NEW BASEBALL HITS/Bell 1150 (Arista)

153 BURT BACHARACH'S GREATEST HITS/A&M SP 3651

154 HIS GREATEST HITS EAGLE-three records/Fontana PAS 71061 (London)

155 TUNWEAVING DAYN/Bell 1112 (Arista)

156 LIKE CHILDREN JERRY GOODMAN & JAN HAMMER/Neve 450 (Atlantic)

157 PAUL ANKA GOLD (Sire SASS 3704-2 (ABC)

158 TELLY TELLY SAVALAS/MCA 436

159 THE PLACE I LOVE SPLINTER: Dark Horse SP 22001 (A&M)

160 KINKY FRIEDMAN/ABC ABD 829

161 THE BEATLES 1967-70/Apple SKBO 3404

162 RIDING COWBOY PAUL DAVIS/ Bang 401

163 BABY DON'T GET Hooked ON ME MAC DAVIS/Columbia KC 31770

164 IN FLIGHT ALVIN LEE & CO./Columbia PG 33187

165 THE GODFATHER, PART II SOUNDTRACK/ABC APL 856

166 HOT WIRE TAPES/RAF/Var Bros. BS 2528

167 A LITTLE BIT OF LOVE PAUL WILLIAMS/A&M SP 3655

168 INSPIRATION INFORMATION SNUGGLE OTIS/Epic SP 33059

169 THE HANDSOME PEOPLE MELODY PEOPLE/ABC Dunhill 50184

170 THE HEART OF A WOMAN JOHNNY MATHIS/Columbia KS 3251

171 HUG ME INTO SOMETHING ENNIO MOROZ/G&M SP 3652

172 POWERFUL PEOPLE GINO VANNELLI/A&M SP 3653

173 MIRAGE: CAM/Janus JS 65009

174 FEEL YOUR HEART GO SLOW DOUGLAS BOWE/BCO 5000

175 IN CONCERT VOL. II VARIOUS ARTISTS/CTI 6049 (Motown)

ALBUM CROSS REFERENCE

176 AUTOBAHN KRAFTWERK/Vertigo VEL 2003 (Phonogram)

177 THE BEGINNINGS OF ELVIS MCCANN/Atlantic SP 1666

178 RAGS TO RUFS/RUFS/ABC

179 SILVER MORNING KENNY RANDALL/Island LPS 2900 (WB)

180 FLOATING WORLD JADE WARRIOR/Island LPS 2920

181 IT'S TIME BONNIE BRAMLETT/Capricorn CP 0418 (WB)

182 BOB DYLAN'S GREATEST HITS VOL. 2 Columbia/KC 31120

183 HONEY DARELYY DAVIS/Bell 1322 (Arista)

184 I BELIEVE IN MUSIC M/C Davis/Columbia KC 32096

185 HOT CITY GENE PAGE/Atlantic SD 18111

186 PROPAGANDA SPARKS/ Island LPS 9312

187 FREETHE ORLANDO & DAYN/Bell 1322 (Arista)

188 ISLAND AT THE TOP OF THE WORLD SOUNDTRACK/Disneyland 3814

189 HISTORY OF BRITISH ROCK, VOL. II VARIOUS ARTISTS/Sire SASS 3750-2 (ABC)

190 AEROSMITH/Columbia PC 32005

191 MAN OF MIRACLES S.F. & Wooden Nickel BWL 1-0638 (RCA)

192 BAKER-GURVITZ ARMY/Lothars JXS 7015

193 BERE RUTH/Heaven 11307 (Capitol)

194 STORIES TO TELL IFRA PAMIR/Milestone M 9058 (Fantasy)

195 PINDAR DAYS STACK/Se SADS 7503 (ABC)

196 YOUR FUNNY MINDS SKIP MANNING & THE CASUALS/ DCL 300

197 HONK'/EPIC SP 3094

198 HAPPY TOGETHER AGAIN TURF/ Sire SASH 37032 (ABC)

200 GOTTIN DOWN LTD./ A&M SP 3600
CBS Group Has Most Successful Year In Its History (Continued from page 3)

Essex ("Rock On" single), Herbie Hancock ("Headhunters"), Loggins & Messina ("On Stage" and "Mother Lode"), Jim Nabors ("The Lord's Prayer"), Santana ("Greatest Hits"), Paul Simon ("Live Rhymin'"), Barbra Streisand ("Way We Were"/"The Way We Were" original soundtrack and "The Way We Were" single), and Johnny Winter ("Live").

**Epic & Custom Labels' Gold**

For the Epic and CBS Records Custom Labels, there were 14 gold records during 1974, received by the following artists (listed alphabetically): The Hollies, Billy Joel, the Manhattans, David Allan Coe, Janis Ian and others into a wider area of acceptance.

Columbia also made several important artist signings in 1974, headed by the re-signing of Bob Dylan to the label's roster. Dylan's presence returned a U.S. company title to Columbia, entitled "Blood On The Tracks," was released recently. Other major artist signings for Columbia in 1974 included Sky King, featuring Chris Thompson, accordionist, and Freddie Prinze, Maggie and Terre Roche, Willie Nelson and others.

On the Epic and CBS Records Custom Labels, such established artists as Charlie Rich, Sly & the Family Stone, Edgar Winter, the O'Jays, the Isley Brothers, Kris Kristofferson, the Hollies, Redbone, George Jones and Tammy Wynette, the Staple Singers and John Lee Hooker enjoyed continued success in 1974. For Charlie Rich, in particular, this past year represented the resumption of a tremendous success story that began two decades ago. After the release of his first gold record of his career in 1973, Rich went on in 1974 to garner three CMA Awards (Male Vocalist of the Year, Album of the Year and Single of the Year), the NARM Award for Best Selling Country Artist, and two Grammy Awards for Best Country Male Vocal Performance and Best Country Song. His latest Epic album, "Very Special Love Songs," was one of 1974's top selling albums.

Under the guidance of the recently-promoted Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels, many relatively new artists were vaulted into higher levels of mass acceptance, including Blue Swamp (Epic), Billy Swan (Monument), Dan Fogelberg (Epic), the new Steppenwolf (Mums), Minnie Ripperton (Epic), Rick Derringer (Blue Sky), Kansas (Kirshner), Larry Gatlin (Monument) and others.

**Artist Signings**

The Epic and Custom Labels also made several important artist signings in 1974, topped by the move which brought Johnny Winter to the Blue Sky custom label. Other major signings included these up-and-coming Epic artists: Brenda Smith, Rupert Holmes, Bookler T., Asleep At The Wheel, Orchestra Luna, David Wills and Alan Rich (son of Charlie Rich). 1974 also saw the Epic/Custom Label staff expand in response to the label's growth. The promotion department was enlarged, with a new press and public information department was created.

**Nashville Success**

The success of Charlie Rich was indicative of the overall accomplishments of the CBS Records operation in Nashville last year. Under the direction of Bill Berrill, vice president, Nashville, a&r, CBS Records; and Ron Bledsoe, vice president, Nashville operations, CBS Records; the company's record merchandising and marketing campaigns were among the most successful ever launched by CBS Records in any field. Such established artists as Tammy Wynette and George Jones (Epic), Lynn Anderson (Columbia), David Houston (Epic), Johnny Duncan (Columbia), Johnny Cash (Columbia), Jody Miller (Epic), Charlie McCoy (Monument), Barbara Mandrel (Columbia), The Earl Scruggs Revue (Columbia), Lloyd Green (Monument), Barbara Fairchild (Columbia), Connie Smith (Columbia) and others played a role in further securing CBS Records' position in country.

**More Purple Gold**

- **BURBANK, CAL.** — Deep Purple's current Warner Bros. album, "Stormbringer," has been certified gold by the RIAA in recognition of sales in excess of one million dollars.
**Classical**

**Record World Presents '75 Classical Awards**

By SPEIGHT JENKINS

NYC — At the invitation of Record World, eight music critics and recordings editors met on January 10 at the Princeton Club to select the best classical records of 1974. Everyone suggested whatever record in each category he thought a possible winner; only those records that received at least one vote were considered nominated.

**Judges Panel**

The eight who selected the winning records for RW this year were: Martin Bookspan, author and coordinator of symphonic and concert activities for ASCAP; Peter G. Davis, recordings editor of the New York Times; John W. Freeman, recordings editor of Opera News; James Goodfriend, music editor of Stereo Review; David Hamilton, music critic of the Nation; Dale Harris, contributing editor of High Fidelity; Martin Mayer, recordings editor of Esquire; and this writer.

**Last year RW gave an award for the Best Contemporary Work; this year we decided to change the award to Best Record of Contemporary Music because of the high quality of the three pieces on Nonesuch's Spectrum IV (Stefan Wolpe's "Quartet for Trumpet, Tenor Saxophone, Percussion and Piano;" George Rochberg's "Blake Songs;" and Jeff Jones' "Ambiance") and because of the planning of the record. Peter Davis summed up the feelings of many of us when he said, "For once a company has put together diverse contemporary music that amounts to a record, not just three separate elements thrown together."

**Contemporary Contenders**

The Spectrum IV record received three votes; Elliott Carter's String Quartets Nos. 2 and 3 on Columbia won two votes; and Tippett's "Knot Garden" on Philips and Leon Kirschner's "Lily" each received one vote. On this category as on several others one or more members of the panel did not vote either because of unfamiliarity with the titles suggested or because they did not have a favorite selection.

Near unanimity reigned on the choice of the Best Standard Orchestral Recording: Brahms' Symphony No. 2 led by Sir Adrian Boult, won with four votes. Mahler's Symphony No. 2 conducted by Leonard Bernstein on Columbia garnered one vote as did Stravinsky's "Rite of Spring" led by Sir Georg Solti on London.

**On the Best Non-standard Orchestral Recording there was much favor found with both the winner — Mozart Early Symphonies conducted by Neville Marriner on Philips — and Charles Ives' Symphony No. 4 conducted by Joseph Silverberg on RCA, which received one less vote. Rego Sessions Symphony No. 8 led by Frederik Prausnitz on Argo won one vote as did Shostakovich's Symphony No. 8 conducted by Andre Previn on Angel.

A new category, the Best Ballet Recording, saw a hot contest between Aaron Copland's original version of Appalachian Spring on Columbia, which won with four votes, and Tchaikovsky's Sleeping Beauty conducted by Andre Previn on Angel, which had three proponents.

**The Best Standard Opera took some trouble defining but the panel concluded that in it 'Ardal' works frequently played throughout the world would be called standard. Humperdinck's Hänsel und Gretel with Anna Moffo, Helen Donath, Christa Ludwig and conducted by Kurt Eichhorn won with three votes. Its closest competitors were Weber's Freischütz, conducted by Carlos Kleiber on DG, and the Don Giovanni, led by Colin Davis, on Philips, both winning two votes. La Boheme, led by Solti on RCA, also was nominated, with one ballot.

The Best Non-standard Opera category turned out to be something of a surprise, with Moses and Aron, conducted by Michael Gielen on Philips winning handsomely with four votes. Four other operas were nominated with one vote each: Rameau's Les Indes Galantes on Columbia, Musorgsky's Khovanschina on Angel/Melodiya, Verdi's Un Giorno di Regno on Philips and Delius' Koanga on Angel.

**Best Solo Vocal**

The Eugene Ormandy went to Strauss' Four Last Songs, sung by Gundula Janowitz and conducted by Herbert von Karajan, with three votes. Wolf's Spanisches Liederbuch, sung by Jan De Geytani on Nonesuch, received two votes, Herman Prey's treatment of the Mignon Lieder and Harper Songs of Schubert and Schumann on Philips also won two votes, while Wolf's Moerike lieder with Dietrich Fischer-Dieskau received one vote.

The Best Choral category had fewer contenders this year, with near unanimity for the winner: Schumann's Scenes from Faust conducted by Benjamin Britten on London. Five of the panel voted for it. Holst's Choral Symphony, conducted by Boult on Angel garnered one vote as did Janacek's Glagolitic Mass, led by Rudolf Kempe on London.

In the Best Concerto category the six piano concertos written by Mozart in 1784 and played by Peter Serkin, with Alexander Schneider conducting, won with two votes. The other records nominated with one vote each were Bartok's Violin Concerto No. 2 with István Perlmans on RCA conducted by Previn on Angel, Prokofiev's Piano Concerto No. 2 with Ted Joselson led by Eugene Ormandy on RCA, and Walton's Violin Concerto with Kyung Wha Chung conducted by Previn on London.

(Continued on page 52)
The Award Winners

**BEST RECORD OF CONTEMPORARY MUSIC**
SPECTRUM IV
WOLPE: QUARTET FOR TRUMPET, TENOR SAXOPHONE, PERCUSSION & PIANO
ROCHBERG: BLAME SONGS
JONES: AMBIANCE
THE CONTEMPORARY CHAMBER ENSEMBLE, WEISBERG
(Nonesuch)

**BEST STANDARD ORCHESTRAL RECORDING—**
BRAHMS: SYMPHONY NO. 2
LONDON SYMPHONY ORCHESTRA, BOULT (Angel)

**BEST NON-STANDARD ORCHESTRAL RECORDING**
MOZART: EARLY SYMPHONIES
ST. MARTIN'S-IN-THE-FIELDS ACADEMY ORCHESTRA, MARRINER (Philips)

**BEST BALLET RECORDING**
COPLAND: APPALACHIAN SPRING
COLUMBIA CHAMBER ORCHESTRA, COPLAND (Columbia)

**BEST STANDARD OPERA**
HUMPERDINCK: HANSEL UND GRETEL
MOFFO, DONATH, LUDWIG, FISCHER-DIESKAU; EICHHORN (RCA)

**BEST NON-STANDARD OPERA**
SCHOENBERG: MOSES UND ARON
REICH, DEVOS; GILEN (Philips)

**BEST SOLO VOCAL RECORD**
STRAUSS: FOUR LAST SONGS
JANOWITZ; BERLIN PHILHARMONIC, KARAJAN (DG)

**BEST CHORAL RECORDING**
SCHUMANN: SCENES FROM FAUST
HARWOOD, PEARS, SHIRLEY-QUIRK, FISCHER-DIESKAU;
ENGLISH CHAMBER ORCHESTRA, BRITTEN (London)

**BEST RECORDING OF A CONCERTO**
MOZART: PIANO CONCERTOS NOS. 14-19
SERKIN; ENGLISH CHAMBER ORCHESTRA, SCHNEIDER (RCA)

**BEST RECORDING BY A KEYBOARD ARTIST**
BEETHOVEN: PIANO SONATA NO. 21 IN C MINOR
"WALDSTEIN"
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ZUKOVSKY, KALISCH (Nonesuch)

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THE KING'S SINGERS (Angel)

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**LONDON**
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New Artists, New Releases Bring New Success for RCA

NEW YORK — Talking with Thomas Z. Shepherd, RCA's vice president for artists and repertoire, over several minutes at his office in the RCA building on Sixth Avenue is like trying to pin down a cyclone. Moving from desk to chair to couch, answering phones that jangle to being in affable and thoughtful at the same time, Shepherd seems capable of doing many things simultaneously and well.

"I try to organize a coherent direction of a world-class classical division," he said, with his hands sculpting the words. "Even though my title is not international, most of the ideas for RCA which are worked out here. We have a new and good structural setup. Peter Munvies can now devote his entire attention to marketing and overseeing advertising, promotion, store activity, airplay, and this is his forte. Gusti Breuer is a past master at handling artists and dealing with them, and Sim Meyers does the publicity. We are very well covered as a classical division, and although mine is the overall responsibility, I'm free to concentrate 75 percent on artists and repertoire.

"We've become very bullish about new artists. At one time RCA had pulled back on new releases and was mainly repackaging. Our balance of new releases to repackagings was 1-3. There has, after all, got to be a new artist and doing some: the Levine Mahler recording. The 16-track idea is very important: one can concentrate on the performance and leave second decisions.

"The curly-haired executive stopped and smiled. "It's wonderful," he went on, "to be responsible for Red Seal, but I couldn't stop making albums. I'll keep on doing some: the Levine Mahler this summer and any original cast Broadway albums we do.

"Even after the long digression on producing, Shepherd remembered his discussion of young artists: "I signed Ted Joselson. He's a beautiful musician and pianist, and Ormandy was so excited about him. I went down to Philadelphia to meet him. Eugene (Continued on page 50)

Angel and the U.S. Classical Market

NEW YORK — "The classical record business is alive and well and doing in the U.S.A.," said Michael Schum, the new general manager of Angel Records. "The biggest classical market has always been in America, and despite the enormous, healthy increase in sales in Germany and Japan, the United States is still on top. His clipped, Oxonian accent adding point to his opinions, the slim Britisher continued, "Angel looks forward to 1975 with much pleasure. The four last years were encouraging, and I feel that all the depressing talk in the industry of a few years ago has proved incorrect."

"Our last fiscal year brought Angel the highest profits yet, and we finally made the long-delayed price rise last July. I think it was overdue, because our profit margin had become perilously slim. The thought that the final mix had been accepted and that this fiscal year should be bigger." Pausing, a second, he added, "Everyone has to hedge his bets a shade with the economy so questionable, but things look good. Certainly the reaction to the Otello and the Aida has been excellent."

"Allen does not see Angel recording too much in the past. Last year, but one of the biggest items in the catalogue this Spring will have its maximum market in the United States: Rossini's Siege of Corinth, the opera in which Beverly Sills makes her long-awaited Metropolitan Opera debut, on April 7. "We're going to make sure that everyone knows the recording is available, and we're trying for a March 15 release. This may well be a first in planning. At least in recent record releases. I don't think there has ever been a first if a major company gets a rare opera into general distribution three weeks before its big opera company premiere. Unusual operas and Angel make one think of the company's long standing contract with Melodiya. Why has Angel given up the Soviet record company?"

"Our decision not to renew contracts has been more amicable, and we will carry our present Melodiya catalogue for a long time. Melodiya has been happy with what we've done, and we have accomplished what we set out to do with them, namely to get a Russian catalogue. As we withdraw records from circulation rarely, it was becoming hard to choose new records from their repertory. We have the longest list of what we had. Of course we still have some to issue: the rest of the Tchaikovsky symphonies will come out conducted by Rozhdestvensky through the middle of 1975."

"And then," Allen spoke slowly, "EMI, our parent company in England, has become more interested in Russian music. Andre Previn is quite a major Shostakovich interpreter now and we're able to avail ourselves in the West of the conducting talents of Mislav Rostropovich. In our current release he is leading a Schererezade with the Orchestre de Paris, and we're pressing for as much recording from him as (Continued on page 54)

The International Posture of DG

NEW YORK — Expansive in his new corner office in an equally new Seventh Avenue skyscraper ("If you forget our floor, remember the 33 rpm record.") Jim Frey, the Polydor vice president who directs Deutsche Grammophon in the U.S., looks forward cheerfully to the New Year. "I see sales going up, higher and higher. I know that sounds weird in the middle of a recession, but our market lies in the professional class which is not so hard hit."

"Of at least," and he leaned forward at his desk, "not so hard hit as to be deprived of music completely. They may well spend more time listening to their stereo than going to a concert hall. In hard-money times it's a lot cheaper to put out the money even for a five-record opera album that you can hear over and over than shelling out two $20 bills for a pair of tickets to hear the music."

"The recession will effect us, I think, in the period 1975-76 in our being more selective in what we record and what we release. That does not mean fewer Bee- thoven Fifths. We will still do that because they sell no matter how often recorded. Take a rarity that we give a big promotion to. Everybody watches what it does and eagerly reports the sales figures. If anybody takes time to look at the Beethoven Fifth or the Tchaikovsky Fourth that was issued at the same time, it is selling just as well and in some cases better with no help at all. So apropos of this, we're kicking off 75 with another Beethoven Fifth. We've called it the Son of Beethoven Fifth to be exact, because it's by Carlisle Kleiber, and no one has forgotten the interpretation given by the Mahler Fifth by his father, Erich. We think this one is just as arresting."

"As Frey has often said before, he sees DG moving more and more into the international arena. "The U.S. is the biggest classical market and there are things in the works, but not (Continued on page 52)
New January Release

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RCA Records and Tapes
London: A Pace Setter on the Go

- NEW YORK — “Even in the last year we’ve increased our influence and our sales, and as a foreign company, we’re the big seller of classical label in the United States.” Speaking quietly and without any sense of bragadocio, Terry McEwen settled back in an easy chair in his Sutton Place apartment and began to talk about records, London and his artists.

Familiar Personality

The voice, the manner and the phrases could come as no shock to any opera buff in this country. For McEwen’s frequent appearances on Texaco’s Opera Quiz on the second intermission of the Texaco-Metropolitan Opera broadcast each winter Saturday afternoon have made his voice, his laughter and his familiarity across the country.

McEwen is also one of the most visible of the record executives. Everybody goes to some concerts or operas; McEwen is always present. Artists perform and often when they do not if the performance promises to be a good one. He hopes, however, that he may be a little less noticeable. Starting a few months ago he launched into a crash diet that has already accomplished the loss of 45 pounds.

London’s Evolution

But seated in his apartment, the Canadian-born, European-trained London vice president definitely did not want to talk about himself or his book in progress on the nineteenth-century tenor Nourrit, but about London Records. “Fifteen years ago it was thought of as an opera company, and our opera catalogue was great. But we began then to build the orchestral side. When the company came to record a program for an orchestra, first Washington, then Chicago, Cleveland, Los Angeles, they were nervous because of the high cost of recording over here.

“I for one believed it would work, and of course these have been the biggest hits. As each star conductor gets a good recording, such as Mazzel’s recent Romeo et Juliette, the whole rest of his catalogue picks up.”

London consistently scores high in the charts. This year the company was RVW’s classical label of the year, placing three recordings in the year-end list of those that had made Classic of the Week most often.

Artist Support

To McEwen the answer is a simple one. “Artist support,” he said, “selling our people, we support them in every way possible. We can’t afford to be as general as the American record companies, so we hit our ads where the artists appear. I want the artist to feel that the record company is 100 percent behind them, and I believe in the exclusive contract and always favor the exclusive artist. At the moment Joan Sutherland, Luciano Pavarotti, Vladimir Ashkenazy, Alice de Larrocha, Solti, Mehta and Richard Bonygne are our exclusives. It’s because we can claim some of the credit for the American record buyers’ and concert public’s familiarity with these names.”

Important Records

Some of his favorite exclusives she was recently in her new-old records this year. “When you have two artists such as Sutherland and Pavarotti, a Puritani is inevitable, and we have joined to them Piero Cappuccilli andNicola Luisotti for a Peri that was heard and debated and finally sang for recording the famous high F above high C that exists in Puritani. He recorded it in head and then did a combination throat and head. The head sound is so smooth and so beautiful, and so quintessentially right that I persuaded him to release that one. Pavarotti and Chiaurov both think that it’s the best thing either has done, and I think Joan is fantastic. To me, it’s also Bonynge’s best work, because he manifests a staggering control of the Bellini line.

“This may be the most important thing to say about Tchakovsky’s Eugene Onegin,” said McEwen, pushing on to another recording “which will be out this summer,” “that is Solti likes it, and he is never satisfied with anything. Teresa Kubiak Verdi is a young George London, Burrows is the classic Lenski and Chiaurov as Gremien is almost too much. At this point Solti’s name automatically brings in a lot of sales. His Cosi we released last summer has done consistently well at the record stores all over the country.”

Future

About the future McEwen says very little, but he is planning to capture the hit of the 1974 San Francisco Opera season, Masse net’s Esclamonde. Next summer Sutherland and Bonygne with the tenor Giacomo Aragall will release the work. “Joan’s role,” said a slightly bemused McEwen, “is an incredible combination of Brünnhilde and the Queen of the Night. Joan is the only person alive who could really deliver.”

(Continued on page 56)

RCA

(Continued from page 48)

Fodor came back from Russia like a conquering hero, and he’s the only young violinist we now have. He is first class and has a huge audience appeal. We are also trying out the young American pianist, Emanuel Ax. And we’re out looking to use other orchestras than just the Philadelphia. There is plenty of room for other orchestras at RCA.”

Shepherd was also delighted to talk about the new opera releases this year. In June will be recorded Verdi’s Alzira, with Anna Moffo, Placido Domingo and Sherrill Milnes, conducted by Nello Santi. This rare early Verdi work is not to be confused with Attila, now available on Phillips. It will be a first recording.

An even more interesting idea for opera buffs is the first complete recording of Korngold’s Tote Stadt, to be produced by the composer’s son in Vienna. Carol Nelligan and Ezio Flagello will produce the work. “Joan is the only person alive who could really deliver.”

(Continued on page 56)

Tracy Sterne: The Star of Nonesuch

■ NEW YORK—As she would be the first to admit, Teresa (Tracey) Sterne is not the physical representation of Nonesuch; it’s just that her nature and ideas so parallel what Nonesuch means to the American music business that it’s hard to keep the two separate.

Office

Caught as always on the run last month (“I was listening to music until 4 a.m. and had to get up at 6:30; I look ghastly; I can’t prop my eyes open; and I know I won’t make any sense.”) Miss Sterne was at home, in secretaries turned into the telephone. “I went to Columbia in 1960,” she said, “because I thought if I could get into a record company I could learn about the music business, and I have rarely had much conflict between. At Columbia I was between classical and pop, with a stint as director of their Broadway, original cast division. Then I was director of Masterworks there, and left last March. I came to RCA on April Fool’s Day.”

Married to an actress and with a seven-year-old daughter, Shepherd hardly ever stops working. “I take one day off a week out of a week.”

Junior Member

Nonesuch, the junior member of the huge Elektra-Ashylum complex, is a medium-priced line that puts out no more than 30 or 40 records a year. Why is it important to the record industry that focuses the listener’s mind on a specific time. We feel an enormous responsibility to hold to our own kind of music and meaningful and to present the music that really says something.”

A recent article published in New York quoted Pierre Boulez as saying that financial consideration forced any but a catastrophic record session to be issued. Miss Sterne took serious issue with this view, at least in terms of Nonesuch. “Our performers have the right to command again and again. Editors, artists and composers are exorted to give the product thorough review. We want at least 90 percent satisfaction.”

(Continued on page 56)
...With Award Winning A/R Direction...

**Record World awards 5 LPs**

Best Standard Orchestral Recording
The first album in Angel's purposed plans to issue all of the Brahms Symphonies—conducted by Sir Adrian Boult; Janet Baker's Rhapsody is flawless.

Best Recording Of A Pre-1700 Work
Six voices fused into one in six parts. There is a blend of musicality, vocal-dexterity and shown vocal skills that is spectacular—and infectious.

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1974 Grammy Award nominations have been received for 13 albums.

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Holst: The Planets. Previn (S-36991)

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Holst: Choral Symphony. Boult (S-37030)
Vaughan Williams: Dona Nobis Pace. Boult (S-36972)

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Joplin: Palm Leaf Rag. Grierson/Sponhaltz (S-36074)

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Bartok: Violin Concerto No. 2. Perlman/Previn (S-37014)
Shostakovich: Violin Concerto No. 1. D. Oistrakh/M. Shostakovich (S-36974)
Weber: Concertino in E Minor for Horn & Orchestra. Tuckwell/Marriner (S-36996)

**BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (without orchestra)**
Perpetual Motion. Perlman (S-37003)

**BEST CLASSICAL VOCAL SOLOIST PERFORMANCE**
Brahms: Alto Rhapsody. Baker (S-37032)
There's A Meeting Here Tonight. Arroyo (S-36072)

**BEST ALBUM NOTES—Classical**
Korngold: The Classic Erich Wolfgang Korngold. R. Guy (S-36999)

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Artist tours do sell product especially if there's a sharply defined merchandising program co-ordinated to the artist's every appearance. Angel is there—a point solidly documented by the sales success of the recently staged tour/campaigns of Callas/Di Stefano, Previn, and Karajan. Angel is now nationally honoring the American Farewell Recital Tour of Elisabeth Schwarzkopf.

...With Album Events...

Available in mid-March—the premiere stereo recording of Rossini's *THE SIEGE OF CORINTH* in celebration of Beverly Sills' Metropolitan Opera debut.

**Featured are the principal stars and conductor of the stage production**
Harry THEYARD—Cleomene
Justino DIÁZ—Maometto II

**London Symphony Orchestra**
**Thomas SCHIPPERS—conductor**

Beverly SILLS—Parmina
Shirley VERRETT—Neore

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AmericanRadioHistory.Com
Marvin Saines

For Columbia Classical, The Ideas Never Stop

New York—the office of the new director of masterworks for Columbia Records, Marvin Saines, does not seem large enough to encompass his crowded desk, several chairs, an upright piano and the man himself. Obviously as busy as his red-and-beige sports shirt, Saines has wasted no time putting his ideas to work at CBS.

Speaking in a characteristic Manhattan patois (definitely not Brooklyn or the Bronx if one knows this city), Saines quickly defines and elucidates his dual position. "I think the potential in a&r, marketing and merchandising has never been touched; the areas are still virgin. We have poured lots of energy and money into the rock program and neglected the classical. We will not do so in the future, and I have a joint responsibility for classical sales and a&r. My job is to expand our place in the market place. The a&r part is the easiest.

"We feel a responsibility to do the Black Music series and our American composer series, and we will continue to do so this year. On the commercial side there's a vocal trend that we are ready to catch on to. Last month we recorded the joint recital with the Chamber Music Society of Lincoln Center of Frederica von Stade and Judith Blegen, and we have recently recorded a recital with Renata Scotto.

"I'm not saying who or what now," said Saines, smiling wick- edly, "but we are aggressively in pursuit of the greatest vocal talent, and we will use them in new and unusual ways. We hope to record some of the artists of the Soviet Union (in conjunction with our Melodiya contract), and there will be other artists never associated with us before coming over to Columbia within this year.

"I plan soon to go to Russia and talk with the Melodiya executives about them so far has been incredibly easy and agreeable. They've taken some of the classics of pop music—Miles Davis, Sinatra, Ray Conniff—to be pressed there. And from our classical line some of the Rach- maninoff concertos played by Vladimir Horowitz, Stravinsky conducting his work and the Mozart Violin Concertos with Zuckerman, The arrangement of the solo Bach and we are present moving ahead on recording the major concertos. I've heard the tape of the Chaconne in the Second Partita, and it's even better than in one of his recitals. It's unique." Chamber music comes up for its innings with the young Tokyo Strings and the more established La Salle Quartet. "This further stresses our scope: a Japanese and an American string quartet as our major entries in that field."

Herbert von Karajan is the property of no company as he freely records for Angel and Lon- don as well as DG, but he probably has more individual discs on DG than on the other two companies. This year will see the Austrian maestro launching into a Mahler cycle. One of the unexplained mysteries of the Karajan story is why Mahler cannot be found among his recordings. And in his very conservative program- ming in New York nothing of the master creeps in. All Frey will say is that "Karajan is the door that's open. Now he's going into Mahler, big. First will come the Fifth Symphony with the fourth side of the two-record album devoted to Christa Ludwig and the Ruceck Songs. One can only hope that the magic that joined Karajan and Gundula Jano- witz in the best version of Strauß's Four Last Songs will work again."

"About Karajan," Frey continues, "I don't feel that he has also recorded German and Aus- trian marches and all the orches- tral works of the Vienna School. The modern works only take five seconds as they are generally short."

Frey, in short, sees '75 as a great year for sales and excite- ment for DG. "We already record the Boston, Chicago and Cleveland, and we may do more of it this year in preparation for the bicentennial. Don't worry, we'll have our boat in the race for '76, and it won't be the 88th version of whatever we do."

I plan this to be a social cocktail affair with no substance; I really can't expect anything. The letter will discuss gossip and what is happening; it will serve as a forum for thoughts and questions from one dealer to another.

"We have begun something called 'The Record of the Month.' It will mean a big saving to both dealer and consumer. Our first one is the new Carmina Burana with Michael Tilson Thomas. We are also beginning a bimonthly Record Audit party. The first one took place on January 22 and featured the Carmina Burana. Dealers, critics, high fidelity equipment people, music execu- tives will be invited to attend, and the format of the first one will be followed. We played the Carmina and had Thomas and Andy Kazdin, the producer, there to discuss it. The purpose is to open the door to real free dis- cussion. We'll take our show on the road and have an audition party in San Francisco, Chicago, Los Angeles and some of the other big record markets. I do not plan this to be a social cocktail affair with no substance; I really can't expect anything. The letter will treat these as an opportunity to feel closer to how a record was made."

"And I'm well aware of the complaints about American-made records. We have recently added a plastic sleeve liner to all our records which should save wear and tear, and I am determined to push work on improving the quality of our vinyl. It is better this year than last, and it will get better."

As Saines himself admitted he was only discussing the ideas and changes that he has personally seen implemented. Dozens more were ready to come about. With Saines the ideas never stop.

Classical Awards

(Continued from page 46)

The Best Piano Record had the grand total of ten titles suggested, with five records nominated. As two members of the panel voted for Beethoven's "Waldstein" Sonata, played by Antonio Barbosa on the Connoisseur Society label, two for Chopin's Sonatas Op. 35 and 58 played by Murray Perahia or Columbia and two for Schumann's Bunte Blaetter played by Violaslov Richter on Angel, we decided to name three piano winners. It should be noted that Perahia is the only two year winner; last year the first Record World awards named his Schu- mann record the best piano re- cording of the year. Albeniz' "Iberia," played by Alicia de Lar- rocha on London, and the Com- plete works of Dohnanyi, Vol- ume I, played by Ruth Laredo, each received one vote.

The Best String Record went handily to the complete Violin Sonatas of Charles Ives, played by Zukovsky with Gilbert Kalisch on the piano, recorded by Nonesuch. Delius' Violin Sonatas played by Wanda Wilkomirska on Connois- seur Society won one vote.

In the Standard Chamber Music category, the winner, the Schu- bert C Major String Quintet played by the Juilliard Quartet plus Bernard Greenhouse won handily with three votes. Mozart's String Quartet No. 31 in D minor (K. 173) with the Italian Quartet and the Haydn String Quartet (Opus 50) played by the Tokyo String Quartet on DG received one vote each.

In the Non-standard Chamber area the Juilliard Quartet again won—this time with the second and third quartets of Elliott Carter (Continued on page 34)
Deutsche Grammophon starts 1975 with a Bang!

Bach:
- Brandenburg Concertos
  - Karajan, Berlin Philharmonic
  - Concertos 1, 2 & 3: 139 005
  - Concertos 4, 5 & 6: 139 006

Bartók:
- Concerto for Orchestra
  - Kubelik, Boston Symphony Orchestra: 2530479

Dvořák:
- Quartet No. 13 in G major
  - Prague Quartet: 2530480

Mozart:
- Flute Concertos K. 313 & 314
  - Karlheinz Zöller, English Chamber Orchestra, Bernhard Klee: 2530344

Tchaikovsky:
- 1812 Overture
- Beethoven:
  - Wellington's Victory
  - Karajan, Berlin Philharmonic: 2538142

Beethoven:
- Melodies from Sonatas and Symphonies, arranged as Songs by Silcher
  - Hermann Prey, L. Hokanson: 2533121
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  - Compositions by Beethoven, Schubert, Liszt, Moscheles, Hummel, 28 others
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Schubert:
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Berlioz:
- The Damnation of Faust
  - Mathis, Dickson, Burrows, McIntyre, Paul, Tanglewood Festival Chorus, Boston Symphony Orchestra

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**Classical Awards (Continued from page 52)**

The Best Import of 1974 went to EMI, with a suggestion to Angel that it could issue the whole series in this country: Volume II of the Complete Orchestral Music of Richard Strauss conducted by Rudolf Kempe. An Ely Ameling Liederabend with Dalton Baldwin on the piano, also on EMI, the EMI English version Siegfried of Alexander J. Kipnis art on Preiser Records won one vote apiece.

**Special Citation**

Three Special Citations were unanimously voted by the panel: The iris for "Firm Belief" and "Pre-1700 Award" respectively, and also for its continuing contribution to the exploration of America's musical past," notably in 1974 for "After Ball," with Joan Morris and Will (Continued on page 55)

**Angel (Continued from page 48)**

we can have. I learned a few weeks ago in London that he will be conducting a good bit this season in the United States."

One of the two original Angel superstar singers, Elizabeth Schwarzkopf, began what is billed as her farewell recital tour of the United States in January. She will end up at Carnegie Hall in late April, but Angel has saluted the U.S. tour with a new recording of Schumann’s “Frauenliebe und Leben,” issued last month. “Her interpretative powers become simply overwhelming as time goes on,” said Allen. “She has tremendous psychological insight into what she does, and her ability to hold an audience in the palm of her hand is as strong as it always has been.”

Last month Angel issued a new Don Giovanni, the seventh stereo recording of the opera currently available and the third on Angel. When asked what particularly made this recording necessary, Allen responded quickly, “I’m sure I’m very subjective about this, but there can never be too many great interpretations of Mozart.”

“This recording became necessary because of some unique performances at the Edinburgh Festival a few years ago in the production by Peter Ustinov. We assembled that cast. My major reason for the record, however, is the work of Daniel Barenboim. He has tremendous musicality and insight, and looks at Don Giovanni as a dramatic, tragic work of immense proportions. Look at the very opening with the Commendatore’s death; there’s even a little requiem just there.” Asked if he feels that Barenboim hews close to the line set by Furtwängler, Allen said that he did not. “True that Barenboim has great respect for Furtwängler, but his is an original and very modern dramatic rendering of the work.””

Another conductor in whom Allen is very interested is Jean Martinon. The Frenchman, who has led many operas with the San Francisco Opera, had great success with the first two Saint-Saëns symphonies last year on Angel. This year he will continue with the complete orchestral works of Debussy, and will do more Saint-Saëns for the company.

“I can’t help but note,” said Allen quietly, “that English music has become tremendously popular in this country. I certainly don’t say so chauvinistically, quite the contrary, but Vaughan-Williams, Elgar, Delius, Elgar all sell well here now. We’ll be putting out a very rare opera in May, Sir John in Love, Vaughan-Williams’ treatment of the Faust story, conducted by Meredith Davies. Raymond Herinck will sing Sir John, and the work is quite folk oriented. This is very important, because I think the reason Americans are so drawn to Vaughan-Williams’ music is because at this time they like to hear English folk songs. It appeals to something important in them.”

Allen has discovered many other ideas since he has been heading Angel. He moved to Los Angeles last March and finds California wonderful and a good place to live. Born 42 years ago in London, he joined EMI “straight out of Oxford in 1956, and I’ve been in classics since 1959 without a break. Before I came here I was deputy of the international classical division of EMI, which does most of the recording plans for what Angel produces over here. I have worked in artists’ relation and contract negotiation as well."

I’m a professional musician—I trained in English at Oxford—but I’m an amateur singer. As a matter of fact I sing in the Philharmonia Chorus for some years and was delighted on coming to California to see the all-time list of Angel best sellers. I had sung on eight of the forty.”

And in that area Michael Allen is unique; no other record chief in the U.S. can say that he is represented on his own label!
Variety, Quality Highlight Smaller Labels

Classical music unlike its larger-scale popular cousin, has the majority of its records made by the seven large companies, whose chiefs are interviewed on these pages. At the same time, numerous smaller companies have begun and thrived, often-times with an exotic specialty. For the purposes of this classical issue three representative companies were selected and their spokesmen interviewed.

A veritable cyclone of energy for the Connoisseur Society, Rosanna Silver sees the society, which with her husband, Alan, she runs, as expanding in a surprising area for 1975: advertising. "We've increased our ads," she said, her dark eyes flashing, "upwards of 200 percent.—direct with the media and with the stores. We started 90 days or so ago, and the big chain stores are getting the benefit of our ads now. Along with our increase in advertising, we wanted a more personal contact with the dealer. So I'll be on the road for two complete trips around the country this Spring.

When I'm in New York, I'm talking about Connoisseur 10 hours a day or until my voice gives out."

Along with the increased concern about sales, Ms. Silver notes that 30 percent of Connoisseur's repertory will soon be commercially oriented. "We've done more Gershwin and Joplin, and the series of 'Great Hits You Played When You Were Young' goes to London Records for re-recording. The 'Great Hits' series was originally suggested by the Japanese—the 'Great Hits' series was or- ders in Grammophone and in Records and Recording in England; our sales by English Philips sales has been in the youth market. On Argo we have the largest orchestral material will appear. "At the moment we have only four orchestral selections in our catalogue. This year we will get many more," said Ms. Silver. "Particularly, fresh ground will be broken licensing some French and German operettas for U.S. distribution."

Connoisseur Society is expanding rapidly abroad. "We've taken the Connoisseur 10 hours a day or until my voice gives out."

Along with the increased concern about sales, Ms. Silver notes that 30 percent of Connoisseur's repertory will soon be commercially oriented. "We've done more Gershwin and Joplin, and the series of 'Great Hits You Played When You Were Young' goes to London Records for re-recording. The 'Great Hits' series was originally suggested by the Japanese—the 'Great Hits' series was originally suggested by the Japanese—the 'Great Hits' series was or-

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THE STANDARD FOR ALL TIME

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Caballe, Baker, Gedda, Ganzarolli, Cotrubas, Van Allen; Chorus & Orchestra of the Royal Opera House, Covent Garden/Colin Davis
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Ganzarolli, Freni, Norman, Wixell, Minton, Tear, Watson; BBC Symphony Orchestra & Chorus/Davis 6707.014 (4 LPs)

**Idomeneo**
Shirley, Davies, Rinaldi, Tinsley, Tear; BBC Symphony Orchestra & Chorus/Davis 839.758/60 (3 LPs)

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the opera people and the ones who love Schoenberg. They are certainly not the same. I say records help concentration, vice versa, because I believe, for instance, that the Mahler revival and his concert hall popularity came largely because of so many good recordings familiarizing people to his work but the audiences are generally different.”

Miss Mampe was born in New Hope, Pennsylvania, and has been in music all her life. She graduated in music at Ithaca College and took her Masters in music at Michigan State University. Just after graduate school she joined Philips, in 1967, and became chief of the U.S. division in 1969. Living on the West Side in easy reach of Lincoln Center, Miss Mampe can often be seen at New York concert halls; she is never far from music.

Her experience in this city and with music lovers has caused her to comment on what she calls the coffee-table recording. “A lot of people buy multiple-record sets that are good display pieces in their homes, much as are art books. The complete symphonies of this or that composer are perfect examples, and every record company has benefited from the good display a record company would be proud to have on its shelf. Certain recordings get a good review, and whether the buyer really wants to hear them or not, he has to have the title visible on his shelf.

Philips has had such great success with unknown operas—Attila, Giorno di Regno, the Tippett works—that we will continue the trend it began. “Our next venture,” Miss Mampe gaily reported, “will be with unknown Rossini. There is a huge untapped reservoir of work there, and many artists who can sing it. Then we also are considering a Haydn opera [Not, she said, Il Mondo dell’Luna but another]. And in ’75 there will come a real Mozart rarity: Thómas, King of Egypt. For the moment Miss Mampe was particularly delighted with the new Cosi fan tutte, just out in time for Christmas. “I think it’s the best Mozart opera Colin Davis has done. His feeling for the wit and humor is great, and the whole sparkles throughout. I was frankly worried about Caballe as Fiordiligi. When I listened to her, it was one of those times when they were very, very right in Holland and I was wrong. She scaled it down and blended perfectly with Janet Baker. I am very proud of the recording.”

Just shipped to retail classical buyers, managers, clerks, etc. Our 1975 Masterworks Sampler No. 1 with excerpts from the January Masterworks and Odyssey releases...

Shipping soon will be No. 2 with cuts from Carmina, Boulez/Ravel, John Williams’ Aranjuez and more... if you want one send a card or letter telling us where you work and what you do to Room 1229, CBS Records, 51 W. 52nd St., N.Y., N.Y., 10019...

Nonesuch

As production coordinator for Nonesuch record after Nonesuch record Miss Sterne must decide which records far in advance. “Everyone talks about us doing so much American music, but only the Palladium concert and other shows have come out this year. In the Americana series, the Joplin records have proved a lasting, incredibly fecund hit. "After the Ball" promises to be the same. But Miss Sterne adds that the hit Nonesuch records as well as those that are not popular successes occur because the time seems right for the music and the performer. "If we have any fever pulse on what the public will snap up, "There’s nothing psychic about what I do, she stated. We bring as much knowledge as possible to a given piece of music. My job is to synthesize. I’m lucky to work with people who view music as a life force. And that’s where I’m happy.”

London

I love to go into record stores where they don’t know me and check the stock. It’s a trick Herb Goldfarb, London’s vice president for sales, taught me, and it keeps me up on what inventory is moving and what our men in the field are doing. As vice president also I can more easily suggest repertoire to the British parent. I can certainly tell them what is best for the U.S. market.

"Much of my advice comes from the working out of a pattern in which I believe. Artists who appear regularly all over the States sell well, and those that do not appear do not sell no matter how hard you push. An engagement with the Met with a broadcast and maybe a tour will do more for records than anything imaginable. People simply want to buy voices they have heard live, and that’s what they’re going to do no matter how hard you sell.

"This is where artist support comes in. We have to make the public know that they have heard this or that artist. They will hopefully see our ad and notice who they are listening to. Then they will buy her records. That’s been my theory for a long time, and it pays off.”
Smaller Labels (Continued from page 55)

Nominations for the Grammy
By SPOIGHT JENKINS

■ NEW YORK—On the week the 1974 Critics’ Citation Awards are given by Record World, it is interesting to receive the nominations for the seventeenth annual Grammy Awards. A slightly different period of consideration with a cut-off date in October causes certain award winners in the RW sweepstakes not to be in consideration for the Grammy, but in the main most of our winners are nominated there as was the case in the Stereo Review awards announced two weeks ago.

In the category of best classical album of the year, which RW does not have, four predominantly vocal records are chosen: the DG Freischuetz, the London Faust, the 100th Anniversary of Charles Ives and the Philips Damnation of Faust. The London “Symphonie Fantastique,” and the Columbia Mahler No. 2 are also there, as is a record surging in a classical consideration: Tomita’s “Snowflakes are Dancing” on RCA.

The Best Orchestral Performance offers few shocks, including the appropriate records above plus the RCA Ives Symphony No. 4, the Angel Planets and a Bernstein Ravel record. The one surprise is Karajan’s “Concertgebouw Orchestra” on Angel, interesting because other Karajan records this year caused more reclame.

The opera and choral nominations virtually duplicate ours for this or last year’s (depending on the time period), with three of our winners — Hansel, Palestina and the Schumann Faust — listed. The Grammy Awards extend chamber music to include string recitals (the Ives set with Paul Zukovsky on Nonesuch) and the Joplin “Palm Leaf Rag.”

The two categories of instrumental solo performance, with and without an orchestra, cover predictable records, including David Burge’s splendid work on Cumb’s “Makrokosmos I” (None- such), Norbert Haptmann’s version of Strauss’ Horn Concerto No. 2 (DG) and Tomita’s “Snowflakes,” assumedly for the performance on the electronic instrument.

The best vocal performance includes Janet Baker’s Alto Rhapsody and Leontyne Price’s Strauss record, as well as Sherrill Milones’ “Hymns” (“Amazing Grace”) and Cathy Berberian at the Edinburgh Festival.

The final two categories have no analogue in RW’s list: the Best Album Notes, which include such albums as Citizen Kane and the Classic Erich Wolfgang Korngold as well as the more predictable opera albums (Vespri Siciliani, Franchetti, Harnell). There is one surprise here, too: the Michael Ponti complete piano works of Scriabin on Vox. For the best engineered recording, the judges include some of the above titles (“Snowflakes are Dancing”) and add the original cast album of Bernstein’s Candide (classical?) and Percussion Music as recorded on Nonesuch.

The results should soon be available. The judges’ choices will be interesting to await.

ABC Classical Release

■ LOS ANGELES—A new Audio Treasury album by Beverly Sills highlights ABC Records’ initial album release this year, according to Kathryn King, director of classical a&r at the company. The album, “The Three Queens,” features arias from a vast array of operas and oratorios written for the price of three. I’m afraid it would sound terrible.

Four of the albums in the release, according to Ms. King, were licensed from the Soviet Union’s Melodiya label. They are “Trio” featuring pianist Emil Gilels, violinist Leonid Kogan and cellist Mstislav Rostropovich playing trios by Schumann, Haydn and Beethoven; “Kabalevsky Conducts Kabalevsky;” “The Young Gilels;” and “Modern French Orchestral Miniatures,” which features performances of works by Milhaud, Satie, Poulenc and Ibert by the Chamber Or- chestra of the Leningrad State Philharmonic under the direction of Gennady Rozhdezenski.

Other Releases

The remaining lips in the release include three of piano music: works by Scriabin, Liszt and Ginastera played by David Benoit, Liszt’s Piano Concertos Number One and Two, played by Edith Farnadi, and “Mozart in Minor,” featuring short works by Mozart played by Daniel Baren- boim. There are also two other orchestral albums: one featuring works by Richard Strauss and the other, “Songs and Orchestral Interludes,” containing miscellaneous works by Henry Purcell and featuring performances by vocalists Maureen Forrester and Alexander Young.

Lastly, the current release includes Volume II of Fernando Zuviria’s performances of Scarlatti harpsichord sonatas, a three-record set. With the exception of the Sills album, the release will be issued on the Westminster Gold label.

AmericanRadioHistory.Com
Home Master Deck Developed by TEAC

- MONTEBELLO, CAL. — The TEAC Corporation of America has come up with a new tape deck which they are describing as a "two-track mastering recorder," although the $999.50 unit is aimed primarily at the home consumer/audiophile market. The deck is indicative of the technological levels of sophistication that have been reached in the upper price levels for home audio equipment.

Larry Phillips, director of marketing for TEAC, reports that the deck, Model A-6100, is a half-track recorder with four heads, one of which is a quarter track playback head that is switchable on the machine. "This feature allows the recordist to reproduce 1/2 track or 1/4 track stereo tapes," says Phillips.

Among the components integrated into this TEAC are 10.5" reel adaptors, dual scale meters for use with normal or high-energy tape, two peak reading LED's to indicate transients, a flip-up head cover for easy cleaning, demagnetizing and cueing/editing, and microswitch push-button transport controls.

New Trinitron TV Introduced by Sony

- NEW YORK — Although the Sony Trinitron series of color TVs is considered by many to be tops in brightness, color and sharpness, Sony is apparently taking no chances in the highly competitive TV market. The company has announced that they will introduce a new model Trinitron in February which has many of the ancillary "extras" that other manufacturers are touting.

The new Trinitron, Model KV 1930R, has a 19-inch screen and a $669.95 price tag. It features remote control with a triple function: UHF channel selector, volume control, on-and-off, and the automatic skipping of unused channels; it has a 114° wide-angle picture tube so the set is only 16 inches deep; it has one-button control for automatic fine-tuning, color, and hue.

In addition there is a new light sensing system, called Lumisponder, which automatically adjusts picture brightness and contrast to changing room light. The set also has the new Ecomoupic Trinitron picture tube which provides fast warmup and eliminates the necessity of keeping the TV "semi-on" to get an immediate picture.

Audio/Video Notes

Marantz has introduced what they claim is the "most powerful and lowest distortion stereo receiver ever produced." Rated at 125 watts output per channel, the Model 2325 is priced at $799.95 . . . Sony is marketing a portable parabolic reflector for $79.95 which can be used with any mike and will increase sensitivity from 10 to 20 dB . . . A further indication of TEAC's planned expansion into the video hardware area is the appointment of Masa-kazu Sekine as video sales coordinator for TEAC America . . . Scientific pocket calculators with a number of sophisticated math functions have taken a dramatic price drop from the over $100 area to $60-$70 with the introduction of a new, low cost sci-calculator from Sinclair . . . Radio-Electronics and other consumer oriented mag's debutting build-it-yourself computer kits for home use with price tags under $500 and ability to store up to 65,000 bits of information.

Pioneer Plans Rock Endorsement

- NEW YORK — With the apparent hope that superstar's hi-fi hardware preferences will influence their fans' buying habits, U.S. Pioneer Electronics has obtained the endorsement of Elton John for their stereo components line. Elton's plug for Pioneer ("He's simple. I like the product. It's the best around.") will be used in a print and broadcasting campaign to begin this month under the direction of the Philip Stogel Company, Pioneer's ad agency.

Previous Endorsements

This is Elton John's first product endorsement and Pioneer's most auspicious to date, although the company has previously obtained endorsements from Blood, Sweat & Tears, The Allman Brothers, Slade, Andy Warhol, and Henry Lewis, conductor of the New Jersey Symphony Orchestra. Their 1974 sales volume was over $80 million with a projection of over $100 million in sales for 1975.

Few electronics manufacturers have sought out endorsements from stars, especially rock stars, although several musical instrument companies have been using this technique to spur sales since the mid-sixties: aRl has Stevie Wonder and Herbie Hancock plugging their synthesizers; Shure has featured artists ranging from the Rolling Stones to the Fifth Dimension in their ads for sound systems; and Fender has occasionally noted users of its guitars and amps in its copy.

WNET To Broadcast 'Alternative' Video

- NEW YORK — The Television Laboratory of WNET-TV, the local public broadcasting outlet, has announced a new weekly series devoted to the programming of alternative video productions. Video tapes made on half-inch and cassette equipment will be considered for the show which is designed to showcase "a broad range of examples of innovative and creative utilization of video and the television medium," according to WNET's TV Lab.

Twofold Purpose

"The main purpose of the series will be twofold: to create a regular forum and means of presentation for the increasing number of important new works being created, and to establish in the viewing audience's consciousness a clearer understanding of the whole spectrum of independent and experimental work in television," said an announcement mailed to alternative video producers by the Lab. "To that end, we are inviting everyone who is interested in participating to send us their tapes. Every tape submitted will be screened and considered for broadcast in the series, which will run from January to June."

Lab Notes

The Lab, WNET's experimental arm, also noted that most tapes can be transferred to broadcast, FCC approved formats using the "current capabilities of time base correction." Tapes should be mailed to Carol Brandenburg, Television Laboratory at WNET/13, 356 West 56th Street, New York, New York 10019, with information as to tape title, running time and format.

MGM Signs Tom Bresh

- LOS ANGELES — Lee Magid, president of Lee Magid, Inc., has announced the signing of Jimmy Briggs for management and publishing.

LMI Signs Briggs

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Audio/Video World

EDITOR: RICHARD ROBINSON

RECORD WORLD FEBRUARY 1, 1975
vice-president, Sr. made a rare appearance at the Motown offices. Russell’s handed the group first copies of the album. The title cut is the oft-covered Leon Russell expanding.

Berry Gordy Sr. Greets the Temps

NEW YORK—At a time when heads are rolling, prices are soaring and statistics are only depressing, Harold Drayson, executive vice-president of Audio-Fidelity Enterprises comes forth with the good news that his company doesn’t intend to be psychéd out by the economic recession.

Speaking from his ninth-floor office at 221 W. 57 St. (where the company has been located since 1965), Drayson told Record World that Audio-Fidelity has just signed a new lease and has expanded its facilities to include the entire tenth floor of the building.

“Also,” said Drayson, “new key executives have been added: Roy Rosenberg has joined us in promotion, Art Rubin has been named a&r director; Bill Singer has moved from promotion to become national sales manager. Carl Shaw (with the company since its inception) remains as operations vice-president and also heads classical a&r. Sid Hess will continue to head the First Component Series, Audio-Fidelity’s budget classical line. Over all of this, of course, is Herman D. Gimbel, president of Audio-Fidelity Enterprises.

Under the same roof, as part of Audio-Fidelity Enterprises, is Phil Shapiro Inc a booking and management firm including among its clients Roberta Peters and Jan Peerce. Eight months ago, Audio-Fidelity Enterprises opened its own factory branch (Tropical Records Distributors) in Miami, headed by Charlie Morrisson, and this branch is already expanding.

Drayson himself personally super- perves sales of Audio-Fidelity products to a chain of 3000 stores selling Audio-Fidelity tapes (“We represent 75 percent of all their tape sales, so apparently there’s something in our catalog that’s highly saleable.”) and he also supervises an expanding custom label making packages for Radio Shack, Fisher Radio, Scandinavian Airlines and the leading rack jobber in San Juan.

Audio-Fidelity Records was founded in 1952 by Sid Hess, whose idea it was to bring “Rolls Royce quality” recordings to the industry. In November of 1957, Audio-Fidelity introduced stereo records to the industry and to this day their stereo demonstration records are in demand by stereo manufacturers and dealers.

Product-wise, Audio-Fidelity has cut a wide swath with astounding success in sales of such items as bullfight music (“Brave Bulls,” the first 12” album, has sold a million copies to date and, according to Drayson, “will sell another million without ever being on the charts”); 16 volumes of sound effects (“We are the world leader in sound effects records, Sam Goody stores sell every volume. We’ve also made the first quadraphonic sound effects records.”); belly dance music (colleges are now offering credit courses in belly dancing, and Audio-Fidelity’s reputation in this field nearly matches their reputation in sound effects); and the “Personality Series” (a nostalgia fest delight featuring recordings by such luminaries as Fanny Brice, Eddie Cantor and Louis Armstrong).

“Our company has been successful because we’re not staid,” concluded Drayson. “We’re flexible and we’re well organized. We’re not looking for a million-seller each time out; we’re looking for something that stays up top throughout the years.

“We’ve made money every single year we’ve been in business because we’ve always gone full speed ahead, just as we’re doing now in this recession era. We have the talent, the people, the distribution and the know-how, and we’re going all out in 1975 to increase the number of releases on all of our labels.”

New Buddah Release

NEW YORK—Ten albums will be released by the Buddah Group in January, announced the company’s president, Art Kass. The January Buddah release includes: Melba Moore’s “Peach Melba;” Walter Heath’s “You Know You’re Wrong Don’t You Brother;” Ben Vereen’s “Off-Stage;” Barbara Mason’s “Love’s The Thing;” the Futures’ “Castle In The Sky;” Karen Beth’s “New Moon Rising;” “Winners: The American Song Festival;” Rod McKuen’s “Love Songs;” Paul Anka’s “This Is Anka;” and Grady Tate’s “By Special Request.”

Epic Releases Gary Lewis Disc

NEW YORK—Epic Records has rush-released a new single by Gary Lewis, entitled “One Good Woman.” Written by the songwriting team of Potter and Lambert, this represents the first record release for Lewis since he was inducted into the Army in 1967. The single was produced by Carl Maduri, whose credits include production work for Maureen McGovern.

Gary Lewis and The Playboys first broke into the international spotlight in 1965 with the hit song, “This Diamond Ring.” That was followed by four more singles, each of which sold over a million copies.

Musexpo ‘75 Names Air France As ‘Official Airline’

NEW YORK—Air France has been named “Official Airline of International Musexpo ‘75” for Europe, both east and west. The announcement was made jointly by Roddy Shashoua, president of International Musexpo ’75 and Marcelle Smith, Air France’s Visit America manager.

Honk, Jay Gruska Tops at the Troub

LOS ANGELES — Honk (Epic) successfully delivered an entertaining, high-energy performance to an SRO crowd on their opening night at the Troubadour (7). The six member group consistently displayed their polish, professionalism, and tight musicianship via alternate solos spotlighting the various members of the band.

Saxophonist Craig Buehler and guitarist Richard Stekol offered some particularly notable work. The material remained power-packed both musically and lyrically, and ranged from up-tempo tunes to slower, more melodic numbers that resulted in a dynamically charged show.

The group possesses the ability to be energetic without being overpowering, and vocally achieved a delicate balance between sweet harmonies and powerful leads. Their consistently strong performance warranted them a well-deserved standing ovation.

Second on the bill was Jay Gruska (ABC), who opened the show with an entertaining set. Gruska is relatively new to the field of songwriting, but you’d never know it by the polish and sophistication in the content of his material. As a performer, he has the potential to be one of the best, for the degree of poise, phrasing and sensitivity that he is gifted with are rarely found in an artist today. Gruska also possesses an incredibly natural sense of stage presence, which brought the audience participation to a soaring level, as he jested with the enthusiastic crowd about some of the obscure towns that he and his band had performed in during their recent successful tour.

Backed by a rather overzealous rhythm section which featured some excellent percussion work from Bobby Torres and tight guitar stylings from Dan Ferguson, the band flowed through a wide range of material which included several tunes culled from his current album, “Gruska on Gruska.” The best number by far was a knock-out version of his current single, “Everytime I Try,” an up-tempo tune that had the audience clapping and Jay singin’ rock ‘n roll like he invented it.

Karen Fleeman

Three Dog to Kudo III

LOS ANGELES — Joel Cohen, president of Kudo III Management has announced the signing of Three Dog Night for worldwide representation.
MEXICO — Bajo el impulso y orientación de un capacitado equipo humano, nace en México una nueva Editora, que por su integración, está obligada a cubrir el gigantesco vacío que existe para la creación de temas originales.

MUSA S.A.—Música Universal S.A.—estarán dirigidas por Augusto Monsalve en el cargo de Gerente General. La trayectoria de Monsalve, es bien conocida internacionalmente; su honestidad profesional ha sido demostrada en casa Editora. MUSA S.A. nace independiente, depurada de esas gentes, que a base de intrigas inmundas y traciones asquerosas, ganan puestos, sin importarles pisotear la honorabilidad de auténticos profesionales.

El medio de México conoce profundamente a Augusto, y desde los más prestigiosos compositores, hasta los jóvenes valores, le han brindado su apoyo, por lo que la Editora MUSA, nace con la simpatía general. En este nueva organización, encontramos también a la cordial y excelente colaboradora Tessie Alvarez, quien tendrá el cargo de Gerente administrativo. De esta forma, MUSA S.A. inaugura en breve sus modernas oficinas, con nuevos catálogos, nuevos compositores y depurado equipo de ejecutivos. ¡Congratulaciones Augusto Monsalve!

Pero este tropiezo, sole fué un retraso en los planes profesionales de Augusto Monsalve. La labor que emprendió en EMMI, y que comenzaba a dar resultados positivos, cambia solamente de casa Editora. MUSA S.A. nace independiente, depurada de esas gentes, que a base de intrigas inmundas y traciones asquerosas, ganan puestos, sin importarles pisotear la honorabilidad de auténticos profesionales.

MUSA S.A. inaugurará en breve sus nuevas oficinas en el corazón de la ciudad de México, y ya se encuentran trabajando en la creación de temas originales, que serán lanzados en el corto plazo. ¡Felicitaciones a todos!

Lanzó Capitol en México la “Linea Leuchtturca” creada especialmente para los niños. El primer lanzamiento consta de cuatro Mini-LP’s con seis canciones cada uno y llevando como obsequio un cuaderno para dibujar y una caja de creyones. Grabó Astor Piazzola, compositor y notable intérprete argentino con Gerry Mulligan, famoso jazzman (saxofonista) en Milán, Italia. El disco será lanzado por la casa ERRÉ TV en Milán en los próximos días. Esta combinación de expresiones de tango, con la cual Astor se distingue, con el jaz de Mulligan, será algo muy interesante de oír. Espero muestras!... José Luis Gazón, ex-miembro de Los Yakis de México y solista exitoso del elenco Capitol actualmente, perdió un ojo en un atentado en Jalisco, México. El buen amigo Mariano Merceron, que durante tantos años residiera en México ha fallecido. Recordemos de nuestra estrecha amistad acuden a mi mente y hacen la pena más honda. ¡Descanse en paz el gran músico cubano!

Lope de Toledo, joven cantautor español ha sido seleccionado para defender el pabellón musical hispano en el próximo Festival de Viña del Mar, que se celebrará a mediados de febrero en la hermosa localidad chilena. Es el segundo año consecutivo en que éste intérprete defiende un tema suyo en el citado certamen, pues el año pasado participó un meritorio tercer puesto para su canción “Y no la heri.” Siempre observo detenidamente el desarrollo de Viña del Mar, pues indiscutiblemente produce excelentes piezas y lanza al mundo impresionantes éxitos, que es el propósito por el cual debe luchar cualquier Festival... Los integrantes del Cuarteto Imperial de Argentina recibieron trofeos de parte de CBS por sus logros en el 1974. Observaron la escena los amigos Piombi y Caldeiro de CBS... Lamento infinito el fallecimiento del cantante venezolano Victor Piiiero, quien durante muchos años residiera en México ha fallecido. Recordemos de nuestra estrecha amistad acuden a mi mente y hacen la pena más honda. ¡Descanse en paz el gran músico cubano!

Muy buena la grabación salsera de Ray Pérez y su Grupo Casaba que CBS acaba de lanzar en Venezuela. “María Antonia,” “Guaguancó Glorioso” y “El Reumatismo” lucen como éxitos en esta grabación... También en este sello, se lucen “Los Vecinos de la Cuadra” (Me encanta el nombre) en “Sin Ti” (Ham-Evans) y “Mi Fortuna” (Frank Quintero). Bello acoplamiento vocal y musical con arreglos de Frank Quintero y bajo la dirección artística de O. E. Montiel. Los Chicos Malos son muy buenos! Interpretan también en un “release” de CBS Venezuela “Margarita” (A. Franco-Nelson Scott) y “Tú Dudas de Mí” (G. Uitéz E.). Mango, con Freddy Roldan en el Vibrafono, Moises Daubeterre en Piano y voz solista, Argenis Carmona en el bajo, Gustavo Quinto en la tamborada, José Navarro en los Timbales y Luis E. Gamboa en el bongo y cencerro pudiésem fuerte en los mercados internacionales. Los números son “La Música” (Mango) y “Reregras” (Mango). Nancy Soto canta “Si Pudieras olvidar” y “Somos dos Extraños” (F. Z. Malonando) en un arreglo tropical que pudiese pegar fuerte. Bernardo, compositor venezolano interpreta en un ins...
RECORD WORLD FEBRUARY 1, 1975

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the firm with a "Gold Button" received from Enrique Pardo Heeren, president of the company and Hans Beugger, who IEMPSA's employees, artists and executive staff were present. Honors were also received from artists like Morris Albert "Feelings" ("Dime") and Oscar Delugo. Also, in this record label, a single by Ernesto Alejandro was released, competing with La Banda Macho's hit "La Noche".

En Mexico (Continued from page 60)

En Mexico... Que forma de seguir acaparando mercado La Banda Macho con su hitoza "La Noche" que Murió Chicago". Las más importantes cadenas de discotecas reportan el número en primer lugar de ventas, y de igual forma las emisoras de mayor rating... llenos de éxitos, y rompiendo todas las cifras existentes de ventas en temporadas anteriores, el sello CBS, que dirigen acertadamente Manuel Villarreal, Arman-... y todo como consecuencia del tremendo salto a la popularidad que dio al colocado de Peerless. Un tema como para tocarlo en sus versiones, como ¡Quieres ser mi Amante de Camilo Sesto; "De que vale tener todo en la Vida" de José Augusto, actual triunfador de "Candilejas"; "Te Necesito tanto Amor" de Ello Rojo, intérprete argentino de gran popularidad por su éxito "Contigo y Aquí"; "Flor Morena" con Los Fénix, e incluso en sus "Que Esperabas."
MIAMI - Comenzando 1975 y hasta el pasado año, en el idioma de Cervantes, se han vendido millones de copias de canciones comercializadas en Miami, fuertemente en los Estados Centro Americanos.

Ya un éxito local que puede llegar a vender miles de copias. "Yo quiero Ser" (Tito Puente)."Yo te daría Más" (Testa-Remigi). Lanzado por Columbia en España.

Se escucha en la radio local el tema "Tu Vida Es Un Escenario" en arreglos de Juanito Guarene. "Yo Te daría Más" es interpretado por el sello Velcro. El sello Velcro es un "hit" de Miami, tiene una "mini -album" con seis canciones cada uno, interpretado por el artista hispano Titi Sotto en el "Special" de Miami.

En idioma inglés son varios los temas que han logrado éxitos comerciales. "Por Ti" (Tito Puente) y "La Serté" en el "Special" de Miami. "Yo te daría Más" es interpretado por el sello Velcro.

Los "Judges Nephews" (Los Sobrinos del Juez). "Yo Me Quiero Besar" (Laura Gomez Llanos). Impresionante la pronunciación de "Te quiero Ser" en el tema "Time", que en idioma inglés ha lanzado la RCA Norteamericana.

Fue un éxito artístico absoluto la presentación de Titi Sotto en el recital que ofreciera en el Hotel Versailles de Miami Beach, el pasado 5 de enero. Grandes figuras del rock and roll, y en especial de los "Judges Nephews", se reunieron para el acto.

POLYDOR, S. A. de C. V. de México

felicita a

Danny Daniel

autor e intérprete de la canción "Por el amor de una mujer"

y presenta con orgullo el nuevo LP de este artista hispano

LATIN AMERICAN ALBUM PICKS

EN ESPANOL...

IVA ZANICCHI-RCA CPS-9344

La excelente interprete italiano cantando en Español! Bellos arreglos e interpretaciones musicales. "Yo Te daría Más" (Daianno-Dinario-Malgioioglio). Nota Olvides de Mí" (Tuminelli-Leoni). "La Noche del Adios" (Testa-Diveo) y "Yo te Daría Más" (Testa-Remigi). Lanzado por Columbia en España.

The excellent Italian singer in a superb package performed in Spanish, Iva Zanichic sounds beautiful in this language. "El Arca de Noas" (Endrigo), "Será Mañana" (Kusik-Theodorakis), "Valor o Miedo" (Cas-tellari-Castellari) y "Yo te daría Más" (Testa-Remigi).

LO MEJOR DE...

SOPHY-Tico CLP-1330


The best of Sophy on Tico! "Yo te Quiere Besar" (V. Gonzalez). "Conten-" (R. Marrero), "Crystal Blue Persuasion" (James-Vale-Cal- zado) and "Almas Inseparables" (R. Marrero). Backed by Tito Puente and his Orchestra.

YO SEGUIRE CANTANDO

MANOELLA TORRES-Cayfronics CYS-1425

Nueva grabación de la cantante puertorriquena Manoella Torres. Arreglos de Luis Cardenas. "Te Recordare" (L. Neves), "Dime Amor" (Manzanero). Cuando Vuela a tu lado" (M. Grever) y "Cuan- do te Quiero Besar" (Laura Gomez Llanos). "Hazme Creer" (N. Ned), "Agradezco al Mundo" (R. Rodolfo) and "Te deseo Amor" (Ch. Ten- net).

LE MEJOR MUSICA DE SIEMPRE

ALAIN DEBRAY-RCA AVS-4257

Nueva grabación instrumental del talentoso Alain Debray (H. Malvínco) en el cual el repertorio es los de los de siempre. "Noche y Día" (C. Porter), "Purpura Vivo" (Parish- Rose), "Polvo de Estrellas" (Parish-Car-michael) y "Según Pasan los Años" (Hup- feld).

Nuestra Rincon (Continued from page 61)

accepted a "Silver Plate" extended to EMI, of which Tempsa is the representative in Peru. Also present were Augusto Sarria, general manager of the firm, Rita Tennant de Pardo and Teresa Kroll Rivera Schreiber. Congratulations to all!

Capitol released in Mexico their "Lechucita Line" directed to children with a coloring book and crayons attached. They released four "mini-albums" with six songs each. . . . Astor Piazzolla recorded an album in Milan, Italy, with jazz musician Gerry Mulligan. Astor is known as one of the most modern musicians of tango music and his union with Gerry in a recording is something that I am anxious to hear. The album was released by Erre TV in Milan . . . José Luis Gazcon, ex-member of the Mexican group Los Yaki and a successful soloist from the Capitol roster lost an eye during a hole up in Jalisco, Mexico. . . . Mariano Merceron died in Mexico of a heart attack. My deepest
New Agency Bows

MONTEREY—Dan Weiner and Fred Bohlander have formed Monterey Peninsula Artists in the Carmel-Monterey (Calif.) area. Weiner will be president, and Bohlander vice president.

The new agency will handle such acts as Chicago, the Doobie Brothers, David Gates, Jesse Colin Young, Leo Kottke and Honk.

The offices will be located in Carmel on Lincoln Ave., between 7th and 8th Streets. Phone number is (408) 624-4889.

Weiner is a vice president of then International Famous Agency (now International Creative), where he and Bohlander represented such clients as the Pointer Sisters, Fleetwood Mac, Seals & Crofts and Loggins & Messina.

Morris Gives Birth

NEW YORK — Wendy Morris, executive vice president of the Tomorrow Today public relations agency, gave birth Sunday, January 19 to a baby boy, David Andrew, weighing 7 lbs., 3 oz.

Court Piracy Ruling

(Continued from page 3)

The U. S. Appellate Court had ruled against the unlicensed tape duplicators arguing that such duplication would threaten the considerable investments made by the original producer of sound recordings and that the said licensing provision of the Copyright Act was never enacted to provide the pirates with protection.

The Supreme Court denied the writ of Colorado Magnetics to re hear the case, thus ending the appeals process for the firm.

More Latin at MSG

Buenaventura recording artist Iris Chocen is scheduled to appear at the 7th Latin Music Festival to be presented by Madison Square Garden Productions with Richard Nader for Happy Mediums Inc., on February 14. Also on the bill are Felix Del Rosario, Pete “Canca” Rodriguez, Hector La Voe, Machito and his 16 piece orchestra with Graciela (performing and providing the background for Iris Chocen), and Ismael Rivera y sus Cochinos. Works of Carmona for the show are disc jockeys Paquito Navarro (WHOM), Polite Vega and Papi Lafontaine (WBNX). Shown with Iris Chocen in the photo above is Richard Nader.

Rosenberg Joins AFE

NEW YORK—Harold Drayson, executive vice president of Audiofidelity Enterprises, has announced the appointment of Roy Rosenberg to head the promotion department. Prior to his appointment, Rosenberg was assistant editor of the Metropolitan Report.

En Miami

(Continued from page 62)

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Canada

By Larry LeBlanc

TOLEON—Kenny Harris of Pyramid Records announced that Lyricord Disc Inc. will manufacture and distribute the album "Four Centuries of Music For Bassoon" by Christopher Weait in the U. S. Weait is co-principal bassoonist with the Toronto Symphony Orchestra . "Eight Miles High" from the "Best of Lighthouse" LP was released this week . Signed with SRO Productions recently were singer-songwriter Joe Mendelson and rock band Max Webster . February concerts

Mushroom Records announced the appointment of Robert Vanderlip as Ontario promotion representative . Bob can be reached at (416) 920-3387.

Capitol Execs Plan for ’75

Capitol Records executives from the United States visited the Capitol Offices at EMI in England recently to help plan releases and artist tours for 1975 . Shown above at the planning session are: from left: Dan Grierson, manager, international ads and promotion; Ian Groves, Capitol label manager; promotion officer Peter Barton; director of international marketing Jim Mazzo; Charles Webster, press officer.

England

By Ron McCreight

LONDON—Several important signings announced just prior to the MIDEM festival — chart toppers Mud will switch from Rak to Larry Ullat's Private Stock label in July after the conclusion of a complex deal which gives Phonogram worldwide rights ex-USA and Canada . They will in turn sub-license to Private Stock for the UK and Eire . Negotiations commenced while UK chief Peter Knight, Jr. were representing Phonogram International here earlier last year . Secondly, former Animals keyboard man and, in recent years regular contributor to the charts, Alan Price has been clinched by Polydor for the world outside North America . First product is an album for April release including Price's own compositions from the "Alfie Darling" movie in which he plays the title role, although Cilla Black is recording the title song for the soundtrack and her next EMI single . Next big move is rumored to involve Gary Glitter, who currently appears on Tony Roberts' Bell label, who themselves are on the move having changed offices and European representatives (from Polydor to EMI) in the past few weeks . RCA has entered into a new long-term agreement with Pickwick International giving them their entire collection of budget product, including classical lines for the first time.

Rick Wakeman claims that the recent national press reports of his "near fatal heart attack" last summer are "somewhat exaggerated" — he was in the hospital then simply under observation and is due for further tests in February after returning from the trip to Japan and Australia where he will promote his "Journey to the Centre of the Earth" album.

Pilot's follow up to "Magic," "January" (EMI) is moving fast and looks set for a climb to the top within two weeks, while heading a list of new singles this week is Sparks' "Something for the Girl with Everything" (Island), followed by Ronnie Charles with the LSO on "Layla" (Pye). Eric Burdon returns to the album market with "Sun Secrets" (Capitol) and Steeleye Span have the other hit album with "Commoner's Crown" (Chrysalis).

Germany

By Paul Siegel

BERLIN—The biggest news of the week is happening in Cannes as tradestars all over the world are gathering for the meetings that MIDEM chairman Bernard Chevry will have running from 9 in the morning way through to late in the evening . From Germany we expect a minimum of twenty-seven stands from publishers and record companies — however, many firms have plans to work out of their hotel rooms.

Single-y speaking, EMI/Electrola is out with a very strong disc entitled "Soleado" from the Daniel Sentacruz Ensemble . Publishing is a la Rudy Petry's successful Accord Musikverlage firm — very popular over here, "TSOP" (The Sound of Philadelphia) by MFSB, with publishing from April Musik in Frankfurt . Decca has a hot waxing with Them on a Bob Dylan-authored tune, "It's All Over Now, Baby Blue ."

Album-wise it seems all sweet for Cat Stevens' "Buddha and the Chocolate Box" on Ariola . RCA doing terrific as always with Elvis, this time with "Elvis Forever" . And at WEA "Klaus Doldinger Jubilee Concert" is hot as a pistol .

Bell has switched courses here from Polydor to EMI — Erni Bilkenroth, resident of Edition Marbot, is working on a record by Christina entitled "Vor Dir Liegt Dein Ganzes Leben" (Your Whole Life Is In Front of You) . The president of Germany, Walter Scheel received a gala visit from America's Neil Diamond, who presented president Scheel with a check for 10,000 DMs towards cancer patients' research and research . Auf Wiedersehn 'til next week from Cannes and MIDEM!
Neighborhood Signings

Neighborhood Records, following the recent announcement of its long-term marketing and distribution deal with CBS Records International, has enlarged its roster by signing former Incredible String Band leader Mike Heron and singer-songwriter John Hetherington. Welcoming the new arrivals in the photo above are, standing, from left: Paul Atkinson, manager international a&r, CBS U.K.; Dick Asher (CBS Records U.K. managing director); Phil Symes (Neighborhood Records U.K.), and Penny Gibbons (Neighborhood Records U.K.). Seated, from left, are: John Hetherington, Mike Heron and Susie Watson-Taylor (manager of Mike Heron).

CONCERT REVIEW

Lee Heads Bill at Academy

NEW YORK — Few of us will ever know what it’s like to see ourselves, doing what we do for a living, blown up on the silver screen in three. Which is exactly what happened to Alvin Lee (Col-

umbia) in 1970 in the “Woodstock” film. A blessing or a curse? For Lee, it was both: it made Ten Years After known to the masses (as opposed to their previous underground notoriety) but it also made life crazy for Lee, who was dabbled with a brief but impressive set of some of their albums. This group is instrumental notoriety) but it also

Lee’s finest moments came during the exquisitely beautiful “All Life’s Trials,” “Going Through the Door” and “I’m Writing You a Letter.” The concert as a whole, however, left something to be desired in the way of spirit. Lee seemed rather lethargic and uninspired for long periods of time. His command of the show was nowhere near what it is on the “In Flight” album (from which most of his Academy set was drawn) and it allowed too much of the evening to be spent on instrumental solos (in particular long drum and conga solos) which didn’t move the audience enough.

What it all boils down to is a question of pacing: a matter of playing the proper song at the proper time; a matter of the musicians seizing that moment when emotions jell between themselves and audience and riding on that energy for the rest of the show. That moment came and went at the Academy Saturday night, obscuring what was at times some very good music.

Gentle Giant (Capitol) preceded Lee with a well-received set featuring songs drawn from all of their albums. This group has instrumental virtuosity to recommend it and needs only slightly more distinctive material to have a really powerful set.

American Tears (Col) opened with a brief but impressive set of electronic rock. Excellent musicianship combined with highly-literate lyrics marks them a band to watch for in 1975.

David McGee
GOSPEL TIME

By IRENE JOHNSON WARE

Fred Mendelsohn and John Daniels have announced the signing to a long-term recording contract of Reverend Claude Jeter. Reverend Jeter was the originator of the Famed Swan Singers. Gospel Singers where he was the lead singer until he decided to leave to become a singing evangelist. Savoy Records has scheduled an immediate album release.

King James Records is now located at 3689 Lee Road, Shaker Heights, Ohio 44120. Hoyt Sullivan of HSE Records has purchased Buckley's Record Shop in Nashville, Tenn.; it is now Jimmy's One Stop. Promotions for two men in the sales division of Word, Inc., were recently announced by company president Jarrell McCracken. Stan Moser has been named sales manager for records and music and Rolund Lundy his administrative assistant. The two will supervise all sales activities related to Word's various record and music lines. Eleven sales representatives selling only these two Word products will report to Moser.

Moser has been with Word since 1970. He created the telephone marketing program and has been director of record-music promotion and assistant sales manager. Lundy began in 1973 as a telephone marketing representative and later was director of record promotion. Both are graduates of Baylor University and worked parttime as students for Word.

Shop owners around the country may contact Gerri Rogers, formerly of WAOK Radio in Atlanta, at Record Shack of Atlanta to order gospel and r&b records at (404) 352-2291. Cam Floria, president of Continental Singers, Inc., has announced the formation of a new company to be known as Christian Artists Corporation. The new corporation, which already has several projects under consideration, will be owned and controlled by the Christian artists (musicians, authors, speakers, radio, TV personalities, etc.) of the nation.

The purpose of the corporation is to unite the Christian Artists in projects and services to further Christian music and communications. The first project of Christian Artists Corporation is a music seminar and camp at Estes Park, Colorado, August 10-16, 1975, for music directors and youth musicians. The camp will include seminars, reading sessions, demonstration groups and national talent competition.

Also included will be nightly concerts featuring such artists as Dave Boyer, Ralph Carmichael, Continental Singers, Andrae Crouch, the Imperials, Chuck Bolte and the Jeremiah People, Kurt Kaiser, Ken Medema, Keith Miller, Donny Monk & Friends, New Hope, Doug Oldham, Jimmie and Carol Owens, Richard and Patti Roberts, Thurlow Spurr and Truth.

Anyone desiring further information concerning the corporation or camp may write: Christian Artists Corporation, P.O. Box 1964, Thousand Oaks, California 91360, or phone: (805) 495-1212. Additional projects and plans will be announced in forthcoming weeks.

For deejay records on Hob product write to John H. Bowden, Hob Records, 254 W. 54th St., N.Y., N.Y. 10019.

The Albertina Walker Musical Production Committee met Saturday, December 14, at the home of Rev & Mrs. Lesley O. Reynolds. At this meeting, plans were discussed for the April 28, 1975 musical production to be held in the Arie Crown, Theater, McCormick Place.

The Music Department of York College of the City University of New York presented the York College Gospel Chorus in concert on Saturday, December 14, 1974. This concert was held in the "J" Building Auditorium which is located at 150-91 87th Road near Parsons Blvd., in Jamaica, Queens.

The Choir has performed at the Apollo Theatre, Creedmore State Hospital, several churches in Brooklyn and Queens, as well as at Queensborough Community College. It also plans to perform at Howard University, Montclair State College, University of Rhode Island and Rutgers University in the near future.

The Choir, which was established in the spring of 1972 by Rev. Samuel Dixon, is now under the direction of Mr. David S. Butler, M.A. candidate in Ethnomusicology at Hunter College (1975), adjunct lecturer at York College, and the founder and director of the contemporary Gospel Ensemble, one of the outstanding performing groups in the metropolitan area.

Still More Honors for White

Barry White's career was embellished with additional honors by the NAACP at their annual Image Maker Awards ceremonies in Los Angeles last week where Barry was named Male Vocalist of the Year, Record Producer of the Year, and his million-seller LP "Can't Get Enough" Album of the Year. In addition, Love Unlimited, the group organized and produced by Barry, was named Female Vocal Group of the Year. Barry is pictured with his wife, Gladene James of Love Unlimited, and his music publishers Aaron and Abby Schroeder, of A. Schroeder International Ltd., who have represented Barry's music in the USA and throughout the world from the beginning of his career.

Buddah Artists Are Busy In the Studio

NEW YORK—The first weeks of 1975 find a number of The Buddah Group's artists at work in the studio or having just completed recording projects.

Ben Vereen and Melba Moore have each finished up their debut Buddah discs. Vereen's album "Off-Stage" was produced by Tony Camillo and by the team of Tony Sylvester and Bert DeCoteau. Ms. Moore's new album "Peach Melba" was produced by Gene McDaniels.

Producer Allen Toussaint has gone into the studio with Buddah's nine-member women band, Isis. Coven, a new act on the label, are going into the studio with organist Jean Yves Labat.

Clarks Ups LaMaina

LOS ANGELES — Dick Clark has announced that Francis C. LaMaina has been named vice president-busines affairs of Dick Clark Teleshows, Inc.

Joined in '66

LaMaina joined the Clark organization in 1966 as controller. He now handles all facets of corporate business activities for both the parent and subsidiary companies of the Clark organization.

Pride to England

NASHVILLE — Charley Pride, RCA recording artist, last week for London to begin an eight-concert tour of England, Scotland and Eire.

Butterfly's Back

MCA recording group Iron Butterfly presents Record World's Spencer Berland with their debut MCA lp, "Scorching Beauty." Pictured from left are Erik Brown (guitar), Phil Kramer (bass), Ron Bushy (drums), Howard Raits (keyboard and guitar), Berland and Len Sachs (manager of Iron Butterfly and president of Coyote Productions).
BOOKER T., PERSUASIONS PERK UP BOTTOM LINE

NEW YORK — Although the Bottom Line was rhythmically roused by both Booker T. (Epico) and the Persuasions (A&M) during a recent appearance, it turned out to be a billing that encompassed contrasting poles of musical spheres, with Booker T. relying heavily on instrumental pieces and the Persuasions accapella-ing their way into everyone’s hearts.

Heady instruments that displayed direct jazz influences predominated on Booker T.’s set, best captured on “Flamingo,” from his recently released “Evergreen” album and the closing number, an updated version of his ’69 smash “Time Is Tight.” However, when Booker T. did choose to vocalize, it was both well done and well appreciated, and perhaps in forthcoming appearances he will expose that aspect of his talent more often. Heading the list of winners was the blues standard from Albert King (also the psychedelic classic from Cream), “Born Under A Bad Sign,” and an excellent rendition of Stevie Wonder’s “All In Love Is Fair.” The four-piece troupe provided cohesively rendered selections, led by Booker T. on keyboards and further enhanced by Fred Burton on guitar.

After being warmed by the fine instrumental display from Booker T., the Persuasions kept the heat coming with perfectly arranged harmonies. They opened their act with the Everly Brothers’ ’58 hit “Dream,” which exploded with soul. Their vocal interplay remained on a high calibre during the course of their performance as they played their vocal dexterity. Highlighting the quintet’s performance was the Dells’ ’69 hit of “Oh, What a Night,” a hypnotic version of “Gypsy Woman,” a rousing rendition of the Temptations’ smash “Beauty Is Only Skin Deep” (which elicited strong audience response and spread a feeling of oneness through the room), and the Ray Charles standard “You Don’t Know Me.”

ROBERTA SKOPP

‘CRAZY CHARLEY’ GETS SENTENCE

PHILADELPHIA — Meir Cohen, doing business as Crazy Charley, was sentenced in Federal District Court here to a fine of $300 and was placed on probation for two years after pleading guilty to three counts of a twenty-count indictment charging him with infringing on copyrighted sound recordings.

B.J. THOMAS’ TUNES TURN ON EXIT/IN

NEW YORK — The tremendous drawing potential of B.J. Thomas was proven recently as he played before standing room only crowds at the Exit/In. Mixing songs from his new ABC album “Reunion” with some of his old hits, B.J. kept the show moving and the crowd demanding requests, despite his obvious bad cold.

NEW SINGLE

His new single, “Somebody Done Somebody Wrong Song,” was well received as he debuted the country-flavored number. He sang a couple of lesser known songs that received warm applause, but it was the hits such as “I’m So Lonesome I Could Cry,” “Little Bit of Love,” “I Just Can’t Help Believing,” “Most of All,” “Raindrops Keep Falling On My Head” and the song which became a number one hit for the Blue Swede group recently, “Hooked On A Feeling,” that elicited the greatest response from the audience.

TIGHT BACKING

Backed by a tight group who knew his material very well, B.J. added just enough chatter between songs to give the audience a brief break before his next number. And when they shouted requests, he honored almost every one, returning for an encore before time ran out.

Reuniting with his old producer, Chips Moman, B.J. Thomas’ new album should bring the young veteran performer back to the forefront of pop music. Even with his cold, he still has one of the best voices around.

DON CUSIC

GIL SCOTT-HERON, GENE HARRIS HEAT UP BOTTOM LINE CROWD

NEW YORK — If jazz is coming into its own as a progressive music force, the billing of Gil Scott-Heron (Arista) and Gene Harris (Blue Note) at the Bottom Line recently (8) served as testimony. Approaches applied, however, were distinctly different, with Scott-Heron and troupe surrounding their African-hued sounds with an aura of theatrical profundity, and Harris’ ensemble employing a more club-type, almost Las Vegas-ish audience rapport.

STRONG AUDIENCE RESPONSE

It seemed as if the Bottom Line, which has consistently proved accommodating to all varieties of contemporary music, was almost too small to contain the dynamics imparted by the Scott-Heron entourage. The nine-man band elicited strong audience response during the course of their heavily percussioned performance. But what perhaps filled the room most completely is that air of intensity that is such an intrinsic part of Scott-Heron’s special sound.

They opened their set with “Summer of ’42,” which was an up-tempo jazz delight and served to introduce Brian Jackson’s African-flavored melodies. A softer and slower-paced selection followed, “Time,” which was followed by several selections from their recently-released Arista “The Laguna/ABC Pact

LOS ANGELES — Jimmy Krondes, east coast professional manager of ABC Records’ music publishing subsidiaries, has announced the company’s signing of songwriter Ken Laguna.

FIRST MINUTE OF A NEW DAY

New Single

First minute of a New Day” set — “The Liberation Song” and “Offering,” were distinctly different of the more soothing numbers of the set. Scott-Heron moved to keyboards to perform one of the evening’s highlights, “Johnniesburg,” which kept on cookin’ with percussion. The set concluded with a tune that virtually become Scott-Heron’s anthem, “The Bottle,” but a standing ovation kept him onstage for a compelling version of “Home Is Where the Heart Is.”

Blue Note recording artist Gene Harris kicked off the evening’s jazzy jolt with added r&b dimensions provided predominantly by two accompanying women singers, Enel D. Mott and Kittie Dowell. A show business veteran of some 20 years, Harris’ repertoire is well-rounded and interspersed with lounge-like patter.

Previously recorded material was well blended with selections from his latest Blue Note set, “Astral Signal,” highlighted by “The Last Day of Summer” and a rousing rendition of the Aretha. Franklin standard, “Dr. Feelgood.”

ROBERTA SKOPP

OZ STUDIOS DEBUTS

LOS ANGELES — Oz Studios, a new company dealing in exclusive services for the music and entertainment trade, has been formed by four principals in Los Angeles.

Three Functions

The company, located at 760 N. Cahuenga Blvd. in Hollywood, is involved in three major functions: graphics, with total creative packaging, album covers, billboards, advertising; merchandising and marketing; private rehearsal facilities for recording acts; and custom costume manufacturing.

Principals are Ethel Rappaport, Geoff Western, Joan Janssen and Patti Mitsui.

SHELTER ADDS MUDCRUTCH

LOS ANGELES — Shelter Records has announced the signing of Mudcrutch to an exclusive long-term artist agreement. The group, from Gainesville, Florida, is being produced by Shelter president Denny Cordell. Members of the band include: Michael Campbell (guitar), Tom Petty (bass and guitar), Randall Marsh (drums) and Benjaming Tench III (piano).

SINGLE DUO SHORTLY

Their first single for Shelter, “Depot Street,” is scheduled for release on February 3, with an album due later this year.

CLUB REVIEW

Far Out Goes Further Out

Far Out Management is expanding its personnel in the artist management area with the addition of Bruce Garfield, recently appointed to the new post of artist development for the company. Far Out Records, will coordinate the tours of Far Out acts including War, Eric Burdon, Jimmy Witherspoon and Robben Ford. Shown in photo are, from left, Jerry Goldstein, Garfield, Far Out Executive VP Joel Bronde and Steve Gold.
Weldon Woos the Etc.

■ LOS ANGELES — The intimate setting of Los Angeles' Etc. Club has proven to be an excellent milieu for the expressive vocal talents of Maxine Weldon (Monument). A regular performer at the club, Ms. Weldon manages to continually achieve a balance in her act that is rare among cabinet performers. The delivery of her ballads is warm without being schmaltzy; her uptempo numbers are funky without being forced or abrasive.

For the most part, her material consists of interpretative versions of familiar songs, well arranged and strikingly executed. The quality of her voice was well showcased in a surprising fresh-sounding quartet consisting of piano, bass, drums and guitar. Ms. Weldon moved gracefully and energetically by the small stage, establishing an easy-going rapport with her appreciative audience.

With a new lp in the works, Ms. Weldon appears to be ripe for widespread exposure. Her talent and versatility should enable her to perform in almost any type of setting, with Vegas and TV appearances looming as obvious future endeavors.

Eliot Sekuler

Heller Co. Realigns

■ NEW YORK — Fred Heller of the Heller Management Co. in New York has announced the appointment of Al Smith as associate manager.

In his new position, Smith will supervise the design, and direct all stage productions for the many Heller acts. Smith was the original sound man at Bill Graham’s Fillmore East, and toured as technical advisor for the Rolling Stones, Sly Stone, Stevie Wonder plus the Bee Gees.

In March, Heller Management Company moves, Marilyn Arthur was named production coordinator; Kathy Vanstrom was made office manager, and Billy Liberti was named tour manager.

Caviano Leaves

■ NEW YORK — Robert Caviano has severed his association as an agent, at International Creative Management’s Contemporary Music Department effective immediately. He can be reached at 435 East 14th Street, Apt. 3B New York, N.Y., 10009; telephone: (212) 982-8737.

Chris Gantry: Songwriter Extraordinaire

By DON CUSIC

■ NASHVILLE—Many songwriters are merely “tunesmiths”—putting together some words and music for public consumption. However, there are some songwriters who are true poets, with a richness of genius in their songs, any style. Chris Gantry is one of these.

New York to Nashville

Gantry has been in Nashville 12 years—arriving from New York where he was 19 and absorbed his life to music, and he wanted his life to absorb music. As the years fell by he wrote songs such as “Dreams of the Everyday Housewife,” “Sundown Mary,” “Atlanta Georgia Stray,” the brilliant poetic “Allegheny” and the beautiful, touching “Daddy, I Never Saw You Cry,” and two albums for Monument, “Motor” and “Introspection.” He also touched the heights and depths of life and got to know writers and musicians who would later come to the forefront of the music scene. He says of his time in Nashville, “I can’t think of a better way to have spent those 12 years,” and composed a short piece to Nashville to express his feelings. It stated “I thank you for having allowed me to partake in one of the greatest phenomena ever to happen on our planet as apprenticeship served in the 12 past years constantly in union with the greatest musicians, poets and divinely people. Signed, Chris Gantry.”

Having gone through all the good times and bad, and long years like he has, it would be easy for Chris to have a touch of bitterness. However, he doesn’t. Admitting that at one time he was a little bitter, he says that he has found that other interests in life and does not dwell on the bad times in the past, but rather concentrates now on making positive statements with his songs.

Nowadays, Gantry spends considerable time with his children and says that “music is not in complete control of my life. It’s still there but it’s a lot more intense while I’m writing but I also do other things now and have other interests.”

Chris notes that he draws most of his inspiration for his songs from “intuition and dreams” and lists some of his major influences as Rimbaud and Dylan.

A little over a year ago he recorded an album at the House of Cash studio that has never been released. It includes a wide spectrum of Gantry’s writing, including two poems he wrote and recited over some free form jazz. He has that album in the can for now while a new album he recorded for ABC/Dot at Ray Stevens Sound Lab and Quadraphonic, composed of “love songs and dedication songs,” is ready for release. On it are all original numbers except Paul Simon’s “The Boxer,” a dedication song to Jack Kerouac entitled “On The Road,” and one for Johnny Cash titled “Eagle.”

Gantry notes that his current greatest musical influence is a 15 year old singer named Claire Gallbraith who sings “angelic, pure music.” He says this is the way she is heading and is stirring in this vein. One thing for sure; when people in the future speak of the poets and geniuses of Nashville, Chris Gantry will be one of those heading the list.
NASHVILLE — The Country Music Hall of Fame and Museum will increase the size of its physical plant by 100 percent, it was announced last week. Initial plans for expansion, drawn by Earl Swensson and Associates, architects for the project, were approved at a meeting of the Country Music Foundation Board of Trustees last week.

Museum and Library

The expansion will double the size of the Museum and Library facilities housed in the Hall of Fame building, and the main public entrance will be moved from 16th Avenue to Division Street. Frank Jones, chairman of the board of the foundation, noted that “one of our high priorities in expanding the Hall of Fame was to preserve the general appearance of the building. The banneroof effect of the present building has become an international landmark, and the Board of Trustees was pleased that Mr. Swensson was able to preserve that general look while expanding the building.”

Harold Hitt, chairman of the Foundation Building Committee, cited the reasons for the expansion: “The Hall of Fame was visited by more than 300,000 people last year. This was a thirty per cent increase over 1973, and we feel this justifies expansion. Many of our visitors now come on bus tours,” Hitt continued, “and we feel it is important to design a building that is oriented toward this new group business.”

No precise cost figure for the expansion is available, but William Ivey, Foundation executive director, estimates that the building program will cost “in the area of one million dollars.” Ivey stressed that every part of the Foundation’s operation was expanding, and that expansion would provide much needed elbow room for growing library and publications programs. The Country Music Foundation Library and Media Center, located in the basement of the Hall of Fame building, has become the largest repository for materials on the history of country music in the world, and houses more than 50,000 historical country recordings.

CBS Foundation Presents Grant To Peabody Teachers College

NASHVILLE — The CBS Foundation has presented an educational grant in the amount of $10,000 to George Peabody College For Teachers through the NARAS Institute. The grant was presented to Peabody by Ron Bledsoe, vice president, operations, CBS Records, Nashville, on behalf of the CBS, Inc. chairman of the board William S. Paley, president Arthur Taylor, and the board of directors.

Bledsoe In making the presentation Bledsoe stated, “Peabody has been instrumental in providing the music industry with an abundance of outstanding talent. The CBS Foundation was formed to recognize such outstanding contributions as have been made by the music faculty at Peabody. Their efforts are the lifeblood of our industry as the developers of tomorrow’s teachers, who in turn will educate tomorrow’s musicians.”

George Peabody College For Teachers is currently celebrating its 100th anniversary.

The NARAS Institute, a service branch of the National Academy of Recording Arts and Sciences, will receive a matching grant for educational endeavors from the national office of NARAS. This grant has been awarded to the Institute for their association with the CBS Foundation-Peabody grant.

The CBS Foundation grant was presented to Dr. John Dunworth, president, George Peabody College For Teachers. Also taking part in the presentation was T. B. Baker, Jr., president and general manager of WLAC, Television, who is also a member of the Peabody board of trustees. WLAC is the CBS-affiliated station in Nashville.

A Crash-ing Success

The ABC/Records staff recently gathered at Nashville’s King of the Road to celebrate the recent number one by Billy “Crash” Craddock, “Ruby, Baby.” Pictured from left are Becky White, secretary; Charlotte Tucker, secretary; Tom McEntee, promotion; Nathan Martin, shipping; Craddock; Ron Chancey, producer; Bobbie Yielding, secretary; Don Gant, director of Nashville operations; Jerry Bailey, publicity manager; and Erville Woolsey, promotion.

FRIZZELL, "LIFE'S LIKE POETRY" (Shade Tree, BMI). The Hag penned this number for one of his great influences and the song is as great as the influence. The student has stroked a masterpiece for the master — and is destined to bring Lefty back to the forefront of country music. An unbreakable combination — Merle and Lefty with an unbeatable song. Rhyme on! ABC ABC-12061.

PAULA WEBB, "PLEASE, MR. PRESIDENT" (Bridgeport/Verity, BMI). A talking record by a young girl reminiscent of "The Americans" about the unemployment situation. The young lady appeals to the President and the heartstrings of America with this plea to help her daddy who lost his job. Could be a huge request item with the timely lyrics. 20th Century/ Westbound WT-5001.

RONNIE MILSAP, "A LEGEND IN MY TIME." The CMA Male Vocalist of the Year shows the form that put him on top with this collection of strong songs and strong vocals. The title cut is currently a hit on the charts and "I’ll Leave This World Loving You," "Too Late To Worry, Too Blue To Cry," "I Honestly Love You" and "Clap Your Hands" could do the same. RCA APL1-0846.

ALBUM

A Crash ing Success

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A live 2-hour show by Bill Anderson in London Feb. 12 will be beamed to WSM radio (Nashville) via satellite. Stations that may want to air the broadcast via tape should get in touch with WSM.

Jazz drummer Buddy Rich came to Nashville for a gig at a night spot (sold out all four nights)—and said very bad words.

He criticized country music. Did he ever! Rich said that country music appeals mainly to "intellectuals with the minds of four year olds."

And that wasn’t all he said. He said he is puzzled by the music’s popularity. "It’s horrible and most of the time out of tune," he declared.

(Continued on page 71)
**Mickey Gilley: Number One**

By DON CUSIC

**NASHVILLE**—What sort of man listens to Mickey Gilley? Ask Hugh Heiner—and he'll tell you that he does. So do many others who want the best in country music.

Nearly every record company in Nashville had enough confidence that "Room Full of Roses" would not be a hit to turn it down—even though it was gaining widespread attention and sales in the East Texas area. They gladly backed up their rejections with reasons. So Mickey Gilley went to Eddie Kirlow, an old friend, who went to Playboy, who decided to take it.

Playboy took a chance on "Room Full of Roses," and that chance gave needed strength to the label and put Gilley on the road to becoming a superstar. It seems that "Room Full of Roses" and every successive release by Gilley went to number one—in fact, this week in Record World Gilley's latest single and album, "City Lights," are number one.

Mickey Gilley hails from Ferriday, Louisiana—the same hometown as Jerry Lee Lewis. The style of his music is different.
**Country Radio (Continued from page 24)**

who will pass judgment on country records which are said to contain "suggestiveness and obscenity, which is creeping into country and western music." According to Sanders, the rock music influence on country music has caused some of the new product to be suggestive and filthy . . . and the Proud Country station group will not play any of a label's records which are on the "search" list. Sanders made up of recording artists Juanita Rose, Jimmy Dallas and Jack Reno. The board will pass its recommendations on to the PDS of the Proud Country stations which include among others, KTOV, Tulsa, KOKO, Omaha and KBIL, Kansas City, Mo.

Busy Boots Barnes — jock, member of the Police Department and singer, has saved himself a few steps and is now broadcasting from a studio in his home. Boots does country and gospel shows and is in pretty dire need of product. Send all product to his attention at P.O. Box 96, Saraland, Alabama . . . his shows are heard over WLIQ in Mobile. If any of you have done remotes from Fanfare in Nashville, Boots would be pleased to hear from you . . . he's considering same and would like notes on your experiences.

KZOL Radio in Farwell, Texas sports two female country DJs . . . one of them being Sandy McDaniell, MD. That probably should read two disc persons . . . she's also on TV 3 news on Portales, N.M. . . . all this leads to comments on the WMAQ search for a night time disc person . . . Sandy, along with several dozen other ladies have written to say that WMAQ might want to consider "searching" in their areas. I rather suspect the search will be held via mail, tape and photo.

If you'd like to rebroadcast that upcoming 2 hour country show which will be beamedit from Europe to the U.S.A. via satellite, send new bridge tapes (4 half-hour reeds) to WSM in Nashville, WSM will be the originating station in this country and all mechanical costs will be picked up by WSM and CMA. Your only costs will be in the tapes and the postage. The program, featuring the entire Bill Anderson Show and special guest Mac Wiseman will originate from a BBC theatre in London — produced by Colin Chandler and MC'd by Wally Whyton of the BBC, both of whom many of you met at the last two conventions. If your station would like to carry the show, 2 hours, live . . . then get in touch with WCM GM Lee Hensel . . . you can pick it up on a line charge basis out of Nashville.

About three years ago at the Country Music Seminar, Biff Collie was spouting off about a proposed new Gospel format he'd vote for . . . one with uptempo jocks, good tight production, quick format and the general application of successful radio to a gospel music station. Several of us in that conversation were intrigued . . . but as in many situations such as this we all went our separate ways and promptly forgot it. About a month ago I heard a station doing just that format . . . late at night and the signal faded before the call letters were given and now Dan McKinnon has made that change for his KSON-FM in San Diego, Ca. Folks will be watching with interest.

WWVN in Jackson, Mississippi airs Charlie Brewer, Charlie Cook, Wayne Powell (PD-MD), Charlie Cook back again for a total of six hours, and Bert Bryant.

**Darrell Does 'Big Country'**

Capricorn country recording artist Johnny Darrell was in Los Angeles last week doing promotion for his newly released single "Pieces of My Life." While in town, he taped a segment of "Big Country," a syndicated radio format. Shown from left are Chris Lane of "Big Country" and Johnny Darrell.

**Nashville Report (Continued from page 69)**

"It's phenomenal the way sensible people are listening to country music. I can never recall when such a terrible form of music took such a firm hold.

"The quality and sound are bad in most cases," he snorted. "And you can take three people, put them in a studio and they come off sounding like 33." 

"It's just like rock music," Rich added. "All glitter, out of tune and full of no-talents."

Strangely, Rich's caustic comments created little furor among Nashville-based entertainers, although two or three fluffed it off as a "sour grapes" observation.

Loretta Lynn, who was married at age 14, just celebrated a wedding anniversary. Husband Mooney bought her a new silver Rich's . Sounds like a . . .

**Nashville 'In Concert' Features RCA Talent**

The "In Concert" series has concentrated on rock music and in the past this visit to Nashville is a trial. Producer Jorn Winther stated that "If the ratings for these country shows are up, we'll go back for maybe a total of 10 shows." Winther said of the new Opry House, "It's the finest facility in the United States."

This taping of In Concert was the first time any network music show has ever featured talent exclusively from one recording company for a particular show.

Charley Pride, second from right, was the host for the first "In Concert" show taped in Nashville at the new Opry House while Tammy Wynette hosted the second taping of "In Concert" the following night. Pictured with them above are Gary Stewart, left, a guest on the show Pride hosted, and WKN's Don Coic.

**Nashville Report (Continued from page 69)**

Buddy Emmons, Bill Phillips, Gary Van.
MARIE OWENS—4 Star 5-1002
REASONS A PLENTY (Cooked Creek/Four Toy, BMI)
She’s found herself a new fellow—and she has ample reasons for taking up with him. Strong ballad by a super voice.

BRIAN SHAW—RCA PB-10189
THE ONE SHE’S CHEATING WITH (Hill & Range, BMI)
Young singer will break big soon—and this one’s sure to put him on jukes everywhere. He likes cheatin’ women—as long as she’s cheatin’ with him and not on him. Both the situation and song sound great!

JOHNNY RODRIGUEZ—Mercury 73659
I JUST CAN’T GET HER OUT OF MY MIND (First Generation, BMI)
Young superstar sings a song penned by Larry Gatlin about a woman who conquered him—then got out of his life but not out of his mind. Another charttopper.

BOB LUMAN—Epic B-50065
PROUD OF MY BABY (Algee, BMI)
Bob’s got a woman and a song to be proud of here. It starts strong and slow then picks up the tempo—and it’ll pick up requests when it does.

BILLY THUNDERKLOUD AND THE CHIEFTANS—20th Century TC-2164
I’M HAVING A PARTY (Jack & Bill, ASCAP)
He’s celebrating a heartbreak and inviting everyone to the party. Foster and Rice have inked another hit that’ll do a war dance to the top.

ELVIS PRESLEY—RCA PB-10191
MY BOY (Colgems, ASCAP)
The King comes out with a lullabye ballad explaining to his son that the love between mommy and daddy has died but the love between daddy and son has grown stronger.

CHARLIE RICH—Epic B-50064
MY ELUSIVE DREAMS (Tree, BMI)
The Silver Fox brings back the country classic in the rich Rich voice. The Rich sound will once again take over the airways.

RAY PRICE—Myrrh MS-150
ROSES AND LOVE SONGS (Keca, ASCAP)
The Silver Fox brings back the country classic in the rich Rich voice. The Rich sound will once again take over the airways.

BUDDY ALAN—Capitol P-4019
CHAINS (Screen Gems-Columbia, BMI)
Buddy takes the old rock hit and sings it with a country flavor. It’ll chain itself around the top of the chart.

BOBBY WRIGHT—ABC ABC-12626
I JUST CAME HOME TO COUNT THE MEMORIES (Contention, SESAC)
Bobby sings that he comes back to his home just to remember things when they were better. You can count the requests here.

TOM BRESH—MGM M 14783
YOU’RE THE BEST DADDY IN THE WORLD (Posepose, BMI)
A father remembers his daughter and the love he gave her and the love she returned. Certain to hit the hearts and the charts.

JOEY MARTIN—Freton FR-020
HONKY TONK FEVER (Unichappell, BMI)
An uptempo beer drinkin’ song about this man’s weakness for honky tonks when his baby ain’t home. This fever will spread all over the charts.

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Studio One Prod.
Pacts with IRDA

NASHVILLE — Jim Cox, president, and Joe Deaton, vice president and general manager of Studio One Productions of Tazewell, Virginia, have announced the completion of a major distribution deal between Studio One and International Record Distributing Associates.
The first record scheduled for release by IRDA on the Studio One label is “Dream Girl,” by Bruce Rush.

Lewis Office
Gets New Outlets

LOS ANGELES — Ronnie Dove, signed to an exclusive long-term recording contract with Melodyland Records, a division of the Motown Record Corporation, has been re-made of old hit songs

Melodyland Inks Dove

NASHVILLE — Earl E. Owens, board director of Jerry Lee Lewis & Company, has announced that he is currently setting up working arrangements with several booking agencies for co-operative placement of Lewis’ show for a broad spectrum of audiences.

Mickey Gilley
(Continued from page 70)

Since it was becoming too big for Gilley’s small label, Astro Records, he journeyed to Nashville to find someone to take a hit record off his hands. To his dismay, he could find no takers until he called his long-time friend Eddie Killroy. The two of them took it to Tom Takayoshi, executive vice president of Playboy Records, and he agreed to distribute the song. The rest is history.

Gilley describes himself as “a good ole country boy” and the description fits. The only hang up he has is that he likes having a good time and enjoying himself. Not a bad hang up — and one which fans as well as music business associates enjoy and appreciate in an entertainer.

Every one of Gilley’s hits have been re-makes of old hit songs — “Room Full of Roses,” “I Overlooked An Orchid” and “City Lights,” and in his albums are only two songs that were original versions. He’s not stuck in the mold of re-making songs though — and plans to cut more newer material in the future including a possible single. However, one thing is for certain—Gilley aims at number one.
## THE COUNTRY ALBUM CHART

**FEBRUARY 1, 1975**

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<td>HIGHWAY HEADIN' SOUTH PORTER WAGONER</td>
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**DON'T JUST TAKE OUR WORD FOR IT, BUT IT'S A HIT!**

Initial reaction and consumer response will make a believer out of you, too. Join the believers and watch it accelerate.

"I'LL BELIEVE ANYTHING YOU SAY" by Sami Jo

FROM HER HIT MGM ALBUM: "IT COULD HAVE BEEN ME"

**MGM #14773**

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**CHARTMAKER OF THE WEEK**

PENNY JOE STAMPLEY

**ABC/Dot DOA-17537**

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