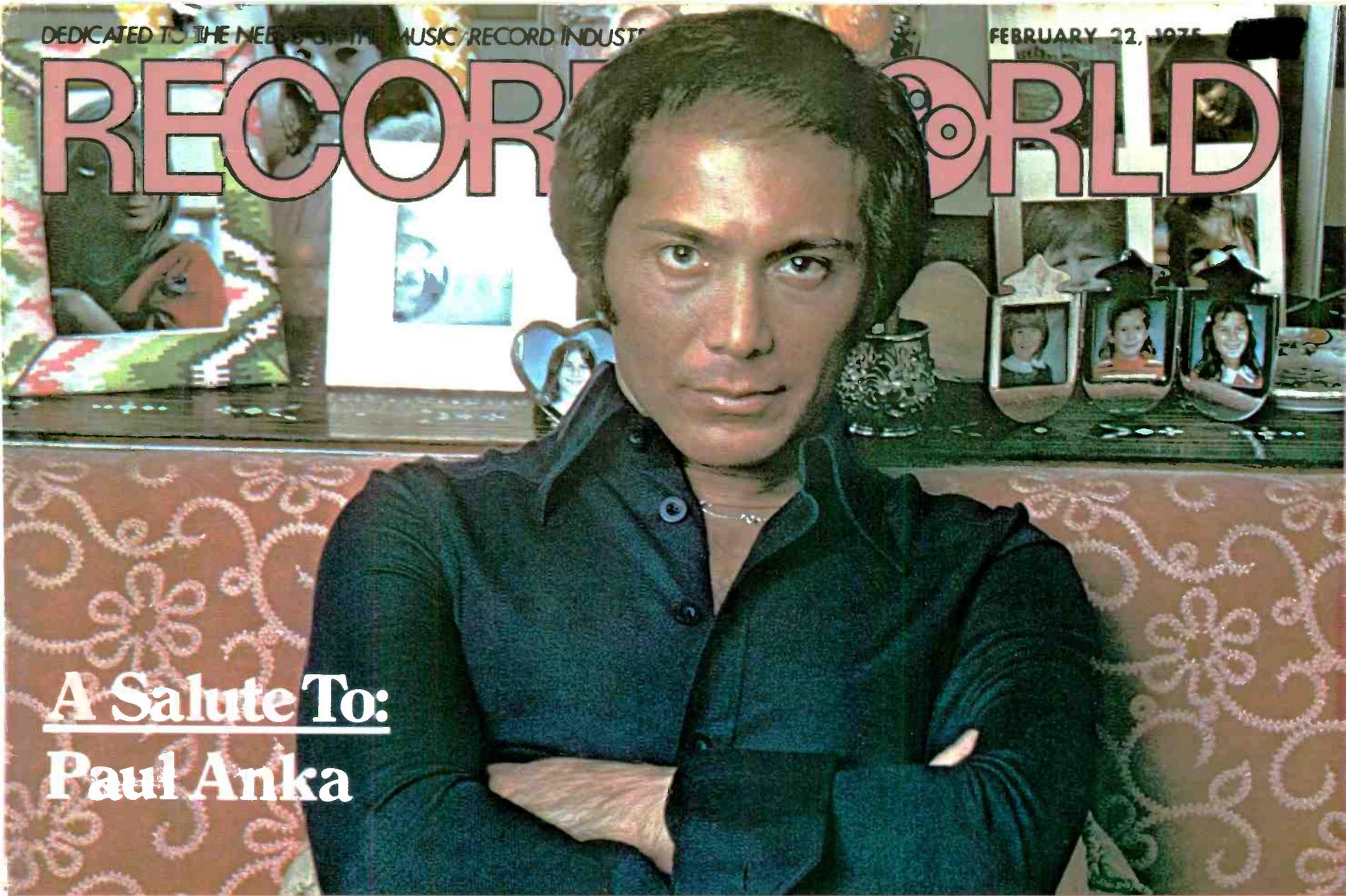


RECORD WORLD



A Salute To: Paul Anka

HITS OF THE WEEK

SINGLES

BARRY MANILOW, "IT'S A MIRACLE" (prod. by Barry Manilow and Ron Dante) (Kamikazi, BMI). Having shown his golden ballad side with "Mandy," the Magic Mr. M. moves onto up-tempo ground with an all-purpose disco-dynamic delight. This Lourdes of the turntables has what it takes to cure everyone's ills, getting 'em up and dancin'! Arista 0108.

MICHAEL JACKSON, "WE'RE ALMOST THERE" (prod. by Brian Holland/Holland-Dozier-Holland) (Gold Forever/Stone Diamond, BMI). The names of Brian and Eddie Holland rejoin the Motown ranks on this cut from "Forever Michael;" it's the youthful Jackson's first single in almost two years, but well worth the wait. Motown MT341F.

BOBBY VINTON, "DICK AND JANE" (prod. by Bob Morgan) (Fred Rose, BMI). From Polish refrains to a father/child duet, Bobby follows up "Melody of Love" with a gentle, yet power-packed ballad. Storybook romance unravels but not quite the way you'd expect it to between the covers of a primer. See "Dick and Jane" explode! ABC 1205.

BILLY SWAN, "I'M HER FOOL" (prod. by Chip Young & Billy Swan/Youngun Prod.) (Combine, BMI). The fun-loving spirit of Billy Swan (co-writing this time with Dennis "Burnin' Love" Linde), sails on in "I Can Help" fashion. It's a kooky love affair, and the kind of performance that has to win over all the people at the time! Monument ZS8-8641 (Col).

SLEEPERS

RAMSEY LEWIS and EARTH, WIND & FIRE, "SUN GODDESS" (prod. by Maurice White/Earth, Wind & Fire Prod.) (Saggifire, BMI). Lewis' currently huge soul/jazz album has been selling off its title cut, now being rushed as a single. Haunting harmonies of EW&F mesh with Ramsey's keyboard cookin' to produce a glamorously shining lady. Columbia 3-10103.

ACE, "HOW LONG" (prod. by John Anthony/Neptune Prod.) (American Broadcasting, ASCAP). First hit for the ABC-owned British-based diskery moves Stateside with Average White Band suavity and superlative self-developed boogie. Musical question can only be answered by a healthy chart ride. It's in the hole! Anchor ANC-21000 (ABC).

SPICE Featuring BUNNY DAVIS, "SWEET NORMA JONES" (prod. by Pal Rakes & John Davis/Frank Fioravanti) (Mel-omega, ASCAP; Philimela, BMI). Totally captivating sound that's a soulful spinoff of "rag rock"—call it "dixieland disco." Strong plot concerns gal who works at the Come On Inn. Bound to be a sweet Norma giant! Sound Gems 101.

MUDCRUTCH, "DEPOT STREET" (prod. by Denny Cordell) (Tarka, ASCAP). Spanning musical turf from Van Morrison to Bruce Springsteen while spinning a tale in the tradition of "Down in the Boondocks," new find for the Russell-Cordell stable proves how successfully the "wrong side of the tracks" saga can ride in '75. Shelter 40357 (MCA).

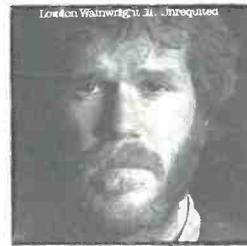
ALBUMS

TV SOUNDTRACK FEATURING CAROLE KING, "REALLY ROSIE." From the forthcoming animated film of the same name comes this wonderful set, starring Carole King on lead vocals, piano and composing; Lou Adler via production; Maurice Sendak with spritely lyrics; and a host of fine session folk. Mary Poppins . . . You ain't seen nothin' yet! Ode 77027 (A&M) (6.98).

GORDON LIGHTFOOT, "COLD ON THE SHOULDER." Having mastered the craft of balancing aesthetics with commerciality, the "Sundown" man returns on his best to date. Lyrically striking, with Lenny Waronker production aptly accentuating each melody with resonant results found on "Rainy Day People," "Now and Then" and "Slide On Over." Reprise MS 2206 (WB) (6.98).

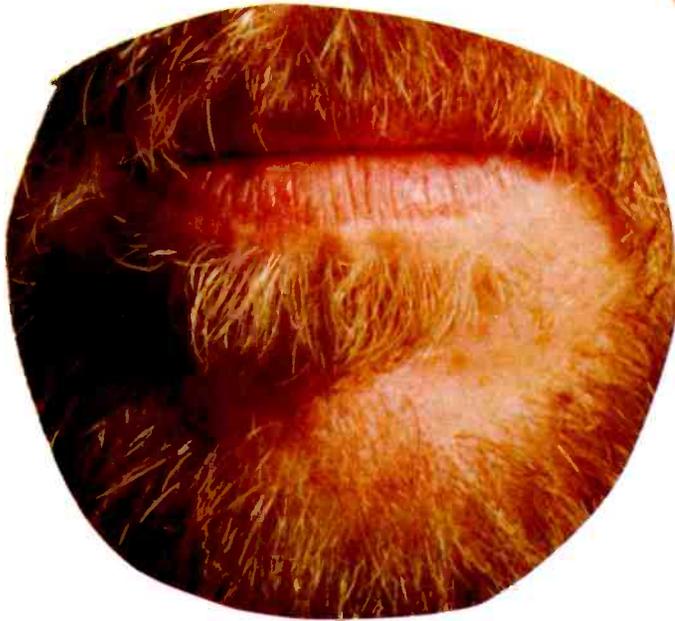
STRAWBS, "GHOSTS." Poltergeist-ridden or not, the visions stirred up through careful vocal and musical interplay from the British quintet are guaranteed to haunt any spirited mind. Their unique flavor is further perfected on this set, with the most sweeping selections being "Lemon Pie," "Where Do You Go" and "Don't Try to Change Me." A&M SP 4506 (6.98).

LOUDON WAINWRIGHT III, "UNREQUITED." Adeptly spicing his musically artistic attributes with Lampoon-like humor, Loudon emerges with a set sure to thrust him directly into the limelight. One side is studio produced while the flip was recorded at the Bottom Line, with "Whatever Happened to Us" highlighting the former and "Rufus" the latter. Columbia PC 33369 (6.98).



PC 33369

Unrequited



Another sensitive, deeply personal album from the man
who brought you "Dead Skunk" (in the Middle of the Road).
Loudon Wainwright III. On Columbia Records  and Tapes

RECORD WORLD

Fenter on Capricorn:

From a Label to a Company

By DAVID McGEE

■ NEW YORK — Six months ago, in a *Record World* Dialogue (August 17, 1974), Capricorn Records executive vice president Frank Fenter called Capricorn "... a full-fledged record company" and added: "I don't think that we will go into MOR; but we've always anticipated being in r&b, we've always anticipated being in country, and top 40 . . . If you want to be a record company, I think that you have to be in all phases."

Altered Views

Time has altered some of the above views, but only for the better, as Fenter pointed out in an exclusive *Record World* interview held during his most recent visit to New York. The gradual philosophical changes taking place stem from Capricorn's emergence from its humble beginnings as a record label with one act to its position as a respected record company with 21 acts.

"The distinction we come to between a label and a company is in the areas of responsibility and concern," Fenter explained. "As a label you can play at it; as a record company you take the brunt. Like Harry Truman said, 'The buck stops here.' When you realize that, then you're a company."

"At the same time, when I sign an artist I want to be able to look that artist in the face, if his album comes out and doesn't make it, and say 'Hey, I tried.' When we sign an act, we'll start to build

Motown Pacts Gull For Distribution

■ LOS ANGELES—Motown Records has entered into a distribution pact with Gull Records, a London based record label.

Announcement of this venture, whereby Gull will be distributed in the United States and Canada, and where Motown has the right to acquire all future Gull artists for distribution, was made jointly by Herb Belkin, Motown's vice president of creative operations and Derek Everett and David Howells, founders and co-directors of Gull Records.

(Continued on page 109)

them almost on a market-to-market basis. Grinderswitch is a perfect example of this approach. We didn't make it with their first album, we didn't hit the charts; but what we did was to establish the act, give them a little distinction, build them up from just being a Macon-Atlanta-Jacksonville band. With their next album, they'll be stepping forward.

'We Care'

"That's what really makes Capricorn what it is—we care. We'll bleed with an act until it makes it because we know our acts are good."

It's in a positive sense that Fenter's words from that August Dialogue come back to haunt him, for Capricorn has indeed made its first tentative steps into the field of MOR via artists such as Chris Christman and a group called Fallenrock. Again it was a matter of the talent being available and Capricorn taking the risk.

(Continued on page 119)

Clive Davis Urges Industry Use Of Realistic Success Barometers

By ROBERT ADELS

■ NEW YORK—The use of outmoded yardsticks of success can cause the music/record industry scene to measure up short of the active and successful realities that currently exist. Arista Records president Clive Davis brought this fresh concept across with several relevant examples in the course of fielding questions from the membership of the American Guild of Authors and Composers (AGAC) at their rap session held here at the Barbizon Plaza (11).

One recently well-circulated sign of dark clouds on the personal appearance horizon, the drop in concert business reported by several bookers and promoters during the past few months was taken to task by Davis. Answering a query from the floor as to whether or not this "reality of the current economy" would greatly hinder the development

of new talent, both writing and performing, the Arista president explained this to be a problem of misplaced senses of mathematics and statistics.

"I don't believe concert attendance is down," Davis explained, "and in fact the situation is similar to the saturation which occurred with the initial surge into the tape market." He went on to elaborate that whereas in New York during '67

(Continued on page 121)

Hayward, Lodge LP Gets Unique Debut

■ NEW YORK—The debut album entitled "BlueJays" from Justin Hayward and John Lodge (of The Moody Blues) will be launched at Carnegie Hall on Monday, March 10 before an exclusive group of 2800 members of the press and public in a unique "World Premiere Playback."

For the first time in the history of the music business, New York's famed concert hall will serve as a showcase solely for the playback of an album, which is being presented in quadraphonic sound by the album's producer, Tony Clarke.

The event will be presented by London Records, which distributes the Threshold label, Jerry Weintraub's Management III and New York's WNEW-FM. Justin Hayward and John Lodge have

(Continued on page 119)

Balloting Set For NARM Awards

■ CHERRY HILL, N.J.—The National Association of Recording Merchandisers, Inc. has set the balloting for the 1974 NARM Awards, which are given annually for the best selling recorded product in the United States. The annual awards will be presented, as is the Association tradition, at the NARM Awards Banquet, which climaxes the annual convention. This year's NARM Awards Banquet will be held on Thursday evening, March 6, in the Los Angeles Ballroom of the Century Plaza Hotel.

(Continued on page 119)

Awards Dates Set For Tokyo Music Fest

■ CANNES, FRANCE — Sunday, July 13 has been set as the date of the final awards for the Fourth Annual Tokyo Music Festival International Contest held under the auspices of the Tokyo Music Festival Foundation. The National Contest will take place June 29, and a special guest show will be held on July 12. As in the past, all shows will be broadcast live on Japanese radio and television by festival supporter Tokyo Broadcasting System, Inc.

Rules and Prizes

At a press conference held here in conjunction with MIDEM, Shin Watanabe, K. Okamoto, K. Takahashi and M. Watanabe made the announcement of this year's plans and released the official rules and regulations concerning entries and prizes. They also recapped the successes of last year's festival and thanked those who had contributed to it.

A total of approximately \$34,000 (ten million yen) will be distributed in the form of prizes and awards in 1975, and all qualifying finalists will be flown to the festival (including singer,

composer and manager) and provided with room and 6000 yen per day (about \$20) at festival expense. Deadline for entries is March 20. Qualifying finalists for the International Contest will be notified on or about April 10.

1974's Successes

Among last year's winners, Canadian grand prize winner Rene Simard's rendition of "Midoro-i-Iro No Yane" sold 600,000 copies in Japan, and the Three Degrees' "When Will I See You Again," gold prize winner for the United States, reached number one chart positions in Japan, the U.S. and Britain. The festival representatives also cited the special interest generated by Shirley Bassey's guest concert and Frank Sinatra's participation as guest judge in the 1974 festival. Sinatra also selected and presented a festival award in his own name.

Judges last year, responsible for the selection of the successful winners, in addition to Sinatra, were Ryoichi Hattori, chairman, Japan Composers' Association;

(Continued on page 122)

The photo of Paul Anka on the front cover of this issue is by Norman Seeff.

King Pens Lyrics for Sendak Special; Ode Album Gets Unique Retail Push

■ NEW YORK — Colgems Music writer Carole King will make her television debut by authoring the entire musical background of the upcoming CBS-TV animated special, "Maurice Sendak's Really Rosie: Starring the Nutshell Kids," with lyrics by children's author Maurice Sendak, announced Lester Sill, president of the music division of Columbia Pictures Industries, Inc. The special is set for Feb. 19, 8:30-9 p.m. on CBS.

The TV special, with Miss King as the voice of Rosie, features characters based on those in Sendak's children's book series, "Nutshell Library," and will contain seven original King-Sendak compositions; an additional four songs will be included in the album "Carole King, Really Rosie," which is being released by Ode Records this week.

Colgems is cooperating with Ode and CBS-TV in a major exploitation and promotional campaign on the project.

The TV special, which was conceived and directed by Sendak, is based on a real-life Rosie, a girl he knew as a teenager in Brooklyn. In the show, the

(Continued on page 109)

Arista Plans Campaign For 'Funny Lady' LP

■ NEW YORK — Arista Records, which has obtained the worldwide album rights to the original movie soundtrack from "Funny Lady," starring Barbra Streisand, is launching a major promotional campaign in support of this special release.

Included in this full-scale merchandising and promotional thrust will be a coordinated effort with Columbia Pictures, distributors of the film, encompassing radio and television spots, local and national print advertising, and specially designed devices for in-store display. In addition, Arista will coordinate ticket give-aways, "first-nighter contests," and tie-ins with several key area radio stations and retail outlets across the country.

Arista will release the album February 28, 1975. The film is scheduled for world premiere on March 9, at the Eisenhower Theatre of the Kennedy Center in Washington, D.C. The opening will be broadcast as a network television special entitled "Funny Girl to Funny Lady," with Barbra Streisand performing a live 20 minute segment.

The soundtrack recording features Ms. Streisand singing tunes such as "Million Dollar Baby," "More Than You Know," "Am I Blue," "If I Love Again," "There's Gonna Be a Great Day," and the musical debut of James Caan.

■ LOS ANGELES — As a result of a merchandising campaign instituted by Ode Records, the new "Carole King/Really Rosie" children's album is being sold in a diverse assortment of outlets, including the toy, children's clothing and book departments of several department stores.

The album is the original soundtrack score written and sung by Ms. King on CBS-TV's animated special — "Maurice Sendak's Really Rosie: Starring the Nutshell Library." The show marked Ms. King's television debut.

Because of its specialized nature, department stores around the country are selling the Ode lp in four separate departments via specially installed racks. Of course, "normal" outlets are also being utilized for the lp.

Additionally, many bookstore chains around the country—ones which don't feature record sections — are featuring the Ode album in these special racks because of the immense popularity of Ms. King and the Sendak books.

(Continued on page 109)

E/A Names Buttice Natl. Promotion Dir.

■ LOS ANGELES—Steve Wax, vice president, promotion, for Elektra/Asylum/Nonesuch Records, has announced the appointment of Ken Buttice to the post of director, national promotion; Buttice will continue to work out of the company's Los Angeles headquarters, where he has been based since last summer.

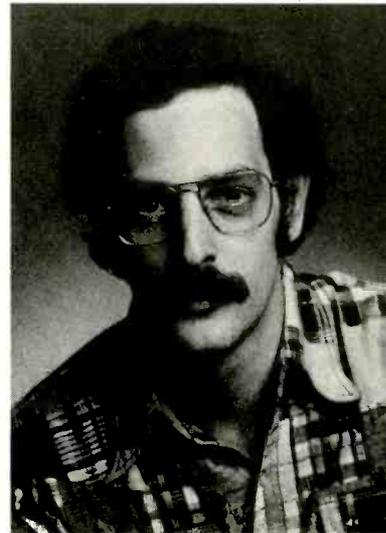


Ken Buttice

Buttice joined Elektra/Asylum/Nonesuch in January, 1974, as assistant director of national promotion, working initially from the Elektra/Asylum offices in New York. Before joining the company, he was with Bell Records for three years, where he was in charge of midwest regional promotion; prior to that post, Buttice worked in local promotion for Arc Jay-Kay Record Distributors in Detroit.

Bob Sarlin Promoted

■ NEW YORK—Robert Altshuler, vice president, press and public information, CBS Records Group, has announced the promotion of Bob Sarlin to the position of director, press and public information, Epic and CBS Records Custom Labels.



Bob Sarlin

In his new capacity, Sarlin will be responsible for the press relations of the Epic label on a nationwide basis. He will direct publicity efforts for the entire roster of Epic artists, their records, and all activities of the label. He will also be responsible within the CBS Records organization for coordinating and implementing publicity activities in support of records released by the CBS Records Custom Labels.

(Continued on page 109)

Otis Pollard Dead

■ NEW YORK — Otis Pollard, national r&b promotion manager for Avco Records, died suddenly of a heart attack early last Monday (10).

Pollard, who would have been 55 years old next month, was a veteran of the music & record business for over 25 years. He worked with such artists as Nat Cole and managed such groups as the Jyve Fyve. He had been in promotion for over fifteen years and had worked for Stax/Volt. Since 1972, Pollard had been handling national r&b promotion for Avco Records.

Pollard lived in Roosevelt, L. I. and is survived by his wife Margie and two sons, Richie & Roger.

Dylan LP Goes Gold

■ NEW YORK — The most recent album by Columbia recording artist Bob Dylan, "Blood On The Tracks," has been certified gold by the RIAA, signifying sales in excess of 500,000 units. The lp was declared gold less than a month after its initial release, and was the first record to become gold under the RIAA's new, tougher standards for the award.



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Gull

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to America.**



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CBS '74 Sales and Income Best in Company's History

■ NEW YORK — CBS 1974 net sales, income and earnings per share represented the highest levels ever achieved by the company, announced William S. Paley, chairman, and Arthur R. Taylor, president. The 1974 fourth quarter operating results also marked record highs for the company for that period.

For the year 1974, income from continuing operations was \$108,557,000, compared with \$94,564,000 earned in 1973, a 15 percent increase. This is equivalent to \$3.80 per share for 1974, compared with \$3.32 for 1973. (Net

income in 1973 was reduced \$.05 per share to \$3.27 by two transactions: the profit on the sale of the New York Yankees and the write-off of CBS' minority interest in The Klingbeil Company.) Net sales in 1974 were \$1,751,341,000 compared with \$1,555,200,000 in 1973, a 13 percent improvement.

Fourth quarter income from continuing operations was \$32,454,000, compared with \$30,422,000 earned in the fourth quarter of 1973, a 7 percent increase. This is equivalent to \$1.14 per share for the fourth quarter of 1974, compared with \$1.07 for the fourth quarter of 1973, the company's previous record high for that period. Fourth quarter net sales were \$501,267,000, compared with \$466,613,000 achieved in the same period in 1973, a 7 percent improvement.

At the Feb. 12 monthly meeting, the CBS board of directors declared a cash dividend of 36.5¢ per share on CBS common stock, payable March 14 to shareholders of record at the close of business on February 28. The CBS directors also declared a cash dividend of \$.25 per share on CBS preference stock, payable March 31 to shareholders of record at the close of business on February 28. The directors set the close of business February 28 as the record date for determining shareholders entitled to notice of and to vote at the Annual Meeting of CBS Shareholders, to be held April 16 in New York.

Arista Names Reiss Administrative VP

■ NEW YORK — Elliot Goldman, executive vice president of Arista Records, has announced that Barry Reiss had been named administrative vice president for Arista. Reiss will work closely with Goldman in all the business affairs of the company, including the vital areas of negotiation of artist and producer contracts and the acquisition of music properties. In addition, he will be directly responsible for the administrative operations of the a&r department and the ancillary uses of the Arista catalogue.



Barry Reiss

Reiss held the position of vice president, talent contracts at CBS Records prior to joining Arista.

David Cassidy Signs with RCA

■ NEW YORK — RCA Records has signed David Cassidy to an exclusive long-term recording contract, it was announced by Kenneth Glancy, president of the company.

In welcoming the artist to RCA, Glancy said, "David Cassidy already has made a major contribution to the world of entertainment. But we at RCA feel confident that his future as a performer, composer and lyricist will far surpass his previous accomplishments. We are proud to be associated with a proven artist of his stature, and look forward to presenting his talent to its widest possible audience."

Cassidy, now 24, was an act-

ing veteran of most major TV series, including Ironside, Marcus Welby, Bonanza, Medical Center, and Mod Squad, before he was chosen to star in the TV series The Partridge Family.

David made his singing debut on Broadway in "Fig Leaves Are Falling," which gave him an opportunity to win the good notices that the show itself lacked. The show closed after eight performances. David Cassidy was then 17.

Starring in The Partridge Family TV series, Cassidy racked up seven gold albums, and many gold singles as he brought the music of the popular series to live audiences across the country, and throughout the world.



David Cassidy is shown here being welcomed to RCA Records by, from left, Mel Ilberman, division vice president, commercial operations, a&r director Mike Berniker and RCA Records president Ken Glancy.

Mercury Signs 10cc Worldwide

■ CHICAGO — English act 10cc has signed a long-term contract with Phonogram, Ltd., and will have their future product released in the United States and throughout the world on the Mercury label. The first Mercury album is "The Original Soundtrack," scheduled for March 15 release.

Irwin H. Steinberg, president of

Phonogram, Inc. said the details of the agreement were finalized earlier this week in London after lengthy negotiations.

10cc has had extensive success in both singles and album sales throughout Europe. Their U.S. reputation is based on strong album play, sales and critical acclaim.

Ric Dixon, who with Harvey Lisberg is co-manager of the group, commented, "We decided that if 10cc were to reach their full potential we must change to a truly international record company. We believe that Phonogram is the best for the band, one of the reasons being that 10cc will be marketed and coordinated throughout the world by one company and one label—Mercury."

The members of 10cc are Lol Creme, Kevin Godley, Graham Gouldman, and Eric Stewart. An American tour is being prepared. The group is presently on an 18-date British tour with appearances to follow in Holland, Belgium, Denmark and Sweden.

Private Stock Pacts Medress and Appell

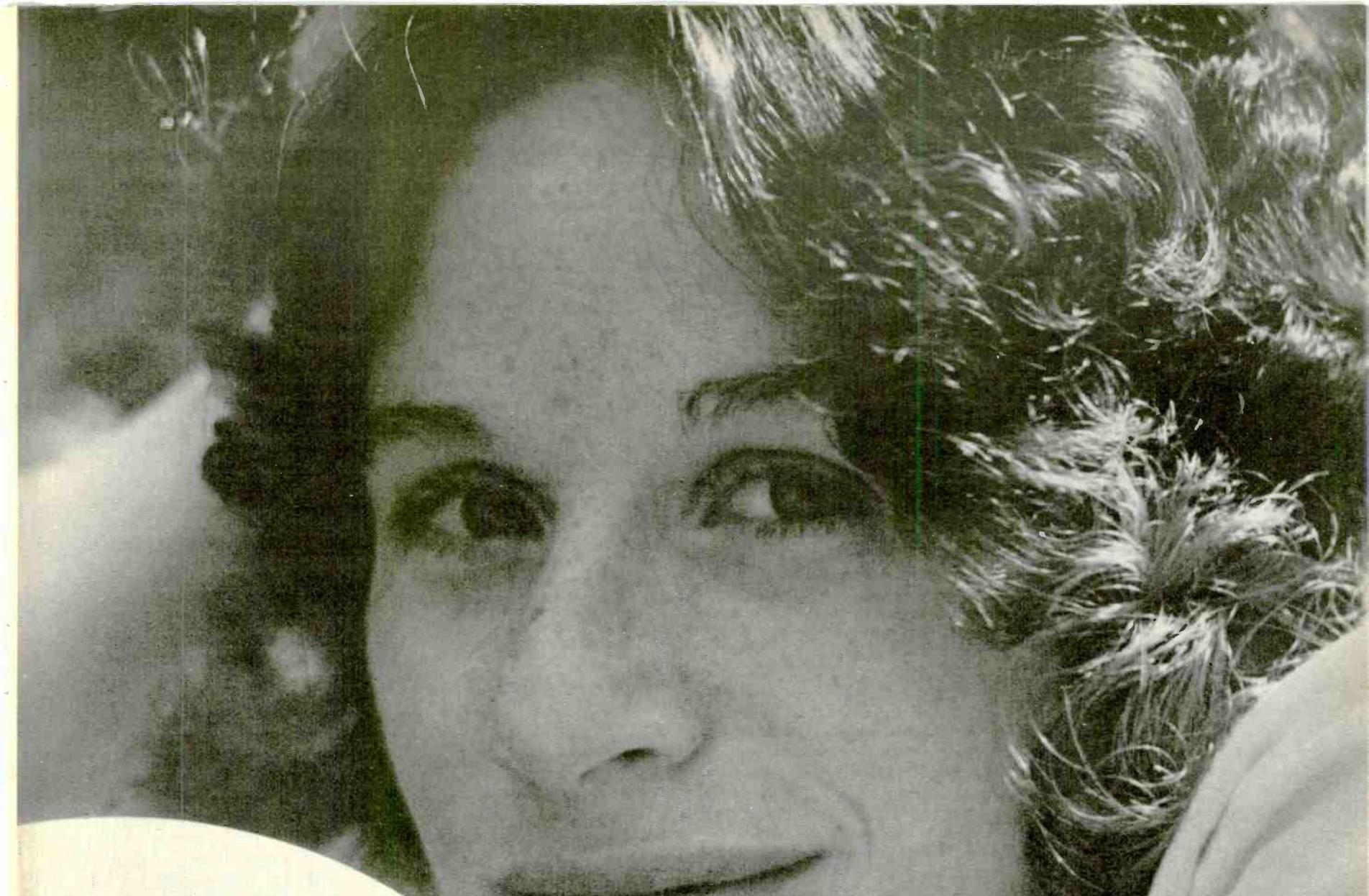
■ NEW YORK — Private Stock Records president Larry Uttal has announced the signing of an agreement with independent producers Hank Medress and Dave Appell to produce certain artists for the label.

Reunion

The reunion of Medress & Appell with Larry Uttal brings together the team that created and sold more than 22 million records with Tony Orlando & Dawn, from their first hit through "Tie A Yellow Ribbon;" and launched the career of Melissa Manchester with a chartmaking debut album.

Since joining forces in 1971, the two have produced hits by Dawn that include "Candida," "Knock Three Times," "Tie A Yellow Ribbon," "Sweet Gypsy Rose," "Who's In The Strawberry Patch With Sally?" and the current Tony Orlando and Dawn hit, "Look In My Eyes Pretty Woman." Their remake of the oldie "The Lion Sleeps Tonight" added more gold to the Medress-Appell collection.

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CAROLE KING ★ REALLY ROSIE ★

IN MAURICE SENDAK'S
"REALLY ROSIE"
CBS-TV SPECIAL
WEDNESDAY FEB. 19
8:30 P.M. (E.S.T. & P.S.T.)
7:30 P.M. (C.S.T.)

**Original TV Soundtrack
Recording With Music
Composed & Performed by
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THE COAST

By BEN EDMONDS



■ (YOU TOO CAN BE A) ROLLING STONE FOR A WEEK: This week's contestant for the position of **Rolling Stones** guitarist is Mr. **Jeff Beck** of London, England. Beck was recently spotted at London's Heathrow Airport boarding a plane bound for Rotterdam, where, coincidentally, the Stones were rehearsing. Sources close to the band report that should Beck work out, the arrangement would be for one album and a tour only. Then again, other sources report that the Stones are looking for an "unknown," a bill which Mr. Beck certainly doesn't fit . . . In the meantime, **Mick Jagger** is lending **Keith Richard** a helping hand with guitar work on the album, and **Led Zep's Jimmy Page** makes a guest appearance on a track called "Scarlet" (just for the record: this column's nomination for Rolling Stones guitarist is **Nils Lofgren**) . . . Spotted in Macon (Ga.) last week were **Gregg Allman** and **Cher Bono**, who joined the house band at a club called Uncle Sam's for an impromptu jam, Gregg on guitar, Cher on lungs . . . Will **John Lennon** accept his invitation to present the Grammy for Record of the Year?

IT AIN'T ALL ROSES DEPT.: Close to the midway point in their current tour, the **Led Zeppelin** casualty list stacks up thusly: **Robert Plant**, flu; **Jimmy Page**, broken finger; **John Bonham**, stomach trouble. On a more positive note, Page and Plant were so thrilled to see **Monty Python's Flying Circus** on public TV in Chicago that they are said to have pledged generous sums of money to the station . . . **Bob Gibson**, we're pleased to report, has finally moved into his office at ABC. We're still not sure exactly which office it is, but he'll undoubtedly let us know . . . **Gail Roberts** and **Don Ellis** (of Columbia) teamed with **Bob Levinson** to host a party for visiting **David Essex** at Le Restaurant. While in town, Essex let it be known that, following his next album, he's contemplating a band venture with unspecified members of other "big-name" groups . . . In the wake of **Jethro Tull's** fabulously successful Forum stint, leader **Ian Anderson** revealed tentative plans to sponsor a reformation of **Captain Beefheart's Magic Band** (minus The Cap). Recruited so far are guitarist **Zoot Horn Rollo**, bassist **Rockette Morton** and **Drumbo** (try and guess what he plays). It's expected that he'll team them with keyboardist **David Palmer**, whose string arrangements have graced recent Tull albums. This "labor of love," which Anderson will likely produce himself, seems headed for Virgin Records.

PRODUCTION POOP: **Andrew Gold**, the multi-instrumentalist who contributed so much to **Linda Ronstadt's** "Heart Like A Wheel" (and has also done some work on **Carly Simon's** new lp) is the latest Elektra/Asylum acquisition. He'll begin recording in the Spring, and will then co-produce the next Ronstadt album with **Peter Asher** . . . **Bob Johnston** (**Dylan**, **Byrds**, **Leonard Cohen**) set to produce **Willie Nelson's** Columbia debut . . . Cutting at the Record Plant is a hot new aggregation called **Attitudes**, composed of drummer **Jim Keltner** and guitarist **Danny "Kootch" Kortchmar** (both of whom need no introduction), bassist **Paul Stallworth** (a **Sly Stone** survivor) and keyboard whiz **David Foster**. They're being produced by **Lee Kiefer**, and have no label affili-

(Continued on page 115)

N.Y. Recording Acad. Plans Grammy Gala

■ NEW YORK — The Grammy Awards Telecast, which emanates live from New York this year, will be preceded by a gala cocktail reception, dinner and pre-telecast awards presentation in the Imperial Ballroom of the Americana Hotel.

Hosting the presentation on behalf of the National Academy of Recording Arts and Sciences will be **Mary Travers**, who is a governor of the New York chapter, for the popular categories, and Metropolitan Opera star **Anna Moffo** for the classical.

Music will be provided by **Bobby Rosengarden's** 18-piece orchestra. Among the selections it will perform is a medley of nominated songs arranged especially for the

(Continued on page 113)

Platinum Players

■ CHICAGO—The Ohio Players have scored their second platinum album in two efforts for the label of Phonogram, Inc., it was announced by **Lou Simon**, senior vice president/director of marketing. Last week, the Ohio Players current lp, "Fire," went over the one million unit mark three months after its release. "Fire" is currently listed at 5 on the **RW** Album Chart and is number one on the **R&B** Album Chart.

UA Signs Michael Quatro

■ LOS ANGELES—**Al Teller**, president of United Artists Records of America, has announced the signing of rock instrumentalist-singer **Michael Quatro** to an exclusive recording contract with United Artists.

Quatro has recently completed work on his first United Artists album, "In Collaboration With The Gods," produced by **Stuart Love** at New York's Record Plant. Love reports that such notables as **Flo** and **Eddie** and **Rick Deringer** took part in the album.

Bogart Announces Casablanca Release

■ LOS ANGELES — **Neil Bogart**, president of Casablanca Records, has announced the label's first major release since becoming an independent company—to coincide with the up-coming **NARM** convention.

Albums scheduled for release include **Kiss' "Kiss At Midnight,"** currently being produced by Bogart at Electric Lady Studios in New York. Also set for release are **Greg Perry's "One For the Road,"** **Gloria Scott's "Just As Long As We're Together,"** "Me and You Together" by **James and Bobby Purify**, and "The Story of Lenny" (previously released on **Douglas Records**), featuring

(Continued on page 113)

Capitol Ups Citro

■ LOS ANGELES—**Sam Citro** has been appointed Capital Records' district sales manager, Chicago, effective immediately, announced **Don Zimmerman**, CRI senior vice president, marketing. Citro will report directly to **Dennis White**, CRI director, field marketing.

Citro began his career in the music industry at a Los Angeles retail outlet in 1965. In 1972 he joined Capitol's sales department and was subsequently promoted to his new post.

Quatro, a native of Detroit and brother of **Suzi Quatro**, is managed by **Leber-Krebs**.

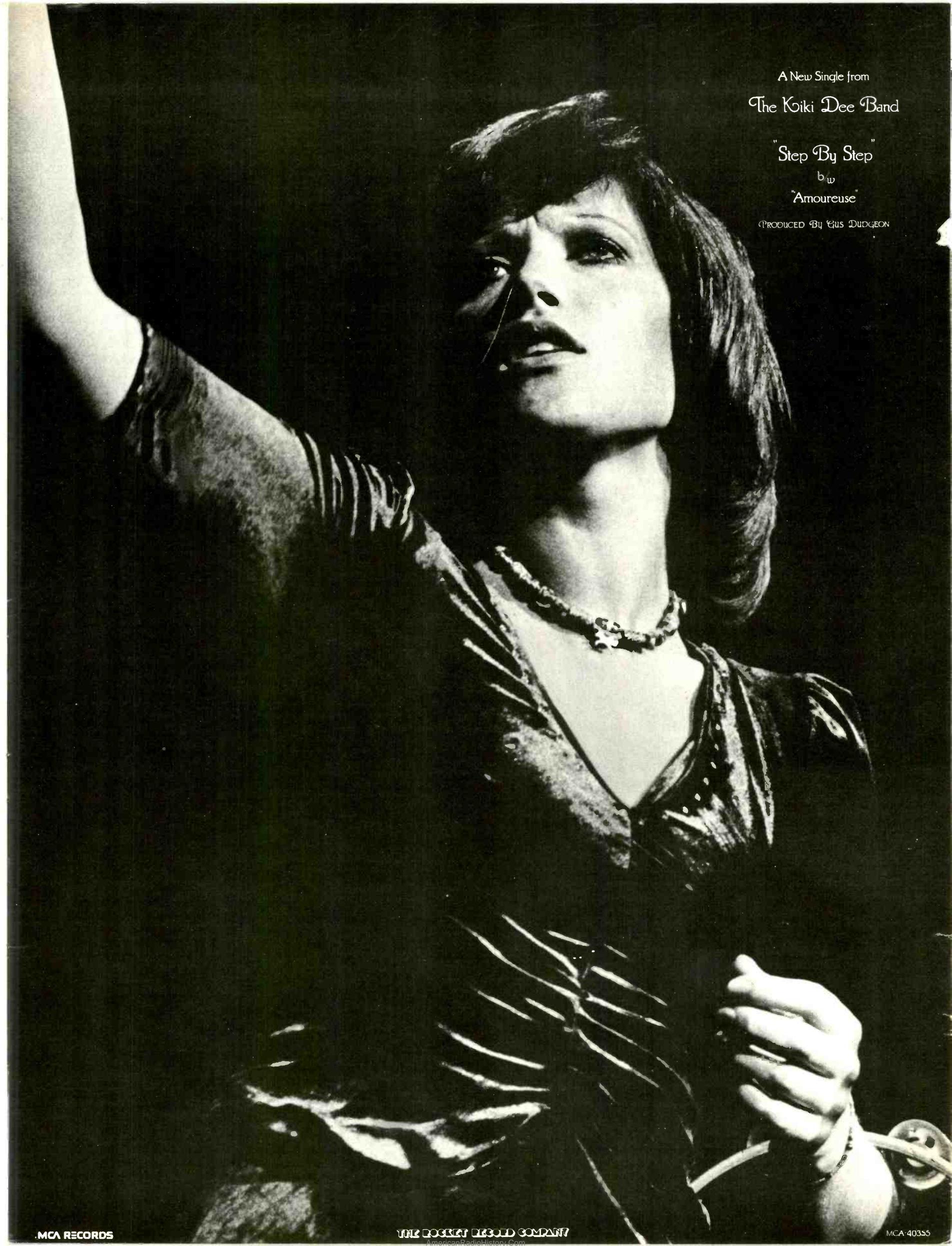
"In Collaboration With The Gods" will be released by United in March, with an extensive advertising, promotion, publicity and marketing campaign planned.

The first side of the album is built around the concept of a collaboration with the gods (both mythological and "the gods of rock"), cast in symphonic form. The second side is made up of instrumentals and vocals.

		Telegram	
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Send the following message, subject to the terms on back hereof, wired to:		OVER-NIGHT TELEGRAM UNLESS BOX ABOVE IS CHECKED THIS MESSAGE WILL BE NEXT DAY TELEGRAM	
TO	Mark Driscoll, WBBF		CARE OF OR APT. NO.
STREET & NO.	Rochester, N.Y.		TELEPHONE
CITY & STATE			ZIP CODE
<p>Dear Mark -</p> <p><u>YOUR MAMA WON'T LIKE ME! STOP.</u></p> <p><u>YOUR MAMA WON'T LIKE ME! STOP.</u></p> <p>LOVE, Suzi Q</p>			



Pictured at the signing of Michael Quatro are (from left) **Al Teller**, **Michael Quatro**, **David Krebs** and **Spencer Proffer**, UA national executive director, a&r.



A New Single from
The Kiki Dee Band

"Step By Step"

b/w

"Amoureuse"

PRODUCED BY GUS DUDGEON

Sheryl Feuerstein Joins Phonogram

■ CHICAGO — Mike Gormley, director of publicity for Phonogram, Inc./Mercury Records, has announced the appointment of Sheryl Feuerstein to the post of east coast publicity manager. She will be based in Phonogram's New York office.



Sheryl Feuerstein

Previously, Ms. Feuerstein was vice president, Connie De Nave's International Media and Associates. Her experience also includes publishing as east coast professional manager for Edwin H. Morris Music and assistant to Tony Orlando when he was general professional manager for April/Blackwood Music.

Ms. Feuerstein will report directly to Gormley and will be responsible for coverage on Phonogram, Inc. and its artists in trade as well as the consumer press.

Tamiko Jones To Arista

■ NEW YORK—Clive Davis, president of Arista Records, has announced that the firm has signed Tamiko Jones to a long-term exclusive recording contract.

Jones has released a new single, "Touch Me Baby (Reachin' Out For Your Love)" on her own Atlantis label. Arista will distribute the single, effective immediately as well as Tamiko's forthcoming album, "Love Trip," with all product appearing on the Arista label.

Beau Brummels Ready New Warners Album

■ BURBANK, CAL. — The Beau Brummels are set to re-emerge on Warner Bros. Records almost ten years to the day since their first hit, "Laugh, Laugh," went to the top of the charts.

Today's Brummels are a contemporary group with the same personnel as the original, with the addition of guitarist Danny Levitt. Sal Valentino is the lead singer with Ron Elliot on rhythm guitar and backing vocals. Elliot is the main songwriting talent in the group while the rhythm section

Blue Note Releases Re-Issue Series LPs

■ LOS ANGELES—Charlie Lourie, director of merchandising, Blue Note Records, has announced the release of the first albums in Blue Note's re-issue series. Released to coincide with Blue Note Month at United Artists Records, which distributes Blue Note, first albums in the re-issue series include recordings by Sonny Rollins, Horace Silver, Freddie Hubbard, Thad Jones-Mel Lewis, Dexter Gordon, Stanley Turrentine, Chick Corea, Herbie Hancock and Jimmy Smith. The albums, all two-record sets, retail at \$7.98, with tape configurations also set at \$7.98.

The series, which contains unified graphics, and a special logo which appears on all album covers and record labels, features liner notes by such distinguished jazz authorities as Leonard Feather, Don Heckman, Pete Welding, Charles Lippincott and Bob Palmer.

Campaign

The Blue Note Re-Issue Series is being supported by an extensive advertising, promotion and merchandising campaign which will include an in-store poster; the series is also featured in Blue Note's counter display pamphlet. Both the pamphlet and the poster are keyed to the slogan "Notes Worth Holding."

—John Peterson (drums) and Deckland Mulligan (bass) continues.

"The Beau Brummels," their new album, was produced by Warner Bros. vice president and director of a&r Lenny Waronker and producer Ted Templeman and is set for release March 7. Though they had a string of mid-60s hits produced by Sly Stone on the Autumn label including "Just A Little," "You Tell Me Why" and "Laugh, Laugh," today's Beau Brummels are by no means an oldies group. Management by Todd Schiffman and Larry Larson expects to have the Brummels on the road in support of the album shortly after release with Warner Bros. launching an extensive promotion and merchandising campaign at the same time.

MCA Sets Promotion For Moon Solo LP

■ LOS ANGELES—Rick Frio, MCA vice president of marketing, has announced that The Who's drummer, Keith Moon, will release his first solo album in March on the Track/MCA label. Recorded in Los Angeles, "Two Sides Of The Moon" was produced and directed by Skip Taylor and John Stronach.

Keith Moon, who sings and performs on the album, is the last of The Who members to release a solo album. Among the songs on "Two Sides Of The Moon" are Keith's single, "Don't Worry Baby" by Beach Boys Wilson and Christian, an early hit, "The Kids Are Alright" by Peter Townshend, Harry Nilsson's "Together" and the John Lennon/Paul McCartney song "In My Life." In addition, Moon performs "Move Over Ms. L," a song written by John Lennon for Keith to record on this lp.

SG-Columbia Pub. Gets Chicago Rights

■ NEW YORK — Screen Gems-Columbia Publications, a division of Columbia Pictures Industries, Inc., has acquired the exclusive sheet music, songbook and educational print rights to the entire music catalogue of the group Chicago, it was announced by Frank J. Hackinson, vice president of the division.

Negotiations for Chicago's publishing companies, including Aurelius Music and Big Elk Music, were recently completed by Irwin Z. Robinson, vice president and general manager of the music publishing division of Columbia Pictures Industries and Ken Kleinberg of Mitchell, Silberberg & Knupp, attorney for Chicago.

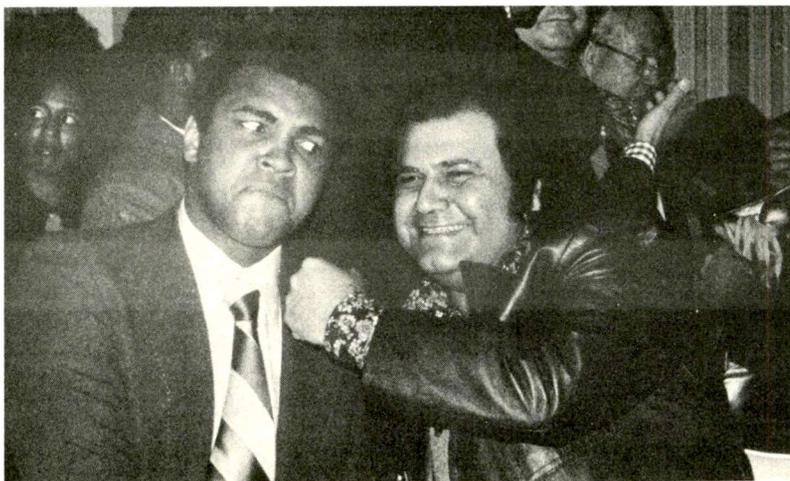
MusExpo '75 Names Laviola

■ NEW YORK — The appointment of Emil Laviola as U.S. marketing coordinator for International MusExpo '75 has been announced by Roddy Shashoua, president of IMI, Ltd., parent company of MusExpo.

Laviola began his career with the Nevins-Kirshner organization, becoming vice president of Aldon Music. He was subsequently with the Screen Gems Music Division of Columbia Pictures for six years, half that time as vice president and general manager. At Screen Gems Laviola was involved with the careers of Carole King, Neil Sedaka, Tony Orlando, Todd Rundgren and others. Laviola has been a professional manager for two music publishing firms, Chappell Music and Shapiro-Bernstein.

Emil Laviola will be based at the International Musexpo '75 offices at 1350 Avenue of the Americas, New York, N. Y. 10019; phone: (212) 489-9245.

Caught In the Act



Ace record promotion executive Pete Bennett is pictured giving a left jab to world heavyweight champion and close friend Muhammad Ali. The two were "caught in the act" at Ali's Plaza Hotel press conference (10) announcing his up-coming bout against Chuck Wepner. Proceeds from Ali's one and a half million dollar contract will be donated to charity. Ali previously fought a charity match on behalf of Bennett.

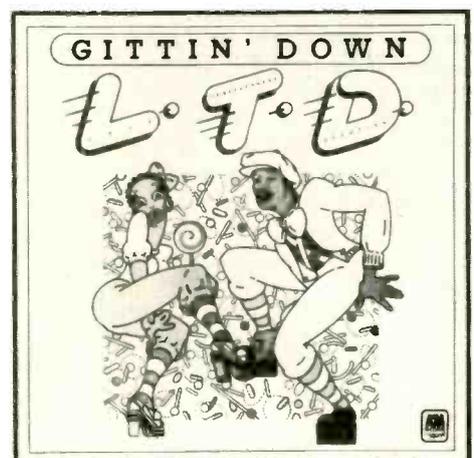
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Send the following message, subject to the terms on back hereof, wired to:			
TO	Eddie Rogers, 130Q		CARE OF OR APT. NO.
STREET & NO.	Pittsburgh, Pa.		TELEPHONE
CITY & STATE			ZIP CODE
Dear Eddie—			
I got a bad reputation—			
<u>YOUR MAMA WON'T LIKE ME!</u>			
Love, Suzi Q			

"DON'T LOSE YOUR COOL" (AM 1665) **from L.T.D.**

An 11-man sound that'll lift you off the ground.



**A new single
from "Gittin' Down"
(SP 3660)
On A&M Records**



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

WB's Ed Rosenblatt:

The Interdependence of Sales & Promotion

By ELIOT SEKULER

■ Ed Rosenblatt, Warner Bros. Records vice president and director of national sales and promotion is a 19-year veteran of the recording industry. He came to Warner Bros. in 1971 as director of sales after 10 years in record distribution in Cleveland, three years of sales experience for A&M Records and a year as general manager of Talent Associates Records. During his four years at Warner Bros., he has implemented the "regional marketing managers" system of product coordination with Warner's distribution arm, the WEA branches. He has held his present position since 1972.



Ed Rosenblatt

Record World: Would you describe your responsibilities as vice president and director of national sales and promotion?

Ed Rosenblatt: It's my job to oversee product as far as sales and promotion are concerned and to motivate our distributor, WEA, and all of our sales and promotion personnel. I work with a very fine staff in our sales department, headed by Russ Thyret, our national sales manager, and in our promotion department, headed by national promotion manager Gary Davis. I'm also responsible for our r&b activities, which are directly supervised by David Banks, and anything, really, that has to do with the selling or promoting of records.

I think that the term "sales" is a misnomer; we don't really sell product. Our efforts are directed towards marketing product through obtaining the greatest amount of exposure possible at all levels.

RW: What is the relationship between the promotion and sales functions, creative services, and the a&r department?

Rosenblatt: In our company—and I think it's done correctly here—the sales and promotion departments are totally separate from the a&r department. I know that some companies have a&r and promotion working together, but I haven't really met anybody yet who can do justice to both situations. The success of this company—and it has been an incredibly successful company—has been because of its a&r orientation. I think that A&M Records has also been successful because it is a&r oriented and the same is true of Atlantic and Elektra Records. Our a&r department has the primary responsibility of acquiring artists and making sure that those artists perform as best they can within the studio. Our function relates to that of creative services and we begin once the product is actually shipped.

Creative services perform various preliminary merchandising functions and they're very responsive to the needs of the sales and promotion department; we go to them, for example, when I need a poster, a radio spot, or when I think that a trade ad should be placed. But also, and I think that this is one of the strengths of our company, they will act on their own. They will come up with an idea and bring it to me and generally it's damned good. It's up to me to see how it relates to a sales program and how it will relate to our accounts and WEA. The point is that creative services is not restricted to acting in a supportive sense, they're not just reacting to the sales and promotion departments, but will do things on their own. Creative services is headed up by Stan Cornyn and they've got some very talented people.

RW: How is a merchandising campaign initiated?

Rosenblatt: It's very loose. We're not terribly structured even though we are large as record companies go. We have a number of meetings each week and ideas come from all sides. This is a company where the people at the service level—i.e. sales, promotion and creative services—are very much aware of the problems that exist at each end. People in creative services know about sales problems; people

in sales are very aware of promotion's problems and the promotion men are all very involved in sales. Sales and promotion are very interdependent; you can't do one without the other because all the airplay in the world is not going to do any good unless the product is out there to be sold and, conversely, all the product out there in the marketplace is not going to move off the dealers' racks unless there is airplay.

Our method has been to mix and match these people—we have promotion men that grew up in sales and vice-versa—because if they're talented record people, they can move into any service area. A&R, though, is separate and peculiarly unto itself; I think our a&r staff is the best in the business. Lenny Waronker, our vice president of a&r, was recently named Rolling Stone's "producer of the year." Teddy Templeman has just had an incredible string of successes with the Doobie Bros., Van Morrison and Montrose, and they're all tuned into not only what's happening in the progressive area of music but top 40 as well.

As it happens, we've been very successful lately with several top 40 singles, but the music that we come out with is not what you normally hear regularly on the AM radio; it's maybe two, three, or four years ahead of its time. It sells, based on artists' tours, FM airplay, word-of-mouth and publicity. I think a great case in point is the Prelude single on Island Records, "After The Gold Rush." That's just an MOR treatment of a five-year-old Neil Young tune and although we've sold about 2½ million units of Neil Young's "After The Gold Rush" album, Neil Young didn't get much top 40 airplay until the "Harvest" album of two years ago, when he had a hit single, "Heart Of Gold." The music that Joe Smith, Mo Ostin and our a&r people have brought to our company is quite a few years ahead of its time.

RW: How does the Warner Bros.' sales and promotion force interact with WEA personnel?

Rosenblatt: We have a Warner Bros. field staff of nine people who we call regional marketing managers, people who have been in either sales or promotion and now perform both functions in a particular territory. They go into radio stations, rack accounts, retail accounts, one stops or possibly the trade papers—whatever needs to be done in their area. They're total record people and many of them have had national sales and promotion experience prior to coming to work for Warner Bros.

WEA, our distributor, is called a branch but it's really not; it's actually an independently operating distributor in that the three companies that are supplying it with product are separate and doing their own style of business. It's the job of these regional people, as well as the national staff, to make WEA aware of the product that they ought to be working on at any particular time. WEA handles a lot of new releases each month, plus catalogue product and various other records that are just breaking, etc. It's up to us to help motivate WEA, to direct them in handling our product.

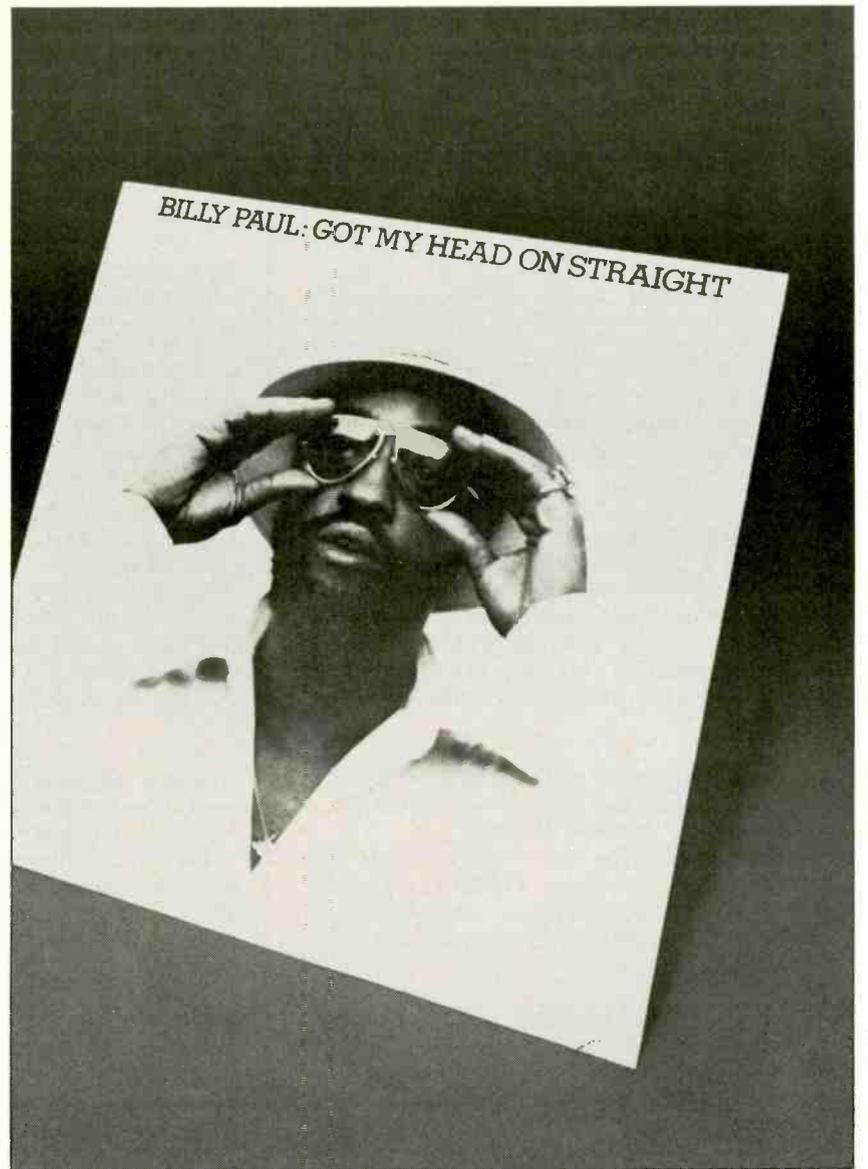
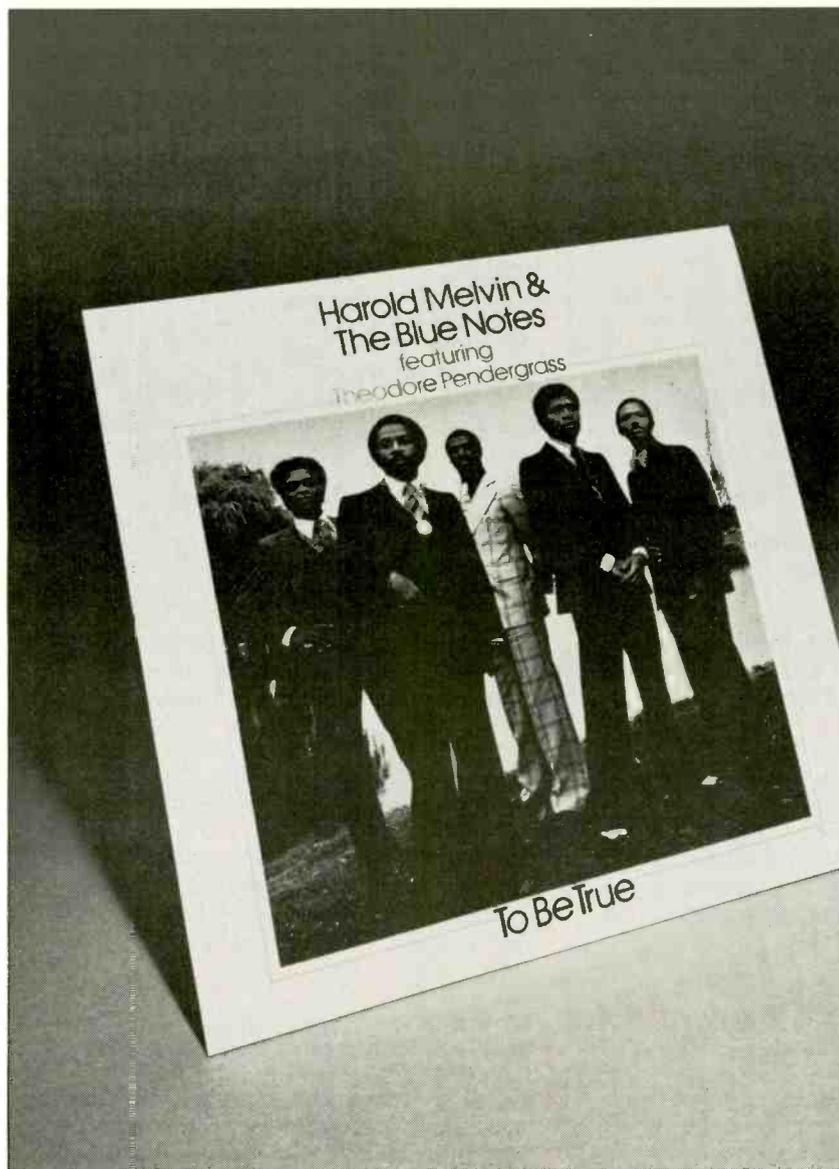
“The product is the key factor, and next to that is the timing involved; if the two aren't together, you're not going to maximize your situation.”

RW: Is there any friction created by the various labels vying for attention?

Rosenblatt: Sure there's friction; there's bound to be, but it's our staff's job to get as much effort and energy on behalf of Warner Bros.' product out of the WEA staff as is possible. We try to accomplish this without hurting the other labels, without stepping on each other's toes. We all represent a third of WEA's interest, and I do all that I can to get a third of their attention within the parameters that Dave Glew, Mel Posner and I, who meet quite regularly, have established.

(Continued on page 114)

Get down with the Philly sound!



Including "Where Are All My Friends" and "Bad Luck." KZ 33148

Including "July, July, July, July" and "Billy's Back Home." KZ 33157

**Two of the hottest, most brotherly albums
Philadelphia has ever turned out.
Watch the R&B and Pop charts for further
information**



Where the new wave of Philly hits are coming from,
On Philadelphia International Records  and Tapes
Distributed by Columbia/Epic Records

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AL GREEN—Hi 5N-2282 (London)

L-O-V-E (LOVE) (prod. by Willie Mitchell)
(Jec/Al Green, BMI)

Mighty Memphis soulman spells out what he's been fond of talkin' 'bout, bringing fresh new gusto to his certified gold approach. S-M-A-S-H for S-U-R-E.

COMMANDER CODY AND HIS LOST PLANET AIRMEN—Warner Bros.

WBS 8073

DON'T LET GO (prod. by John Boylan/
Great Eastern Gramophone) (Roosevelt, BMI)

Roy Hamilton's '58 giant proves a clever choice for the country rockers' label debut. Should far outdistance anything of theirs since "Hot: Rod Lincoln."

GUESS WHO—RCA PB-10216

HOE DOWN TIME (prod. by Jack Richardson/
Nimbus 9) (Cummings-Troiano & Assoc./
Cirrus/Septima, BMI)

Countrified title wraps itself around an eclectic Latin-tinged rocker in Burt Cummings' commercial-with-a-difference style. Tasty choice from "Flavours."

SPINNERS—Atlantic 3252

LIVING A LITTLE, LAUGHING A LITTLE (prod. by
Thom Bell) (Mighty Three, BMI)

Group normally known for their upbeat comes across with a wide-eyed mid-tempo monster. Another Thom Bell-Linda Creed classic-to-be; a hit smile for all.

DAVID BOWIE—RCA PB-10152

YOUNG AMERICANS (prod. by Tony Visconti/
MainMan) (MainMan, ASCAP)

Having resurrected "Changes" into his biggest since "Space Oddity," David returns with oblique boogie for body and soul. For freedom of a different sort.

PURE PRAIRIE LEAGUE—RCA PB-10184

AMIE (prod. by Robert Alan Ringe)
(McKenzie/Dunbar, BMI)

Looking like a repeat performance of the Styx story, group comes in for belated but bigtime attention from a back album cut. Top 40's at last in love with Amie!

POINTER SISTERS—ABC Blue Thumb
BTA-262

LIVE YOUR LIFE BEFORE YOU DIE (prod. by
David Rubinson & Friends) (Polo Grounds, BMI)

With "Fairytale" safe in their country corral, gals return with their hit-kickin' platform boots on. Multi-market appeal: uptown downhome middleground magic!

TONY CAMILLO'S BAZUKA—A&M 1666

DYNAMITE (prod. by Tony Camillo/Marcucci-
Camillo Prod.) (Tonob, BMI)

Famed Gladys Knight producer conceives a vocally-augmented instrumental based on Jimmy Walker's Junior role in the "Good Times" black family sitcom.

LINDA CLIFFORD—Gemigo 102

TURN THE KEY SOFTLY (prod. by Richard Tufo &
Lowell Simon) (Curtom, BMI; Kiman, ASCAP)

He's walkin', but she's talkin' some heart-felt sense. Keeping the door open for MOR as well as soul success, label should break Linda's career wide open!

RHYTHM HERITAGE—

ABC 12063

THEME FROM 'YOUNG FRANKENSTEIN' (prod. by
Steve Barri & Michael Omartian/
Golden Cover Prod.) (20th Century, ASCAP)

Mel Brooks' hilarious film features a haunting theme which in these hands creeps up on you from the disco crypt. Well put-together monster for top 40.

DAVID RUFFIN—Motown M1336F

**SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU
ARE)** (prod. by Norman Whitfield)
(Stone Diamond, BMI)

Long thought to be a referent to a more recently "ex" member of the Temptations (they had this biggie in '71), David curiously brings back the topflight tune.

WISHBONE ASH—MCA 40362

SILVER SHOES (prod. by Bill Szymczyk/
Pandora Prod.) (BTM, BMI)

Glittering pumper from the act's "There's the Rub" lp is their best display yet of hit single footwear. One size is sure to fit all: top 40 as well as FM!

STANKY BROWN GROUP—Arista 0104

ROCK 'N ROLLIN' STAR (prod. by Jim Mason &
Clive Davis) (WB/Kittyhawk, ASCAP)

If it's an idol she wants, it's an idol she'll get. New group offers themselves up to the spotlight god of fame and fortune in an extra-special song.

BERGEN WHITE—Private Stock 013

COME GO WITH ME (prod. by Charlie Tallent &
Bergen White) (Gil/Fee Bee, BMI)

Successful Nashville arranger moves into dum-dum doo-wop village with ease. Happy re-make will make a two-time hit out of the Del Vikings go-getter oldie.

SILVER CONVENTION—Midland
International MB-10212 (RCA)

SAVE ME (prod. by Michael Kunze/
Butterfly Prod.) (Midsong, ASCAP)

Group with a Wall Street corporate name shows up with a disco floor original sound somewhat in the Love Unlimited groove. Their hit salvation's well at hand.

CAROL GRIMES—E.A.R. 1402

NUMBER ONE (IN MY HEART) (prod. by Don Nix &
Mick Jones) (East-Memphis/Two-Knight, BMI)

New label debuts with a blue-eyed soul lass who's got her number already picked out: Euro-American Records has a listen-and-love-it up-tempo triumph here.

MAJOR LANCE—Playboy 6020

SWEETER (prod. by Major Lance and Stan Watson)
(Dakar, BMI)

With the production help of Stan the Philly Groove man, Major marshalls some solid support to storm the scene again. Takes you higher than sugar's price!

JAMES & BOBBY PURIFY—

Casablanca 827

YOU AND ME TOGETHER FOREVER (prod. by
Papa Don & Tommy Cogbill)
(Jerry Williams/Jibaro, BMI)

Sibling set of "I'm Your Puppet" fame cuts their second for the label under auspices of the Carl Carlton "Everlasting Love" production team. Really together!

JONAH—20th Century 2170

SWEET, SWEET MUSIC (prod. by Ron Dante/
Cashwest Prod.) (Sweet City, ASCAP;
Sister John, BMI)

Co-producer of Barry Manilow comes up with a top group concept under the Cashman & West umbrella. A whale of a melodic rocker in a Doobie Brothers bag.

MOTT THE HOOPLE—Columbia 3-10091

ALL THE YOUNG DUDES (prod. by Dale Griffin)
(MainMan/Moth, BMI)

From their "Live" set, the Bowie-penned song which has become the group's international anthem. Crowd reaction captured on vinyl is contagious and rousing.

WAYNE GIBSON—Pye 71006 (ATV)

UNDER MY THUMB (prod. by Terry King)
(ABKCO, ASCAP)

Perhaps the best-known of all non-single Rolling Stones songs returns for an interpretive try at the top, having done well in the U.K. Digital delight!

JO BISSO—London 5N-215

FLYING TO THE LAND OF SOUL (prod. by A.J.B.)
(Burlington, ASCAP)

Blending French and African sound heritages, continental-style jungle boogie relies on a persuasive rhythm track and grunting vocal spice. Up, up and away!

FELIX CAVALIERE—Bearsville BSS 0302
(WB)

EVERLASTING LOVE (prod. by Todd Rundgren &
F. Cavaliere) (Ki/Sweet Jams, ASCAP)

Not the Robert Knight/Carl Carlton two-time biggie but a Moore/Cavaliere original in the tradition of the former Rascal leader's most tuneful earfulls.

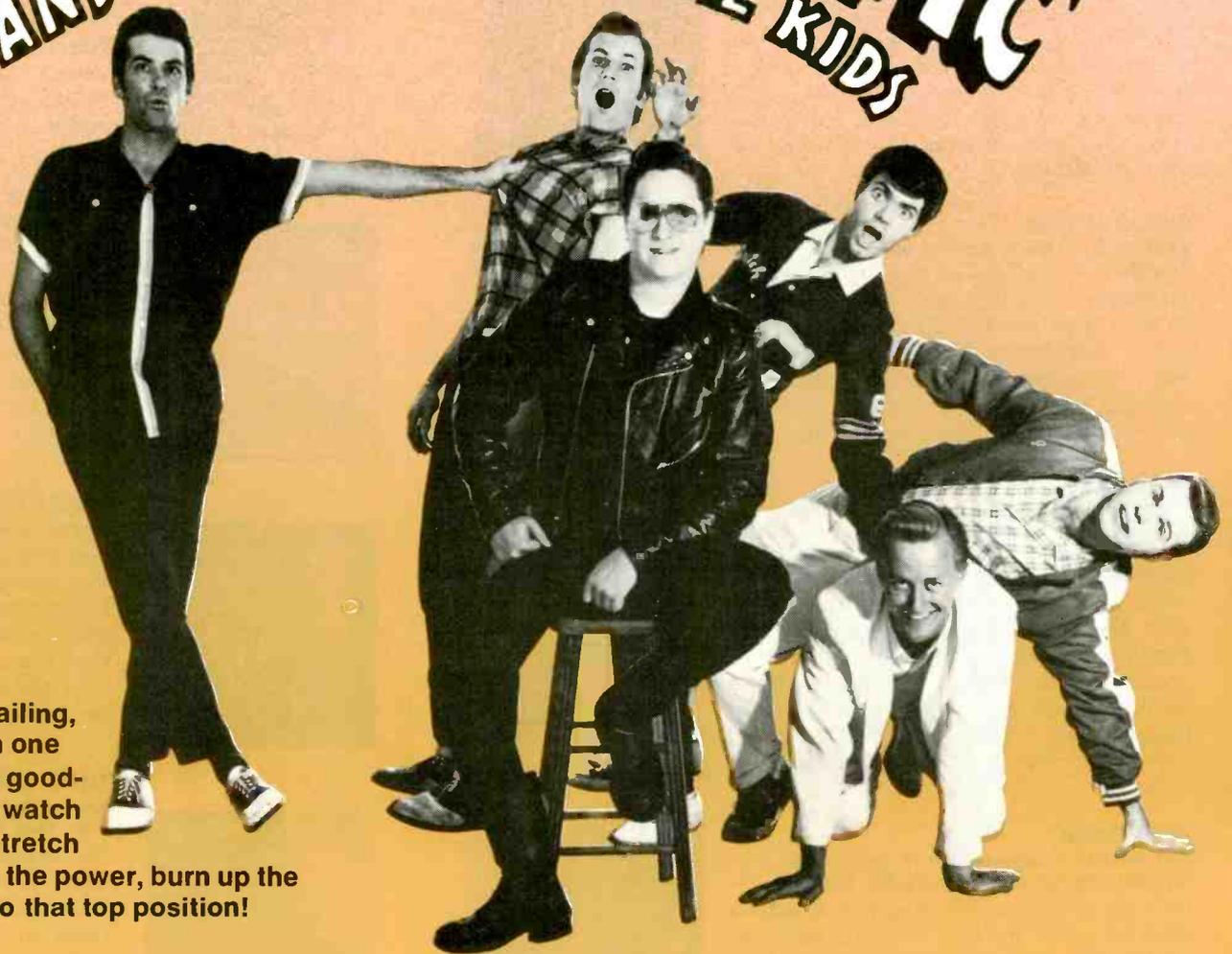
RANDY PIE—Polydor 15097

HIGHWAY DRIVER (prod. not listed)
(Chappell, ASCAP)

With a churnin' cross between Grand Funk and the Philly sound, aural aura of this new debuting act slices off funky hunks of horsepower. Positively high gear!

BIG WHEELS!

FLASH CADILLAC AND THE CONTINENTAL KIDS



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RUSS BALLARD

Epic KE 33252 (5.98)

Former Zombie and Argent member strikes out solo for a debut destined to please current devotees as well as additional advocates. "She's A Hurricane" conjures up memories of earlier efforts; "I Don't Believe In Miracles" is lyrically lovely; and "You Can Do Voodoo" sizzles with single potency.



GREATEST HITS

KOOL & THE GANG—De-Lite DEP-2015 (PIP) (6.98) Driving a disco direction, this self-contained conglomerate has chugged their way onto the chart-bound highway with a carload of hits, enabling the release of this "best-of" compilation. Heavenly hits include "Jungle Boogie," "Hollywood Swinging" and "Higher Plane." De-Lite-fully dazzling!



HELLO IT'S ME

Lani Hall—A&M SP-4508 (6.98)

Lovely lady vocalist whose dream-like interpretive qualities add special sparkle to each selection that she renders, remains aglow throughout this disc. Her free and easy, yet poignant deliveries of "Save the Sunlight," "Exclusively for Me" and the title track are the glistening gems.



NEW YEAR, NEW BAND, NEW COMPANY

John Mayall—Blue Thumb BTSD-6019 (ABC) (6.98)

Blue-eyed bluesman who always had the room to move returns afresh on all levels, with his sturdy blues roots now embellished with Dee McKinnie sharing lead vocals and his musical majesty leaning a bit heavier on rock. Leading the pack of pleasers are "Sitting on the Outside," "To Match the Wind" and "Respectfully Yours."



DIXIE ROCK

Wet Willie—Capricorn CP0149 (WB) (6.98)

Smilin' boogiemens (gospelly backed vocally by Williettes Ella Avery and Donna Hall) keep on truckin' that fine southern sound. The beat sports a strutting style, with Jimmy Hall's lead vocal appropriately gruff on "She's My Lady," "Leona" and the tune that epitomizes their attraction, "Dixie Rock."



MISTER MAGIC

Grover Washington, Jr.—Kudu KU-20 51 (Motown) (6.98)

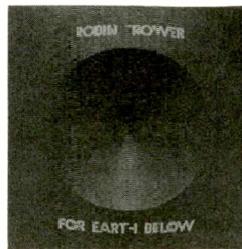
Sweet sax sounds sizzle amidst equally flourishing flavors provided by a tantalizing troupe of jazz dignitaries by whom Washington is surrounded. Especially bewitching are the soothing title tune and "Earth Tones." The magic's in the music and the music's in Mister Washington!



LITTLE ARROWS

Jimmy Osmond—MGM M3G-4916 (6.98)

The littlest Osmond takes a solo soar imparting that "cutsie-pie" quality that has endeared him to Osmond family fans. He tackles oldies including Eddie Hodges' '61 hit "I'm Gonna Knock On Your Door" and a lyrically changed rendition of "Day O," with the album's highlight being the title tune.



FOR EARTH BELOW

Robin Trower—Chrysalis CHR 1073 (WB) (6.98)

On his third solo excursion for the label the former Procol Harem-ite further establishes his reputation as one of hard rock's finest guitarists. Topping the zesty self-penned set are "Confessin' Midnight," "Fine Day" and the ethereal title track.

PAMPERED MENIAL

Pavlov's Dog—ABC ABCD-866 (6.98)

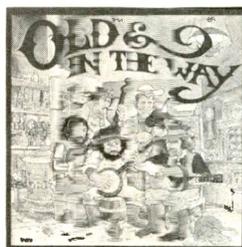
Premiere package indicates future promise as the ensemble, under the production auspices of Murray Krugman and Sandy Pearlman, delivers tightly intricate musical patterns with a dash of orchestral fullness. Selections to savor include "Theme from Subway Sue" and "Julia."



OLD & IN THE WAY

Various Artists—Round RX 103 (6.98)

Former Grateful Dead-man Jerry Garcia, David Grisman, Peter Rowan, John Kahn (who contributed on the Garcia/Merle Saunders effort) and freelance fiddler Vassar Clements join their talents for this bluegrass country "live" exploration. Fated for FM airplay, "The Hobo Song" highlights.



PIECES OF THE SKY

Emmylou Harris—Reprise MS 2213 (WB) (6.98)

Contemporary country characteristics mark Ms. Harris' first label outing for favorable FM exposure. Sad lovesongs dominate the disc, most delicately rendered by Ms. Harris on the Lennon-McCartney classic "For No One," "Sleepless Nights," "Too Far Gone" and "Before Believing."



THEN CAME YOU

Dionne Warwick—Warner Bros. BS 2846 (6.98)

The teaming of Ms. Warwick with producer Jerry Ragovoy (except on the title Thom Bell triumph) shows her soothing vocal prowess set in an aptly administered ambience. The title tune is an undisputed uplifter, "Who Knows" is reminiscent of early Warwick nuggets and "Take It From Me" is a whirling winner.



SWEEPING THE SPOTLIGHT AWAY

Murray McLauchlan—Epic KE 33344 (5.98)

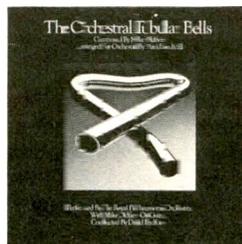
Rich-voiced Canadian troubadour, with poignant pen in hand, fills the grooves with philosophically pleasing lyrics and fitting melodies. Fast favorites include "Down By the Henry Moore," "Maybe Tonight," and, just for fun, "Honey, Let's Get Up and Dance" and "Takin' My Leave."



THE ORCHESTRAL TUBULAR BELLS

Royal Philharmonic Orchestra with Mike Oldfield—Virgin VR 13-115 (Atlantic) (6.98)

International acclaim for the original Mike Oldfield version of "The Exorcist" theme undoubtedly called for this fuller, richer rendition. Mike Oldfield accompanies on guitar and David Bedford skillfully conducts the reigning English orchestra.



JOHN LENNON

ROCK 'N' ROLL

YOU SHOULD'A BEEN THERE...

apple records
from Capitol Records
SK-3419

ABC Publishing Reports Hot '74

■ LOS ANGELES — Based on computations made since the end of the year, Gerald Teifer, vice president and general manager of ABC Records' music publishing division, has announced that 1974 proved to be the most successful year "by far" in the company's history. The music publishing division embraces an ASCAP affiliate, American Broadcasting Music, Inc., and a BMI affiliate, ABC/Dunhill Music, Inc; between them last year, according to Teifer, the company obtained a total of 36 chart hits.

Roster

Among the artists on ABC's publishing roster are Lambert and Potter, Daniel Moore, Becker and Fagen, Jimmy Buffett and Price and Walsh. In addition, the

firm signed several new writers in 1974.

The current year's activity, Teifer said, is already showing signs of surpassing 1974's record, with new versions of ABC-copyrighted songs by such acts as El Chicano and the Association now in release and other cuts ready to go by John Lennon, Bette Midler, the Fifth Dimension, the Hues Corporation, Tom Jones, Trini Lopez, Vicki Lawrence and Ronnie Dyson, among others.

"This kind of action," Teifer said, "is, of course, in addition to our past and present successes with such ABC acts as Rufus featuring Chaka Khan, Steely Dan, the Four Tops, Three Dog Night, B.B. King, Bobby 'Blue' Bland, Jimmy Buffett and many others."

RJS, EJ, EVL & BT



At the not-so-recent Thanksgiving gala held in honor of Elton John's Madison Square Garden appearances the sensational Mr. J took time out for a giggle and a photo. Pictured above, from left, are RW's Roberta (Joyce) Skopp, Elton, Eric Van Lustbader and Bernie Taupin.

CBS Promotion & Sales Awards

■ ATLANTA—CBS Records held a special ceremony at its recent Beginning-Of-The-Year Meetings to honor its promotion and sales representatives. At a luncheon, CBS Records' regional directors were given the opportunity to present awards to various promotion and sales staff members who have done an outstanding job over the past year.

CBS regional directors Ron Piccolo (northeast), Don Van Gorp (midwest), Mert Paul (southeast), Norm Ziegler (southwest), and Del Costello (western) each pre-

sented six awards for their respective marketing areas.

The awards were as follows:

Columbia Regional Branch Managers of the Year: George Ryan (Boston), John Kotecki (Detroit, now branch manager, CBS Records, New York), Joe Mansfield (Atlanta), Roger Metting (Houston) and James Fuscaldio of the Craig Corporation (Seattle).

Epic/Custom Regional Branch Managers of the Year: Irv Medway (Philadelphia), Bob Ewald (Cincinnati), George Deacon (Washington, D.C.), Dave Swengros (St.

Louis) and Frank Mooney (Los Angeles).

Columbia Regional Promotion Managers of the Year: Matty Matthews (New York), Bob Feineigle (Cincinnati), Earl Rollison (Washington, D.C.), Stan Byrd (Dallas) and Mark Hartley (San Francisco).

Epic Custom Regional Promotion Managers of the Year: Lennie Collins (Boston), Ron Bennett (Chicago), Lou Mann (Miami), Don Miller (St. Louis) and Dan Walker (Seattle).

Regional R&B Promotion Managers of the Year: Armand Mc-

Kissick (Philadelphia), Glenn Wright (Cleveland), Curtis Mobley (Atlanta) and Vernon Slaughter (Washington, D.C.)—tie, Russell Timmons (Dallas) and Eddie Sims (Los Angeles).

Regional Salesmen of the Year: Joseph Piacenti (New York), Bernie Krane (Minneapolis), Tom Mabry (Washington, D.C.), Carl Denman (St. Louis) and Neil Hartley (Los Angeles).

An additional sales award was presented to Woody Woodward, a salesman in the Dallas region, who will be going into retirement.



Shown in the photos above are: (top row, from left) Ron Piccolo (left) presenting George Ryan, branch manager, Boston, with the award for Columbia Regional Branch Manager of the Year; Mert Paul (right) presenting George Deacon, branch manager, Washington, D.C. with the award for Epic/Custom Regional Branch Manager of the Year; Norm Ziegler (right) presenting Dave Swengros, branch manager, St. Louis with the award for Epic/Custom Regional Branch Manager of the Year; Del Costello (right) presents Frank Mooney, branch manager, Los Angeles, with the award for Epic/Custom Regional Branch Manager of the Year; Ron Piccolo (left) presents Matty Matthews, local promotion manager, New York, with the award for Columbia Regional Promotion Manager of the Year; (bottom row, from left) Norm Ziegler (left) presenting Stan Byrd, local promotion manager, Dallas, with the award for Columbia Regional Promotion Manager of the Year as Don Ellis (far left) vice president, west coast a&r, Columbia Records and Ron Alexenburg (far right) vice president and general manager, Epic/Custom Labels look on; Don Van Gorp (right) presenting Ron Bennett, local promotion manager, Chicago, with the award for Epic/Custom Regional Promotion Manager of the Year; Ron Piccolo (left) presenting Armand McKissick, local promotion manager, Philadelphia, with the award for Regional R&B Promotion Manager of the Year; Mert Paul (left) presenting Curtis Mobley (center), local promotion manager, Atlanta and Vernon Slaughter, local promotion manager, Washington, D.C., with the awards for co-Regional Promotion Manager of the Year (tie); Del Costello (right) presenting Neil Hartley, Los Angeles, with the award for Regional Salesman of the Year.



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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Atlantic Records is pulling back their **Gene Page** single, "All Our Dreams Coming True"/"Cream Corner," and re-issuing it with "Satin Soul," cut from its album length of 4:23 to 2:56, as the record's B side. The **Love Unlimited Orchestra** version of this **Barry White** instrumental is, of course, already on a single (time: 3:25, on 20th Century), but Page's track is the one most reported by discotheques. 20th already has a giant-step lead on the charts, but Atlantic, better late than never, could do some quick catching up with this new combination.

Epic Records is re-releasing one of the great disco singles, **Brenda & the Tabulations'** knockout "Little Bit of Love." The song became something of an underground disco hit after its release three years ago but was probably ahead of its time for the general public, whatever that is. Now, however, it's very much on time and Brenda shouldn't have much trouble following **Carol Douglas** and **Gloria Gaynor** up the charts.

Mimi, who plays at Philadelphia's International Astro Disc and has the sexiest telephone voice I know (after Hector Reyes), reports two very new records on her top 10 this week. One is yet another version of **Gil Scott-Heron's** durable "The Bottle" by a group called **Brute** who are, as yet, not signed to any label. Mimi says a dub of the record was left at the club last week and it caught on immediately. It is, according to Philadelphia's "Disco Queen," "dynamite," "very funky," about seven minutes long and a mix of vocals and instrumental. The other record is by **Edwin Birdsong**, who has been around for some time and whose "Survival" is also about a week old at IAD. The cut, approximately eight minutes as an album track and cut to nearly six for a planned single release (on Bamboo), is apparently super upbeat and, Mimi assured me, "the best thing you ever heard in your entire life." That remains to be seen—or heard.

(Continued on page 26)

Discotheque Hit Parade

(listings are in alphabetical order, by title)

NEPENTHA/NEW YORK

DJ: **Bob Gordon**

AND YOU CALL THAT LOVE—Vernon Burch—UA (lp cut)

BAD LUCK—Harold Melvin & the Blue Notes—Phila. Intl. (lp cut)

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

HIJACK—Herbie Mann—Atlantic

A HURRICANE IS COMING TONITE—Carol Douglas—Midland International (lp cut)

GLASSHOUSE—Temptations—Gordy (lp cut)

LOVE CORPORATION—Hues Corporation—RCA

PAIN RELIEVER—Sister Sledge—Atco (lp cut)

REAL GOOD PEOPLE—Gloria Gaynor—MGM (lp cut)

WHERE IS THE LOVE—Betty Wright—Alston (lp cut)

INTERNATIONAL ASTRO DISC/PHILADELPHIA

DJ: **Mimi**

THE BOTTLE—Brute—(not commercially available)

BUS STOP—Oliver Sain—Abet

DO YOU LIKE IT—B.T. Express—Scepter (lp cut)

E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic (lp cut)

HIJACK—Herbie Mann—Atlantic

GET DOWN—Kay Gees—Gang

LOPSY LU—Stanley Clarke—Nemperor (lp cut)

SHACKIN' UP—Barbara Mason—Buddah (lp cut)

SHINING STAR—Earth, Wind & Fire—Columbia

SURVIVAL—Edwin Birdsong—Bamboo

(not yet commercially available)

OUR DEN/CHICAGO

DJ: **Artie Feldman**

THE BOTTLE (LA BOTTELLA)—Bataan—Salsoul

EXPRESS—B.T. Express—Scepter

FIRE—Ohio Players—Mercury

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

HONEYBEE/NEVER CAN SAY GOODBYE/REACH OUT—Gloria Gaynor—MGM (lp cuts)

I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia

LADY MARMALADE—Labelle—Epic

SATIN SOUL—Gene Page—Atlantic

(lp cut)

SHAME, SHAME, SHAME—Shirley

(And Company)—Vibration

THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Rita Jean Bodine—20th Century

HOLLYWOOD/NEW YORK

DJ: **Richie Kaczor**

BAD LUCK—Harold Melvin & the Blue Notes—Phila. Intl. (lp cut)

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

HEY THERE SEXY LADY—Hank Ballard—Stang

HIJACK—Herbie Mann—Atlantic

HIJACK—Barrabas—Ariola (Import)

I'LL BE HOLDING ON—Al Downing—Chess

LANSANA'S PRIESTESS—Donald Byrd—Blue Note (lp cut)

SHAME, SHAME, SHAME—Shirley

(And Company)—Vibration

WALKING IN RHYTHM—Blackbyrds—Fantasy

WHAT CAN I DO FOR YOU?—Labelle—Epic (lp cut)

WHERE IS THE LOVE—Betty Wright—Alston (lp cut)

FASTER THAN A SPEEDING BULLET
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NO, IT'S SILVER CONVENTION
"SAVE ME" MB-10212

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Remember the kind of rock & roll that made your feet lose control?



DINO & SEMBELLO

Dino & Sembello have written songs for acts like the Turtles and Lovin' Spoonful. They scored the film, "Viva Max!" And they've been Philadelphia session mainstays for years. Now they're rock & roll dancekings with the irresistible dancing-in-the-street beat of their first single, "Dancin' Jones."

And their first album contains nine more songs—all new, and all written by Dino & Sembello and the legendary Leiber & Stoller.

"Dancin' Jones:" (AM 1653)

**A new single from
Dino & Sembello.**

(SP 3657)

A Leiber-Stoller Production

On A&M Records

JEM Opens Coast Office

■ LOS ANGELES — JEM Records, Inc., importer/distributor of British and European rock albums, has announced the immediate opening of its west coast sales and distribution center.

The same line of rock imports handled by JEM in the past few years will be in stock at JEM West, including all labels of British rock, the ECM jazz catalogue, and Germany's progressive Ohr, Bacillus, and Cosmic Courier labels. The latter three are being handled under exclusive U.S. distribution deals.

New product will be shipped simultaneously to both locations from Europe via air freight, allowing for much faster servicing of accounts on both coasts than possible from one N.Y. area warehouse.

JEM West is located at 14619 Victory Boulevard in Van Nuys, California. Mark Ferjulian, formerly of Moby Disc Records of Van Nuys, has been named general manager of the new center. JEM's east coast distribution and all promotion, will continue at 3001 Hadley Road, South Plainfield, N.J. (201) 753-6100.

Linke Taps Campana

■ LOS ANGELES — Richard O. Linke has appointed Frank Campana to head the newly created record division and the personal appearance department for Richard O. Linke Personal Management. Among the clients under the Linke banner are Andy Griffith, Ken Berry, Frankie Avalon, Forrest Tucker, Glenn Ash, Ric Hurst, Jimmy Dean and Maggie Peterson.

Campana, formerly with Columbia Records will work with all Linke clients in the area of record activity, television and nightclub appearances.

Wailers Rush-Release

■ LOS ANGELES — Bob Marley and the Wailers' new lp has been scheduled for rush-release during the last week of February.

Titled "Natty Dread," after Marley's distinctive hair style, this album, the Wailers' third on Island, was produced by the group themselves in association with Island's Chris Blackwell.

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Magical Night for Melissa



'Twas a starry, starry night for Arista Records' Melissa Manchester, who opened a three-day stand at the Bottom Line Thursday (6) to the loud cheers of a name-dropper's delight of an audience. Pictured at the performance, from left: Art Garfunkel, Arista president Clive Davis and Paul Simon; Martha Reeves and Candice Bergen; and Ms. Manchester with Davis in the former's dressing room following her two-encore show.

E/A Taps Maglia

■ LOS ANGELES—Stan Marshall, director, sales, for Elektra/Asylum/Nonesuch Records has named Lou Maglia to a newly-created regional marketing manager's post that covers both the New England and midwest markets. Maglia, who will base his operations in the WEA Branch in Medford, Mass., will be responsible for overseeing sales and marketing activities in Boston, Hartford, Buffalo, Detroit, Cleveland, Cincinnati and Pittsburgh, thus establishing a new group of markets.

Prior to joining Elektra/Asylum/Nonesuch, Maglia was sales manager for the London Distributing branch in Boston.

ABC Releases 23 for February

■ LOS ANGELES — Jerold Rubinstein, chairman of ABC Records, has announced that the company and its subsidiary labels will have released 23 new pop and country albums by the end of February. Highlighting the release are the latest album from Steely Dan, "Katy Lied," and a number of lps by acts new to ABC, including Murphy's Law, John Mayall, Pavlov's Dog, B. J. Thomas and the Dramatics.

Murphy's Law's debut album is titled "Urban Renewal." John Mayall is represented by "New Year, New Band, New Company" on ABC/Blue Thumb. Pavlov's Dog's lp is called "Pampered Menial." B. J. Thomas' "Reunion"

contains his single, "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song?" and the Dramatics' "Ron Banks & the Dramatic Jackpot" are also included in the release.

In addition, Tribe's "Tribal Bumpin'," the soundtrack from the motion picture "Young Frankenstein" and the Butts Band's "Hear & Now," which is also on ABC/Blue Thumb will be released in February.

ABC/Dot

On the ABC/Dot label, the release features Tommy Overstreet's "I'm a Believer;" Ray Pillow's "Countryfied;" "Conny Van Dyke Sings for You;" Volumes I and II of the Don Williams catalogue, previously released on JMI Records; Roy Clark's "A Pair of Fives," recorded with banjo virtuoso Buck Trent; and Freddy Fender's "Before the Next Tear-drop Falls." ABC's own Nashville office is represented by Hudson and Farnsworth's "From Night to Day," another debut album.

Sire, Passport

In addition, the February release includes six new albums from the Sire and Passport labels. Sire offers Focus' "Dutch Masters" and Fleetwood's Mac's "Vintage Years," featuring guitarist Peter Green. The Passport albums are Nektar's "Down to Earth," Kraan's "Andy Nogger," Lucifer's Friend's "Where the Groupies Killed the Blues" and Omega's "Omega."

WQIV Taps Streicher

■ NEW YORK — Thom O'Hair, program director of WQIV-FM in New York, announced the appointment of Caryn Jo Streicher to the position of music director of the station.

On-Air Duties

In addition to assuming all responsibilities of the music director post, Ms. Streicher will have a permanent on-air shift, on week-ends; the time slot has not as yet been set.

Ms. Streicher was formerly with WVBR in Ithaca, New York.

new york central

By IRA MAYER

■ 156 acts later, the Bottom Line celebrated its first anniversary (along with Lincoln's Birthday). A full house turned out to help mark the occasion, with David Bromberg and a dozen or so friends on stage for a single show that ran over five hours. Sha Na Na's Elliott Randall, studio men Hugh MacDonald and Steve Mosley and such other contributors to Bromberg bands over the last five years as Kenny Kosek, Jeff Gutcheon, Peter Ecklund and John Payne played an hour and three-quarter set for starters, after which there were some featured spots for Gutcheon and Roland Moussa, and an appearance by Loudon Wainwright III (joined wife Kate McGarrigle on harmony vocals and Bromberg on electric guitar.)

It was a New York family affair with many regular Bottom Line habitués, and with owners Allan Pepper and Stanley Snadowsky seemingly at ease and enjoying the show themselves—something they often just don't seem to have the time to do. Bromberg provided just the right musical ambience, and if it wasn't quite the glittery Hollywood-style opening night of a year ago, it was very much in keeping with a now year-old image more true-to-form for the Bottom Line itself. Happy anniversary, and let there be many more to follow.

YOU SAW IT FIRST HERE DEPT.: Seems there's someone by the name of Phil O'Dendrun (afraid we couldn't verify the spelling) with a record out on which he talks to plants on behalf of those folks who don't have the time to do so themselves. Could the follow-up be Arthur, Hurley & Gottlieb's "Sunlight Shinin'?" Or will Can put out an album titled . . . ? Or did you know that Chaka Khan's sister is Takka Boom, of Carl Carlton's band? . . . And you've all heard about Hungarian group Omega's flaming (literally) act. Now they've sent a roadie to the University of Budapest to get a degree in fire safety so the show can go out on the road.

CHINESE NEW YEAR: It's the year of the rabbit, and Jefferson Starship manager Bill Thompson has reportedly convinced the group to do "White Rabbit" on its up-coming tour. A natural considering their kung fu and costuming efforts last time around.

OTIS POLLARD

In Memorium

Hugo & Luigi — Bud Katzel
and
all his Friends at the company...

“We will miss you”



RADIO WORLD

Radio Short Takes

By LENNY BEER

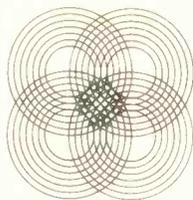
■ **T. MORGAN NEW PROGRAM DIRECTOR OF WMMR:** Joel Samuelsohn, vice president and general manager of WMMR-FM in Philadelphia, has announced the appointment of T. Morgan as the new program director. "T. Morgan brings to his new position the necessary tools to become an outstanding program director. He is a professional on the air, has a real feel for music trends and production values, and has an excellent knowledge of the Philadelphia market," added Samuelsohn. Morgan has been with WMMR for the past two years and is well known in the Philadelphia area as both an air personality and a programmer.

RKO RADIO ANNOUNCES ACHIEVEMENT AWARDS: RKO Radio has recently concluded its Annual Management Meetings held in Orlando, Florida. Various program and on-the-air personalities were recognized for their outstanding performances during 1974. Bruce F. Johnson, president of RKO Radio Inc., announced the winners in the Achiever and Superior Achiever categories. This year's Achiever winners were Dan Griffin of WOR in New York as Program Director of the Year, and WRKO (Boston) morning air talent Dale Dorman as Air Personality of the Year. The Superior Achiever winners were Michael Spears of KFRC in San Francisco as Program Director of the Year, and Dr. Don Rose, also of KFRC, as Air Personality of the Year. Johnson clarified the difference in categories when he stated, "the difference between the two divisions is so slight as to be hardly measurable; however, we must recognize those who have made that little extra effort and walked that extra mile."

SONNY TAYLOR MOVES FROM WJPC TO WWRL: Sonny Taylor is the man who really established WJPC as a powerhouse black rocker in the Chicago market. He will soon be taking over at WWRL as program director, and there are already murmurs on the street as to tighter playlists and tougher and tighter airplay standards. Many of these feelings are probably well founded because Taylor has been a leader in progressive black AM format radio. He believes in playing records that he feels are hits and giving them a good shot to prove themselves. This should make for a great struggle in New York (between RL and WBLS-FM). And we all know that this kind of competition between top-notch radio stations significantly benefits the listening public.

WPGC TO THE TOP: In last week's story concerning WPGC, the comments on "national projectibility" were our own and not reflective of the opinions of any employee at WPGC. As Jim Collins of PGC states, "we were a great station before and hope to be an even greater station in the future."

RADIO BROADCASTERS ORGANIZATION IN CINCINNATI: Radio station general managers in the southwestern sector of Ohio have formed the first Greater Cincinnati Radio Broadcasters Association. The purpose of the organization is to further the cause of commercial radio broadcasting and to foster a generally more widespread knowledge by national and local advertisers of radio as an advertising and service medium. The stations represented are WCIN, WUBE, WNOP, WLQA, WLYK, WSAI, WWEZ, WEBN, WKRC and WLW. Charles K. Murdock, who is Avco Broadcasting senior vice president-radio, and general manager of WLW, will serve as the organization's president.



Media Sound is pleased to announce that Gerry Block will be joining our mixing staff as of March 1st.

311 West 57th St., New York, N.Y. 10019, (212) 765-4700

AM ACTION

■ **Minnie Riperton (Epic).** The added support of many heavyweights this week clears the way to the top for this perfect angel. Going on the record are WABC (19), WHBQ, KFRC, Y100, WIXY, KJR, KILT, KIMN, WCFL and WDGY. Some fine moves include 27-7 WCOL, 17-13 WFIL, 29-11 WSAI, extra-23 CKLW, 30-16 KHJ, 19-13 WPIX, 11-8 WIBG.



Minnie Riperton

Hot Chocolate (Big Tree). The last two weeks have seen this record safely to solid ground. Territories gained this week thus far are WLS, WQXI, WIXY, KIMN, WHBQ and WMAK. Last week's adds were WIBG, where it moved extra-28, WCOL, where it moved extra-37 and WDGY. Also on WCFL, moving 30-27.

Phoebe Snow (Shelter) continues positive movement and obtains more heavy stations. New this week are WQXI, WCFL (35) and WIBG. Great jumps are 20-11 WDGY, 29-24 KJR, 29-18 WHBQ, extra-16 KFRC, 29-27 WRKO, 25-23 KDWB, 7-6 KIMN and extra-30 WMAK.

B. T. Express (Roadshow). Riding swiftly to the top, this disc continues to pick up many more pop heavies as well as simultaneously gaining ground r&b wise. New this week are KHJ, WSAI (extra), KILT, KSLQ and WQAM. Super moves, the likes of 20-9 WQXI, 28-20 WDGY, 38-20 WCOL, 31-28 WIXY, 10-5 WPIX, 13-10 WABC, extra-25 WIBG and 25-19 WLPL, indicate strong pop sell-through.



Al Green

Sugarloaf (Claridge). Another very strong week here with new support from CKLW, WFIL, WCFL and KDWB. Action is as follows: 10-5 WDGY, 29-25 WIXY, extra-28 WHBQ, 25-20 KFRC, 26-25 KHJ, 17-14 KJR, 28-25 WQAM, 25-25 WRKO, 14-14 KILT, 4-4 WCOL. Apparently there have been some delays with stock, but strong sell-through indicates it is worth the wait.

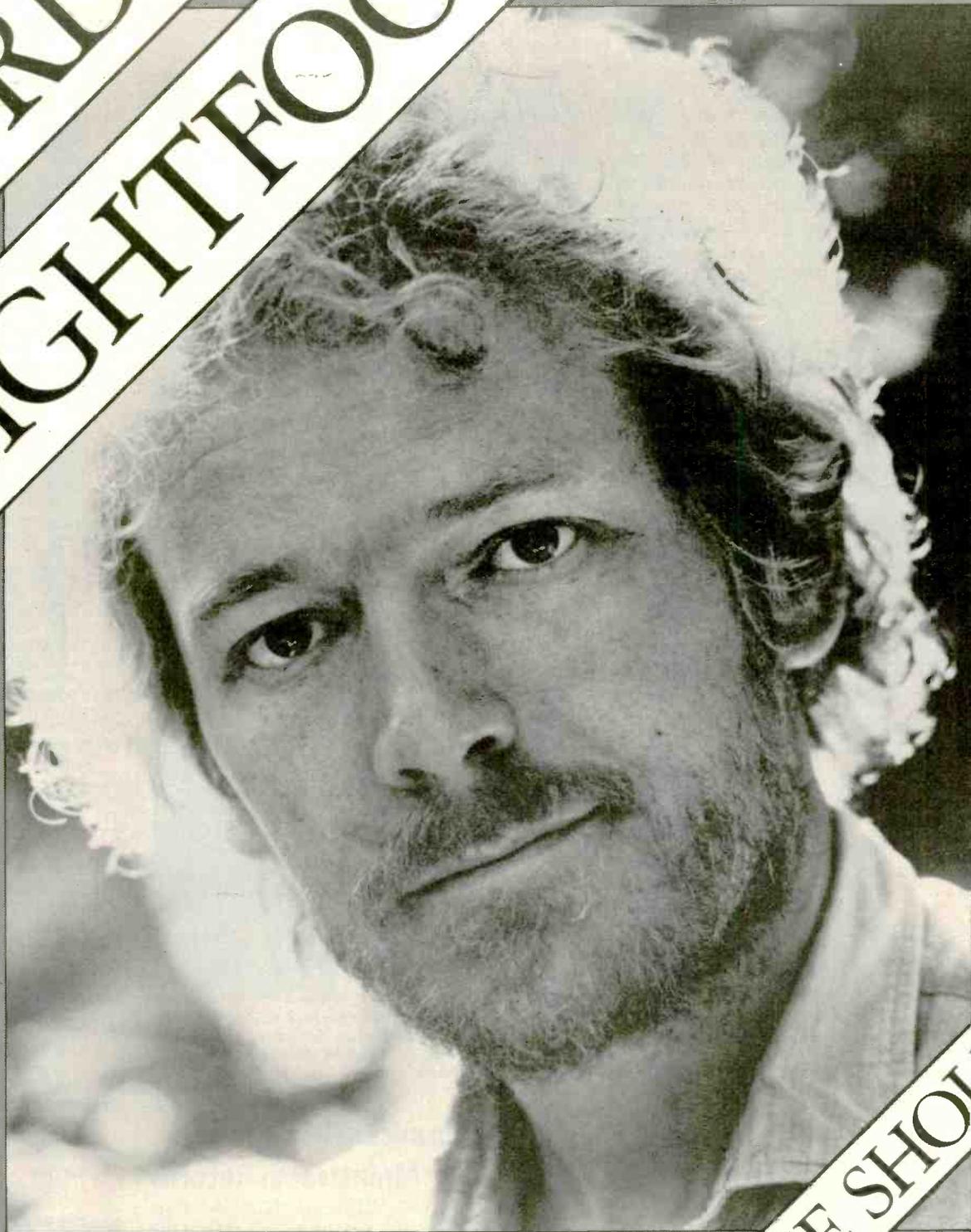
(Continued on page 113)

Gold for Gary



Gary Davis, national promotion director, presents a gold record award to Danny Davenport, Warner Bros. Records promotion man of the year, 1974. Davenport received the award January 25 at a party honoring his effort in support of Warner Bros. Records throughout the year. Surrounding Davis and Davenport are John Leader (left) of WQXI and Jimmy Davenport of WFOM.

GORDON LIGHTFOOT



COLD ON THE SHOULDER

THE NEW ALBUM ON REPRIS RECORDS AND TAPES



New, Unadulterated Coltrane from Atlantic Records and Tapes

John Coltrane Alternate Takes



SD 1668 Produced by Nesuhi Ertegun



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Disco File *(Continued from page 20)*

Also reported and recommended: "Get Down" by the **Kay-Gees** (Gang) which appears on Mimi's list; "Run and Hide" by the **Philadelphia Flyers**, picked up in England by Casablanca and available in a Part I/Part II format or on promotional copies with the total 5:55 length on one side—mentioned in glowing terms by both Bob Gordon of Nepentha and Doug Riddick of Opus I, both in New York; "Nefertiti," a long (4:07) Afro-Latin style instrumental by a group called **Wisdom** (Adelia) and **Al Green's** delightful new single "L-O-V-E (Love)" (Hi)—both brought to my attention by Richie Kaczor at New York's popular Hollywood; and **Betty Everett's** "Keep It Up" (Fantasy), a **Gene & Billy Page** production now available "For Discos Only" in a longer 3:23 version and very fine—DJ Artie Feldman couldn't wait to get to his turntables at Our Den in Chicago to play it some more.

Shopping List: "Dynamite" by **Tony Camillo's Bazuka** (A&M), a disco instrumental whose long version runs to 5:10; another instrumental, this time more in the lush **Barry White** mold and quite beautiful, by **Leroy Hutson** and titled "All Because Of You" (Curtom—vocal on the A side); "Hook It Up," a great **Van McCoy** production for the **Choice Four** (RCA); **Hot Line's** "How Funky Do You Do It" in two parts (Red Coach); **Innervision's** bouncy "Honey Baby (Be Mine)" (Private Stock) and a brightened, re-mixed version of **Barry Manilow's** "It's A Miracle," already getting some disco play as an album cut and now a 3:15 single (Arista). Note: The name of the group performing last week's highly recommended "Save Me" (with an even longer B side, "Save Me Again") has been changed from **Silver Bird**, which already belonged to an American group, to **Silver Convention**—and will appear that way on subsequent pressings of the single.

Lena's Back



Lena Horn, cutting her first album in more than two years, enjoys a playback with her producers (clock-wise, from left) Michel Legrand, Norman Schwartz, Nat Shapiro and Harold Wheeler, all of whom are partners in Gryphon Productions and are readying the lady's lp for release on RCA Records.

The Three Pieces Sign with Fantasy

■ **BERKELEY, CAL.** — The Three Pieces have signed their first recording contract with Fantasy Records; their first album, "Vibes of Truth," is being co-produced by Donald Byrd and Wade Marcus.

The Three Pieces are from Washington, D.C.; the leader of the group, Lincoln Ross, studied under Byrd at Howard University. Ross also recently played trombone with Count Basie and has experience with various r&b acts. Others in the group are Andre Richardson, percussionist, and bassist Jerry Wilder, who also handles lead vocals.

Carmichael To Produce For Mainstream Records

■ **NEW YORK** — Gregory Carmichael, president of De Lyle Music (BMI) and the New Moon label has announced his affiliation with Mainstream Records as an independent producer and writer. He will be making available all of his productions to Mainstream and its subsidiary labels, IX Chains and Brown Dog. Carmichael is also contractually involved with Brent Music, Mainstream's publishing arm.

In addition, he will be producing for another of his labels, GFJ Records and will be releasing its latest single, "Miss Fatback," by Sandra Phillips. The disc will be released by Mainstream shortly.

RECORD WORLD THE JAZZ LP CHART

FEBRUARY 22, 1975

1. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
2. **FLYING START**
BLACKBYRDS—Fantasy F 9472
3. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb
BTSY 9002-2 (ABC)
4. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note
LA-3344-G (UA)
5. **FEEL**
GEORGE DUKE—BASF MC 25355
6. **BAD BENSON**
GEORGE BENSON—CTI 045 (Motown)
7. **FIRST MINUTE OF A NEW DAY**
GIL SCOTT-HERON & BRIAN JACKSON—
Arista 4030
8. **STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
9. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
10. **URBAN RENEWAL**
TOWER OF POWER—Warner Bros.
BS 2834
11. **TIM WEISBERG 4**
A&M SP 3658
12. **IN CONCERT VOL. 2**
VARIOUS ARTISTS—CTI 6049 (Motown)
13. **GET UP WITH IT**
MILES DAVIS—Columbia KG 33236
14. **INTERSTELLAR SPACE**
JOHN COLTRANE—Impulse ASD 9277
(ABC)
15. **JAMAD PLAYS JAMAL**
AHMAD JAMAL—20th Century T-459
16. **TOTAL ECLIPSE**
BILLY COBHAM—Atlantic SD 18121
17. **LIVE OBLIVION, VOL. 1**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA CPL1-0645
18. **STORIES TO TELL**
FLORA PURIM—Milestone M 9058
(Fantasy)
19. **BODY HEAT**
QUINCY JONES—A&M SP 3617
20. **ONE**
BOB JAMES—CTI 6043 (Motown)
21. **WINTER IN AMERICA**
GIL SCOTT-HERON—Strata East 19742
22. **PRICED TO SELL**
FUNK INC.—Prestige P 10087
23. **SHE WAS TOO GOOD TO ME**
CHET BAKER—CTI 6050 (Motown)
24. **SPECIAL EDITION**
PAUL HORN—Island ISLD 6
25. **FACING YOU**
KEITH JARRETT—ECM 1017 (Polydor)
26. **ANOTHER BEGINNING**
LES McCANN—Atlantic SD 1666
27. **HOT CITY**
GENE PAGE—Atlantic SD 18111
28. **IS IT IN**
EDDIE HARRIS—Atlantic SD 1659
29. **HIS GREATEST YEARS, VOL. 3**
JOHN COLTRANE—Impulse
ASH 9278-2 (ABC)
30. **WHERE HAVE I KNOWN YOU BEFORE**
RETURN TO FOREVER FEATURING
CHICK COREA—Polydor PD 6509
31. **THE BADDEST TURRENTINE**
STANLEY TURRENTINE—CTI 6048
(Motown)
32. **FRESH FEATHERS**
JOHN KLEMMER—ABC ABCD 836
33. **FIRST LIGHT**
FAMILY OF MANN—Atlantic SD 1658
34. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
35. **THE BADDEST HUBBARD**
FREDDIE HUBBARD—CTI 6047 (Motown)
36. **MAIN SQUEEZE**
JIMMY McGRUFF—Groove Merchant GM
534 (PIP)
37. **THRUST**
HERBIE HANCOCK—Columbia PG 32965
38. **CAPTAIN MARVEL**
STAN GETZ—Columbia KC 32706
39. **DON'T YOU WORRY 'BOUT A THING**
HANK CRAWFORD—Kudu 10 (Motown)
40. **SINGERELLA**
GARY BARTZ—Prestige P10083

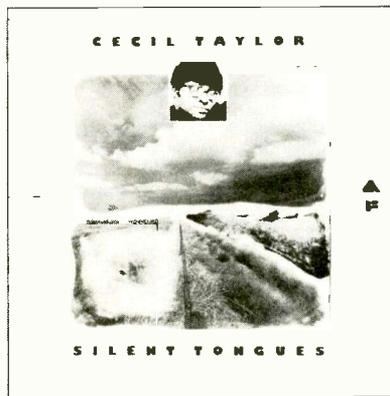
RECORD WORLD FEBRUARY 22, 1975

ARISTA PROUDLY PRESENTS

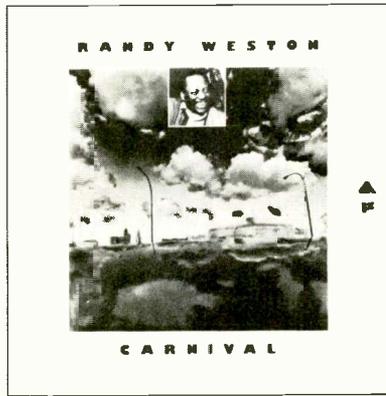
ORNETTE COLEMAN, CECIL TAYLOR, RANDY WESTON, ROSWELL RUDD, GATO BARBIERI & DOLLAR BRAND, ALBERT AYLER, CHARLES TOLLIVER, AND MARION BROWN



THE GREAT LONDON CONCERT by **ORNETTE COLEMAN** This two record set is the complete first concert of Coleman outside of the United States and one of his most stunning and creative performances. With the trio of bassist David Izenzon and drummer Charles Moffett, Coleman makes an aesthetic statement underlining the elements of beauty, swing and funk that are within the language of the new music.



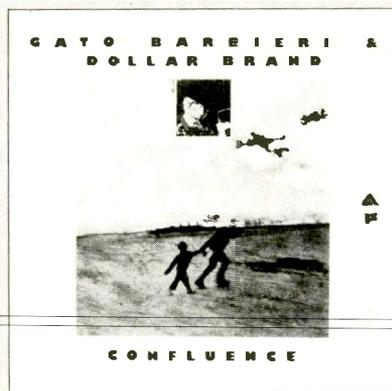
SILENT TONGUES by **CECIL TAYLOR** This solo piano tour de force, recorded live at Montreux 1974, consists of a five movement suite and two encores, demanded by an astounded and enthusiastic crowd. Taylor's stature as a major musical innovator are clearly set out in this exciting and moving piece.



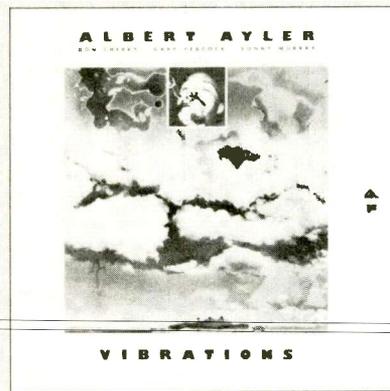
CARNIVAL by **RANDY WESTON** Recorded live at Montreux 1974, Weston and his quintet set down a driving set of rhythmic jazz of West Indian and African influence with some impressive soloing from Billy Harper. Randy's solo piano tribute to Duke Ellington was a highlight of the festival.



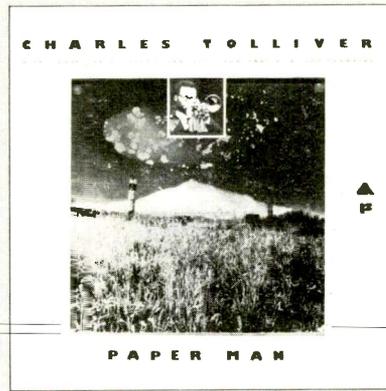
FLEXIBLE FLYER by **ROSWELL RUDD** With his working quintet that includes the unusual talents of singer Sheila Jordan, this trombonist combines his interests in the new music, bop and older jazz traditions for an album that will satisfy his fans and will him a new following. This is Rudd's first album in six years.



CONFLUENCE by **GATO BARBIERI & DOLLAR BRAND** This intimate duet comes from two major jazz figures whose origins lie in South America and Africa respectively. Well known as leaders in their own right, Barbieri and Brand interact to create a beautiful music of the Third World.



VIBRATIONS by **ALBERT AYLER** This album captured the music of a great jazz innovator at the peak of his creativity. With his working trio of bassist Gary Peacock and drummer Sonny Murray and guest artist trumpeter Don Cherry, the unique tenor saxophonist laid down a wholly new music that was simultaneously very appealing and very powerful. Included is his anthem of the new music "Ghosts".



PAPER MAN by **CHARLES TOLLIVER** Tolliver is a leading trumpeter and composer in contemporary jazz circles. His bristling, fluid style is complemented on this special album by Herbie Hancock, Gary Bartz, Ron Carter and Joe Chambers, a spectacular cast to say the least.



PORTO NOVO by **MARION BROWN** One of the best known of the sixties new music circles, Brown explores his alto saxophone to the fullest with the sympathetic and spirited support of just bass and drums. Brown draws upon his most earthy influences in his explorations.

An auspicious beginning...But Just The Beginning



ON ARISTA RECORDS THE NEW RECORD COMPANY

100 THE SINGLES CHART 150

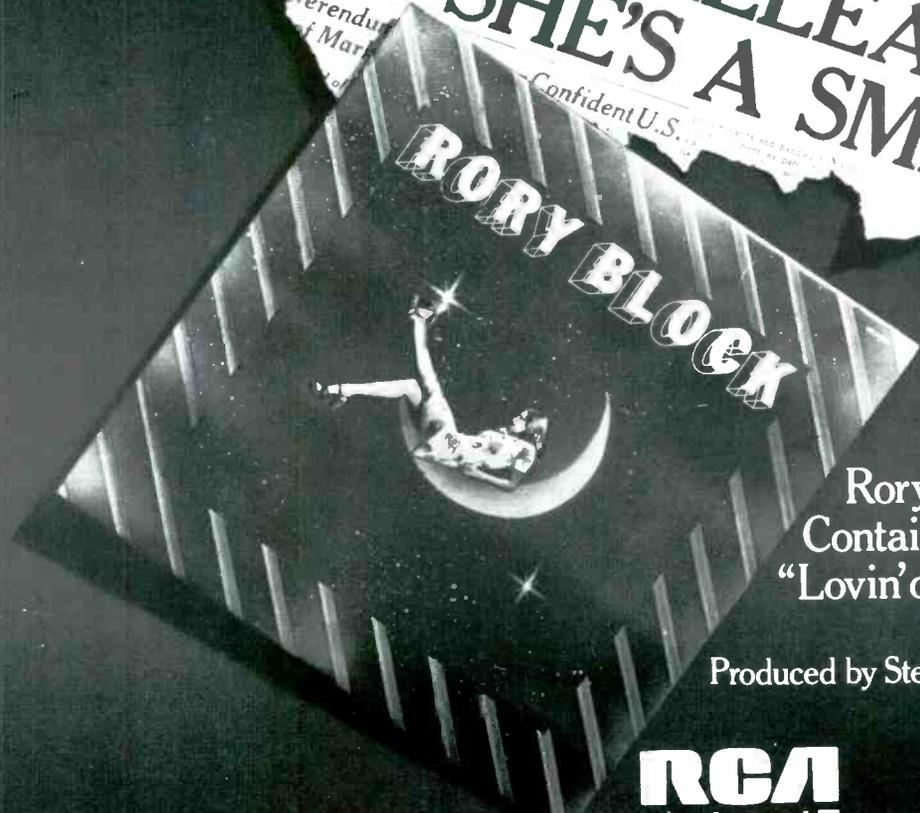
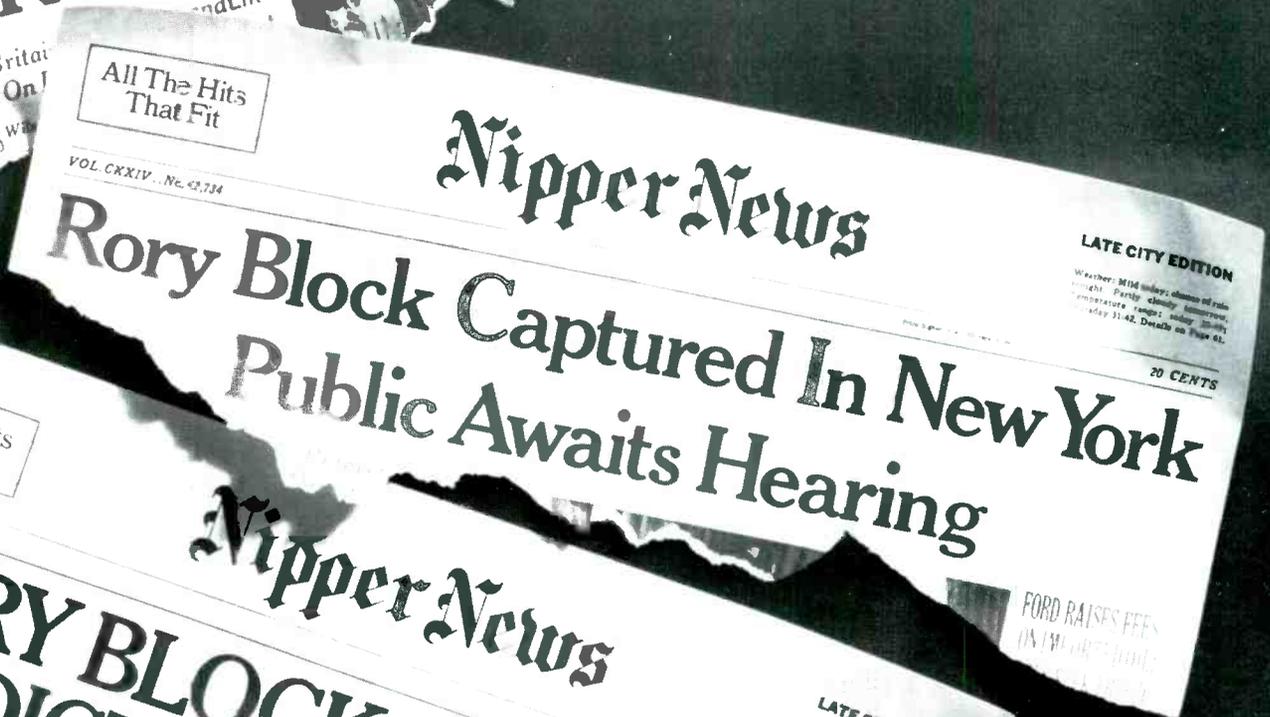
FEBRUARY 22, 1975

FEB. 22	FEB. 15		
101	105	I COULD FEEL THE MORNING	CASHMAN & WEST—ABC Dunhill 15021 (Sweet City Songs, ASCAP)
102	115	SHINING STAR EARTH, WIND & FIRE	—Columbia 3-10020 (Saggi flame, ASCAP)
103	107	GIVIN' IT ALL UP	J. GEILS BAND—Atlantic 3234 (Juke Joint/Walden, ASCAP)
104	137	SWING YOUR DADDY	JIM GILSTRAP—Roxbury 2006 (Chelsea) (Kenny Nolan/Heart's Delight, BMI)
105	112	WHERE HAVE THEY GONE	JIMMY BEAUMONT & THE SKYLINERS—Capitol 3979 (Lightning Rod, BMI)
106	108	YOU'RE NOT A BAD GHOST, JUST AN OLD SONG	MELANIE—Neighborhood 10000 (Arista) (Neighborhood, ASCAP)
107	109	A LITTLE BIT SOUTH OF SASKATOON	SONNY JAMES—Columbia 3-10072 (Marson, BMI)
108	111	THEME FROM THE PROPHET (PLEASURE IS A FREEDOM SONG/ON LOVE)	RICHARD HARRIS—Atlantic 3238-A (Kahlil, BMI)
109	103	CAN'T STOP THE MUSIC (HE PLAYED IT MUCH TOO LONG)	HALL & OATES—Atlantic 3239 (Unichappell, BMI)
110	114	JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE THERE WILL NEVER BE ANOTHER)	GLORIA SCOTT—Casablanca 815 (Fox Fanfare/Very Own, BMI)
111	130	MIDNIGHT SHOW	RON DANTE—Bell 619 (Arista) (Don Kirshner, BMI)
112	116	SPIDER JIVING	ANDY FAIRWEATHER—LOW—A&M 1649 (Almo/Fair, ASCAP)
113	—	HOW LONG ACE	—Anchor ANC 2100 (ABC) (American Broadcasting, ASCAP)
114	117	HIJACK	HERBIE MANN—Atlantic 3246 (Dunbar, BMI)
115	118	LOVER PLEASE	KRIS KRISTOFFERSON & RITA COOLIDGE—Monument ZS8-8638 (Col) (Lyn-Lon, BMI)
116	—	I'M HER FOOL	BILLY SWAN—Monument ZS8-8641 (Combine, BMI)
117	119	ALL OUR DREAMS ARE COMING TRUE	GENE PAGE—Atlantic 3247 (My Baby's/Arch/Summertree, ASCAP)
118	141	SNEAKY SNAKE	TOM T. HALL—Mercury 73641 (Hallnote, BMI)
119	124	NO LOVE IN THE ROOM	FIFTH DIMENSION—Arista 0101 (Tiny Tiger/Baloon, ASCAP)
120	106	CHICO AND THE MAN (MAIN THEME)/HARD TIMES IN EL BARRIO	JOSE FELICIANO—RCA PB 10145 (J&H, ASCAP)
121	143	I JUST CAN'T SAY GOODBYE	PHILLY DEVOTIONS—Columbia 3-10076 (Brywek/John Davis, ASCAP)
122	125	HOT SAUCE	JAN DAVIS GUITAR—Ranwood 1015 (Laurabob, BMI)
123	131	RUNAWAY	CHARLIE KULIS—Playboy 6023 (Vicki, BMI)
124	126	REMEMBER WHAT I TOLD YOU TO FORGET	TAVARES—Capitol 4010 (ABC Dunhill, BMI)
125	129	PARTY IS A GROOVY THING	PEOPLES CHOICE—TSOP ZS8-3555 (Col) (Mighty Three, BMI)
126	101	MIDNIGHT SKY, PT. 1	ISLEY BROS.—T-Neck ZS8-2255 (Col) (Bovina, ASCAP)
127	136	SMOKEY FACTORY BLUES	STEPPEWOLF—Mums ZS8-6036 (Col) (Landers-Roberts/April, ASCAP)
128	—	BUMP ME BABY PT. 1	DOOLEY SILVERSPoon—Cotton 636 (Arista) (Springfield, ASCAP)
129	135	YOU'RE AS RIGHT AS RAIN	NANCY WILSON—Capitol 3873 (Assorted/Bellboy, BMI)
130	132	HE'S NOT THERE	BAND OF ANGELS—Mums ZS8-6035 (Col) (Al Gallico, BMI)
131	133	SUPER DUPER LOVE, PT. 1	SUGAR BILLY—Fast Track 2501 (Mainstream) (Fratelli, BMI)
132	134	BLONDE BARNABY BYE	—Atlantic 3244 (Willum/Cotillion, BMI)
133	102	IF TELLY SAVALAS	—MCA 40301 (Colgems, ASCAP)
134	120	YOU ARE YOU	GILBERT O'SULLIVAN—MAM 5N-3642 (London) (MAM, ASCAP)
135	138	THAT'S THE KIND OF LOVE I'VE GOT FOR YOU	RITA JEAN BODINE—20th Century 2159 (Fox Fanfare/Runaway Inflation, BMI)
136	—	SHOWDOWN	ODIA COATES—UA XW601-X (Anne-Rachel/Yellow Dog, ASCAP)
137	—	SKATING AWAY ON THE THIN ICE OF A NEW DAY	JETHRO TULL—Chrysalis CRS 2103 (WB) (Maison Rouge, ASCAP)
138	—	AMIE PURE	PRAIRIE LEAGUE—RCA PB 10184 (McKenzie/Dunbar, BMI)
139	—	BLACK SUPERMAN—MUHAMMAD ALI	JOHNNY WAKELIN & THE KINSHASA BAND—Pye 71012 (ATV) (Drummer Boy, BMI)
140	142	SOON (FROM THE GATES OF DELIRIUM)	YES—Atlantic 3242 (Topographic, BMI)
141	—	STORMBRINGER	DEEP PURPLE—Warner Bros. PRS 8069 (Purple, BMI)
142	140	ROCK 'N ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)	KEVIN JOHNSON—UK 49031 (London) (Tree, BMI)
143	139	GUAVA JELLY	BARBRA STREISAND—Columbia 3-10075 (Cayman, ASCAP)
144	123	PLEDGING MY LOVE	TOM JONES—Parrot 40081 (London) (Lion/Memar, BMI)
145	—	CRY TO ME	LOLEATTA HOLLOWAY—GRC 047 (Moonsong, BMI)
146	144	LOVE DON'T YOU GO THROUGH NO CHANGES ON ME	SISTER SLEDGE—Atco 7008 (Montage, BMI)
147	145	WHAT A MAN MY MAN IS	LYNN ANDERSON—Columbia 3-10041 (Rodeo Cowboy, BMI)
148	146	I CAN'T MAKE IT WITHOUT YOU	TYRONE DAVIS—Dakar 4538 (Brunswick) (Julio-Brian, BMI)
149	147	MOTHER'S SON	CURTIS MAYFIELD—Curtom 2006 (Buddah) (Camad, BMI)
150	148	I FEEL SANCTIFIED	COMMODORES—Motown M1319F (Jobete, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T THAT PECULIAR	David Shaffer (Jobete, ASCAP)	53	LONG TALL GLASSES	Adam Faith & David Courtney (Chrysalis, ASCAP)	73
ANGEL	Buddy Buie w. R. Nix, J. R. Cobb (Low-Sal, BMI)	99	LOOK IN MY EYES	PRETTY WOMAN H. Medress & D. Appell (ABC-Dunhill, BMI)	46
BEFORE THE NEXT TEARDROP FALLS	Huey Meaux (Shelby Singleton, BMI)	92	LOVE CORPORATION	David Kershenbaum (Jimi Lane/Ensign, BMI)	82
BEST OF MY LOVE (Kicking Bear/Benchmark, BMI)		4	LOVE FINDS ITS OWN WAY	Kerner & Wise w. Knight, Guest & Patton (Keca, ASCAP)	78
BIG YELLOW TAXI (Siquomb, BMI)		57	LOVIN' YOU	Scorbu Prod. (Dickie Bird, BMI)	28
BLACK WATER	Ted Templeman (Lansdowne/WB, ASCAP)	3	LUCY IN THE SKY WITH DIAMONDS	Gus Dudgeon (Maclen, BMI)	64
BOOGIE ON REGGAE WOMAN	Stevie Wonder (Jobete/Black Bull, ASCAP)	13	MANDY B.	Manilow & R. Dante (Screen Gems-Columbia/Wren, BMI)	12
BUTTER BOY	Vini Poncia (Tinkle Tunes/Braintree, BMI)	56	MORNING SIDE OF THE MOUNTAIN	Mike Curb (Warner Bros., ASCAP)	23
CAN'T GET IT OUT OF MY HEAD	Jeff Lynne (Yellow Dog, ASCAP)	27	MOVIN' ON	Bad Company (Badco, ASCAP)	32
CHANGES	Jim Messina (Jasperilla, ASCAP)	77	MY BOY	(Colgems, ASCAP)	31
CHARMER	Nick Jameson (Burlington/Andustin, ASCAP)	69	MY ELUSIVE DREAMS	Billy Sherrill (Tree, BMI)	79
CHEVY VAN	Jay Senter & Larry Knechtel (Act One, BMI)	44	MY EYES ADORED YOU	Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)	7
DANCE THE KUNG FU	Biddu (Corren/Wolfsongs, MCPS)	84	MY LITTLE LADY	Mike Vernon (Crystal Jukebox, BMI)	97
DEVIL IN THE BOTTLE	Jack Gilmer (Sunbar, SESAC)	100	NEVER CAN SAY GOODBYE	M. Monardo, T. Bongiovi, J. Ellis (Jobete, ASCAP)	58
DOCTOR'S ORDERS	Ed O'Loughlin (Cookaway, ASCAP)	14	NEVER LET HER GO	David Gates (Kipahulu, ASCAP)	34
DON'T CALL US, WE'LL CALL YOU	Frank Slay (Claridge/Corbetta, ASCAP)	21	NIGHTINGALE	Lou Adler (Colgems, ASCAP)	26
DON'T LET GO	John Boylan (Roosevelt, BMI)	81	#9 DREAM	John Lennon (Lennon/ATV, BMI)	17
DON'T TAKE YOUR LOVE FROM ME	Manhattans & B. Martin (Mighty Three/Golden Fleece, BMI)	45	NO NO SONG	Richard Perry (Lady Jane, BMI)	39
EMMA	Mickie Most (Buddah, ASCAP)	38	ONCE YOU GET STARTED	Bob Monaco (Sufur, ASCAP)	49
EMOTION	Joe Wissert (WB, ASCAP)	60	ONE MAN WOMAN, ONE WOMAN MAN	prod. by Dante & Proffer; exec. prod. Rick Hall (Spanka, BMI)	61
EVERYBODY WANTS TO FIND A	BLUEBIRD Michael Stewart (Irving/Piano Picker, BMI)	89	PART OF THE PLAN	Joe Walsh (Hickory Grove, ASCAP)	35
EXPRESS	Jeff Lane (Triple O/Jeff-Mar, BMI)	30	PICK UP THE PIECES	Arif Mardin (AWB, BMI)	2
FIRE	Ohio Players (Ohio Players/Unichappell, BMI)	6	PLEASE MR. POSTMAN	R. & K. Carpenter (Stone Agate, BMI/Jobete, ASCAP)	36
FUTURE SHOCK	Todd Rundgren (Sheet Rock, ASCAP)	66	PLEASE MR. PRESIDENT	DiAngelo, Carlisle & Mendelson (Bridgeport/Verity, BMI)	59
GET DANCIN'	Bob Crewe (Heart's Delight, BMI; Kenny Nolan/Coral Rock, ASCAP)	19	POETRY MAN	D. Airali, P. Ramone (Tarka, ASCAP)	16
GOOD TIMES, ROCK & ROLL	Toxey French Dunbar, BMI)	75	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)	Gary Klein (Tree, BMI)	62
HARRY TRUMAN	James William Guercio (Laminations/Big Elk, ASCAP)	55	ROLL ON DOWN THE HIGHWAY	Randy Bachman (Eventide, CAPAC; Ranbach/Top Soil, BMI)	18
HAVE YOU NEVER BEEN MELLOW	John Farrar (ATV, BMI)	9	SAD SWEET DREAMER	Tony Hatch & Des Parton (Leeds/Jackatone, ASCAP)	42
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG (Chips Momans (Press/Tree, BMI)		48	SATIN SOUL	Barry White/Soul Unltd. (Sa-Vette/January, BMI)	65
HUSH/I'M ALIVE	Ben Palmers (Lowery/Big Seven, BMI)	88	SHAME, SHAME, SHAME	Sylvia (Brendi, BMI)	25
I AM LOVE	J. Marcellino & M. Larson (Jobete, ASCAP/Stone Diamond, BMI)	24	SHOESHINE BOY	Frank Wilson & Leonard Caston (Stone Diamond, BMI)	91
I BELONG TO YOU	Barry White (Sa-Vette/January, BMI)	98	SNOOKEROO	Richard Perry (Big Pig/Leeds, ASCAP)	39
I FOUGHT THE LAW	Bobby Hart & Danny Janssen (Acuff-Rose, BMI)	43	SOME KIND OF WONDERFUL	Jimmy Ienner (Dandelion/Crash, BMI)	5
I GET LIFTED	H. W. Casey & R. Finch (Sherlyn, BMI)	50	STAR ON A TV SHOW	Hugo & Luigi (Avco Embassy, ASCAP)	83
I WANNA LEARN A LOVE SONG	Paul Leka (Story Songs, ASCAP)	70	SUPERNATURAL THING PT. 1	Tony Silvester, Bert DeCoteau (Montage, BMI)	40
IF LOVING YOU IS WRONG, I DON'T WANT TO BE RIGHT	Brad Shapiro & Millie Jackson (East-Memphis/Klondike, BMI)	72	SWEET SURRENDER	M. Okun w. K. O'Connor (Cherry Lane/Walt Disney, ASCAP)	20
I'LL BE HOLDING ON	Bongiovi, Monardo & Ellis (Heavy/Elbomo/Diagonal, BMI)	54	THE BERTHA BUTT BOOGIE	Castor-Pruitt (Jimpire, BMI)	67
I'LL STILL LOVE YOU	Jimmy Bowen (Keca, ASCAP)	68	THE SOUTH'S GONNA DO IT	Paul Hornsby (Kama Sutra/Rada Dara, BMI)	41
I'M A WOMAN	J. Boyd & L. Waronker (Yellow Dog, ASCAP)	33	TO THE DOOR OF THE SUN	Peter De Angelis (April, ASCAP)	37
IT'S ALL RIGHT	J. Capaldi (Ackee, ASCAP)	47	TURN TO STONE	Joe Walsh & John Stronack (ABC-Dunhill/Barnstorm, BMI)	95
I'VE BEEN THIS WAY BEFORE	Tom Catalano (Stonebridge, ASCAP)	87	UP IN A PUFF OF SMOKE	P. Swern & G. Shury (Almo, ASCAP)	29
JACKIE BLUE	Glyn Johns & David Anderle (Lost Cabin, BMI)	93	WALKING IN RHYTHM	Donald Byrd (Blackbyrd, BMI)	80
JUNIOR'S FARM	SALLY G. Paul McCartney (McCartney/ATV, BMI)	51	WE MAY NEVER LOSE LIKE THIS AGAIN	Carl Maduri (20th Century/WB, ASCAP; Fox Fanfare/Warner-Tamerlane, BMI)	76
KILLER QUEEN	Roy Thomas & Queen (Feldman/Trident, ASCAP)	85	WE'RE ALMOST THERE	Brian Holland (Gold Forever/Stone Diamond, BMI)	74
KUNG FU FIGHTING	Biddu/Pye Records (Chappell, ASCAP)	52	WOLF CREEK PASS	Don Sears & Chip Davis (American Gramophone, SESAC)	94
L-O-V-E (LOVE)	Willie Mitchell (Jec/Al Green, BMI)	71	YOU ARE SO BEAUTIFUL	Jim Price (Almo/Preston, ASCAP; Irving/WEP, BMI)	22
LADY	John Ryan (Wooden Nickel, ASCAP)	8	YOU'RE NO GOOD	Peter Asher (E. H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)	1
LADY MARMALADE	A. Toussiant & V. Wickham (Stone, Diamond, BMI); Tanny Boy/Kenny Nolan, ASCAP)	11	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	B. White/Soul Unlimited (Sa-Vette/January, BMI)	63
LAUGHTER IN THE RAIN	Sedaka & Appere (Don Kirshner, BMI/KEC, ASCAP)	15			
LEONA	Tom Dowd (No Exit, BMI)	96			
LIKE A SUNDAY MORNING	Joel Diamond (Silver Blue, ASCAP)	90			
LONELY PEOPLE	George Martin (WB, ASCAP)	10			
LONELY TOGETHER	David Spinozza (American Wordways/Star Bangled, ASCAP)	86			

RECORD WORLD FEBRUARY 22, 1975



Rory Block's album debut. Contains the new single, "Lovin' of Your Life." PB-10207

Produced by Steve Katz

RCA
Records and Tapes

APL1/APS1-0733

“AN EVENING WITH JOHN DENVER”

(HIS FIRST LIVE RECORDINGS)

SHIPPING NOW.

The biggest selling album artist of 1974
brings you his first album for 1975. A live two-record
set featuring his current hit single,
“Sweet Surrender,” plus five new songs never
recorded before. Watch for it.

CPL2/CPS2/CPK2-0764

RCA
Records and Tapes

Produced by
Milt Okun

Jerry Weintraub
Management III



THE SINGLES CHART

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

FEB. 22	FEB. 15		WKS. ON CHART
1	2	YOU'RE NO GOOD LINDA RONSTADT Capitol 3990	13
2	3	PICK UP THE PIECES AVERAGE WHITE BAND/ Atlantic 3229	13
3	4	BLACK WATER DOOBIE BROTHERS/Warner Bros. 8062	10
4	5	BEST OF MY LOVE EAGLES/Asylum 45218	13
5	6	SOME KIND OF WONDERFUL GRAND FUNK/Capitol 4002	11
6	1	FIRE OHIO PLAYERS /Mercury 73643	11
7	9	MY EYES ADORED YOU FRANKIE VALLI/Private Stock 003	15
8	11	LADY STYX /Wooden Nickel WB 10102 (RCA)	12
9	18	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 40349	5
10	13	LONELY PEOPLE AMERICA/Warner Bros. 8048	9
11	15	LADY MARMALADE LABELLE/Epic 8-50048	7
12	8	MANDY BARRY MANILOW/Bell 45-613 (Arista)	14
13	7	BOOGIE ON REGGAE WOMAN STEVIE WONDER/ Tamla T54254F (Motown)	15
14	12	DOCTOR'S ORDERS CAROL DOUGLAS/Midland Intl. MB 10113 (RCA)	13
15	14	LAUGHTER IN THE RAIN NEIL SEDAKA/Rocket 40313 (MCA)	18
16	31	POETRY MAN PHOEBE SNOW/Shelter 40353 (MCA)	5
17	19	#9 DREAM JOHN LENNON/Apple 1878	9
18	22	ROLL ON DOWN THE HIGHWAY BACHMAN-TURNER OVERDRIVE/Mercury 73656	5
19	17	GET DANCIN' DISCO TEX & THE SEX-O-LETTES/Chelsea 3004	13
20	20	SWEET SURRENDER JOHN DENVER/RCA PB 10148	9
21	26	DON'T CALL US, WE'LL CALL YOU SUGARLOAF/ JERRY CORBETTA/Claridge 402	10
22	28	YOU ARE SO BEAUTIFUL JOE COCKER/A&M 1641	9
23	10	MORNING SIDE OF THE MOUNTAIN DONNY & MARIE OSMOND/MGM 14765	13
24	29	I AM LOVE JACKSON FIVE/Motown M1310F	6
25	33	SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)/ Vibration 532 (All Platinum)	6
26	30	NIGHTINGALE CAROLE KING/Ode 66106 (A&M)	8
27	25	CAN'T GET IT OUT OF MY HEAD ELECTRIC LIGHT ORCHESTRA/United Artists XW573-X	11
28	40	LOVIN' YOU MINNIE RIPERTON/Epic 8-50057	4
29	41	UP IN A PUFF OF SMOKE POLLY BROWN/GTO 1002 (ABC)	7
30	35	EXPRESS B. T. EXPRESS/Roadshow 7001 (Scepter)	5
31	48	MY BOY ELVIS PRESLEY/RCA PB 10191	4
32	38	MOVIN' ON BAD COMPANY/Swan Song 70101 (Atlantic)	5
33	34	I'M A WOMAN MARIA MULDAUR/Reprise 1319	8
34	42	NEVER LET HER GO DAVID GATES/Elektra 45223	7
35	44	PART OF THE PLAN DAN FOGELBERG/Epic 8-50055	6
36	16	PLEASE MR. POSTMAN CARPENTERS/A&M 1646	14
37	46	TO THE DOOR OF THE SUN AL MARTINO/Capitol 3987	5
38	55	EMMA HOT CHOCOLATE/Big Tree 16031 (Atlantic)	5
39	62	NO NO SONG/SNOOKEROO RINGO STARR/Apple 1880	3
40	53	SUPERNATURAL THING PT. 1 BEN E. KING/Atlantic 3241	4
41	58	THE SOUTH'S GONNA DO IT CHARLIE DANIELS BAND/ Kama Sutra 598	4
42	56	SAD SWEET DREAMER SWEET SENSATION/Pye 71002 (ATV)	4
43	52	I FOUGHT THE LAW SAM NEELY/A&M 1651	4
44	54	CHEVY VAN SAMMY JOHNS/GRC 2046	4
45	49	DON'T TAKE YOUR LOVE FROM ME MANHATTANS/ Columbia 3-10045	7
46	24	LOOK IN MY EYES PRETTY WOMAN TONY ORLANDO & DAWN/Bell 45-620 (Arista)	11
47	51	IT'S ALL RIGHT JIM CAPALDI/Island 003	9
48	66	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B. J. THOMAS/ABC ABP 12054	3
49	60	ONCE YOU GET STARTED RUFUS Featuring CHAKA KHAN/ ABC 12066	3
50	57	I GET LIFTED GEORGE McCRAE/TK 1007	7
51	21	JUNIOR'S FARM/SALLY G PAUL McCARTNEY & WINGS/ Apple 1875	16



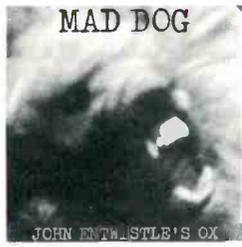
52	43	KUNG FU FIGHTING CARL DOUGLAS/20th Century 2140	20
53	39	AIN'T THAT PECULIAR DIAMOND REO/Big Tree 16030 (Atlantic)	9
54	65	I'LL BE HOLDING ON AL DOWNING/Chess 2158	3
55	70	HARRY TRUMAN CHICAGO/Columbia 3-10092	2
56	68	BUTTER BOY FANNY/Casablanca 814	5
57	32	BIG YELLOW TAXI JONI MITCHELL/Asylum 45211	9
58	27	NEVER CAN SAY GOODBYE GLORIA GAYNOR/MGM 14748	14
59	71	PLEASE MR. PRESIDENT PAULA WEBB/20th Century/ Westbound WT 5001	3
60	69	EMOTION HELEN REDDY/Capitol 4021	3
61	37	ONE MAN WOMAN, ONE WOMAN MAN PAUL ANKA WITH ODIA COATES/United Artists XW568-X	17
62	45	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) MAC DAVIS/Columbia 3-10070	14
63	23	YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE/20th Century 2133	17
64	36	LUCY IN THE SKY WITH DIAMONDS ELTON JOHN/ MCA 40344	13
65	80	SATIN SOUL LOVE UNLIMITED ORCHESTRA /20th Century 2162	2
66	72	FUTURE SHOCK HELLO PEOPLE/ABC Dunhill 15023	4
67	79	THE BERTHA BUTT BOOGIE JIMMY CASTOR BUNCH/ Atlantic 3232	2
68	74	I'LL STILL LOVE YOU JIM WEATHERLY/Buddah 444	4
69	73	CHARMER TIM MOORE/Asylum 45214	4
70	95	I WANNA LEARN A LOVE SONG HARRY CHAPIN/ Elektra 45236	2

CHARTMAKER OF THE WEEK

71	—	L-O-V-E (LOVE) AL GREEN Hi 5N 2282 (London)	1
72	78	IF LOVING YOU IS WRONG, I DON'T WANT TO BE RIGHT MILLIE JACKSON/Spring 155 (Polydor)	3
73	—	LONG TALL GLASSES LEO SAYER/Warner Brothers 8043	1
74	—	WE'RE ALMOST THERE MICHAEL JACKSON/Motown M1341F	1
75	83	GOOD TIMES, ROCK & ROLL FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 006	3
76	84	WE MAY NEVER LOVE LIKE THIS AGAIN MAUREEN McGOVERN/20th Century 2158	3
77	82	CHANGES LOGGINS & MESSINA/Columbia 3-10077	3
78	88	LOVE FINDS ITS OWN WAY GLADYS KNIGHT & THE PIPS/ Buddah 453	2
79	85	MY ELUSIVE DREAMS CHARLIE RICH/Epic 8-50064	2
80	—	WALKING IN RHYTHM BLACKBYRDS/Fantasy 736	1
81	—	DON'T LET GO COMMANDER CODY AND HIS LOST PLANET AIRMEN/Warner Bros. 8073	1
82	97	LOVE CORPORATION HUES CORPORATION/RCA PB 10200	2
83	86	STAR ON A TV SHOW STYLISTICS/Avco 4649	4
84	—	DANCE THE KING FU CARL DOUGLAS/20th Century 2168	1
85	91	KILLER QUEEN QUEEN/Elektra 45226	2
86	92	LONELY TOGETHER STARK & McBRIEN/RCA PB 10109	3
87	93	I'VE BEEN THIS WAY BEFORE NEIL DIAMOND/ Columbia 3-10084	2
88	—	HUSH/I'M ALIVE BLUE SWEDE/EMI 4029 (Capitol)	1
89	94	EVERYBODY WANTS TO FIND A BLUEBIRD RANDY EDELMAN/20th Century 2134	2
90	96	LIKE A SUNDAY MORNING LANA CANTRELL/Polydor 14261	2
91	—	SHOESHINE BOY EDDIE KENDRICKS/Tamla T54257F (Motown)	1
92	99	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC/Dot DOA 17540	2
93	100	JACKIE BLUE OZARK MOUNTAIN DAREDEVILS/A&M 1654	2
94	98	WOLF CREEK PASS C. W. McCALL/MGM 14764	2
95	—	TURN TO STONE JOE WALSH/ABC Dunhill 15026	1
96	—	LEONA WET WILLIE/Capricorn CPS 0224 (WB)	1
97	—	MY LITTLE LADY BLOODSTONE/London 5N 1061	1
98	47	I BELONG TO YOU LOVE UNLIMITED/20th Century 2141	12
99	—	ANGEL ATLANTA RHYTHM SECTION /Polydor 14262	1
100	—	DEVIL IN THE BOTTLE T. G. SHEPPARD/Melodyland M6002F (Motown)	1



FLASHMAKER OF THE WEEK



MAD DOG
JOHN ENTWISTLE'S OX
Track

TOP NEW FM AIRPLAY THIS WEEK

- MAD DOG**—John Entwistle's Ox—Track
- GHOSTS**—Strawbs—A&M
- FIVE-A-SIDE**—Ace—Anchor
- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- MODERN TIMES**—Al Stewart—Janus
- SILK TORPEDO**—Pretty Things—Swan Song

WNEW-FM/NEW YORK

- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- CROSS COLLATERAL**—Passport—Atco
- FIVE-A-SIDE**—Ace—Anchor
- GHOSTS**—Strawbs—A&M
- KEITH & DONNA**—Round
- MAD DOG**—John Entwistle's Ox—Track
- NEW YEAR, NEW BAND, NEW COMPANY**—John Mayall—ABC/Blue Thumb
- OLD & IN THE WAY**—Various Artists—Round
- ROLLER COASTER WEEKEND**—Joe Vitale—Atlantic
- TRUTH**—Roulette

WBCN-FM/BOSTON

- AMERICAN GYPSY**—Chess
- BRIAN FRIEL**—Pye
- BUTT OF COURSE**—Jimmy Castor Bunch—Atlantic
- CIRCLE OF LOVE**—Sister Sledge—Atco
- ENERGY OF LOVE**—Intruders—TSOP
- LARRY HOSFORD A.K.A. LORENZO**—Shelter
- PLAY DON'T WORRY**—Mick Ronson—RCA
- SILK TORPEDO**—Pretty Things—Swan Song
- SOUL SURVIVORS**—TSOP
- TO BE TRUE**—Harold Melvin & the Blue Notes Featuring Theodore Pendergrass—Phila. Intl.

WMMR-FM/PHILADELPHIA

- ALTERNATE TAKES**—John Coltrane—Atlantic
- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- DEPOT STREET** (single)—Mudcrutch—Shelter
- FIVE-A-SIDE**—Ace—Anchor
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- GHOSTS**—Strawbs—A&M

- MAD DOG**—John Entwistle's Ox—Track
- MODERN TIMES**—Al Stewart—Janus
- SOON OVER BABALUMA**—Can—UA
- URBAN RENEWAL**—Murphy's Law—ABC Dunhill

WLIR-FM/LONG ISLAND

- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- BLACK SHEEP**—Capitol
- FIVE-A-SIDE**—Ace—Anchor
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- GHOSTS**—Strawbs—A&M
- HERE & NOW**—Butts Band—ABC/Blue Thumb
- MAD DOG**—John Entwistle's Ox—Track
- MODERN TIMES**—Al Stewart—Janus
- NEW YEAR, NEW BAND, NEW COMPANY**—John Mayall—ABC/Blue Thumb
- OLD & IN THE WAY**—Various Artists—Round

WPDQ-FM/JACKSONVILLE

- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- DAVID ESSEX**—Col
- HARRY TRUMAN** (single)—Chicago—Col
- MAD DOG**—John Entwistle's Ox—Track
- MELISSA**—Melissa Manchester—Arista
- PINBALL**—Brian Protheroe—Chrysalis
- PLAY DON'T WORRY**—Mick Ronson—RCA
- SUNLIGHT SHININ'**—Arthur, Hurley & Gottlieb—A&M

WXRT-FM/CHICAGO

- DIARY**—Ralph Towner—ECM (Import)
- I MISS YOU** (single)—Nolan Anthony—Fallen Tree
- LIGHTEN UP**—Barry McGuire—Myrrh
- NEW YEAR, NEW BAND, NEW COMPANY**—John Mayall—ABC/Blue Thumb
- NIGHTBIRDS**—Labelle—Epic
- ROLLER COASTER WEEKEND**—Joe Vitale—Atlantic

WZMF-FM/MILWAUKEE

- BEST OF EVERYTHING**—El Chicano—MCA
- BLACK SHEEP**—Capitol
- DOWN TO EARTH**—Nektar—Passport
- GHOSTS**—Strawbs—A&M
- MAD DOG**—John Entwistle's Ox—Track
- PINBALL**—Brian Protheroe—Chrysalis
- PRONE TO LEAN**—Donnie Fritts—Atlantic
- SILK TORPEDO**—Pretty Things—Swan Song

KSHE-FM/ST. LOUIS

- ANDY NOOGER**—Kraan—Passport
- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- DIXIE ROCK**—Wet Willie—Capricorn
- DOG SOLDIER**—UA
- FIVE-A-SIDE**—Ace—Anchor
- GHOSTS**—Strawbs—A&M
- MAD DOG**—John Entwistle's Ox—Track
- MODERN TIMES**—Al Stewart—Janus
- URBAN RENEWAL**—Murphy's Law—ABC Dunhill

KUDL-FM/KANSAS CITY

- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic
- CROSS COLLATERAL**—Passport—Atco
- DOWN TO EARTH**—Nektar—Passport
- GHOSTS**—Strawbs—A&M
- MELISSA**—Melissa Manchester—Arista
- PINBALL**—Brian Protheroe—Chrysalis
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- PROPAGANDA**—Sparks—Island
- ROLLER COASTER WEEKEND**—Joe Vitale—Atlantic
- SILK TORPEDO**—Pretty Things—Swan Song

KBPI-FM/DENVER

- FIVE-A-SIDE**—Ace—Anchor
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- GHOSTS**—Strawbs—A&M
- HERE & NOW**—Butts Band—ABC/Blue Thumb
- MODERN TIMES**—Al Stewart—Janus

KZEW-FM/DALLAS

- BABE RUTH**—Harvest
- DOWN TO EARTH**—Nektar—Passport
- IT'S TIME**—Bonnie Bramlett—Capricorn
- PINBALL**—Brian Protheroe—Chrysalis
- PLAY DON'T WORRY**—Mick Ronson—RCA
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- SILK TORPEDO**—Pretty Things—Swan Song
- SLOW MOTION**—Man—UA
- SUN GODDESS**—Ramsey Lewis—Col

FM SLEEPER OF THE WEEK



FIVE-A-SIDE
ACE
Anchor

KDKB-FM/PHOENIX

- AUTOBAHN**—Kraftwerk—Vertigo
- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- DEMIS ROUSSOS**—Big Tree
- MAD DOG**—John Entwistle's Ox—Track
- MELISSA**—Melissa Manchester—Arista
- MODERN TIMES**—Al Stewart—Janus
- PINBALL**—Brian Protheroe—Chrysalis
- PRONE TO LEAN**—Donnie Fritts—Atlantic

KOME-FM/SAN JOSE

- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- DOG SOLDIERS**—UA
- FIVE-A-SIDE**—Ace—Anchor
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- GHOSTS**—Strawbs—A&M
- MAD DOG**—John Entwistle's Ox—Track
- MELISSA**—Melissa Manchester—Arista
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- ROLLER COASTER WEEKEND**—Joe Vitale—Atlantic
- SILK TORPEDO**—Pretty Things—Swan Song

KSAN-FM/SAN FRANCISCO

- DOWN TO EARTH**—Nektar—Passport
- FIVE-A-SIDE**—Ace—Anchor
- MAD DOG**—John Entwistle's Ox—Track
- NIGHTLIFE**—Thin Lizzy—Vertigo
- NILS LOFGREN**—A&M
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- ROLLER COASTER WEEKEND**—Joe Vitale—Atlantic
- SILK TORPEDO**—Pretty Things—Swan Song
- SNEAKIN' SALLY THROUGH THE ALLEY**—Robert Palmer—Island (Import)
- THEE IMAGE**—Manticore

KLOS-FM/LOS ANGELES

- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- DIXIE ROCK**—Wet Willie—Capricorn
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- MODERN TIMES**—Al Stewart—Janus

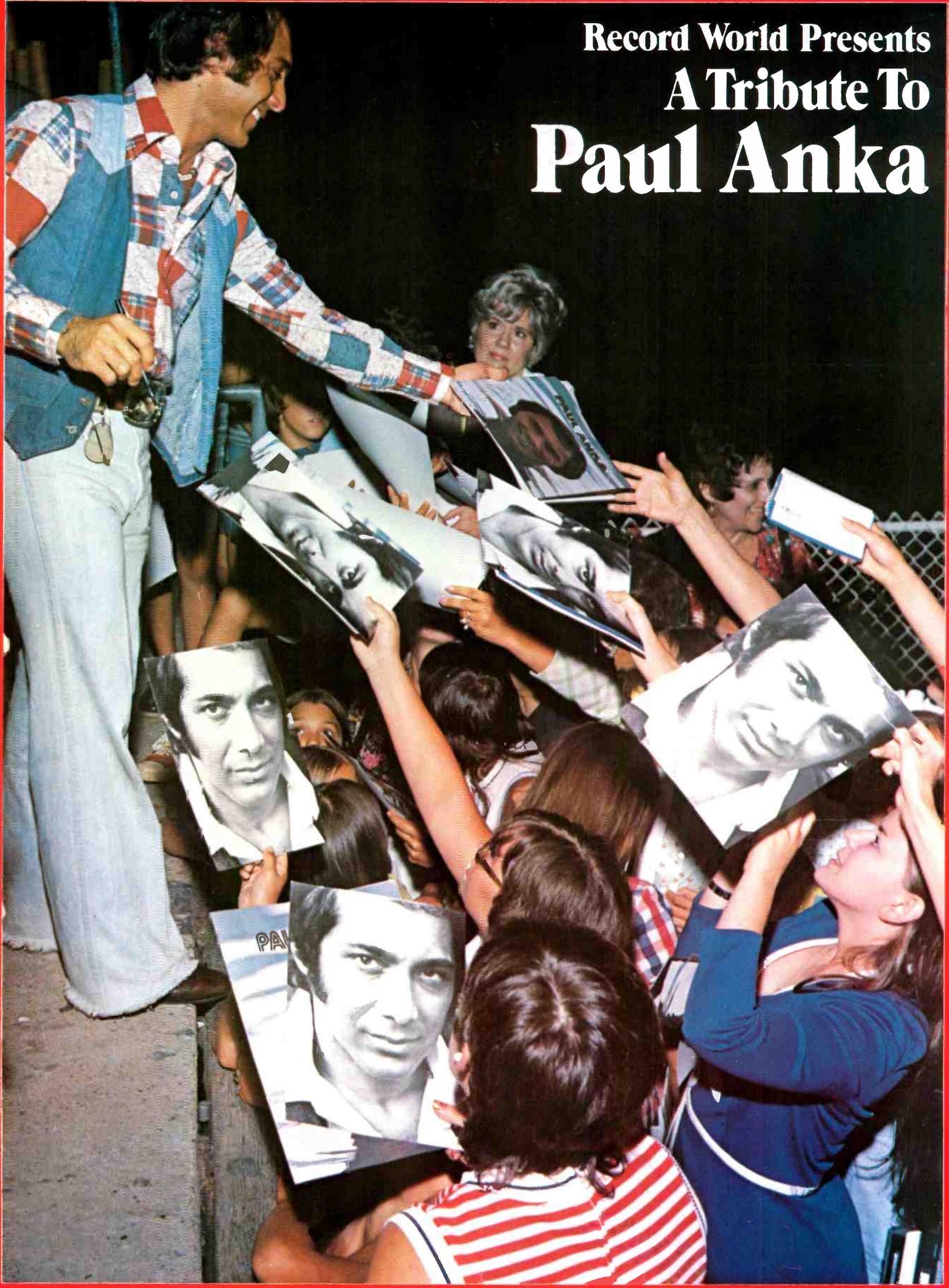
KZEL-FM/EUGENE, ORE.

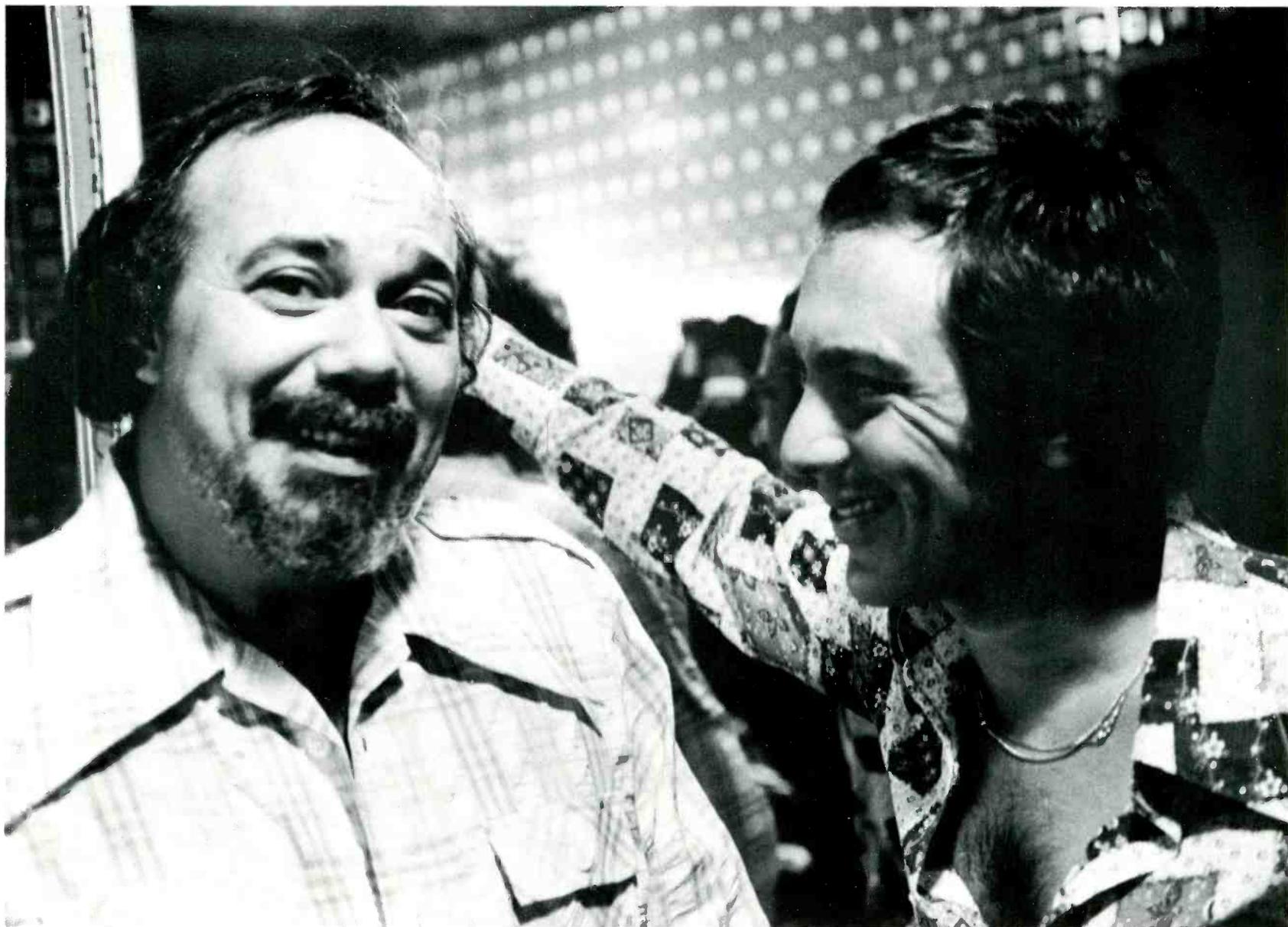
- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- EVERYTHING I DO GONNA BE FUNKY**—O'Donnell Levy—Groove Merchant
- FIVE-A-SIDE**—Ace—Anchor
- GHOSTS**—Strawbs—A&M
- HAVE YOU HEARD THIS STORY**—Swamp Dogg—Island
- MAD DOG**—John Entwistle's Ox—Track
- MAN & WOMAN**—George Freeman—Groove Merchant
- MELISSA**—Melissa Manchester—Arista
- TEN SONGS**—Maynard Williams—MCA

CHUM-FM/TORONTO

- A SONG FOR YOU**—Temptations—Gordy
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- CROSS COLLATERAL**—Passport—Atco
- FEAR**—John Cale—Island
- HIJACK** (single)—Herbie Mann—Atlantic
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- RON NIGRINI**—Attic
- STYX II**—Wooden Nickel
- SUNLIGHT SHININ'**—Arthur, Hurley & Gottlieb—A&M
- WHILE YOU'RE DOWN THERE**—Stray Dog—Manticore

Record World Presents
A Tribute To
Paul Anka





Dear Paul,

*You've always been at the top of
my chart.*

Don Costa

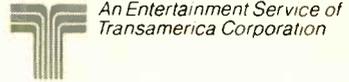
Record World Honors Paul Anka

Today, the singer-songwriter is an acknowledged creative force in the music/record industry. When Paul Anka began his career at the young age of 15, back in 1957, the term hadn't yet been coined. The concept of a total performer had not yet been developed in theory or practice, and the business was just coming to terms with the "overnight sensation" element of early rock 'n roll.

Today, in a healthier musical climate, we can appreciate in retrospect what the coming of a Paul Anka meant to the industry 18 years ago—and we can begin to assess what his continuing maturation and constant public acclaim bodes for the future of perennial superstars of his calibre.

Record World is proud to salute our industry's prototype of the total performer. Paul Anka epitomizes the wide-ranging appeal of a talent who, more than growing up with his audience, aided in expanding its musical horizons. From teen idol to Las Vegas pro, from "a kid who could write, too" to a master of the popular song, from "overnight sensation" to an endless career of precedent-shattering achievements—here is the story of Paul Anka. His aspirations continue to help us all reach a little higher while his innumerable accomplishments best exemplify the non-stop spirit of our ever-moving, ever-exciting industry.

6920 Sunset Boulevard Los Angeles California 90028
[213] 461-9141 Telex 67-3271 Cable UARECORDS



United Artists Records of America

ALVIN N. TELLER
President

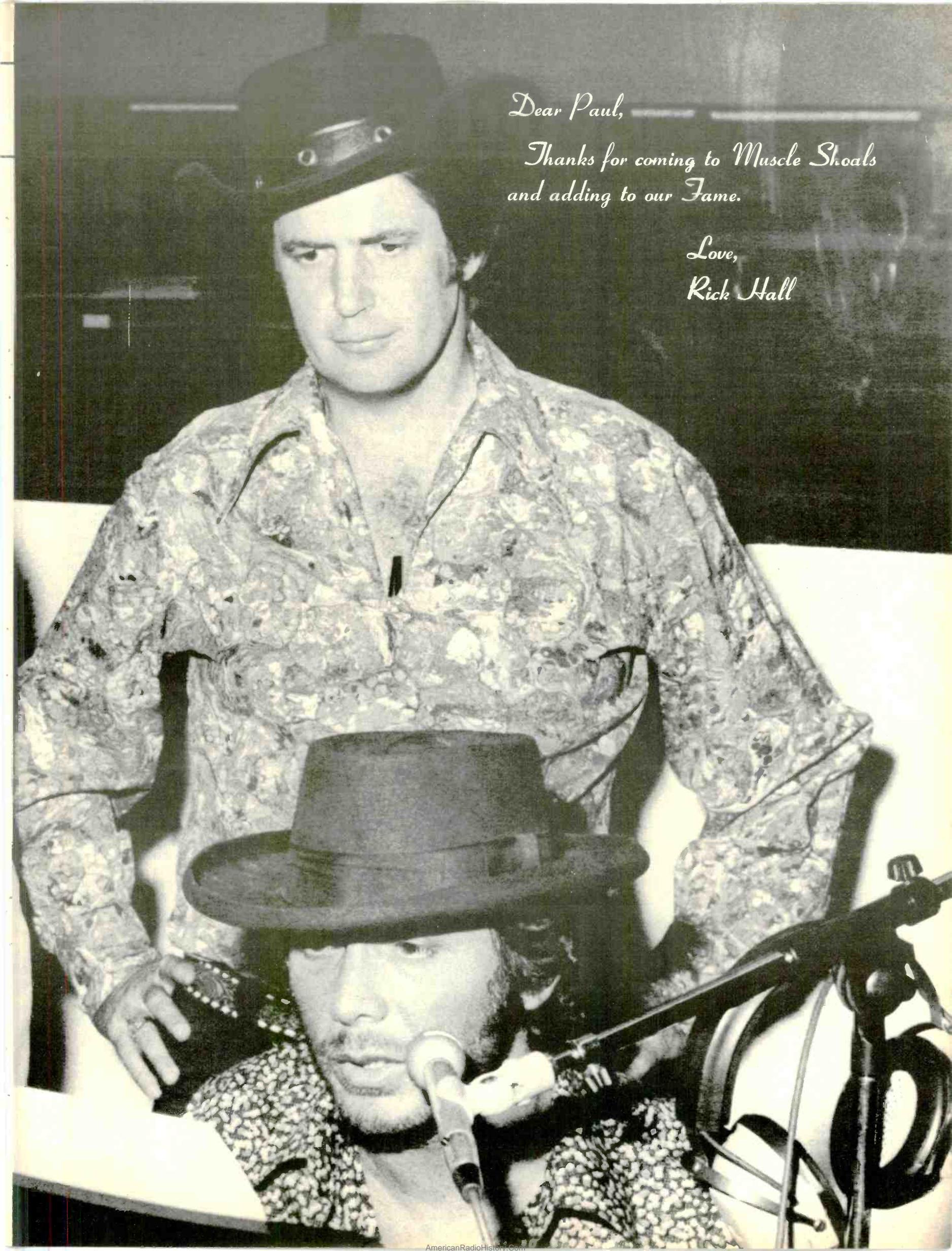
Dear Paul:

On behalf of myself and everyone at United Artists, let me express our delight at being a part of this special Record World salute to you.

The name Paul Anka has been associated with brilliant music and incredible creativity for almost two decades and we at UA feel that while our present relationship has been most successful, the best is yet to come.

Much luck to you and best wishes from all of us at UA for continued mutual success.





Dear Paul,

*Thanks for coming to Muscle Shoals
and adding to our Fame.*

*Love,
Rick Hall*

Anka

Paul Anka: He Did It His Way

By ROBERT ADELS

■ NEW YORK—There would be reason enough to label Paul Anka a legend if you were to look only at his strings of hits: spanning 18 years, it offers no sign at all that Anka the recording superstar is sparkling any less brilliantly in 1975 than he was back in 1957. From "Diana" and "You Are My Destiny" to "(You're) Having My Baby" and "One Man Woman, One Woman Man," his legacy of smash singles seems never-ending.

The total impact of Paul Anka as an entertainer only begins with this massive hit list, however. As a writer and live performer, there are many aspects of his career which have proved to be "record-making" in their own right. It is the sum of all his accomplishments which add up to one of the most consistently visible superstars our industry has spawned in the past 20 years.

Paul Anka's writing craft is both historically and currently documented as unique in the business. In 1957, the year he broke with "Diana," the phenomenon of a so-called "teen singer" writing his own songs could only be viewed as a curiosity—it was years before the term "singer-songwriter" would come to be an accepted part of the vocabulary of the music business. But it was Anka who proved that what he was trying to do — and indeed what he was succeeding in doing, record after record—was to infuse a total sense of pride into the recording artist as a more personally expressive being.

Before Anka proved that an "idol" could have something to say in music as well as in teen-oriented press interviews, the status of the young overnight sensation was rather lowly in the long run. The teen voice that hit it big was then considered little more than a cleverly put-together package, the true contents of which bore little relationship to the face and body used to sell it.

If the sentiments of "Diana" sound a bit crude today, it's only because the song gave Anka the impetus to strive for greater things, and allowed his lyrical and melodic senses to mature. Had the singer-songwriter not come into the rock picture as early as Anka put it there, it might have never made it at all—and the sub-

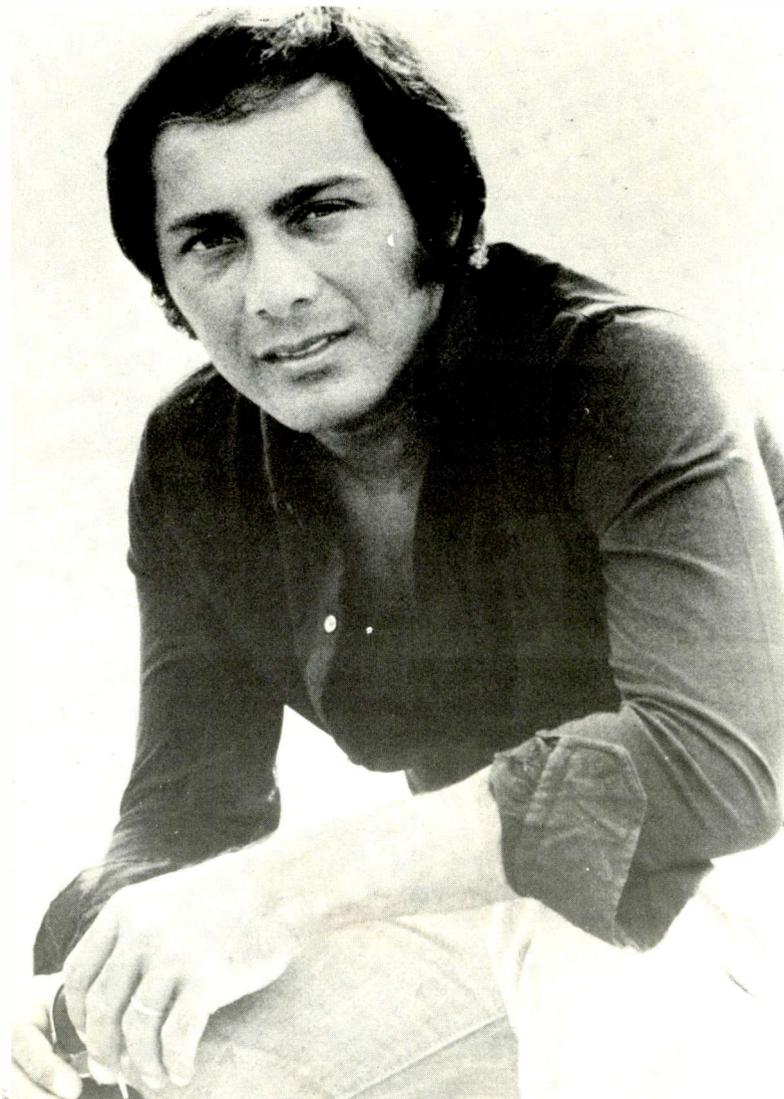
sequent evolution in the form might never have taken place.

Timeless Quality

The long-standing appeal of early Anka material is constantly meeting the test of time and the charts. In January alone, Anka standards appeared in two top 5 albums which turned gold. The fact that Linda Ronstadt's "Heart Like a Wheel" album (Capitol) and Barbra Streisand's "Butterfly" lp (Columbia) featured Anka-penned songs written 16 years apart—"It Doesn't Matter Anymore" and "Jubilation" respectively—further attests to the timelessness of his creations. Anka's "Johnny's Theme," on the January-certified "Magic Moments from the Tonight Show" (Casablanca) brought his gold total to three last month alone!

The case of "It Doesn't Matter Anymore" (which Anka wrote in

1958) becomes the starting point, chronologically, of a vast diversity of artists who have had success with his tunes. Buddy Holly was the first to benefit from the power of Anka's pen, the same hand that went on to write what effectively have become the theme songs for two of the greatest names in show business today — Frank Sinatra ("My Way") and Johnny Carson ("Johnny's Theme," the musical opening for "The Tonight Show" for 15 years, used since Carson began hosting the home screen legend). When you add to that list the countless other artists of major stature who have recorded his work, it quickly becomes a veritable "Who's Who" of the recording industry. From rock to country, from soul to MOR, his songs continue to prove their seemingly timeless and limitless values.



Paul Anka

Not only did Paul Anka write a slew of hits, but he was the first artist to publish such a massive catalogue on his own. Beginning again with "Diana," every one of his major copyrights is contained in the Spanka Music catalogue, which he founded 18 years ago and which he alone controlled and professionally exploited for most of his life. It took no less than a business superstar of the calibre of Gordon Mills to bring it under a broader corporate umbrella. Paul Anka proved an artist can play a very vital part in the publishing world above and beyond the role of writer, and that concept has led to the proliferation of a myriad of subsequently successful performer-run pubberies, thanks to his pioneering in the field.

Live Performance

Paul Anka the live performer also added elements to our industry that simply had not made themselves felt before his arrival on the scene. In the late '50s when every teenage star was automatically labeled a "rock and roll singer," it was Anka who proved that there was reason to break down the all-encompassing and at the time derogatory classification, laying aside the concept of an artist's own age as a guideline to his audience appeal.

Long before the word "demographics" became more than just a textbook term used in sociological circles, Paul Anka was working to expand the entertainment "science." "Diana" might have been too teen-oriented to make mom and dad take notice, but songs like "You Are My Destiny" began to change the public's view of him, and of "rock and roll" singers in general. Early in his career, he recorded and had hits with standards, songs which together with his own increasing ability to write their contemporary equivalents, brought his name to the attention of the parents of his original fandom. Today, songs like "My Way" are as well-known and as well-respected as "I Miss You So" or "(All of a Sudden) My Heart Sings."

In June of 1960, Paul Anka became the youngest performer to play the most prestigious club at that time, the Copacabana. It didn't happen by accident—his material and professional delivery

(Continued on page 63)

Anka



Anka's Philosophy Is Inherent In His Music

By GREG SHAW

■ Any notion that Paul Anka's phenomenal success with "Having My Baby" might have been some kind of fluke has long since been dispelled by the equally sensational popularity of the follow-up, "One Man Woman," proving that Anka is once again established as a hit artist of contemporary appeal. There is more, of course; his acceptance, like that of Neil Sedaka, indicates a need for the type of music he represents, and a refreshing new willingness of the public to disregard the bugaboo of "oldies" type-casting that has kept so many artists of Anka's stature in the background.

Catalogue

Since his re-emergence, in fact, Anka has inspired new interest in his earlier recordings. A deluxe 2-record package of his early hits was put together by Bill Buster and issued on Sire last November, and sold well. Oldies stations are programming these original hits more than ever before, and it could be said that Anka's nostalgia cult is growing as rapidly as his contemporary following.

Part of the reason behind the strength of Anka's comeback is his determination never to be tied down to his past. Despite tempting offers, he never appeared at an oldies concert or in any way tried to exploit his previous popularity. "I've always avoided that scene," Anka revealed to **Record World** recently. "It's too easy for people to start thinking of you only in terms of yesterday." Which is why, when Anka decided to have another go at the charts, he was able to do it on his own terms. This philosophy, which he set to music in the classic "My Way," has always guided Paul Anka, from the very start of his 18-year career.

* * *

ITEM: Paul Anka has sold more records than any other rock & roll artist who emerged in the fifties, with the exception of Elvis Presley. Altogether, he has sold close to 100,000,000.

ITEM: "Diana," his first song, written at the age 15, sold 8½

Greg Shaw is the editor of Phonograph Record Magazine, and the publisher of Who Put the Bomp, a magazine for record collectors.

million copies within two years, becoming one of the five biggest selling records of all time. It still sells steadily, all over the world.

ITEM: Paul Anka has written over 350 songs, nearly all of which have been published and recorded.

ITEM: Paul Anka wrote the theme music for "The Johnny Carson Show."

ITEM: Paul Anka wrote one of Buddy Holly's biggest hits.

ITEM: Among the artists he has discovered and given their start in the business are Steve Goodman and John Prine.

ITEM: Paul Anka was the first artist to produce and record his own material, to be distributed through a major record company—several years before such arrangements became commonplace.

ITEM: Paul Anka was the first American pop singer to perform behind the Iron Curtain.

ITEM: Paul Anka is about the same age as Bob Dylan, John Lennon, Bill Wyman and David Crosby.

* * *

Growing Up

He was born in Ottawa in 1941. As early as he can remember, his sights were set on show business, and his grade school years were full of acting, singing and performing. What impressed people most from the start was the in-

tense energy and total lack of fear or hesitation on the part of this energetic young man. By the age of ten, he was going out nights to sing and do imitations at a small dive across the river from his home. At age 12, he won a contest with his impersonation of Johnny Ray. At 15, he spent the Summer in California and cut his first record, backed by the Cadets of "Stranded in the Jungle" fame, for a small r&b label.

Lyrical stiff, but with a hint of the flair for melody and phrasing soon to emerge, the record sold a few thousand and disappeared. The following Spring, Anka journeyed to New York with four songs he'd written, including "Diana," and was signed by ABC-Paramount Records on the first day. The record came out three months later and by the end of Summer Paul Anka was a millionaire.

Belief

Anka's unwavering belief in himself and his ceaseless, driving energy did as much to get him to the top as his music, at a time when would-be teenage singers were as common as dirt. As a song, "Diana" was not that exceptional. What made it a classic was the forcefulness of Anka's young personality, pouring out from between the grooves.

The next five years for Paul Anka were spent as one of the

world's top entertainers. He toured America countless times, on package shows run by Dick Clark, Alan Freed and his manager Irv Feld, and starting in 1960 when he came of age, in night clubs from Las Vegas to New York, where he was the youngest performer ever to appear at the Copa. He toured the world several times, drawing overflow crowds wherever he went, and causing riots in several places. He starred in five movies, composed the theme music for "The Longest Day," appeared on Broadway in "What Makes Sammy Run," and in 1960 he wrote, directed, produced and starred in a cinema-verite documentary called "Lonely Boy" that is regarded today in film circles as having been years ahead of its time.

Hits

And, of course, he made hit records. "You Are My Destiny," "Crazy Love," "All of a Sudden My Heart Sings," "Lonely Boy," "Put Your Head On My Shoulder," "It's Time to Cry," "Puppy Love," "My Home Town," "Hello Young Lovers," "Summer's Gone," "The Story of My Love," "Tonight My Love, Tonight" and "Dance On Little Girl" were all top 20 hits between 1957 and 1961, and there were many lesser hits.

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Anka performing from the piano

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Paul Anka: Candid Conversation

By LENNY BEER

■ One of the hallmarks of Paul Anka's 18-year show business career has been his forthright honesty in dealing with his public, his staff, his family and himself. As is evident in the following Dialogue, conducted at Caesar's Palace in Las Vegas just prior to a performance, Anka is unafraid to examine his career and his objectives realistically. What emerges here is a man content with his accomplishments, but also a man constantly seeking new challenges.



Paul Anka

Record World: First of all we'd like to get a brief outline tracing your career in the industry.

Paul Anka: I originally started in Ottawa, and around the age of 13 I started getting interested in performing, doing amateur contests, working in schools plays, I got involved in the church choir. I was in an English literature class and I was going through to be a lawyer or a writer. I wasn't sure what I wanted to be. With a small town the school was quite small and a friend of mine whose family was into skiing (they were skiing champions)—he and I used to hang out together a lot. We were in a class of 40 girls and consequently a lot of the courses were typing and shorthand and English Lit. We were forced into five periods of shorthand and after the first period I knew that that was out, I was never going to need that in my life. I wasn't getting off too well with the teacher so I got thrown out of the class. I asked for music and took five periods of music. I started taking music theory and that got me started playing an instrument, being aware of the technical side of music.

RW: What instrument was that?

Anka: Piano. I took drums, played trumpet—all badly, of course—but I started to get a knowledge of music.

RW: This was still in high school?

Anka: Yes, in high school. I was writing songs, I was writing poems. At that time while in school I was getting involved in these high school productions, doing plays and musicals and things like that so I was always in them. Then I got hung up on this girl Diana and I wrote a poem for her and I just kept it in my drawer and I used to read it to my friends. It was a whole big joke at the time, here I was madly in love with this chick. She was 19, I was 14.

One day after all the piano lessons, I sat down and I just wrote a song, "Diana," and I used to play it at parties, at home for friends and then I won a contest for IGA food stores. They used to have a contest every year, who could collect the most soup wrappers, Campbell's soup. You'd sign your name on the back, send it to IGA and then they'd pick out the kid from different districts across Canada. So for like three months I ripped off every garbage can door to door; I mean I collected soup wrappers and I won the contest. They took us all to New York on a train, put us up at the YMCA, the Sloan House, and I got bit.

There I was in New York. You can imagine—I hit the city, I looked at it and I said "Wow I gotta wind up here." So I went back home and started hanging out with a lot of performers who used to come to Ottawa—the rock shows, went to the nightclubs, just really got into it. I was a real fanatic. Met them all, knew them all, invited them home. My dad had a restaurant, they all came to the restaurant. So I slowly started becoming educated to show business.

Then one Summer I borrowed some money and got to L.A. I was living with my uncle and I was working in a theater called Civic Playhouse selling candy bars during intermission. There was a play there called "Bullfight," on LaCienega. It's a movie theater right now, but it was just down the bottom of that hill. I used to look at the trades every day, and there was a record called "Stranded In The Jungle" by the Cadets. It was my favorite record and I used to go down to Wallich's

Music City, they used to have the booths, sit there with the earphones in your own booth, you'd sit there and listen to your records. I went to every record company with this one song that I had. I had "Diana," I had a thing called "Blah Wile & the Best Fantaine," which was a town in Africa. I had to read this book through the Summer for a report that I had to hand in. I got turned down everywhere and I wound up out at Culver City with Ernie Freeman and the Baharry Brothers and I sang this song to Ernie Freeman who was the a&r man. He said "Yeah I like it" and he recorded me with the Cadets in the background and he put the record out. It stiffed out. "Hound Dog" tried to break it in Buffalo, he was wired into them pretty good, it sold pretty good in Canada.

RW: That was George Lorenz.

Anka: Yes, George Lorenz. That was my first record. I went home a failure at 14 and the funny thing is they sat with "Diana," they had the tape about "Diana gambled with love." Modern Records had the audition, but they figured after the first stiff they passed. The next Summer I borrowed some more money and went to New York. I stayed at the President Hotel with the Rover Boys who had a record called "Graduation Day." I knew the Four Diamonds who were from Toronto. So I lived with these guys at the hotel. I'd sleep in the bathtub, sleep in the bed when they were on a gig, I just hung out. I went up to ABC Paramount because the Rover Boys had recorded for them and somebody got me an audition.

Don Costa, who was a&r at the time, heard the songs. I played them for him on the piano and he made a decision to record "Diana." We went in about a month later and I would say that if you asked me who was the guy that was responsible, who got it all started for me, who developed me, it was Don Costa. I think that even today he is one of the very unique music men in the business. I look at a guy's track record, how unique he is—consistency—and Costa was the guy who put it all together. He trained me, developed me and it all started with him.

RW: It didn't end there did it?

Anka: Oh no, of course not.

RW: That's one of the biggest selling records ever in American popdom, from what I understand.

Anka: The international aspect is what made it such a large selling record. It's still selling, I don't know how much accurately.

I think from Dylan to the Beatles the whole thing opened up. You write about what you feel. You say what you observe. What you want to do.

RW: The figure I hear quoted, at least domestically, is nine million. Is that about right?

Anka: I don't know. I'm very leery about figures. I know guys that have paid \$40 and \$50 just for the single at these places in New York for the original record. It's an oldie goldie antique, it's a heavy seller. Internationally, that's where "Diana" really sold and really where my career began was internationally. I was #1 in England before I was here. I went to Japan. Because of the phonograph records, it really started an international career for me which I've kept up through all these years. I mean that's really been one of the aces in the hole that I've had in terms of my career, where a lot of the others didn't have that spread. I mean I didn't overexpose myself here and I went to countries like Mexico that were selling those singles 200-300,000 records. That's from years of a following.

RW: Weren't you also the first Western performer to ever perform behind the Iron Curtain?

Anka: Yes.

RW: Was that much later?

Anka: I was the first pop performer. That was around 1967, '68 through Czechoslovakia and Poland.

RW: The very first pop star?

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**Caesars World
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in
saluting
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talent
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of
Paul Anka**



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UA Executives Salute Paul Anka

Al Teller: Anka Is A Total Professional

■ LOS ANGELES — Paul Anka came to United Artists Records as a result of a distribution deal United Artists had with Fame Records and Fame's owner, Rick Hall. After the Fame label was discontinued, United Artists decided to assume recording responsibilities for two fame artists, Paul Anka and Odia Coates.

This arrangement, masterminded by Hall, Mike Stewart, then president of United Artists, now chairman of the board, United Artists Music and Records group, Bob Skaff and Anka himself, lead to what has become one of the most successful collaborations between artist and record company in recent times. Anka, always a prolific and highly successful writer, and a most formidable live performer, has seen his recording career re-established, with several top 10 singles in the last few months.

Al Teller, president of United Artists Records of America, comments, in the following interview, on the relationship between Anka and United Artists, and his own personal recollections of his own involvement with this most important recording artist.

Total Professional

When asked to pinpoint just when his involvement with Anka began, Teller noted that "the week I assumed the presidency of the company, was the week that 'Having My Baby' went to number one, so I got involved with Paul at a fairly auspicious point. I visited Paul in Cleveland, where he was appearing. I was knocked out by his performance, his ability to work an audience and his overall showmanship. My initial impression of the man was one of an artist who personifies the phrase 'total professional.'

Versatility

"More than that, Paul is, without question, one of the most talented all-around music people I've ever met in my life. For years he's been a brilliant songwriter, has had enormous record success in the past, and is a consummate showman in person. In addition he has a certain warmth and charm onstage and an ability to deal with people, both his audience and professionals within the business, that makes working with him not only a pleasure, but a learning experience for anybody who gets involved with him. You

really can learn from the man. He has a tremendous awareness of the music market, what the word entertainment means . . . In fact, I think the word entertainer for him is well deserved — and in capital letters."

In discussing the longevity of Anka's career as a recording artist, Teller noted the wide demographics of Anka's audience. "While it is true that there was a period in which Paul did not enjoy very strong record success," said Teller, "It is also very evident that he is enjoying strong success in that area again. What sustained him during that time was his phenomenal success as a songwriter and his growth as a live performer.

Audience Spectrum

"Part of the reason for his current success is his audience. When I first saw Paul perform, in Cleveland, I was amazed at the wide range of people who were enjoying Paul. It ranged from eight to, if not eighty, to the late sixties. It was a combination of young kids, teenagers, parents, grandparents, males, females — every last one of them thoroughly had a good time. He has a remarkable ability to transcend age categories, and as his international success attests, national barriers as well. The other times I've seen him perform it's been the same thing. The man has a remarkable gift for appealing to an audience."

“ He has a remarkable ability to transcend age categories, and as his international success attests, national barriers as well. ”

Explaining the reason for this tremendous rapport, Teller noted that Paul writes on a very personal level, not making large philosophical statements, but working on an almost intimate level: "If you look at the hit songs that he's recorded himself, as well as the songs he's written for other artists, they are predominately about people and relationships and feelings that people have for one another. Those kinds of simple human emotions, expressed as capably as Paul can, reach an untold number of record buyers. Anytime you sell 2 million singles, you've got to be appealing to more than simply a young teenager."



Al Teller

In terms of Paul's professionalism, Teller commented on the fact that Anka is not afraid to delegate authority to those he feels manifest expertise in various areas. "The man's been in the business for close to 20 years and his sense of the business is enormous," he stated. "He's very adept at being able to recognize in other people whether or not they have the capabilities to execute their responsibilities. Once he makes that determination, he does put a large measure of trust in their judgment, but on the other hand, never quite surrenders what he considers his personal responsibility to evaluate their performance. He trusts people; on the other hand, he always challenges people to re-think their position, to prove that their position is the correct one; a very exciting kind of dialogue results."

Teller's view of his involvement with Paul's follow-up to "Baby," "One Man Woman/One Woman Man" and the ensuing album: "I was involved in the total marketing campaign for the album, which was an across-the-board campaign in the sense that it hit a very large cross-section of the record buying public because of Anka's broad appeal. We hit very strongly at the top 40 level, and at the MOR level and had album success at both levels. I felt that we needed a second single off the album to further establish the fact that Paul had returned and returned to stay.

"After discussions between Paul and myself, it was agreed that

'One Man Woman' was the one. The song was recut, and the rest, to coin a cliché, is history—we had a second top 10 record, Paul has sustained himself on top 40 radio for almost seven months, and his acceptance with the album-buying public is increasing daily. Certainly, I think the explosion will come with the release of Paul's next album. That's when I feel we'll see an enormous album success."

Enlarging on his contention that Anka's soon-to-be-released new album will be very important to the continued growth of Anka's career, Teller commented: "While his two singles have certainly put him in the minds of the record-buying public, and have made the industry more aware of him, if we come with a new album that has one or two hit singles on it—I'm sure it does, having heard much of the material—Paul will have such a consistent track record that it will put him, without any question, at the forefront of today's recording artists. That kind of consistent success is rare and will establish a kind of longevity for Paul that will completely transcend his singles from there on. The marketing campaign for the album will be commensurate with the kind of success we anticipate having with it."

Talent Discoverer

Noting that Paul Anka has long had a reputation as not only a great performer in his own right, but also as a discoverer of new talent, most notably his discovery and involvement in the early careers of John Prine and Steve Goodman, Teller commented on United Artists' and his own personal involvement with the career of Odia Coates, who sings with Anka on his "Having My Baby" and "One Man Woman" singles, and whose own solo single, "Showdown," has been released by UA. "I am totally amazed and impressed with the fact that despite an extraordinarily intense schedule, especially when you consider that he writes songs, he records, he's on the road constantly, Paul still somehow finds the time and energy not only to work with but to become deeply involved with an artist down to an extraordinary degree of detail. The concern that he shows for Odia in terms of her own individual career, like many conversations

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Anka



Stewart Views Anka as Artist Extraordinaire

■ LOS ANGELES—Music industry executive Mike Stewart, chairman of the board, United Artists Music and Records Group, has known Paul Anka for quite a number of years. As Stewart puts it, "My relationship goes back much further than my own involvement with United Artists. In fact, I first met Paul before he left Canada; he was a very young man. I had a group called the Four Lads who were appearing in Hull, Quebec, a town across the river from Ottawa. There used to be several big night clubs there, and a young man came over to me and introduced himself. He wanted to meet the manager of the Four Lads. He had to be under 14 at the time. That's how long I've known him."

Professional Association

When asked if there were further meetings of a business or personal nature between himself and Anka, Stewart replied, "Yes, on both a professional and personal level. While Paul had never been associated with me in publishing, records or management, our lives seemed to be intertwined. Paul used to play me his new songs, we used to discuss a lot of things, we used to go to hockey games together (we're both hockey freaks); the professional association began relatively recently, with the signing of Paul to Rick Hall's Fame label, approximately a year ago."

Discussing the beginning of his professional association with Anka, Stewart mentioned that "Paul called me before he signed with Fame, and asked my opinion—he was also very friendly with David Picker, who was president of UA Corp. at the time—since Fame was distributed by UA. I assured Paul that it was merely a matter of circumstance that we had never worked together and that I was really very excited about our imminent relationship. And we've been in very close touch ever since, on both a personal and professional level."

When the Fame deal was terminated, United Artists decided to retain Paul Anka and Odia Coates as recording artists. Stewart comments: "Paul's international aspect was important, but in addition, I felt that while the Fame deal did not work out, we had the utmost respect for Rick Hall, and when we went over the roster, Rick and I decided that UA would retain Paul Anka and



Mike Stewart

Odia Coates. We considered both artists from a growth point of view, viewing their acquisition as a tremendous opportunity to build their careers as recording artists."

Stewart views Paul Anka as truly an international artist and comments that people here don't realize the scope of his impact on the international music industry, from a songwriting, performing and recording aspect. "I recall walking down the Champs Elysee in Paris several years ago, and stopping at the Lido record store, and suddenly realizing that Paul Anka had six records in the top 10," said Stewart. "Since that time he has become an important live performer and an increasingly important writer—in fact, it was as a writer that Paul impressed me. I always felt that Paul could have had an astounding career solely as a writer had

he not decided to be a performer as well. Somehow, that combination of writer-performer has always reminded me in Paul of Charles Aznavour—it's hard to see which came first, the writer or the performer. He's had two parallel careers that are equally important."

As an international performer, he's in even greater demand now than he's ever been, says Stewart: "I first saw Paul when he was on the Dick Clark caravans; while he had a certain charisma even then, it is obvious that since that time he has developed into one of the most incredible showmen in the world—a mature and decisive performer."

"The fourth aspect of his career—his dramatic career—is just beginning, but it also manifests his great and varied talent. I can't say I was surprised that he was so good on the 'Kojak' show, because I'm never surprised at what Paul accomplishes, but it was a delight to see the total proficiency and professionalism he manifested."

According to Stewart, Paul is a "totally contained" performer. "We hear so much about that phrase in relationship to rock bands and groups. Paul is the only artist of his kind that is totally self-contained in the sense that he's dependent on no one for his material."

"In addition, Paul is an incredible worker. He has enough dignity and integrity as a writer to

sometimes re-write a song a hundred times just to get it exactly right. This integrity carries over into all aspects of his multi-faceted career. He's as much a craftsman on stage and in the studio as he is at the piano when he's writing. I call that professionalism."

Bright Future

The future is bright for Paul, says Stewart, on a worldwide basis. "I can't comment with too much authority on his growing acting career, he stated, "because that will depend on Paul receiving the scripts. As far as the music aspects go, since that is also my area of responsibility, I can tell you right now that we are looking for films for him to write."

Speaking generally of the direction of Anka's career in the future from the point of view of a veteran music industry executive and as chairman of a major entertainment complex, Stewart noted that "I see Paul Anka as growing in all areas of his career. First of all, as a recording artist, I think his future is very bright, not necessarily because he's had a couple of hits and he's hot at the moment, but because of the fact that I see no reason why he can't sustain himself for a long time. He's not dependent upon anyone for material, he writes his own

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Comments from UA executives continued on pp. 14-17.



From left: Spencer Proffer, national executive director, a&r, UA; Mike Stewart, chairman of the board, UA Music & Records Corp.; Al Teller, president, UA Records of America; Anka; Odia Coates; and Bob Skaff, VP, UA Records.

Anka

Odia Coates' Success Story

By KAREN FLEEMAN

■ LOS ANGELES—"I have a great deal of respect for Paul, being with him, working with him. He's unbelievable, he never misses an opportunity to help someone. I've really learned a lot about myself vocally, and the great thing is that I never cease to gain something from watching him."

Doors are opening for Odia Coates, the talented lady who sang on Paul Anka's smash, "(You're) Having My Baby." Born in Vicksburg, Mississippi and raised in the Watts section of Los Angeles, where her father was a pastor in a storefront church, Odia had church music as an early influence, as she played piano, taught Sunday school and sang in the choir. As a teenager, she was a member of the Southern California State Youth Choir and sang with people such as Billy Preston, Merry Clayton and Clydie King.

Ms. Coates' professional career began in 1968 when she appeared with Diamond Jim and Tara the Snake Dancer, who danced with a ten foot boa constrictor, in Sunnydale, California. Her second gig was at Batman's Cave, where she worked with a very young band, Sly and the Family Stone. Shortly after that, Odia joined Brotherly Love, a group with whom she stayed for a couple of years, singing mainly soul and rock. Then, after receiving a call from Merry Clayton, she became a part of the original Sisters Love. Both Odia and Merry soon left the group and did some session work in L.A.

Edwin Hawkins

Odia finally got her break through her association with Paul Anka, whom she met through her longtime friend, Edwin Hawkins. "I had called Edwin about a contract," she said, "and he told me that he'd talk to Paul about it, who was producing an album for the Edwin Hawkins singers at the time. A few days later, he called me back and said that he had arranged an audition for me in Las Vegas. I just sat there, disbelieving the whole thing. I immediately went into the studio and cut a couple of things for Paul. A few days later, Paul called me and said he liked what he heard."

Anka certainly did like what he heard, for he put her in touch with producer Rick Hall, owner of Fame Recording Studios in Ala-



Odia Coates

bama, and chose her to sing the female part in his chartbuster single, "(You're) Having My Baby." "The single was conceived in Tahoe, where Paul was on a three day engagement," Odia reflected. "We worked in San Juan together and he asked me if I wanted to cut the tune. So we went into Miami for a few days, and Paul and I each cut solo versions of the song. I have a very good version which is on my upcoming album on United Artists. Anyway, we were in New York one night, and I was in the studio with Paul and his cousin Bob Skaff, who also works for United Artists Records. Bob came up with the idea of the two of us cutting the song together. He

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Rick Hall:

Anka On Record, Fame and Beyond

(The following is an interview with Rick Hall, the noted Muscle Shoals producer who has played a major role in Paul Anka's UA chart surge as his current studio mentor.)

Record World: Tell us how you first met and got involved with Paul Anka?

Rick Hall: I met Paul—I spoke with Paul by phone, through my relationship with Wes Farrell, some three or four years ago. At that time, I believe Paul was writing for Wes Farrell out of New York, and he was concerned about me placing some songs that Paul had written or something. I spoke with Paul a couple of times and then my first meeting was through Bob Skaff. Bob and I were together in business with the Fame Record label deal, which was distributed internationally by UA Records. Bob asked me if I would be interested in bringing Paul into the Fame Record label deal and, I said "No, I don't think so," and he asked "Why not?" I said, "I just don't believe that we could produce a hit record on Paul unless we could change his style and get him into a different writing situation and take him out of that Vegas, Harrah's whatever, you know, socko that he's into. That we have to change from that 40 or 50 year-old playing audience and get him into the teeny boppers, the young adults, the single record buyers." So, he kept talking to me about him and of course, Bob is a cousin to Paul Anka, plus the fact that he's been a lifelong friend of his and he believed that Paul would listen and work with me to the point that we could have a hit together. He thought the combination would be good and convinced me of that. So, we discussed it with Paul and he said he'd like to give it a shot. At the time, he had a contract with Buddah. We bought his contract back from Buddah, we paid, I don't know exactly how much, but we paid quite a bit of money for it, and he signed with me on the label, as an artist. And when I decided to drop my label deal with UA, I retained Paul as one of the acts that I wanted to keep and produce.

RW: So, the current Anka album is the first album you've done with him?

(Continued on page 18)

Record World would like to thank the following people for their help in contributing their time and talent to this issue: Paul Anka, Mike Stewart, Al Teller, Bob Skaff, Rick Hall, Bob Cato, Odia Coates, John Anka, Allen Levy, Bob Emmer, Mary Rizzo, Pam Starke and Ira Friedlander.



Odia singing with Paul Anka

Osmonds Praise Anka

By KAREN FLEEMAN

■ LOS ANGELES—Show business for the Osmonds began over a decade ago with television appearances on the Andy Williams and Jerry Lewis shows. The seven member group has achieved many accomplishments, including 19 gold records, sell-out concerts throughout the world and drawing capacity crowds to their Las Vegas hotel engagements.

Having recorded Paul Anka's hit tune "Puppy Love," and "Lonely Boy," Donny and Alan Osmond related to **Record World** their feelings about Anka as a songwriter, performer and person. "I think he is a very good performer," said Donny. "We were at Caesar's Palace one night and he was singing a medley of his songs that other people had re-

(Continued on page 53)

Introducing
One of the Best Known Voices
in America...

Odia Coates



The response to
Odia's performances on
(YOU'RE) HAVING MY BABY
and
ONE MAN WOMAN (ONE WOMAN MAN)
has been so great,
she has recorded a single of her own.

"Showdown"

An auspicious beginning for an established star.

On United Artists Records 

Produced by Rick Hall  In Association with Paul Anka Productions



Anka

Skaff on Anka, The Person and the Performer

■ LOS ANGELES—Veteran record business executive Bob Skaff, vice president, United Artists, has had a long, varied, and highly successful career in the music business, beginning in Cleveland in 1958 as a local promotion man for Concord Distributors. In 1960, Skaff joined Liberty Records as east coast head of promotion, and was later transferred to Los Angeles where he assumed the post of head of national promotion. In 1964 he was made the head of Imperial Records, which had been acquired by Liberty, where he developed such artists as Johnny Rivers, Cher, Mel Carter and the Hollies.

After two years at Imperial, he rejoined Liberty, becoming part of the board of directors as head of promotion and a&r for Liberty and all of its subsidiary labels. At Liberty he was instrumental in the careers of such artists as Fifth Dimension, Vikki Carr, Jackie DeShannon, the Classics IV, Gary Lewis and the Playboys, Bobby Vee and others.

In 1968, Liberty and its labels were acquired by United Artists; Skaff transferred to New York, and then became involved with Rick Hall's Fame label; through his association and friendship with Paul Anka, Skaff acquired Paul for the Fame label. He was later instrumental in bringing Anka to United Artists after the UA-Fame distribution deal was discontinued.

Relation

Skaff mentions that he is related to Anka, but that he didn't even know that fact until he met Paul at the beginning of Anka's career. Anka came through Cleveland, Skaff met him, and was invited home to Anka's home in New Jersey, where Anka's mother told the two men that they were indeed related—they were third cousins. Skaff says, "Out of that beginning there grew a close friendship. Being on promotion trips, I would run into Paul from time to time in cities where he was working as an entertainer. We would talk to each other about the music business and about personal things. He would bounce ideas off me about songs and artists. I was in Chicago with Paul, in fact, when he met John Prine and Steve Goodman."

Skaff commented on the wide range of Anka's musical interests: "Paul listens to all types of music. He has the radio on quite a



Bob Skaff

bit, FM and AM; he listens to progressive rock and jazz—he listens to all of it and enjoys all of it. His music instincts are good. He has an intuitive sense of what will make a successful artist."

Skaff outlines just how his relationship with Anka moved from a purely personal aspect to a business aspect. "For the past four or five years," he said, "there's always been talk of Paul and I getting together. It's something that, because of our close personal relationship, I hesitated to do because I felt that if I wasn't

going to contribute as much as I'd like, there would be a strain in our personal relationship. More and more, though, Paul wanted me to become part of his operation.

"When it came to records, however, I felt that I was the one who had the belief in the man, who felt that he could once again be a major recording artist. I looked at him as Paul Anka the writer as well as Paul Anka the singer—and not only as a writer for other people, but for himself as well.

"I persuaded Paul that he needed to keep some songs for himself, not give them away to Sinatras or the Tom Jones'; and once that idea had been made clear to him, he asked me to step in and help remake his recording career.

This coincided with my entrance into the Fame label, in 1972. I brought Anka and Rick to UA for distribution. Paul left Buddah and joined Rick and I. The first single that came out of the deal was 'Flashback,' which

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Sal Licata: Anka Product Means Solid Sales

■ LOS ANGELES—Sal Licata, vice president, sales, United Artists Records of America, recently joined the company, and has had much to do with the continued success of the Paul Anka surge that was in full swing when he arrived. Licata admits that he had not had any professional association with Anka prior to his coming to UA, other than being aware of the growth of Anka as a recording artist, writer and in-person performer.

Licata comments, however, that his first associations with Anka from a professional standpoint were very positive: "As far as Anka's singles are concerned, he's certainly established a large amount of credibility in the market place, due to our intention to get the maximum mileage out of every piece of product Paul puts out. We do not move on to other things, we stay with our strength. That's why Paul's single, for instance, 'One Man Woman,' is still selling strong, even though it may be dropping back in the charts at this time. Sales on the album are very good as well. We maintain Paul's records at every level. Wherever we have to advertise,



Sal Licata

for instance, we are doing it, thus maximizing the longevity of his product."

Licata stated that he has never encountered any resistance to Anka product at any level. "It's just been straight ahead," he said. "Paul has been accepted extremely well. In fact, people are looking forward with great anticipation to Paul's next releases.

"This may be due to the fact that Paul appeals to a wide range of people. The man makes good music, the kind that appeals to a very wide-ranging record buying public. To be frank, part of

Al Teller

(Continued from page 10)

we've had about it, the songs he's written for her, the closeness with which he's worked with her in the studio, to me all these things are a testimony to Paul's overall sense of professionalism and dedication to quality artists and quality music.

"I'm happy to say that we are now ready to launch Odisa on her own career. We have released her own first solo record for us and anticipate releasing her first album soon thereafter. Rick Hall is producing her and from what I've heard so far, there is no question that she will be a major star in her own right."

Future Plans

In discussing plans for the future for both Paul Anka and United Artists, Teller mentioned that the company has definite long-term goals for Paul: "Paul is going to be one of the biggest recording stars in the industry. I think there's no question but that Anka has incredible potential as a multi-media star as well. Film and television, both in a musical and dramatic capacity, are both within his ken. Certainly soundtrack projects are well within his capabilities; his 'Longest Day' soundtrack is a fine piece of film music. His dramatic television debut as the guest star in an episode in the 'Kojak' series was well received by both critics and the public."

As a final note, Teller commented that "The career of Paul Anka and the continued success of United Artists will continue to grow hand in hand. He is one of the most important artists on the label and I know he feels that the working relationships he has with the people at the company at all levels are mutually productive. Our dedication to being a part of the growth of Paul Anka's career will result in one of the longest, most spectacular, most successful careers not only in the history of the music business, but in the history of the entire entertainment industry."

that is due to the way UA has merchandised Paul. There have been no avenues left uncovered in terms of the advertising, publicity, promotion—it's taken an awful lot of hard work, I may add, and it's paid off."

Licata sees a strong growth situation for both Odisa Coates and Anka, and commented that,

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Anka



Lee Mendell: Anka's Intl. Impact

■ LOS ANGELES — Lee Mendell, vice president, international operations, United Artists, notes that the international aspect of Paul Anka's relationship with UA predates the domestic impact.

Says Mendell, "We released the first Anka single, which was 'Flashback' backed with 'Let Me Get To Know You,' late in the Fall of 1973. Taking the lead of the United States, we went out accenting 'Flashback.' We got some reaction to 'Flashback,' most notably in Holland but, in early December, 1973, we were told that our Mexican licensee, Gamma, had broken through with the Anka. We were ecstatic that 'Flashback' was so successful, and then we found out, much to our surprise, that it was the other side. So Jack (Jack Bratel, assistant to the vice president, international operations) and I got together and decided that since this record, 'Get to Know You,' was such a smash, I mean it wasn't 39 or 36 or something like that, but a number one record in Mexico, we decided to try to spread the success in the contiguous countries.

"So we went after Central America and, wherever possible, endeavored to flip the record over. We also felt that some kind of visual presentation was needed for an international market, that we should try to get a film clip of Paul doing 'Let Me Get to Know You.' Paul was extremely cooperative, and we did get a TV clip. We went out with the clip and the record and managed to be very successful with that single. In fact, that record is still happening. For instance, it was just last Summer that 'Let Me Get to Know You' was released in Argentina. It seemed to be to be an inordinate delay, but our licensee said he was just waiting for the right moment; and he must have been right, for it has turned out to be one of our biggest selling records in Argentina eight months later. In total overseas, we were able to sell over a half million records of 'Let Me Get to Know You' all told. We had great success in the Philippines with it. In Europe, perhaps because of the exposure we had gotten in Latin America, we really broke through in Spain, almost a year later. A very long-lived and very successful venture for us.

"In fact it was Anka's international success that was one of



Lee Mendell

at United Artists during his changeover from Fame to United Artists."

Mentioning that his tremendous international success, which did not occur domestically for 'Let Me Get to Know You,' prepared UA, and especially its international division, for a major push on Anka's next single, "(You're) Having My Baby," Mendell revealed that Bratel obtained a promotional film in front of the
(Continued on page 42)

Spencer Proffer & Denny Diante: Anka's Appeal Is Universal

■ LOS ANGELES—Spencer Proffer and Denny Diante, who form the nucleus of United Artists' a&r department, have been admirers of the work of Paul Anka for quite a long while. Comments Proffer, "One of the first single records I ever bought was Paul's 'Lonely Boy.' His music over the years has been a touchstone of solid musicality, increasingly complex lyrics and a craftsmanship that leaves many of his contemporaries behind." Comments Diante, "He's always been known as a great performer, both live and on record, and, having worked closely with him, I can also say that he is a total professional."

Noting that Anka has made al-



Spencer Proffer

Bob Cato:

Paul Anka Is a Contemporary Man

■ LOS ANGELES—Bob Cato, vice president, creative services, United Artists Records, a veteran record industry executive in the graphics, publicity and art fields, recently commented on his relationship with Paul Anka, a relationship that predates both his and Anka's involvement with United Artists:

"I met Paul when he was recording for Buddah and I was doing a number of projects for that company, photographing and designing. I had been very successful with a package for Curtis Mayfield, and through that package, they asked me to photograph Paul.

"I went to see Paul; he lived, at that time, around the corner from my studio in New York. I met Paul and his family, and we spent part of the afternoon chatting and drinking tea; we then went around the corner and did, I think, some of the most successful photographs of Paul that had



Bob Cato

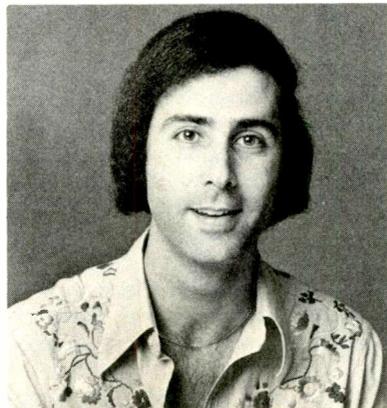
been done up to that time. The photograph that was used was one, I recall, of him in a black hat. I still see it pinned up over many a secretary's desk, so it must have been successful. It was printed extensively as a publicity shot of Paul and it established my relationship with him. When I heard that he was coming to UA I knew we would work productively together—he and I had respect for one another, due to that earlier shooting. He knew that I was privy to his idiosyncracies and the way he likes to work. And it has proven to be to our advantage, just knowing each other previously. It made the transition—getting to know him as an artist—that much easier."

First UA Meeting

Commenting on his first meeting with Paul at UA, Cato noted that "It was very warm; we both trusted each other insofar as he knew what image of him I would like. You see, I did not want an uptight photo of Paul. I told him I was looking for a photograph that would show him in a kind of easy, laid-back way. They showed me several photographs that were made by a very talented photographer named Kurt Gunther and I picked three or four, one of which became the back cover for his first UA album. All of them were very easy, unpretentious and very close to the reality of the Anka that I know.

"Paul and I understood where I was going, and we've agreed to continue in that direction. We carried this intimate human quality even further in the television spots that we prepared; instead of doing him in the studio, we asked if we could do the shooting at his house in Las Vegas. Everyone in his family participated and it was very gratifying—very easy, very charming, very human.

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Denny Diante

Anka

For Metzler, Anka Is 'Pure Entertainment'

■ LOS ANGELES—Doug Metzler, veteran photographer who came to United Artists Records last year after several years as a fashion photographer and photo journalist, has photographed many album covers for United Artists. He recently photographed Paul Anka in a "live performance" situation at Caesar's Palace in Las Vegas. In the following interview he comments on Anka from a photographer's point of view.

'Impressed'

Says Metzler, "I went down to photograph Paul live and to photograph Odis Coates for an album cover in between performances during the day. I was unexpectedly impressed with Paul.

Broad Image

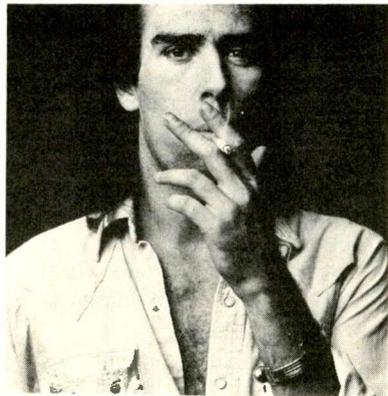
"To explain: The last time I saw Paul he was gambling with Sinatra; the both of them must have been winning and I couldn't help thinking how much they reminded me of each other. When I saw Paul perform live, however, all comparison ceased to be meaningful. Paul turned in a kind of performance that just knocked me out. His comedy was superb, his delivery was terrific, his musical backing was very right, very contemporary without being too far out for his audience. But the thing that really impressed me was the depth of his lyrics. They are very powerful, very intimate, not at all the kind of music that I had expected from a Las Vegas performer. It was then that I realized that Paul's talent goes to totally beyond a 'Las Vegas' type image. His lyrics are as sensitive as any acoustic troubador I've ever heard."

Photogenic

From a photographic standpoint, Metzler mentions that "Anka is very cooperative, and very easy to photograph on stage, because he does so many photographic things. He imitates Tom Jones, he brings members of the audience on stage and sings songs to them in a kind of mischievous way. He stands on stage in a distinctive way.

Animated

"In addition, he's extremely animated. Even in his dressing room, the man is always in motion. He did a midnight show, talked in his dressing room with the people involved in his show, discussing how to make it better until four in the morning, and



Doug Metzler

then went home and wrote a song until noon the next day."

Discussing the ambience surrounding the man, Metzler mentioned that Anka surrounds himself with thorough professionals, but that the professionalism never slides over into slickness. "Obviously," says the photographer, "Paul runs a very professional operation; but it's not built on anything but honesty. There's no deception in his show. And so what comes out, in both a visual and musical sense, is pure entertainment."

Publicity with a Purpose Is Paramount for Anka

■ LOS ANGELES—Allen Levy, director of publicity for United Artists Records of America, has been with the company for a little more than a year. In the following interview, Levy gives his insights into Anka from a press relations point of view.

"The word one most often hears about Paul Anka and his entire operation is 'professionalism,'" says Levy. "In my particular area, that is certainly true, for we here at UA work very closely with Paul's own public relations man, David Steinberg, a very efficient and informative public relations operative.

"Another aspect of Paul's professionalism is revealed in the fact that he is very accessible to the press. Through myself and Mr. Steinberg, we have set interviews and photo sessions for Paul and Odis Coates with all aspects of the press, from very esoteric consumer magazines to the most business-oriented of trades. Always, Paul is candid, clear on what he thinks and feels and, most importantly, very human and honest."

In terms of specifics, Levy mentioned that Paul is perfectly will-

Ray Anderson:

Anka's Appeal Knows No Bounds

■ LOS ANGELES—Ray Anderson, vice president, promotion, who joined United Artists Records in the Fall of 1974, had no contact with Paul Anka on a professional level prior to his joining UA, aside from working some catalogue product for RCA. In describing his very first meeting with Paul Anka, Anderson pointed out that he had not even officially started working for the company. He had been invited to go down to Las Vegas to see Paul at Caesar's Palace by Al Teller, president of United Artists Records of America, on the weekend just prior to officially joining UA.

"I really liked 'Having My Baby' and was delighted that Paul, whom I had always admired as an artist, had a huge hit record," said Anderson. "In any case, Al invited me to go down and meet Paul, see his show, and consult with Paul and himself as to what should be the follow-up to 'Baby.' As I'm sure everyone is aware, that second record is important, especially since we had an album



Ray Anderson

out. Al and I saw the show, Al presented Paul with a gold record for 'Baby' onstage, and then we all went back to Paul's house. Out of that meeting it was decided by Paul and Al that 'One Man Woman,' which had been recut, should be the follow-up single. It was, as our experience has proven, a very wise decision. 'Woman' was a smash."

Commenting on the kind of audience he noticed at that very first Anka appearance he saw, Anderson expressed surprise at the wide range of people who were enjoying Paul, and stated that "Looking around the audience, it was a great mixture. It wasn't what you would expect a Vegas audience to be like—lots of young people, lots of managers, lots of young adults, lots of older people as well. It was then that I knew that we really had something, for here was an artist who was appealing to such a wide range of tastes and backgrounds that I felt we couldn't miss, especially considering the fact that Paul Anka is a consummate master of the pop idiom."

In discussing Anka's grasp of the music industry as a whole, Anderson mentioned: "While I deal more directly with Bob Skaff than with Paul, it is true that I see, reflected in the people around him, a very professional, very realistic view of what the music business and, especially the promotional end of it, is all about. Paul's organization is very aware of radio's importance and how to go about getting maximum coverage for any particular piece of product. He is also a realist insofar as he is aware of the fact that playlists have been shortened considerably; there really is no such



Allen Levy

ing to cooperate on almost any publicity activity as long as he knows ahead of time exactly where it will be and how long it will take—a reflection of Anka's heavy schedule of activities—and his resultant preoccupation with time. "One thing Paul is not into is any publicity activity that has no real purpose," he said. "In that sense, as benefits his reputation within the industry, he is not a publicity hound. He only wants to do things that will work.

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Anka



Alan Metter:

Anka as an Ideal Vehicle for Ads

■ LOS ANGELES — Alan Metter, advertising copy director for United Artists Records, has been in on the "advertising history" of Paul Anka ever since the beginning of Anka's relationship with UA. As resident advertising expert, it is Metter's responsibility to come up with the advertising campaigns, copy lines and concepts for television and radio spots for all of UA's artists. And working on Anka, says Metter, has been one of his most challenging and rewarding assignments.

Metter, a native of Sharon, Massachusetts, came to the music business from Doyle, Dane and Bernbach, after freelancing for a while; he's been with UA for two years, just a little longer than Paul Anka has been associated with UA.

When asked about his very first contact with Paul Anka, Metter replied that his first encounter occurred when a UA promotion executive came into his office



Alan Metter

with a copy of Anka's million-seller "(You're) Having My Baby." Says Metter, "That song happened faster than any record I've ever been associated with. It just seemed that in one day that's all you heard on the radio. We did a series of trade ads for 'Baby,' my first association with Anka as a copywriter; with the cooperation of the promotion department, in which we went to all the radio people and got strong quotes from them about 'Baby' and

(Continued on page 26)

Mike Stewart (Continued from page 11)

hit songs. From a writing standpoint, he's been a successful writer since he was a teenager. He's written hit after hit. I can't conceive of why that should end, especially when you consider that he's gotten better as a writer; his music has grown in complexity and maturity as time has gone on. He's even more prolific and energetic as a writer than he ever was. As an actor, I think he has a new future, and I think, getting the right role, he could become a very important actor. As I mentioned before, his career as an in-person performer is burgeoning and should continue to grow as the other aspects of his career do. In that field, he is without peer as a performer, able to catch, hold and move an audience.

Unlimited Talent

"To be perfectly honest, incidentally, and this is my own personal opinion, I have the feeling that his talent as a writer is not limited to pop music. I have a hunch that one day Paul Anka will write a very important Broadway show."

Totally Professional

Stewart attributes the longevity of Anka's career to his overabundance of energy and his wealth of talent. Commenting that many of the people who started at the same time with Paul are no longer creating, Stewart noted that "when you hear a new performer or a new writer and you hear a new hit record, you never know until you get to work with that artist, whether that's his peak or his beginning, how much more talent he has. Obviously, when Paul started out it was only a beginning for him: 'Diana' wasn't as far as he could get, it was only a beginning. Secondly, we all know the old adages that center around perspiration and inspiration. But we must not lose sight of the fact that even though it may be a cliché, it is also very true, very important. Here is a man who is totally energetic, totally dedicated, totally professional—and that's one of the key reasons, if not the central reason, why he's sustained himself."

Dear Paul

YEA FOR THE LITTLE GUYS

Peace & Love
Sammy Davis, Jr.

Anka

'The Guy That Was Responsible'

By LENNY BEER



Don Costa

■ Paul Anka describes Don Costa as "The guy that was responsible for my career. He got it all started for me. He is one of the very unique music men in the business. He trained me, developed me and it all started with him." Costa was in the a&r department at ABC Records when he received a lead sheet on a song called "Diana." The rest is history. This is how Costa himself describes it.

Record World: Tell us about your first involvement with Paul and how it went in the early days of his career.

Don Costa: Well, I remember that a disc jockey in Toronto sent ABC a lead sheet on a song called "Diana" by a young Canadian named Paul Anka. There wasn't even a demo with it. I read it over and it looked kind of interesting because of the way the lyric moved—"I'm so young, and she's so old," or something like that. I liked it and some other people here became interested, so we sent for a demo and then for Paul. Paul was so crazy then that when we sent for the demo, he came down from Ottawa to New York instantaneously. He just floated around the city waiting for an appointment, and one day we made it and we sat down and played a bunch of songs. We got everybody in the company excited about Paul Anka, and we signed him. Then, a few days later, we went into the studio to do the first single, which was "Diana."

RW: Not a bad first record.

Costa: You're not kidding. It was a super success, and it was also great for me in terms of production. ABC had been buying masters mostly, it seemed, and I almost couldn't get arrested with anything I made. I had a couple of things, but Paul was actually the first big success for me as a producer on that label.

RW: Do you know how many copies that record sold?

Costa: I know at one point it was something like four million. We had about nine smash hits in a row. I didn't think he could do any wrong. Everything was a big hit, and they were big hits all around the world. He just couldn't write a wrong song. Then, he left the label after five years and went to RCA. I went to UA, and we didn't exactly lose contact, but we didn't work together until I did "Goodnight My Love" on an independent basis. It did pretty well on RCA. Then he made another record or another couple of records before we did "Sincerely." Those were the only things we did, and we did quite well with those. Then I went to MGM and "My Way" happened for Paul.

Actually, Paul and I owned that song under a different name. He had written different lyrics. At that time I was working with Sinatra at Caesar's Palace and Paul was across the street at the Sands. On my way to the airport one day, I stopped by to say hi and talk with Paul for a while and as I was seeing him, he went to the piano, pulled out this song and played it for me. I hadn't heard it but it sounded awfully familiar. Paul finally told me that it was "My Way" with new lyrics. We both agreed it was obviously great for Frank. Since I was on my way to the airport, we arranged for a bellhop to bring it over to Frank, and in the meantime I called him and told him that I was sending a song over. By the time I got to L.A. and called Frank, he had heard the song and wanted to run in and do it right away. It was a very important copyright for Paul.

RW: Do you have any personal stories of how Paul was when he first started in the industry?

Costa: How he was? Nothing you could print! It was always fun working with him; he was fifteen years old.

(Continued on page 30)

Rick Hall (Continued from page 12)

Hall: It's the first album I did with Paul, right, the current album is. We're in the process of doing, of finishing our new album right now, that's why I'm out here. That'll be out sometime, I guess, around the first of March.

RW: Your track record with Paul—I mean, he must have been very happy to get gold on his first album with you.

Hall: Well, yes, both of us were happy. It was another first for me and anytime a producer produces an act that's been cold for a while and he produces, especially a number one record, right out of the barrel, he's lucky, or the combination is right or the stars are right or something!

RW: When it first came out, what were your hopes for it? I'm sure you didn't really think it would go that high, or did you?

Hall: I thought it was a top 10 record. I'm never overly optimistic with myself, because I've been disappointed too many times. I would have expected it to be a top ten record provided we got the exposure and the acceptance from the radio people we hoped we would get. We did have several commitments from people who were excited about the fact that Paul was with me and the combination could be good—especially the company from the company level, United Artists' level. The president of the company, Mike Stewart, was excited about our being hooked up together and the first record, it was kind of a shot in the dark. We went in with the idea of cutting a number one record. But we went in with the idea of "do or die." So, we spent a tremendous amount of time on that single, we re-cut it a couple or three times, we made a lot of changes in the lyric, we had some lyrics that were unacceptable by the radio people, so we had to go in and make changes. Then we had some ridicule from the Women's Lib and so forth, even since we cleaned it up some, but we didn't write it with a group in mind, or with the idea of offending anybody—the libbers or anyone else. We didn't produce it with that in mind, we didn't, in fact, give it a thought.

RW: That album was produced in your studio down South, right?

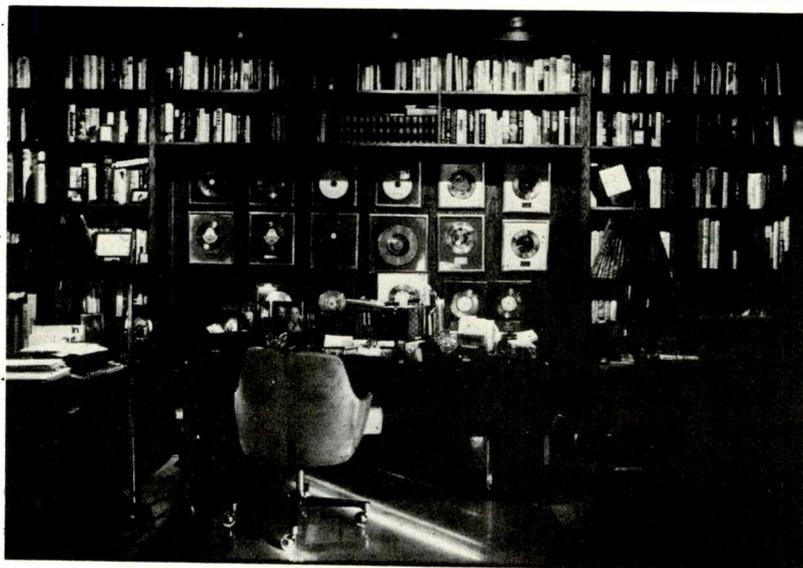
Hall: Yes, that album was produced in Muscle Shoals and the single was produced in the same recording studio—which I own, we have two studios there combined into one.

RW: Is this new album being done out here?

Hall: No, the new album was cut—we cut all the tracks in Muscle Shoals. Normally my procedure for producing, as of late, is I try to cut the rhythm tracks, which usually consist of bass, drums, 2 guitars, piano, percussion, etc., and the back-up voices and the lead singer in Muscle Shoals. That's where it's all cut, then I come out here—I'm going to put strings on, then I go back and sweeten it. In some cases, I do put Paul's voice on it again out here because he's, at this point, working in Vegas and his schedule is so full, that I have to go wherever he's at.

RW: Are you involved in any other parts of Paul's career?

(Continued on page 63)



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Anka

John Harris-Anka's Conductor and Arranger

By DAVID MCGEE

■ NEW YORK — London-born John Harris looms large in the Anka entourage as the star's musical conductor and arranger. Harris is a former trumpet player who played in the big bands in England before he "threw the trumpet away" and began arranging. He credits Tony Hatch (who wrote "Downtown") with giving him his first break in the music business; the two of them wrote together for several years until Harris split to work for Tom Jones.

With Jones, Harris arranged and wrote songs and also made his first visit to the United States. He left Jones and went back to England to concentrate on producing and to do a television series with Lulu, which ran for 13 weeks. Harris also produced Shirley Bassey for two years, getting her back on the English charts with her version of George Harrison's "Something."

'Jubilation'

In mid-1972, Harris received a call from Paul Anka, who was in London, asking him to work on a record. Harris agreed, and the result was an album release on the Buddah label and a song, which the two of them co-wrote and which is now one of Anka's most popular—"Jubilation."

"I had met Paul before he came to London," Harris explained during an interview with *Record World*. "I was with George Hamilton, about four and a half years ago, helping him put an act together to take into the International, and he had never done anything like this, so it took a lot of preparation. Sammy Davis produced the act and Leslie Bricusse sort of coordinated it all. I was the musical arranger and director for that ten days in Las Vegas and it was during that time that I met Paul. I found him to be a very warm person who knew what he wanted to do and this was very interesting to me. I was very eager to come to America and Paul made it all possible."

Harris now lives in Las Vegas with his wife Joyce ("She's from Texas") and their 11-month old daughter, Katie. He also has two children by a previous marriage, a daughter Julie and a son Richard, both of whom are in school in England.

In discussing the orchestra, Harris noted with a measure of pride that he and Anka "hand

pick our musicians and most of them are among the top players in the country. We have a handful of musicians we carry with us regularly and we have to pick up the others wherever we go. I'm very very adamant when I talk to the contractors for the theaters and tell them that the music that Paul has and which I've written is very demanding—the arrangements are extremely demanding—and we must have the best players. We usually draw the string players from a symphony orchestra in the area because the music demands that class of player.

Writing for Orchestra

"When I write for an orchestra, I don't write to make it difficult.

The music is for the effect or the actual sound needed to back up Paul Anka because his act is very strong musically and on 'Jubilation' the orchestra is featured on its own. He leaves the stage and I'm left there with the orchestra to perform the number and that arrangement is extremely demanding because it's needed for Paul. He demands the best and I try to give him the best. I have a very high standard for writing for orchestras and I require first class musicians to play the music."

The Star

Foremost on Harris' mind as he conducts the orchestra during a show is the star himself: "I try to

completely hook myself into Paul, into what he's singing, how he's singing and I make sure the dynamics of the orchestra go with the way he's singing. I'm completely and utterly tuned into Paul and through myself I sort of project to the orchestra and control them as one instrument. So there's no gap between artist and orchestra; the whole thing has to work perfectly and match what he's doing. I would say my concentration is on Paul, his performance, and that the orchestra is locked into Paul through me. That's where it's at. I'm very, very much aware of what he's doing every second. Got to be . . . or I try to be."

During rehearsals, Harris said, he usually handles the orchestra alone until Anka comes in for the final rehearsals to check the sound and listen to any new arrangements he has worked up. There is a more sophisticated process they go through outside of the studio or club which involves going to each other's house and working on arrangements and proper keys and routines for a number. Basically though, Anka leaves those things up to Harris.

Everyone is on the Anka team, and John Harris is no exception. He must get the orchestra into rehearsal—and the strings before any other section—and he must pass along ideas and suggestions to the sound men, Hank Cataneo and Chips Davis.

Team Effort

"They ask me specific questions — 'Can you hear this?' — or they'll say 'Can you get the horn players to give us a chord so we can balance the horns?' — but basically they do that themselves; they're sound men. We all work fairly closely to try and help each other. They'll ask me to give them certain sections of the orchestra one at a time so they can balance the sound and they twiddle their knobs or whatever to correct the sound. They often ask me after the show how it sounded onstage, and from my answers they can draw conclusions and maybe make alterations. But they get a much better idea of how it sounds onstage from Paul because he's further out onstage away from the orchestra than I am, and he's actually hearing the full sound."

Anka's show opens with a four and a half minute overture, arranged by Harris, consisting of "She's A Lady," "Put Your Head

(Continued on page 58)

THE PAUL ANKA ORCHESTRA

Musical Conductor and Arranger

JOHN HARRIS

Violins

Concertmaster TONY MARATEA; LOUIS SHERMAN; SAM CAPLAN; AL EBAT; LEWIS MAIN; JERRY BEEZLEY; BECKIN SABIN; WALTER BORSELLA; SID GREENE; MORRY KING; ESTHER RABIROFF; PHIL CENICOLA

Viola

PAUL POWELL; STAN LEIVOW

Cellos

MARY ANNA; LES HARRIS

Trumpets

Lead Trumpet, DAVE CULP; LEE FINN; JOHN TRUDELL; JOHN VELLO; JOHN CREWS

Trombones

CARL FONTANA; KAI WINDING; FRANK ROSALINO; JIMMY CLEVELAND; CHRIS BREWER

RHYTHM SECTION

Pianos

KELLY STEVENS; FRANK LEONE

Bass Guitar

RAY TINI

Guitar

CHET FORREST

Conga Drum

CHINO POZO

Percussion

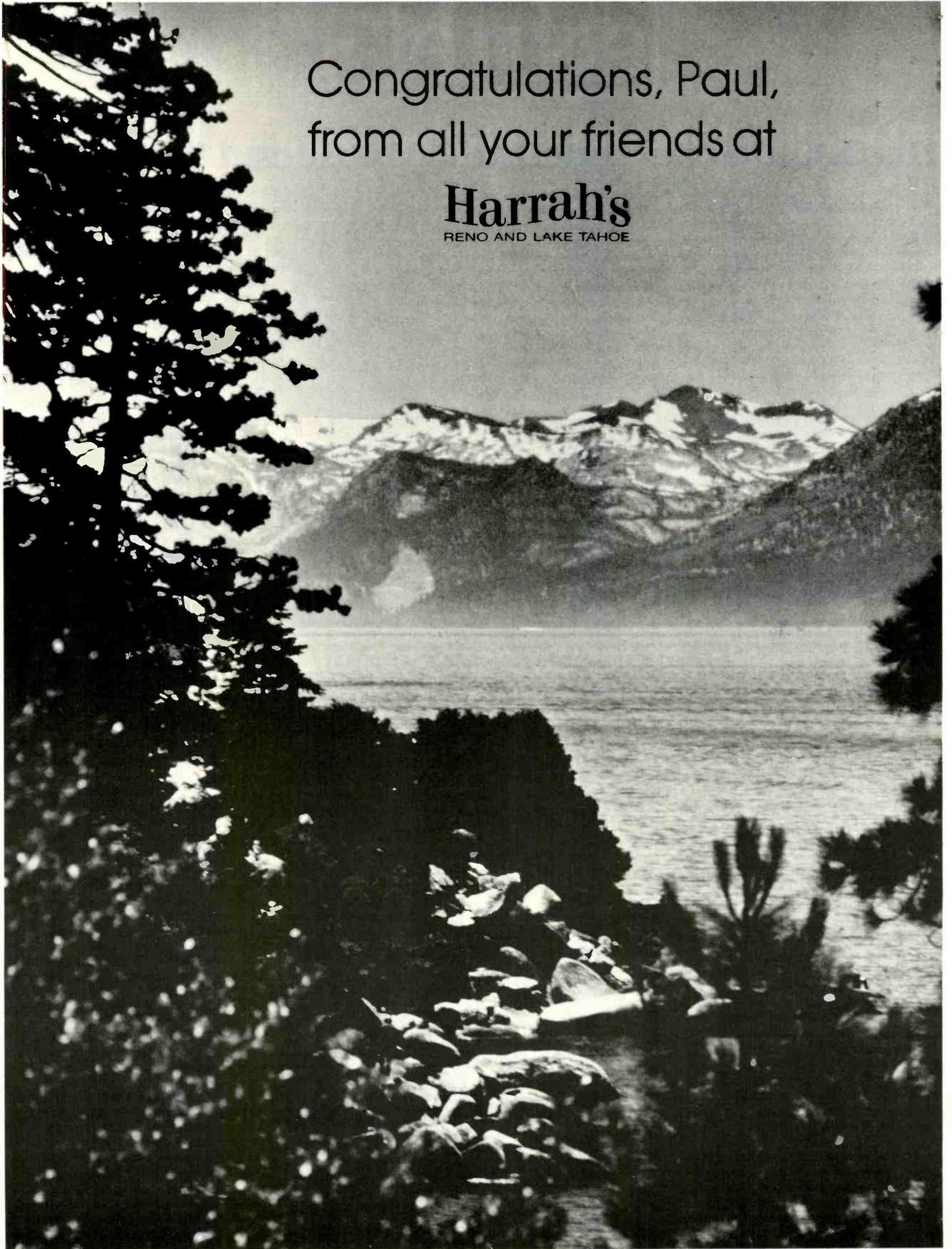
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Anka

Hank Cattaneo Helps Make the Sound What It Is

By DAVID McGEE

■ The senior member of the Paul Anka sound team is Hank Cattaneo, a native New Yorker with impeccable credentials in the field of audio. Cattaneo, along with Chips Davis, is in charge of one of the most extensive sound systems carried by any act in show business. In the following interview, conducted at his Altel Sound Systems Inc. offices on Park Avenue South, Cattaneo discusses the history of this sound system, the problems confronting him in trying to maintain it and his relationship with Paul Anka.

RW: When and where did you meet Paul?

Cattaneo: I met Paul initially at the Copa. I had worked in there either with Tom Jones or Steve and Eydie, I don't recall which, and Paul was impressed with the sound. And he found out I was involved with that. It goes back that far—seven to eight years ago, maybe longer.

RW: Chips Davis also works sound for Paul. What exactly is the working relationship between you and Chips?

Cattaneo: Because of the work that I'm involved in here, I can't always cover dates with Paul. I have too many other things I'm involved in. So Chips covers when I can't and vice versa. Primarily, it had reached the point with Paul's sound where it became too much for one man to handle—as a director, not as an installer. It got to a point where in just directing the control of the audio equipment and the musical mix, we had to go to two people—actually two technical directors to handle the sound in any of the large gigs in Vegas or anywhere else. We consider anything large when it is in excess of a day, where Paul's going to get very critical in regards to the mix.

RW: Paul's sound system is monumental and legendary. You were with him when he began acquiring all of the equipment. What's the history of this sound system?

Cattaneo: When we first started out at the Copa, we got ideas as to what we needed to add. Primarily, his basic requirements were just that he be able to hear himself—a tenet of all musicians and entertainers, of course. So, with Steve and Eydie we had created a sound at the Copa that was quite attractive from a performers standpoint. We were more concerned with satisfying the performers' needs at that point, because the house sound was adequate and everyone was content with it.

However, it was death for a performer to work the Copa because there was very little monitoring coming back. And the stage, as set up there, gave very little room to add equipment. So we began punching holes in the ceilings, much to the chagrin of Jules Podell, a raving man with a big ring on his little finger who would go crazy when we started punching holes in his ceiling. But Paul liked it and he began to require it. Plus, at that time, we were working with small bands in a small room. We had maybe 18 pieces at that time. At any rate, we had four or five speaker systems set up for monitor control and we started trooping a minimal system with Paul and he liked it. So we started to troop a system—very basic—in which we rented a couple of Voice of the Theatre Systems, which was more or less the standard of the industry at the time. All we had to handle was his vocal. A basic sound system at that time consisted of two large stage monitors, an amplifier and an echo system. All you did was take a performer's vocal and return it to him so that he could hear himself. We also took the band mix and returned it over a pair of speakers so that he heard it, and that would satisfy him. Now that was sufficient in the beginning. I would go out with Steve and Eydie and travel with two small speakers; I remember doing dates at the Concord with this minimal equipment. But with the advent of a larger band—he wanted more strings; more rhythm, maybe two drummers—it got so that the level onstage musically would drown out the performer and the performer would lose time and pitch. So you send back their own vocal, they hear themselves and everything works out. From that point, you can begin to see what occurs: You have his level back, the band is of a magnitude that you balance that.

The next problem was enhancing the sound—the rooms are dry so you add an echo chamber. Very few places, almost nil except for Vegas, have reverb systems or echo systems. So we added an echo system to the voice, which takes the dryness out and enhances the room acoustics too. It's attractive if it isn't overdone. Then, more strings were added and what started out as four violins was now 12,

so now we had to enhance the strings a bit. Paul loves the sound of warm strings behind him. So instead of one mike for every three or four instruments . . . in the old days the concept was to put up two or three mikes over a band, pick up the whole band and let the natural mix of the band survive. Most performers were content at that, and the listeners in the audience would be more than content. However, because of the studio concept where the performer would hear individual instrumentation and get separation and isolation, Paul was no longer satisfied when he went out into a room and got one muddled sound from the complete band. So we started going to individual miking. We started with two or three mikes, went to 12 mikes, to 16, until we're at the point where we mike every instrument in the orchestra. That's great for us, because it now allows us to get individual control of the sections.

Paul likes to hear the rhythm; on an uptempo number, the rhythm is paramount because it's his time. So now we send back a bass feed, a drum feed, keyboard—that whole rhythm section which is an integral part—and lead guitar. We would now set up a monitor system for the rhythm. Violins, in the low tempo numbers, have such great licks that he didn't want to lose those, so we now also have a monitoring system for violins so that they are sent back to the stage. At this point, you begin to send back a rhythm mix, you begin to send back a violin mix, and all of a sudden the brass is being drowned out because of the other feeds. So now we've evolved to the point where every section is returned to the stage by their own monitors. He'll maintain his own vocal monitors. Basically, we work with four large vocal monitors, two additional foot vocal monitors, and we'll work anywhere from six to eight vocal monitors.

RW: It would seem that such a large system would cause a lot of problems in traveling and setting up.

Cattaneo: The only time we run into conflict is in theatre-in-the-round. And you don't deal with that. If we don't like what they have in a house, we don't play there—just nix them; I'll tell them "Pass." Or, I'll tell them what our requirements are and if they don't want to satisfy them, then they get Paul. There is a logistics problem, because Paul does have so much equipment that it makes it very hard to do one-nighters. You can't set it up in one day; it takes two days to set it up and that's with a full crew call. That's why he takes two of us on many of the gigs.

RW: What is your procedure when you first go into a house?

Cattaneo: I'll work and concern myself primarily with the house and the house mix. We have a procedure, Chips and myself, where we get into a house, block everything out in our heads, lay out all of our chains and then we'll work on satisfying stage requirements, and making sure everything is in the way we want it. We start to break down all of our mikes. At that point, Chips will concern himself with the stage mix and I'll concern myself with the house mix. We both have total cue books two inches thick with cues on everything we're looking for and we both know them pretty much by heart.

(Continued on page 44)



Anka prepares to go on stage



PAUL ANKA

ICM

A DIVISION OF MARVIN JOSEPHSON ASSOCIATES, INC.
NEW YORK LOS ANGELES LAS VEGAS MIAMI
LONDON PARIS ROME

Anka

Dialogue *(Continued from page 8)*

Anka: All they'd had at that time were jazz people like Ella Fitzgerald. Prior to that most of my activity was in this country and on ABC Paramount. I traveled most of the countries. I had a good string of hits with ABC. Then I left them and I went to RCA.

RW: What were some of the hits that you had on ABC? Do you remember them in order?

Anka: "Diana," "I Love You Baby," "You Are My Destiny," "Crazy Love," "Let The Bells Keep Ringing," "My Home Town," "Puppy Love," "Put Your Head On My Shoulder," "My Heart Sings," "I Miss You So," "Story Of My Love," "Cinderella," "Don't Gamble With Love," "Love Me Warm and Tender"—that came later.

RW: This is all the stuff that's now reissued on Sire Records?

Anka: Yes, I resold that. We started getting a lot of calls. When I left ABC, I bought everything back for a quarter of a million dollars. I bought the rights to the tapes because I didn't want to compete with myself and I felt that this could happen again. I knew my voice was changing and I just didn't want any inferior product out there. I wanted control of it, so it cost me a quarter of a million dollars for publishing and tapes and I sat with them.

All of a sudden the oldie goldie thing started happening. I called Mike Curb, I sent them "Puppy Love," "Lonely Boy," because I knew Costa was working with Mike, who originally started with me, and they loved the idea. They did it. Then the oldie goldie thing happened. The whole nostalgia thing. And I started getting calls from people. We want the tapes, we can't buy them, why aren't they in the stores. Then the word got out you couldn't get them. Then they were getting \$60, \$70, \$80—anybody who had a copy—they had these shops in New York. I waited and I waited so finally this guy approached me, Bill Buster, out of Philly, and he flew into Vegas and I asked him, I said, "Look, I don't want to get involved with the oldie thing. For instance, Richard Nader came to me. He used to work up in my office before he even got started. He used to hang out there, I knew him, he was going with my secretary. He called me on his first show and he said, "I want you on my first show, with Chuck Berry."

I said, "Look, Richard, I don't live in the past. I love the concept of it because it's going to give a lot of guys work and that's great and those records are great records. To me they're art because they went in, you did it, that was it; there's none of this sit around for three months, 16 track; and for what they were, they're great records. They meant a lot to people." And I passed and I said I didn't want to be on any of those shows. So I wasn't really into it physically. This guy Bill Buster came in and we sat down and I asked him what his plan was, what he wanted to do, why he wanted to do it and in the interim a lot of this stuff is being bootlegged. They were reproducing it and we were getting reports on it and I felt that hell, I had to put it out. So we agreed on a deal that it would be a lease deal for only a certain amount of years and money up front. We controlled packaging and the label and everything else and we made a deal at ABC again. Now it's on Sire, it's been re-released, it's on the charts.

RW: How long did you stay with ABC all together, how many years?

Anka: I was with ABC for about six years.

RW: And then you split and went to RCA?

Anka: Yes, I went to RCA. The economics started to get a little rough and I got involved with some very good advisors, management people and business people who I felt were a necessity at the time. We, at that time, started what became the rule—I mean the publishing, the production. Nobody was doing what I was doing at that time in terms of writing and doing everything. It all started to happen with the Beatles and Dylan and afterwards.

RW: But you were the first one to do the artist/producer thing all in one?

Anka: Everything, the whole package; I started that with RCA. I went to RCA because it was a good deal and they were set up internationally very, very well. In fact, I used to go to Italy for them quite a few times a year and we sold 4, 5, 6 million records in Italian, not English, Germany in German. And the money was better. At that time you've got to remember the record business was nothing. We didn't know where it was going, it was a very small entity.



Paul Anka and Odia Coates

RW: Just pre-Beatles.

Anka: They laughed at us, Madison Avenue. What were we, how long were we going to last? Nobody knew what the hell was going to happen from this. It was nowhere near the power that it is today. So I went to where the good deal was and I got it at RCA. I wanted that stability because I didn't want to fool myself; how long could it last? I mean I knew it couldn't and I wanted to be there for the next transition. I went to RCA and I had some good years there, I had some good records, some good hit records. At that time unfortunately they weren't in the record business totally. It was washing machines, television sets and they weren't really set up the way the good aggressive young independents came in—set up and in the business and then you had a shot at it. So I spent some years there and I left there very friendly and I went with Neil Bogart, who was a good record man and a hard worker. We should have done better at Buddah, but we didn't. We had some good product.

RW: How many years ago was this?

Anka: That was about '69. I had a good deal there and they started going through problems with Viewlex so I went to Neil. I said, "Hey I don't want your money, I'm ripping you off at this point and you're giving me a guarantee. It's not happening." I gave them back their money and we walked out very friendly and I don't blame them for anything because Neil tried. I mean they spent money, they have some good people working for them and they just got into some complications. I started writing again, you know "My Way," and got into the bag of writing for others because I didn't want to keep everything for myself.

RW: This was . . .

Anka: '69.

RW: So after the time you were at Buddah, you really got into writing for other people.

Anka: Right, it was '69—Buddah—writing for myself and writing for others. '68 "My Way," "She's A Lady," "Do I Love You" with Buddah, "Jubilation." I really started getting back into it.

RW: One of your very earliest songs I think, "Goodnight My Love," was a hit for Jesse Belvin wasn't it?

Anka: Right. That was done on RCA. We had that released on RCA and it was a Jesse Belvin record in '62.

RW: But I had no idea that you wrote that song until years later.

Anka: No I didn't, Bobby got me that song. Bobby decided that. He gave me in for an oldie when the oldie thing started happening. That was the last record I did on RCA. The whole motivation was to get back in the record business and write again because I wasn't writing for a while. I just cooled it, I worked on being a performer, working Vegas, making good money.

RW: Speaking of transitions, when did you make the transition from Paul Anka on American Bandstand to Paul Anka nightclub performer?

(Continued on page 45)

Anka



Gordon Mills on Anka, Spanka and MAM

By ELIOT SEKULER

■ LOS ANGELES—Even if Paul Anka were not renowned as a recording artist, entertainer, actor et al, his songwriting activities would suffice to create a lasting place for him in the annals of popular music. Within the past two decades, Anka's Spanka Music catalogue has grown to include a wealth of material that is now considered "standard" by the industry and the public. Such songs as "Diana," "Puppy Love," "She's A Lady" and "My Way" have become ubiquitous in clubs, concerts and on the airwaves, through countless renditions by some of the greatest names in the recording idiom.

MAM

For the past three and a half years, the man behind Paul Anka's publishing has been Gordon Mills, who owns and administers Spanka Music through his multi-faceted MAM enterprise. The acronym, he informed **Record**

World during the course of a recent interview, was chosen partially because it is used colloquially for "mother" in Wales, where Mills was born and raised; it also abbreviates "management agency and music" which comprise a few of Mills' activities. MAM is, of course, also the London Records-distributed label on which all of the Gilbert O'Sullivan product appears. In addition, the firm ranks among the leading booking agencies in Europe and manages the careers of Tom Jones and Engelbert Humperdinck as well.

Mills and Anka began their relationship on a social basis, through casual meetings in London and Las Vegas. "I got to know Paul fairly well before I acquired his publishing," said Mills. "We related to each other very easily and would get together to play tennis—both of us love tennis—and would then sit down over a drink and discuss music, a par-

ticular song, or whatever else happened to be on our minds. Paul's good to talk to—he's a good listener—and eventually I mentioned my interest in buying his catalogue. Our relationship is still more than strictly business-oriented. I like him personally, aside from representing his publishing interests."

While Mills prefers to leave the figures "to the accounting department," it seems apparent that the exposure of the Spanka Music catalogue has grown by leaps and bounds in the past few years since Mills' acquisition. "It's funny," related Mills, "but as soon as I bought Paul's catalogue the Osmond 'Puppy Love' record came out as well as a few other things of importance. Then, of course, 'Having My Baby' has been Paul's first really big hit in several years; it's been a lucky partnership for the both of us."

Anka himself works his catalogue aggressively, according to

Mills. "As administrators, we should be doing the placing of songs by ourselves. But Paul is so good at it and knows so very many people that I often prefer to stay out of his way. He's a very, very hard worker and has an exceptional ear for a song in relation to a particular artist." Engelbert Humperdinck and Tom Jones, though, have been very successful with several Anka copyrights in the past and Mills has definite plans for the two artists to record new Anka material in the near future.

Paul Anka is already an experienced writer of scores and themes for films and television, having written, among other things, the themes for the "Tonight Show" with Johnny Carson and the Daryl Zanuck production of "The Longest Day." Plans are already under way to further utilize that aspect of Anka's composing talent. "There's one particular pro-

(Continued on page 30)

CONGRATULATIONS

JOHNNY CARSON

Anka

ICM's Cleary on Anka's 'Total Performance'

By ELIOT SEKULER

(The following is an interview with Dan Cleary of ICM)

Record World: It would seem, that during the past year, Paul Anka's career has branched out in a number of directions. What was your, and ICM's role in that diversification?

Dan Cleary: The role that ICM played was very important in that Paul had been, for many years, a performer who confined the majority of his efforts to the club business. In the last 18 months, he's branched out into concerts, television and some other dramatic areas. The role that his agents played was to bring various recommendations and suggestions to him for his approval.

RW: How do you go about reaching a consensus as to what bookings he should and should not accept?

Cleary: That's a matter of sorting out all of the various offers we receive. Paul is very much aware of what is most suitable for him; he has a very objective attitude towards his career and is at the same time tremendously ambitious and willing to expand his activities into many different areas. In representing an artist like Paul Anka, it's necessary to meet regularly and discuss the direction of his career. Paul is very well attuned to what's going on in the world around him.

RW: Can you describe the effect that Paul Anka's two recent hit records have had on his career?

Cleary: I think that the records expanded his audience somewhat by reaching a large element of the public that had not been aware of the things he's been doing all along in his personal appearances. He, of course, had enjoyed a great deal of success with his recordings in the past and decided that it would be another area in which he could reach people.

RW: How closely do you work with United Artists Records in booking Paul Anka?

Cleary: It's really impossible today to negotiate bookings and to direct the career of someone like Paul Anka without working very closely with the record company with whom he's associated. That's a normal function of an all-purpose agency. Things move so quickly and the success of the record company and the success of the artist are, in most cases, so intertwined that the booking of engagements must be done with both parties in mind.

RW: Can you describe the effect that each medium, for example, records, films, one-nighters, and TV variety and talk shows have on an artist's career?

Cleary: Each facet of an artist's work, all of the media, have pretty much the same effect. The more assistance that you get from the various media, the more important an artist can become, with the eventual possibility arising of becoming a universal attraction.

RW: Can a conflict arise in the type of public image that is created by an appearance on, for example, a TV rock show such as "The Midnight Special" and a Vegas appearance?

Cleary: That depends on the individual artist. With reference to Paul Anka, that problem absolutely does not exist, because he's an artist who has an appeal to so many different elements and can adjust his presentations to fit almost any type of audience. That, of course, is borne out by the record success that he's recently been enjoying. His records find more acceptance with a more contemporary audience that that which one would generally find frequenting Las Vegas.

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Alan Metter

(Continued from page 17)

about Paul as an artist. These people were responsible for getting records played on the air, people like Bill Drake, and taking a cue from what they said, we came up with a powerful copy line, 'A Standard Is Born!'

Metter remarks that he's always wanted to work with an artist like Anka because he's "one artist who's show-oriented. There are very few artists who would want to be in their own commercial, but Paul would practically insist on it. This was most helpful when we got the album, because it gave me the chance to work with an artist who is an actor as well as a singer. After Al Teller became president of UA, I got a call from New York—put together a television spot on Paul Anka. So, instead of going to a production house, I put a crew together myself and flew to Vegas on a Sunday. Paul opened his home to us; his family was out of the house, and he was ready to work. We did two spots, a ten-second spot with some comedy in it, and a thirty second spot; Paul was great. He has the knack of looking right through the lens in the film, he knows just how to do it.

"We tried a few more things, some things that worked, some

(Continued on page 49)

Buddy Howe on Booking a Superstar

By ROBERTA SKOPP

■ NEW YORK—Buddy Howe, vice chairman of the board of International Creative Management, has been associated with the booking aspect of Paul Anka's career (except for a brief year-long hiatus) since a short while before "Diana" broke wide open and commenced construction on the foundation of what was built into a colossal career.

Their first meeting, however, was slightly awkward, to say the least. As Howe explained while discussing his long-term relationship (approximately sixteen years) with Paul Anka, he had been trying to sign a girl and the manager had arrived at his office with this little boy who kept popping up and interrupting the course of conversation. Howe continued, "I was trying to conduct a business meeting and I finally had to ask him to please step outside of the office so that I could finish my business. I signed the girl and said to the manager 'Who is this fresh kid?' and he told me that the kid was a genius and had a hit record."

Howe found all of this hard to believe, and the manager insisted that he call Sam Clark over at ABC Paramount because they had released the record and could verify

everything that the manager had said. "Do you know a boy by the name of Paul Anka?" Howe inquired of Clark several moments later. The reply was "Yes, he's a genius." Howe continued the story of their initial meeting: "Now I had to go out to this little boy and I said 'Please come in. I'm awfully sorry I had to ask you to sit outside.' He came in and I talked to him about his records. I told him that he was very, very young and asked him what he wanted to do and Anka told me 'I'm going to stay here and I'm going to become a great star.'"

At that point Howe made an appointment to see Paul Anka's father; discussed the situation with him, and signed a contract that along with the embellishments it has brought to Anka's career, was the surprising start to a long-term friendship.

Howe discussed Anka's rise into the limelight with zeal. "He proceeded to write an awful lot of songs and really zoomed to the top. We did do a picture with him, too." Howe credits Anka's enthusiastically aggressive approach with many of the projects that Anka has proven capable of handling. "Paul was on the set of 'The Longest Day' and overheard Zanuck turn down two or

three songs over the phone. So Paul walked up to him and said 'Look, I'll write you a song.' Zanuck said, 'Oh come on, I've got everybody in Hollywood trying to write me a song so how can you do it?' Paul replied, 'I'll write you a song and give it to you in the morning. If you like it you'll use it and if you don't we'll forget it but it won't cost you anything.' So he went home, wrote the song, brought it in the next day and it was used for the film. It's a classic today and I think it's one of the finest marches anyone has ever written." It was at that point that Howe realized that Paul could write virtually any kind of music.

Anka's versatility has been a tremendous plus for him as far as Howe is concerned. He expounded upon that: "He'll take any kind of an assignment. He's hit a stride now as a writer/performer. He's back in the groove and that very seldom happens to a composer/performer. He's hit upon a style that the record-buying public likes, accepts, and now all of his songs are in a certain groove. But he can write almost anything. And, he's the only one who's bridged the pop and middle of the road markets."

(Continued on page 53)

**Don Liberatore and Bernie Boorstein
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ALL RECORDS

Anka

Anka's Attorney: Paul Is a Unique Businessman

By HOWARD LEVITT

■ Andrew Feinman has been associated with Paul Anka since the early stages of the celebrity's career, and as his attorney works closely with Anka on many aspects of his multi-faceted activities. In the following interview, Feinman discusses those qualities that make Paul unique, both as entertainer and businessman, and provides insight into his career, past, present and future.

Record World: How did you first get involved with Paul Anka?

Andrew Feinman: I've been a lawyer for a long time and I met Paul when he was about 16 years old, through Irvin Feld, who was his manager then. I represented him only in special situations at that time. Then about eight years ago Paul asked me to go to Rome with him just to talk on the airplane. We did—we went to Rome, talked on the airplane, had a good time, never talked business after we left the plane and I've been representing him very closely ever since.

RW: Exactly what aspects of his career do you handle?

Feinman: Well, I'm basically a lawyer and I check his contracts, I discuss his engagements with the agency and together with Paul negotiate his record contracts and others. Paul is very active in any negotiation and very much the boss man in making decisions and deciding what his directions are going to be.

RW: Would you say he is more business-oriented than most people in his field?

Feinman: Paul makes it a point to know what he's doing in every field. I guess the first couple of years of our association were largely devoted to his really learning every aspect of his trade. Paul signs every contract, he signs every check, he knows just exactly what's going on at every moment.

RW: So you consider him a smart businessman aside from being an extraordinary talent?

Feinman: That he is—an unusual businessman.

RW: Paul Anka, I believe, was one of the first artists or writers to own his own publishing company with Spanka. What was behind selling Spanka to Gordon Mills?

Feinman: Well first, of course, money. There was a very substantial amount of money involved. Secondly, there was the association with Gordon Mills, who at that time managed and produced—and still does—Tom Jones and Engelbert Humperdinck, both of whom were very hot. The first thing that came out of that association was a number one record by Tom Jones which might or might not have been recorded by Jones, depending on who owned the publishing. Paul really anticipated that as a writer he would get a great deal of exposure through his association with Gordon Mills. And it worked out that way.

RW: Paul had several records on ABC/Paramount that were totally unavailable for about seven years. Why they were unavailable for such a long period of time?

Feinman: When Paul left ABC and went to RCA, he bought back his entire catalogue and held it. The reason it was unavailable was that Paul felt that given enough time and given some new activity of his own they would one day be valuable. Last year he made the decision to lease them out for a limited period of time. I think he really anticipated this oldie craze by buying it out and holding it all that period of time, in spite of many, many inquiries about putting them out.

RW: Didn't he also have a couple of songs with Sea Lark Music?

Feinman: I have some recollection of that. But I think that practically everything that Paul has written is in his own publishing company. There are one or two exceptions and I think Sea Lark is one of them.

RW: Do you have any feel for what prompted Paul to get into the cabaret aspect of the business? He seems unique in that his work includes so many different aspects of show business and entertainment.

Feinman: Paul has been in cafes for a long time. I think that he opened at the Copa when he was just 18 years old and has been playing clubs since then. He's very popular in clubs because his performance is so polished and professional. He was able to play in clubs during the lean period in records, during which concerts were not feasible, but clubs were very good for him.

RW: What is it about Paul that appeals to so many different kinds of people? For instance, Frank Sinatra is apparently quite enthralled

with Paul as a person and as a talent.

Feinman: Well, he's intelligent, he knows his business, he has a tremendous appeal for an audience. He does have a rare ability to do a true ad-lib on stage. As a matter of fact, I've seen Paul on stage throw away a whole show with a raucous audience and just give them what they wanted and get 10 standing ovations from a completely ad-libbed show. It's brainpower.

RW: What does working with a person like Anka offer you as a lawyer that you might not get through another client?

Feinman: A great deal of stimulation, and I must say a great deal of pressure. He really likes things done right now. It is pressure, but it is a tremendous amount of stimulation.

RW: Does he prefer to work more in any one area, say as a writer or as an artist? Does he place any emphasis on any one aspect of his career?

Feinman: Really it is all planned out. He will plan out a certain number of weeks in clubs, which is more and more limited as you probably know, because there aren't that many clubs available—Vegas, Tahoe, Reno, one or two other places. But that's planned pretty much in advance. He plans his time for writing, he does a great deal of his writing when he is very up during performances. Sometimes he'll finish a second show in Las Vegas at two in the morning and sit up all night and write. Some of his best product has come during those up times. But he does block out time for writing and he does block out time for recording.

RW: Do you play a large part in his planning or with what aspects he's going to deal with for what amount of time?

Feinman: Well, we have kind of group of people—Buddy Howe who was chairman of the board of CMA, Al Rettig who does his financial planning, myself and Paul generally do sit down and work it out.

I've seen Paul on stage throw away a whole show with a raucous crowd and just give them what they wanted and get 10 standing ovations from a completely ad-libbed show. It's brainpower.

RW: Away from the business aspects of it all, what do you as an individual enjoy about sitting and listening to Paul Anka perform?

Feinman: I like watching any performer that I know. I particularly enjoy that because I can then see changes in their personality and changes in their performance, and I find that really quite interesting. I like to see new shows of an artist and see the changes they make in their act, but mostly the changes in their audience appeal. Being in the profession does interest me tremendously.

RW: Do you exclusively work in the realm of show business?

Feinman: Just about, yes.

RW: Was it evident at the time you first met Paul that he was the same kind of a go-getter person that he obviously is today? Was it obvious that he was a person who was really going to work at carving out a career for himself back then?

Feinman: He had a tremendous amount of energy then, he has an amazing amount of energy now. At the age of 16, I didn't know him that well, I dealt basically through his manager. The answer is yes.

RW: What direction is he moving in now?

Feinman: I think guidance, insofar as any artist is concerned, or the direction in which they are going—except for an artist that has a limited range—is not a day-by-day thing, but it's something that must be surveyed every so often to see what directions are feasible. For example, two years ago, in discussing Paul's career, television and motion pictures were quite remote. Today that's not the story any

(Continued on page 54)

*My sincere congratulations to you, Paul,
for your wonderful achievements and wishing
you every success in the future.*

Gordon

Anka

Ray Anderson

(Continued from page 16)
thing as top 40 radio in its most realistic sense—at most, stations of that type are playing 25 to, tops, 30 records. Paul is very aware of the changes that are going on around him, and he also has the invaluable assistance of Bob Skaff, who has considerable experience in the area of radio promotion.”

'Wait and See'

Due to this shortening of playlists and the intense competition for markets, Anderson points out that radio stations, even those that had played "Having My Baby," had to be shown that "One Man Woman" was a hit: "Due to the change in style and the fact that Paul was sharing the record, right on the label, with another artist, Odia Coates, people at the radio stations decided on a wait-and-see attitude. It was a more adult sound, as well. But, as we all know now, the record had its own kind of power and has proven to be a major record. It prepared the way for his third single, 'I Don't Want To Sleep Alone,' which I

(Continued on page 41)

Gordon Mills (Continued from page 25)

ject that we have in mind; it's a film—I can't give you the title just yet—and we'll need some music and at least a title song," said Mills. "I have no doubts that Paul will be getting a lot of opportunities to write for pictures very soon."

Mills sees the maturation of Anka's talent as a constant development that has, with "Having

My Baby" and "One Man Woman, One Woman Man," come full circle. From "Diana" and the days of teenage adulation, Anka was always writing songs for other artists. "I Guess It Doesn't Matter Any More," a Buddy Holly hit, is an excellent example of his precocious earlier efforts. "Just looking at the material that was produced in the years between

'Diana' and 'Having My Baby,' said Mills, "it's easy to see how Anka's composing talent has grown and steadily matured. His is one of those unique songwriting talents that spans generations without diminishing in either quality or popularity."

Gordon Mills began his career in the music business as a singer; "I wasn't a very good one," he candidly admitted. "It was a good thing that I realized it back then, because it enabled me to find my direction instead of working at something that I'd never really be successful with." Encountering Tom Jones in a London pub, Mills took on the fledgling singer as a client, wrote his first hit song, and proceeded from there to build his sprawling MAM enterprise. "I've always been good at recognizing talent, developing it and promoting it. That's been the key to the relationship that I enjoy with Paul. He is an extremely talented individual, a great writer, and that makes working with him very pleasurable."

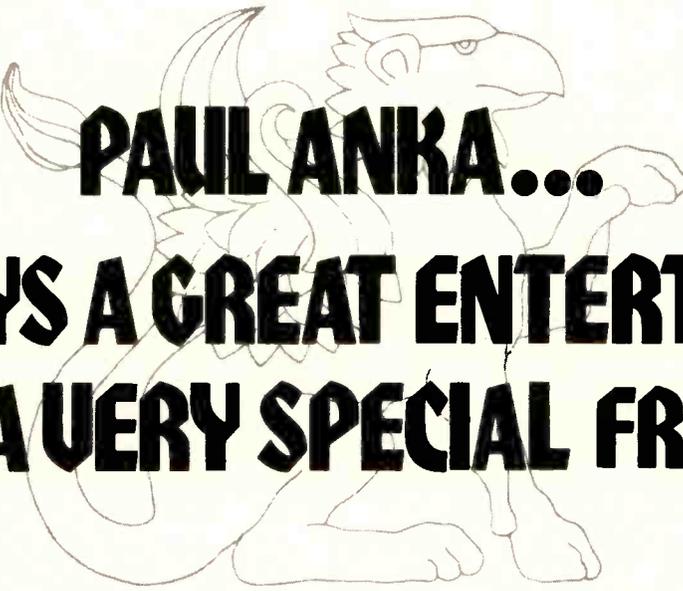
Don Costa (Continued from page 18)

RW: Was he the youngest artist on the label?

Costa: Yes, but he was a fifteen year old with the business mind of a 50 year-old. The only other kids on the label were Carole King and Johnny Nash. I signed Carole around the same time as Paul. We only did four sides and she was, I think, about fifteen also. I also signed Johnny Nash who was about fifteen himself. But anyway, as far as the youngest, I guess that would have been Paul.

RW: Did Anka know Carole King then?

Costa: No, I don't think so. Carole hadn't written anything; she was almost totally unknown. She was a wonderful little writer, and I loved the way she sounded. She made these little demos and came into the office one day, and I just thought I'd throw some sides together of the stuff she wrote. It wasn't as commercial as the stuff she started to write after that. Anyway, I wish I could give you some historic things about Paul. He was so talented when he started and he has added to that talent to become one of the great stars of the business.



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Anka

Don Dillingham: Anka's Lighting & Staging Is A Team Effort

By DAVID MCGEE

■ When you talk shop with Don Dillingham, you talk about preparation, about being the first one on the spot who sets things up for the rest of the team. As Paul Anka's lighting and staging director, this is Dillingham's game. And if the words "team" and "game" jump out at the reader, then that's as it should be, because in talking with Dillingham one is repeatedly confronted with the idea of the team effort.

He will never claim that his job is more important than another's, but instead he will drive home the point that an Anka production is a very delicate, systematic undertaking where a single lapse in efficiency can be extremely upsetting to the desired result.

"The first thing I do in working with Paul," said Dillingham in an interview with *Record World*, "is to find out what his instrumentation is going to be. I work with his sound men and with his conductor John Harris. With Harris I find out the composition of the orchestra, how many pieces he's going to use, the type of instruments that he's going to use and so forth. Then I figure out the location I'm going to place them onstage, in regards to the facilities we're playing in. I also consider what type of visual effects I can use for a facility. I go to the sound men and figure out their needs, what problems they're going to encounter and whether or not the placement of musicians will present a sound problem.

"I lay it all out. If the facility is out on the road somewhere, I go there and do a survey and get whatever information I can on it. I show the sound man what I've done, see if it meets his approval; I meet with the conductor and find out if there's any problems as far as he's concerned with the physical layout of the orchestra. After all of this, I present my plans to Paul and get his okay and give him my ideas on how he can work with it and in turn get ideas from him on how he feels about the layout and about how he wants to work with it.

"With Paul's approval, I submit my plans to the representative of the facility, meet with the producer, the electrician and the carpenter (prior to the time that Paul goes in), and I give them a list of my needs as far as staging equipment, risers, scenery, electrical instruments, power feeds to

those electrical instruments onstage and anything else that I can think of that I'll need."

As for the orchestra, Dillingham notes that Anka takes great pains to assemble the highest quality musicians and he likes to present them so that they'll be seen, whether that be on a stage or in an orchestra pit.

"It's one other area I have to concentrate on as far as lighting," Dillingham said, "but the major thing to remember is that it is my job to present the whole show visually and to work with the sound men and the musicians and make them feel comfortable."

Two points—presenting the show visually and working with the sound men and musicians and making them feel comfortable—worthy of explanation.

Dillingham's discussions with musical conductor John Harris center on the composition of the orchestra and changes that might need to be made due to a smaller facility.

As for the sound men, Dillingham gives them his scale drawing of the stage layout and placement of the musicians, amount of baffling to be used and so on and he gets their approval and recommendations on the setup.

"As far as helping the sound men," Dillingham said, "I go in first and set up the stage, set up the orchestra and then the first thing I do in planning Paul's show is facilitate the sound because of the size of the sound system. I have to set the stage so that they can come in and place

their microphones and still have time to iron out any sound problems that may occur. That's the first thing I do when I come in and at the same time I'll be working with the electricians on the lighting requirements. The majority of my attention is focused on the orchestra, so this is the first thing I get done when I go into a facility. Then I concentrate on lighting."

In presenting the show visually, Dillingham's basic tenet is to make sure that Anka looks good onstage and to do things tastefully in a manner that won't distract from the star and his performance. He must at all times be cognizant of the situation onstage and the limits of the facility in which he's working. And whatever holds true in his effort to present Anka at his best also holds true in his effort to present the orchestra at its best.

As is true of all the people working on the technical side of Anka's show, Dillingham leaps at the opportunity to experiment with a new approach that will benefit the show: "I change the look of the show radically at times. I may present Paul with a single spotlight on him and no other lights on at all. Or a certain portion of his show will be done in black, with a "limbo" look to it. I'll change and go to white or to colors on his show, or I'll open up the whole stage and present whatever effect I'm able to achieve as far as background lighting and lighting the orchestra. All of a sudden it's a completely

different picture.

"My main concern is presenting Paul and keeping him the focal point of the show, but I strive to present him with a type of background that's suitable for the type of song he's doing. At Caesar's Palace I had a totally black, or "limbo," situation, presenting the orchestra and him onstage; then I opened up the stage and presented another portion of the scenery, trying to change the show and break it up visually so that the audience is getting some relief. I want people to know that they've seen a good show, but I don't want to make them consciously aware of all the lighting effects. If we intended to do a light show, we'd announce that fact."

The equipment Dillingham uses varies considerably from facility to facility. At a minimum, he uses four follow spots with the type (i.e., some spots project, or "throw," farther than others) determined by the facility. Primarily, he works with whatever equipment is available in the area or in the facility.

An interesting facet of the technical side of lighting is the color media, or gels, available. Dillingham explained that there is color media produced in Canada that is different in color consistency from that produced on the west coast.

"Each company puts out a certain variety of colors," Dillingham elaborated, "and none of them are the same. You can use a certain combination of colored gels put out by one manufacturer to match a particular color that you desire that's put out by another company. And this is something in which I get involved with Paul, in regards to his skin tone. If there are things that work for him, I'll carry them with me.

"Then there are lighting instruments that I'm able to acquire in one facility which might be of an incandescent nature or an older type of lamp that puts out a different quality light, whereas in another house it may be a quartz-type lamp putting out light which has more white in it. You have to deal with all of these factors and try to come up with exactly what you want in terms of color. It all varies with the facilities."

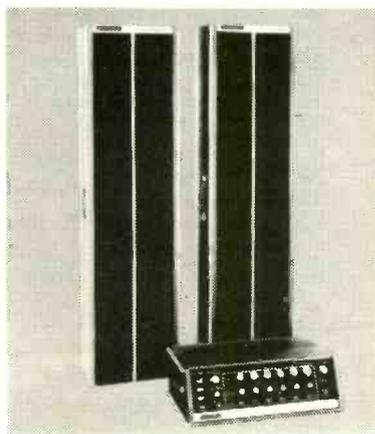
Another factor Dillingham concerns himself with is the use of stage space available to Anka for
(Continued on page 61)



Bill Weinberger of Caesar's Palace, Anka, and Al Teller, president of UA Records of America.



Paul Anka carries sound insurance.



Paul is a true one-of-a-kind on the contemporary music scene. What performer today could write such pop classics as "My Way" and "Jubilation"—and then perform them with a song style and stage presence that's known and loved from Caesars Palace to San Juan? Small wonder that Paul takes vocal sound systems seriously, and no matter where he appears, the system he takes is the Shure Vocal Master. Even though he can afford any system made, he carries and uses the Vocal Master, even in preference to costly built-in "house systems." Why? Because the Vocal Master gives him recording studio control over live performances . . . because the control console provides ease of operation and feedback control . . . and because it is expandable to provide enough amplification and power to cut the largest showplaces down to size. Added to all these features is reliability that's already legend among professional entertainers: Write:

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The Lyrics of Paul Anka

(You're) Having My Baby

Words and Music by PAUL ANKA

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Having my baby, what a lovely way of
saying how much you love me.
Having my baby, what a lovely way of
saying what you're thinking of me.
I can see it, your face is glowing.
I can see it in your eyes.
I'm happy in knowin' that you're having
my baby.
You're the woman I love and I love what
it's doin' to you.
Having my baby, you're a woman in love
and I love what's goin' through you.
The need inside you, I see it showin'.
Oh, the seed inside you baby, do you feel
it growin'?
Are you happy in knowin' that you're
having my baby?
I'm a woman in love and I love what it's
doin' to me.
Having my baby.
I'm a woman in love and I love what's
goin' through me.
Didn't have to keep it, wouldn't put you
through it.
You could have swept it from your life,
but you wouldn't do it.
No, you wouldn't do it.
And you're having my baby,
I'm a woman in love and I love what it's
doin' to me.
Having my baby,
I'm a woman in love and I love what's
goin' through me.
Having my baby . . .

We Made It Happen

Words and Music by
PAUL ANKA and BOBBY GOSH

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We made it happen and watched it grow,
Put it together from just "Hello."
We made a wish and made it come true,
We made it happen for me and for you.
We took each word and made each one
sing,
We took each day and made each day
Spring.
We did what they said couldn't be done,
Two hearts were taken and made into one.
We were made for, for each other.
We were made for one another.
We were made to make love,
And girl, we made love.

Puppy Love

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And they called it puppy love. Oh, I
guess they'll never know,
How a young heart really feels, and why
I love her so.
And they called it puppy love just because
we're in our teens,
Tell them all it isn't fair to take away
my only dream.
I cry each night my tears for you,
My tears are all in vain.
I'll hope and I'll pray that maybe someday
You'll be back in my arms once again.
Someone help me, help me please: Is the
answer up above?
How can I, how can I tell them this is
not a puppy love.

One Man Woman/ One Woman Man

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You caught me fooling around with
somebody new.
You caught me fooling around, now I'm
losing you.
'Cause you're a one man woman, you're
a one man woman.
Oh you're a one man woman, but I'm a
two timing man.
The nights you left me alone and you
disappeared.
The nights your voice on the phone said
I'm waiting here.
'Cause I'm a one man woman.
Yes, you're a one man woman,
'Cause I'm a one man woman
But I'm a two timing man.
Oh baby you know I'm sorry,
Sure it's the same old story.
I keep coming back,
And I let you, 'cause I'd rather forgive
than forget you.
Now I won't need no chains to tie me
down.
You lost your way my love, but now
you've found
That I'm a one man woman,
Yes, you're a one man woman.
Oh, I'm a one man woman.
But I'm a two timing man.
I'm a one man woman,
I'll be a one woman man. You're a one
man woman.
I'm a one man woman . . .

It Doesn't Matter Any More

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There you go and baby here am I,
Well, you left me here so I could sit
and cry.

Well, golly gee, what have you done
to me?

I guess it doesn't matter any more.

Do you remember baby, last September,
How you held me tight each and ev'ry
night.

Well, whoops a daisy, how you drove me
crazy,

I guess it doesn't matter any more.

There's no use in me a cryin'.

I've done ev'rything and now I'm sick
of tryin'.

I've thrown away my nights, wasted all
my nights over you.

Now you go your way and I'll go mine.
Now and forever till the end of time.

I'll find somebody new and baby, you say
we're through,

And you won't matter any more.

Jubilation

Words and Music by
PAUL ANKA and JOHNNY HARRIS

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Great jubilation, there's some celebration
beginning.

Total rejection to lies and deception and
sinning.

Sinners take heed for the life that you
lead is deceiving. Yeah!

Nothing replaces a man that embraces
believing. No!

I'm bettin', I'm bettin' on Jesus,
I'm hopin', hoping hell freezes.

I'm hopin', hoping it displeases the devil,
the devil.

People take heart, it's the time to be smart,
to be honest.

Join the reunion, there's one mass
communion upon us.

Sinners take heed for the life that you
lead is deceiving. Yeah!

Nothing replaces a man that embraces
believing. No!

I'm bettin', I'm bettin' on Jesus,
I'm hopin', hoping hell freezes.

I'm hopin', hoping it displeases the devil,
the devil.

As for the children, God bless and God
will them no sorrow.

Share the confusion and lies, disillusion
tomorrow.

Sinners take heed for the life that you
lead is deceiving. Yeah!

Nothing replaces a man that embraces
believing. No!

Great jubilation, there's some celebration
beginning.

Total rejection to lies and deception and
sinning.

Ev'rything's Been Changed

Words and Music by PAUL ANKA

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Rearranged, ev'ry room on ev'ry floor,
ev'ry inch from door to door.

Ev'ry chair, ev'ry chair and table's new,
ev'ry cup and saucer too.

Ev'rything's been changed, nothing's like
before.

Things I did with you, I do no more.

They're all behind me; ev'rything's been
changed, since we've been apart,

Ev'rything that is except my heart.

Yesterday you were mine, the world was
ours, happy days of fun-filled hours.

Ev'rything's been changed, nothing's like
before,

Things I did with you, I do no more.

They're all behind me; ev'rything's been
changed, since we've been apart,

Ev'rything that is except my heart.

And I don't know what to do, love, about
all the tears I cry.

And I can't get over you, love, no matter
how hard I try.

Let Me Try Again

Music by CARAVELLI

French Lyric by MICHELLE JOURDAN

English Lyric by

PAUL ANKA and SAMMY CAHN

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I know I said that I was leaving,
But I just couldn't say goodbye. It was
only self-deceiving

To walk away from someone who means
ev'rything in life to you.

You learn from ev'ry lonely day.

I've learned and I've come back to stay.

Let me try again! Let me try again!

Think of all we had before, let me try
once more.

We can have it all, you and I again.

Just forgive me or I'll die. Please let
me try again!

I was such a fool to doubt you.

To try to go it all alone. There's no sense
without you.

Now all I do is just exist and think about
the chance I've missed.

To beg is not an easy task.

But pride is such a foolish mask.

Let me try again! Let me try again!

Think of all we had before, let me try
once more.

We can have it all, you and I again.

Just forgive me for I'll die. Please let me
try again!

She's A Lady

Words and Music by PAUL ANKA

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Well, she's all you'd ever want, she's
the kind men like to flaunt and take
to dinner.

Well, she always knows her place, she's
got style, she's got grace, she's a
winner.

She's a lady, wo-oh-oh, she's a lady.

Talkin' about that little lady, and the
lady is mine.

Well, she's never in the way, always
something nice to say, what a blessing.

I can leave her on her own, knowing she's
OK alone and there's no messing.

Well she never asks very much and I
don't refuse her,

Always treat her with respect, I never
would abuse her.

What she's got is hard to find and I don't
want to lose her.

Help me build a mountain from a little
piece of clay ay-ay-ay!

She knows what I'm about, she can take
what I dish out and that's not easy.

Well she knows me thru and thru, she
knows what to do and how to please
me.

She's a lady, wo-oh-oh, she's a lady,

Talkin' about that little lady, and the
lady is mine.

Lonely Boy

Words and Music by PAUL ANKA

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I'm just a lonely boy, lonely and blue;
I'm all alone with nothin' to do.

I've got everything you could think of,

But all I want is someone to love.

Someone, yes someone to love, someone
to kiss,

Someone to hold at a moment like this.
I'd like to hear somebody say,

I'll give you my love each night and day.

A lifetime of love means more to me than
riches or fame untold.

Somewhere there's a someone waiting for
me; I'll find her before I grow too old.

Somebody, somebody, somebody please
send her to me.

I'll make her happy, just wait and see.

I prayed so hard to the heavens above,
That I might find someone to love.

I'm just a lonely boy, lonely and blue;
I'm all alone with nothin' to do . . .

While We're Still Young (Ca Ne S'invente Pas)

Original Words and Music by
ERIC CHARDEN and YVES DESSCA
English Words by PAUL ANKA

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I wake up with you each day, we go our
separate ways.

And so it goes my love.

You, you've changed and so have I, and
still we live a lie,

So no one knows, my love.

We can't go on and live our lives this way,

The price we have to pay is precious
time that's wasted.

Yes, we're young and we're alive,

There's so much to derive from life we
haven't tasted.

Go, and never turn around, let nothing
bring you down

Tomorrow's waiting for you.

To hell with what our friends may say, we
can't go on and live this way

So much to be done while we're still
young.

Once the laughter filled the years, then
laughter turned to tears.

We've reached the end, my love.

Now there's silence in the air, we both
no longer care,

So why pretend, my love?

Go, and never turn around, let nothing
bring you down,

Tomorrow's waiting for you.

To hell what our friends may say, we
can't go on and live this way.

So much to be done while we're still
young.

My Way

Original French Lyric by GILLES THIBAUT
Music by J. REVAUX and C. FRANCOIS
Words by PAUL ANKA

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And now the end is near, and so I face
the final curtain,

My friend, I'll say it clear, I'll state my
case, of which I'm certain.

I've lived a life that's full, I traveled each
and ev'ry highway,

And more, much more than this, I did
it My Way.

Regrets, I've had a few, but then again,
too few to mention.

I did what I had to do, and saw it thru,
without exemption.

I planned each chartered course, each
careful step along the byway.

And more, much more than this, I did
it My Way.

Yes there were times, I'm sure you knew
When I bit off more than I could chew.

But thru it all, when there was doubt,
I ate it up, and spit it out.

I faced it all, and I stood tall, and did
it My Way.

I've loved, I've laughed and cried, I've
had my fill, my share of losing.

And now, as tears subside, I find it all
so amusing.

To think I did all that, and may I say
"Not in a shy way."

Oh, no, oh no, not me, I did it My Way.

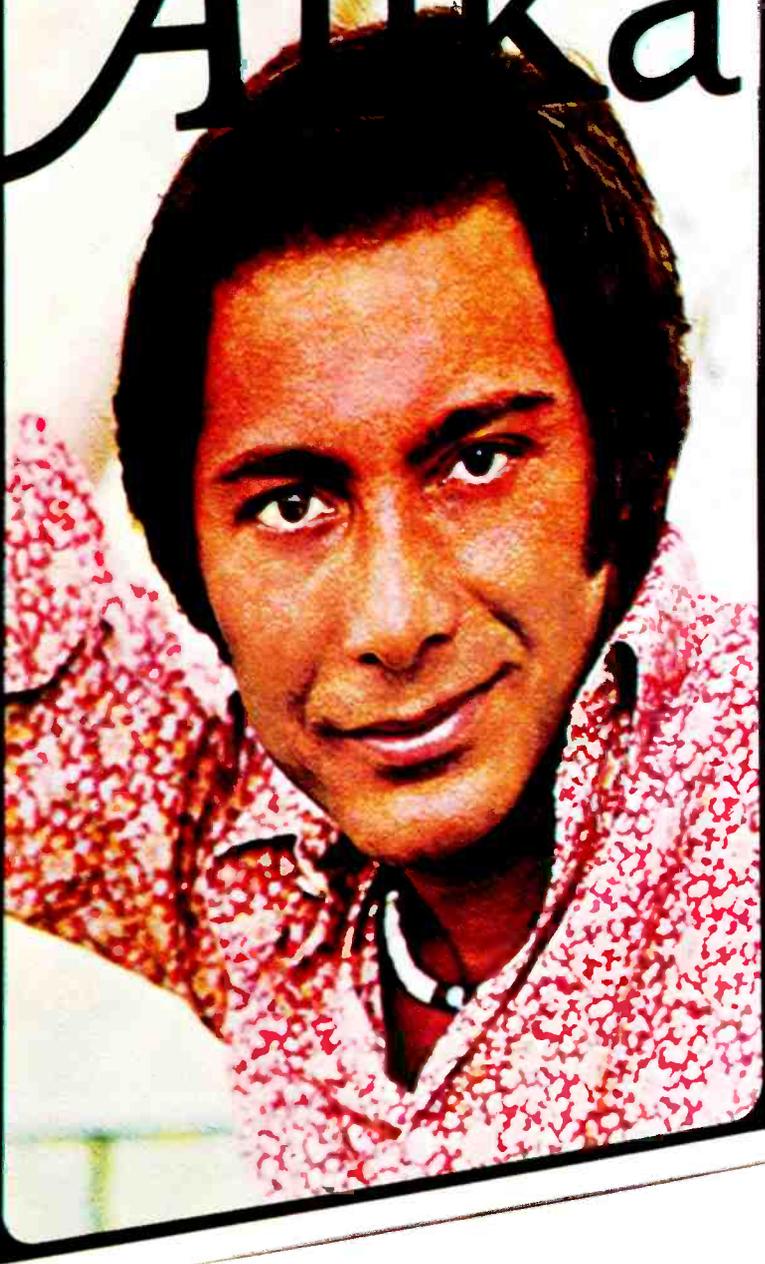
For what is a man, what has he got,
If not himself, then he has not

To say the things he truly feels,
And not the words of one who kneels.

The record shows I took the blows, and
did it My Way.

Paul, This pas

Anka



UA

**t year was just
the beginning.**



**Coming Soon:
The Biggest Single of
Paul Anka's Career!
on United Artists Records UA.**

Anka

Nunez Helps Anka In Varied Ways

By KAREN FLEEMAN

■ LAS VEGAS—"The aim for perfection is with him all the time. He uses the aim in just about every aspect of his life, business and social."

Jose Nunez has acted as a personal liaison, road manager and family friend to Paul Anka for the past two and a half years. During a recent phone conversation with **Record World**, Nunez reflected his feeling about having worked with Anka as closely as he has, in so many different capacities. "I'm what you might call Paul Anka's right hand man," said Nunez. "I do a lot of things for him, such as partially run the office (Paul Anka Productions), take care of the household, whatever he needs, I make sure that it gets done. I really couldn't work for anybody else in the world in this capacity. I don't think anybody else would be equal to him."

Anka's Character

Working with Paul Anka for the length of time that Nunez has, has naturally given him a fairly clear picture of Anka's character.

In speaking about being everything from a person liaison to sometimes filling in as road manager, Nunez has painted the picture of Paul Anka as being a man who settles for nothing less than perfection on every level. Nunez went on to elaborate on how Anka carries this attitude on stage with him, and also about his own behind-the-scenes observations on what it takes to put a Paul Anka show together. "So many things go into putting his show together," commented Nunez. "First, he sends his sound man and light man in to survey the place, so they'll know what they're getting into. A complete report is then given to Mr. Anka, and the people will meet with him personally or give him a written document. He then will make his own analysis of the situation and he tells his sound technicians and light people what he wants in that particular place. If they do not have it, then we'll get it; we'll either rent it or somehow get

(Continued on page 43)

Chino Pozo:

Anka's Conga Player Reminisces

■ One person who is very close to Paul Anka is his conga player and long-time friend, Chino Pozo. Pozo is a native of Cuba who began playing "empty cigar boxes" as a child before he got his own set of bongos. At 16, he left Cuba for Mexico City where he spent two years working in various bands before leaving for California and, eventually, New York.

"I came to New York after making a movie in 1939," Pozo told **Record World**. "It starred William Powell and Myrna Loy in one of the 'Thin Man' movies."

"I began playing the nightclub scene in New York and was very lucky to work with some great bands—Xavier Cugat, Tito Puente, Desi Arnaz. I also worked in a band backing a great, great dancer—Jack Cole."

Pozo laughed as he recalled an early meeting with Anka in 1959. "I was working at the President Hotel in New York when I 'met' Paul. He came up

to me after a show and said 'Hey man, you're gonna work for me someday.' I said 'Okay, man.'

"So, a while later I was working at Basin Street East on 48th and Lexington with Peggy Lee. Paul came in and said 'Hey, do you remember me?' Of course I did! He said he wanted me to work for him and that was that. 15 years—I've been with him ever since."

Pozo doesn't conceal his affection for Anka, whom he termed "A wonderful, very nice person."

"In 15 years," said Pozo, "I've been there with Paul when he was up and when he was down and now he's back up again. No matter what was happening with his career, he stayed the same person—determined and persistent—and he and I watched out for each other. And I'm the happiest that he's back on top."

Anka likes to tell the story about Pozo "feeding me donuts" before "Diana" became a hit,

(Continued on page 44)

Best Wishes and Continued Success, Paul Anka

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BEST WISHES

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Anka

The Annotated Anka-A Golden Era Discography

By ROBERT ADELS

■ NEW YORK—About the time Elvis Presley was hitting with "Hound Dog," a young Canadian was cutting his first record, backed by the r&b act that had begun a career of its own with a side called "Stranded in the Jungle," the Cadets. With the unlikely title "Blau-Wile-Deveet-Fontaine," this strange amalgam of pop and black music was not likely to be found flowing trippingly off the tongue of your friendly late 1956 deejay. A 14-year-old white kid in front of any such raw soul act would have had trouble making it singing anything.

One year later at 15, Paul Anka had more definite ideas concerning the sound his records should have. Early rock prodigies were generally expected to speak only when spoken to, but that didn't stop a specific case from proving to be the exception to the rule. Coming to ABC-Paramount Records with the RPM/Modern session with the Cadets already behind him, Anka at the very least knew what he didn't want to sound like. The song he was to begin his new association with concerned a very real experience in his life: it was to prove only the beginning of his seemingly non-stop career.

What follows is a personally annotated discography of Anka's early days as a hit maker. Having seen the purchase of a copy of "Diana" lead to a full-fledged record habit that age in no way diminished, this writer thus feels most qualified to address the subject at hand on a first-hand retrospective basis.

Diana: Today sales figures on Anka's first for ABC-Paramount can only be rounded off to the nearest half-million. The Fellini-esque sum of 8½ is the generally accepted statistic; but back in the Fall of 1957, each purchase represented a very special, individual action—not readily expressible in aggregate terms—rounded off or exact. "Diana" was a universal lament to which pubescent and latent pubescent teenagers could relate from the first listen. The "so young/so old" question was really a pivotal part of life, and Anka had pinned it down to the last "uh-oh." Diana Ayoub was an 18 year-old who figured not quite so prominently as hoped for into the life of a 15 year-old Anka. She became a very real part of '50s mythology—as the goddess who couldn't be had—for every red-blooded male within earshot. What girls heard in the record could then only be imagined. Perhaps they saw themselves as the "put-on-a-pedestal" woman of his song. Maybe they really did have a sympathetic side after all. Whatever the case, even acne had to take a back seat to the problem Anka had so acutely addressed. So many in what we later learned was called our "peer group" agreed that the song's message rode the charts for almost 30 straight weeks. You just had to hang in there with Anka all that time: he was telling the story of your young, and so-far, less-than-storybook life.

I Love You Baby: The follow-up to "Diana" was not a blockbuster. But you just couldn't believe Anka had only that one great American teen novel in his heart. Maybe it was the harpsichord that failed to turn us on in December of '57. Whatever, the radio was soon blaring out a third single in short order that proved our faith in Paul was well-placed.

You Are My Destiny: "Now this is what Frank Sinatra could be singing!" we thought back in January of '58. The arrangement was certainly as lavish, but to the teen mind, it was Anka who was singing our song. Even words like "reverie" could be swallowed when Paul sang them. The title was about as poetic as a 16 year-old could get before he tipped too far off the egghead edge. And if we couldn't court Diana with "uh-oh's," then poetry it would just have to be.

Crazy Love: Johnnie Ray had already shown us how a singer could turn a two syllable word like "crazy" into a six-act drama, but Paul Anka did it with a special style. His "don't, don't, don't you see" device also put our own stuttering fears to rest: when you got emotional, well, that's how it really *did* come out. Another sorrowful ballad had proven Anka the king of the '58 honkytonks of the teenage mind. It just had to have you drowning your sorrows in another serenity beer, imagined or real.

Midnight: Anka was again proving himself human. This was not in the "Diana" mold, a clear attempt at showing us he could go up-

tempo. The gimmicky echo effect was "boss" enough, but that ukelele and those jazzy chord changes were a bit much. It just didn't fit as best it could have, but again what he had to say—that really *real* romantic stuff that somehow worked—saw us through.

Just Young: The disc jockeys told us this was the first one Paul didn't write himself. Most of us really didn't make too much out of the writing bit before, but were they now trying to make him an underdog? There was a lot of talk about Andy Rose, "The Singing Dentist," who had this one out at the same time. Confirmed Anka fans just couldn't be moved by that version. The whole idea of a "cover battle" was perplexing to the layman. So he didn't write it; I don't want my hits sung to me by some guy who'd be back to filling cavities when the song had run its course! Andy Rose may have made a lucky disc, but Anka was already a well-chiseled idol that no drilling in the world could fracture.

(All of a Sudden) My Heart Sings: Our classically-oriented friends were telling us this one was nothing more than an alternating ascending and descending scale, but we were simply knocked out by the way he could take a European feel and Americanize it. You could almost see the Roman fountains crescendoing in the background. None except the feeble-minded (i.e. "the squares") thought this one was funny because it conjured up a picture of a heart with a mouth on it. If Anka could believe a body organ singing, then as far as we were concerned, it could!

I Miss You So: Mom had smiled a grin of recognition when she heard this one on the first album of that new teen sensation Connie Francis; we kind of preferred Paul's version. If this was the kind of song that our parents could dig too, maybe their idea of music wasn't so off-base after all. They called it a "standard." We called it a "smash."

Lonely Boy: Leave it to Anka to do "Diana" one better in the Summer of '59. Not that he was coasting up to this time, mind you, but this one really spoke man-to-man, man-to-woman on a believable teen level. We had all been lonely boys, lonely and blue, at one time and knew those days were not yet over. Our girl friends took the song differently. If Paul were lonely after all this time at the top, could there still be hope for them? We'd grit our teeth and wait for 'em to come down to earth, but you just couldn't be mad at Anka. You just wished you were in his shoes.

Put Your Head on My Shoulder: Talk about your slow drag! If the girl had ears, she had to dance closer when this one came on the ole record player. It went so far as to give her step-by-step "make-out" instructions. What more could you ask from a 45? And it was real fine to hear a more sophisticated Anka go back to a "ba-ba-ba-ba-ba" chorus when it best suited his mood of the moment.

It's Time to Cry: Could it be 1960 already? A new decade, and all that jazz, but Anka, he sure knew how to make them like he used to. He sang about being 17, and even though we knew he was pushing 19, it wasn't much to make an issue of. Teen love at any age would always be belittled by grown-ups (anyone past college), and once again, here was a guy who knew what it was all about.

My Home Town: The Spring of 1960 made this one sound even better. Almost neo-calypso, but more than just a Belafonte carbon copy: Anka was singing about going back and 15 years ago, that was a damn fresh idea . . . even if you couldn't quite think what you really wanted to go back to yet.

Hello Young Lovers: We had all read how Anka had become the biggest thing at the Copa, the youngest star ever to play there. This song put you at ringside. It didn't sound rock, and remembering "The King and I," it was even more of a gas to hear Paul doing it. Sinatra and Anka seemed a lot closer together now and it didn't bother us quite so much that Paul was becoming an idol for Mom and Dad. It kind of made us proud.

Summer's Gone: The Fall of 1960, and Summer was what we missed. Other seasonal reminiscing songs would get our ears later, but this one was a milestone. It was Anka, and it was fantastic!

(Continued on page 60)

Anka



Odia Coates *(Continued from page 12)*

said, 'There should be some female voice there, and it should be Odia's. That's one way of introducing her to the record buying public.' So, they jointly conceived this idea, because it really is very hard for a new artist to be exposed. At the same time, we were doing concerts together and we toured for a year, on and off. Paul has exposed me to his audience, which is just fantastic."

Anka As Manager

Anka is Odia's manager as well as her singing partner, and Odia relayed her feelings toward Anka as a manager, producer, co-worker and friend. "This situation is better than anything that I've ever had. I've gone through managers in the past, and have had to terminate the relationship, but he is just a super person. He and Rick Hall both produced the single, and he has great respect for Rick's opinion. Rick's been putting out hit records for years. We all work very well together. I have a single currently in release on UA, a version of Electric Light Orchestra's 'Showdown' that I'm

very excited about. The song really has great possibilities. The other song that I recorded with Paul, 'One Man Woman,' is doing extremely well, too."

Ray Anderson *(Continued from page 30)*

feel will be his biggest record to date and for Odia's own single, 'Showdown.'

"One thing everyone should realize, though, is that 'One Man

Woman' took some work — nothing is automatic in radio anymore and the record went out and proved itself."

Discussing Anka's power as an album seller, Anderson points out that while most people think that Paul's strength is MOR, even that nomenclature is inaccurate, because that kind of radio is more accurately called "personality radio" and Anka, being a purveyor of good music that defies categories, fits right into that kind of format, as well as a high energy top 40 format.

Anderson feels that the future for Paul is very bright, what with the aforementioned "I Don't Want To Sleep Alone" single and a new album which contains, in Anderson's view, a large amount of hit singles. Says Anderson, "Paul's public is an album-buying public, and now that we have established him as a truly contemporary force in radio, because his music appeals to teenagers as well as young adults, there should be no problem spreading his acceptance even further."

RW Honors Anka in Vegas



It was a gala evening as United Artists recording star Paul Anka opened at Caesar's Palace in Las Vegas last season. Shown at a reception held after the opening are Record World's Spence Berland and Lenny Beer, who presented Anka with special plaques in honor of the number one chart position of "(You're) Having My Baby." From left: UA vice president Bob Skaff; Teller; Odia Coates, who sang on the disc with Anka; Berland; Anka and Beer.

PAUL ANKA

United Artists Records

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Anka

Lee Mendell *(Continued from page 15)*

record, and in the meantime had set up an extensive series of radio interviews and overseas telephone calls for press and radio interviews.

"We did Australia, South Africa, building Paul as an international star. So when 'Baby' came, we were totally geared up and so was the rest of the world, because it was keyed up for an acceptance of Paul. From an American viewpoint, Paul had his first hit in many years with 'Having My Baby'; in our case, however, it was the second in a series of hits, and it was also an American hit (which always helps overseas), and so we had added impetus. So, as a result, we got, for instance, the British market, the Scandinavian market, Germany. Peculiarly enough, though, because of the incredible continuing strength of 'Let Me Get to Know You,' we had to wait to release it until 'Get to Know You' slowed down in certain markets. For instance, 'Having My Baby' was released in Argentina only six weeks ago, and due to our solid base, it has been the fastest selling record we've ever had there. It sold more there in a week and a half than a normal hit sells in its entire life. The album is enormous as well."

When asked about international plans for Anka's recent single, "One Man Woman/One Woman Man," Mendell replied that for an international market it was a bit too early to comment. They do have a promotional film, however, and are gearing up for a major international push on the record.

In discussing Paul Anka's impact as an international star, Mendell mentioned that Paul had always been a great international artist, even before his involvement with United Artists, but that his recent record success has broadened and strengthened his impact. "His success on his early records was probably disproportionate overseas to the success he had enjoyed in the United States. As a performing artist he's always been enormously successful overseas."

Mendell feels that Anka's writing has helped him maintain his international status, through writing such songs as "She's a Lady" for Tom Jones. "As Paul grew as a performing artist, there was another facet of his talent exposed when people said, hey Paul wrote the lyrics to the Tom

Jones, he did the English lyrics to 'My Way,' they suddenly found out that he was not merely another pretty face, that he was a writer as well, and that added stature to him, certainly I think it added dimension to him as a performer."

Canadian Awards Host

When asked whether UA International was putting together any special plans for Paul Anka internationally, Mendell replied, "Paul will be the host of the first Canadian Music Awards on March 21; in addition, we are constantly asked if Paul would make appearances overseas. And we hope that Paul does make a trip overseas, for it would help us enormously—the visual aspect of our business is very important, hence our use of promotional films. His record success has made him even in greater demand around the world. We'd like him to go to Japan, for instance, and develop that market."

Publicity

(Continued from page 16)

"Secondly, Paul is aware of what can and cannot be done. He agrees with the United Artists publicity department's viewpoint that publicity is basically a journalistic exercise and realizes that journalism must be built. He is, above all, a realist; and we have been quite fortunate with Paul, building his image journalistically, with stories appearing in the most prestigious news magazines, consumer magazines and, of course, a constant stream of stories in the trades."

Bob Cato *(Continued from page 15)*

"Our relationship also helped Paul when he wanted Telly Savalas to see him in relation to a particular image; we blew up some shots of Paul in a brass bed, holding a glass of wine in his hand. It was a very strong image. We sent them over to Telly at Paul's request, hoping that it would help Paul get a part in the 'Kojak' series which, again, gratifyingly, it did."

Helpful

Cato feels that Anka is a very helpful artist to work with from both an artist standpoint and a company standpoint because "It's relatively easy to have rapport with an artist, but to find an artist who has enough faith in my taste and in my developing images for them is a very rare situation. Paul immediately entrusted me with the choosing of the pictures and directing the look of things and the feel of things because he felt that I was able to articulate to him what I had in mind and so would be able to communicate it to the company as well."

Trust

Commenting on Anka's openness, as revealed in the human way Cato has related to the artist, the UA vice president noted: "Paul is a business man—and part of his business acumen is his ability to entrust people with things that he wants done and know that they will be done well and tastefully. That's why he can allow himself to be open—because he trusts himself enough in his own decisions about who he has to trust. That's a big step

for an artist—it's called professionalism."

Noting that Paul is a very contemporary man, well versed in all phases of contemporary music and discoverer of both John Prine and Steve Goodman, Cato revealed the fact that Anka asked him to design Goodman's album for Buddah and that he has stayed close to Goodman since that time.

Image

From a visual point of view, Cato sees Paul developing in many areas: "An artist of Paul's stature has an image that is readily identifiable already, but, at the same time, his professionalism, his trust in others, allows him to more and more give us the opportunity to develop and mature our tools. As he becomes more successful in the business, as he becomes even more sophisticated in his music, his image will develop and grow. It will always be intimate and human, because, for my money, that's what Paul Anka is all about. But it will mature—he is certainly capable of this kind of growth. And in doing so, it gives the company an opportunity to do a more sophisticated, more well-wrought service in light of his graphics, his publicity, his advertising, and an opportunity to take him to other venues wherein to expose him."

Next Step

"Paul's next cover, for instance, is an important one, another step in the progressive growth of Paul's image. It will be more sophisticated, yet still human. That's the next step.

"Paul surrounds himself with creative people, like Kurt Gunther. Kurt's developed a new electronic photo process and I think we'll be seeing this new electronized image of Paul, revealing his contemporary side, on posters, billboards, etc. It will probably not be used on the next album cover, though, for I still want to mine Paul's humanity. But both are part of the whole and both are part of the progression of image I've referred to. Paul makes very intimate statements in his songs—that's the image that I try to capture on his album covers.

"That marvelous grin he has on the back of his first album cover—just a man enjoying himself in a pool—that's what I'm after. A human being, alive, vibrant."



Anka being photographed by Bob Cato, VP creative services, UA

Anka



Jose Nunez *(Continued from page 38)*

what he needs. He wants the best, regardless of how they get it or how much it will cost."

The Audience

"In his shows, he gets pretty close to the audiences," Nunez said. "I don't mean only physically, but emotionally, he sort of analyzes the audience, as he progresses with the show. About halfway through the presentation, he actually goes out into the audience and shakes hands with the people, and goes along with the songs, ad libbing with the circumstances. When he does 'Puppy Love,' he will greet, perhaps, an elderly couple and ask how long they've been married. People love those kind of things. Sometimes, he brings a young girl from the audience on stage and ad libs with her maybe as much as five to ten minutes. He's very good at that; he can make a song, depending on the circumstances or on the subject, about anything."

Nunez then went on to talk more about his work with Anka.

"As a road manager, the main concern is keeping all of the people together," he said. "We travel with our own musicians and equipment, sometimes as much as 20 people; that includes his sound technicians, light technicians, his personal advisers, musicians, and sometimes his family. It's a question of co-ordinating air and ground transportation, hotel accommodations. You then touch base with the theatre and get the rehearsal time, and so forth. We send memos out to all of the guys in the band telling them the rehearsal times, the location, what to wear, when to be there, and how transportation is to be provided for them. It's like being an overseer. I work very closely with Mr. Anka, because he's a very busy man. He is constantly in touch with his associates by phone, and he's on the telephone himself so much, it's almost a full time job.

"My relationship with the Anka family is one I hope to keep for many years."

ICM's Cleary *(Continued from page 26)*

RW: How far in advance are Paul Anka's bookings generally scheduled?

Cleary: That depends entirely on the conditions and circumstances surrounding each engagement. Concerts are booked by setting apart a certain amount of time in his schedule. Because of the amount of revenue that he's able to generate in Nevada, those dates are sometimes set a little further in advance of others.

RW: Does a conflict ever arise between the time demanded by his personal appearances and the time he would like to set aside for writing?

Cleary: That's always a problem for the multi-talented artist; he has to spread his time as equally as possible between performing and writing and, yes, there is a conflict. Primary attention is given to writing, as a matter of choice, I think, on Paul's part.

RW: Does over-exposure ever become a problem?

Cleary: Over-exposure is dangerous with any artist; it's especially dangerous in that artists tend to lose interest in what they're doing because of the effects of over-exposure. I think that in order to keep an artist's creative juices flowing, it's necessary to continually involve him in different kinds of things.

RW: I've recently read a screenplay written by Mason Buck and originally intended for Paul Anka. Are there plans for feature film work or dramatic television roles in the near future?

Cleary: He is definitely moving in the direction of feature films, but it would be incorrect to say that there are a lot of projects currently waiting for him. Paul has always been very careful about the moves that he's made. If a particular project suits him, he will pursue it very aggressively; he has no intentions, though, of doing a motion picture just for the sake of doing a movie.

Congratulations to Paul Anka for years of great music



Anka

Mike Curb Brings Anka Songs To a New Generation of Teens

By ROBERT ADELS

■ NEW YORK — Producer Mike Curb has been guiding the careers of the Osmond clan from its chart-making beginnings. When he decided to sustain Donny Osmond's image as a solo singer in 1971, he knew the choice of material would be crucial. The Osmonds as a group were developing their own image, and the time had come for Donny to secure his own through the right selection of tunes he'd record on his own.

"It was our idea," Curb explains, "to choose songs that were originally cut anywhere from 10 to 12 years ago that would relate in a fresh manner to Donny's audience." For a session held on September 20, 1971, Curb chose Paul Anka's "Puppy Love" from a stored-away-in-his-memory list of possibilities because of its lyrical as well as musical content. The idea of a teenager in love

was well-captured in Anka's words, and the melodic "stop" device accompanying the lyric "Someone help me—help me please" intrigued Curb as a kind of subliminal hook to cap off a perfect commercial record.

Donny Osmond's "Puppy Love" was released on MGM in February of 1972 and had climbed to 2 on The Singles Chart by the beginning of April. It was Donny's first gold record as a solo artist and led the way for Donny to launch his own version of another Anka original, "Lonely Boy," which was released to strong response in August of the same year.

Interestingly enough, Don Costa, who had arranged and produced the Anka originals, also worked with Curb on the charts for the young Osmond's re-makes. The Anka-Curb-Osmond combination might yet result in a third hit, according to the producer who does not want to give away any specifics but who did reveal to **Record World** that he's cut yet another of Paul's tunes with Donny for possible future release.

How does Mike Curb feel about Paul Anka as a songwriter? "Not only are his songs fantastic," he concluded, "but he has an instinctive belief in which of his tunes are right for specific artists."

How does Curb feel about the originals which he has brought to a new audience of teenagers? "To be very honest," Curb continued, "Paul's record of 'Lonely Boy' has always been one of my favorite records of all time!" No faint praise from someone in a position to be knowledgeable as well as particular about his personal tastes!

Chino Pozo

(Continued from page 38)

but when asked about this Pozo played it down: "Oh well, we don't really have to go into that. It's not so important.

"I just want to say this: Paul is a tremendous artist with tremendously talented people in responsible positions. John Harris, for instance, is a great musical conductor—the best, in fact. It's an honor to work for these people and Paul . . . the man's got a wife and kids and they're beautiful and he's beautiful and he deserves every bit of this success."

David McGee

Hank Cattaneo (Continued from page 22)

Being in the wings, we'll set up our monitoring system there. It's very extensive—it's ten feet across with all the controls and consoles. We have more equipment on the stage, because we'll bring all of our lines and mixes to the stage and then we'll pre-mix the violins and just send one line up to the house. So the house sound man, after I leave, will have a minimum of problems; he can't screw it up. We'll send him the string mix after we balance the violins, and ditto for the brass. We'll send him a trumpet mix and a trombone mix. In some cases—with the exception of Caesar's, where you have good technicians and good sound people—I'll take individual drum mikes and we'll mix the drums ourselves for the house, because the acoustics in the house are different than on the stage, so you mix them differently. Trumpets—that won't change. We take just a straight trumpet mix for the house and a straight 'bone mix for the house. So it starts to get very involved and very detailed.

The nuances that Paul requires while he's singing, what he wants to hear and what he wants people to hear in the house, are very sensitive. He's phenomenal with his hearing; he's a real sound nut. He'll spot a change in tempo and in tone quality that will destroy you. He'll pick it right up. If you miss a cue or a lick, it's not a question that you blew it, it's just that you didn't come in on time on that beat or on that bar. You try to minimize the chances for that happening, that's why you can't change people. Paul knows that Chips and myself know the cues by heart, so we wait for them and if something's a little loud we know how to correct it. Everything has its levels at which he wants to hear them.

RW: Don't you increase the chances for error by miking each instrument?

Cattaneo: By all means. But by the same token, what we do is take all these sections and all these microphones and pre-mix them. We balance them during the rehearsal so that I don't have to take an individual violin and trim it. It will, during a show, do those things if it turns out to be not quite as we heard it during rehearsal. Same thing for all of the brass—all pre-mixed. It's hard for me to miss a cue. Now the only thing we bring down in individual lines are all of the vocals and all of the guitars (because there's an awful lot of licks in the guitars) and all of the keyboards.

RW: Chips mentioned that the audience has an effect on sound acoustically. Would you care to elaborate?

Cattaneo: It affects a performance in many ways. It affects us acoustically in that we'll hear one sound during rehearsals and then the minute the audience is in two things have happened: they've changed the absorption coefficient and they've changed the temperature of the room, which affects the high frequencies. Fortunately it usually works for our betterment. Only we don't know what's going to come up until we hear it. You know it's going to change and hopefully it'll always change for the better.

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FROM... "Diana" to "One Woman Man"

KEEP EM' COMING

WE HAVE THEM ALL!

PAUL...

HARMONY HOUSE

Hazel Park,
Royal Oak,
Michigan



In this picture taken at radio station KQV, are, from left: Dex Allen, Chuck Brinkman, John Rosica, John Rook (programs), Dave Scott, Paul Anka.

Anka



Dialogue *(Continued from page 24)*

Anka: '61 was Copacabana. I felt that a whole new thing was going to happen and we'd all be out of business if we didn't have some kind of credibility as performers so I wanted to get into it myself, and Darin and I were quite tight there for a while. We were the two guys that were working the nightclub circuit. I felt that if you weren't a performer and if you weren't a working act that the record thing if it wasn't there, forget it, you'd be out of business. Between the years of '62 and '66 I established myself as a performer and really wasn't writing. I was coming out with nothing. I had "The Longest Day," the "Tonight Show," I mean I was making good money as a performer. I was pulling in six, seven hundred thousand a year when I wanted to work. '68, '69 I really started getting back into it. I was hungry and very concerned and wanted to really get into it again. And I think "My Way" was the turning point.

RW: Then you joined Fame?

Anka: Well after Buddah I did some heavy thinking. I was hot as a writer, I didn't know what the hell the answer was for me as an artist. I had a lot of offers, major companies and I was really looking for a team. I'd known Skaff for years as a friend and Bob was with Imperial, was with Liberty, and I always thought well maybe I'd go with Bob at Liberty and Imperial and they said well they don't need me and our friendship was more important and I didn't want to get there and get into a hassle if I wasn't selling. We were always buddies.

After Buddah, I had an offer at Columbia if I wanted it. I had spoken with Jerry Wexler. I placed John Prine over there at Atlantic. There were some places I could have gone to, but it wasn't family feeling. You know the effort, you know I believe in getting the right people together and moving as a force and making that magic happen, you

know, believers. Bob was at Fame with Rick and they had the company through UA and they had some respectable hits, not what they really wanted. The product was Rick Hall product, it was good, but they didn't have anybody on the label like Paul Anka. One day Bobby and I were hanging out and I said, "Bob I think we should do it together. Let me go with you guys." We had a talk, I spoke to Rick, told him my feelings—what we wanted to do. There was no big bread talked at all, the main thing was to get the product and we got the association going with Rick Hall because of Skaff. He introduced me to Rick.

RW: What year was this?

Anka: This was about '72. Bob was the force. UA was moderately excited, it didn't cost them any money. Rick was excited because there was nothing going anyway, but the odds were against it that we would have a hit. Bob was really the guy who was the believer. We cut a record, a cover record very quickly which could have been a mistake called "Flashback," which made some noise. It was a good record and an association developed out of it; myself, Bob and Rick.

Rick's thing took a little turn and they dissolved with UA and I had a good arrangement with Mike Stewart. I didn't ask for any money up front, I didn't want any guarantee. There was no big sales pitch on UA's part, still the key and reason I went there was because of Bob Skaff, because of his promotion abilities. When Rick got his thing straightened out and I was now under the banner of UA, I went up to Tahoe; I started writing "Having My Baby," things like that; went back down to Muscle Shoals and finally we got hold of some product. Then I started getting into the UA team, all the guys that knew how

(Continued on page 48)

CONGRATULATIONS ON THE MANY BEAUTIFUL YEARS



DISTRICT RECORDS, INC.

2146-24th Place, N.E.

Washington, D.C.

Anka

Norm N. Nite Remembers Anka

By ROBERTA SKOPP

■ NEW YORK — In 1957, when Paul Anka initially jumped into the limelight with "Diana," CBS-FM DJ Norm N. Nite was located in the market that was responsible for breaking many a hit—Cleveland, Ohio. That's where Alan Freed came from and coined the phrase "rock & roll;" Cleveland hosted the very first rock concert in 1951 (Alan Freed emceed the gala at the Cleveland Arena and it turned into a huge riot); and Elvis Presley made his first public appearance outside of the South in Cleveland in 1955. It was the market for a new artist to come into and get exposure.

In his newly released book "Rock On (The Illustrated Encyclopedia of Rock N' Roll)" Nite starts his Anka synopsis with the artist's first public appearance as an impersonator at the age of twelve. Looked upon as a rock and roll expert, Nite expressed his views on Anka's lengthy and successful career: "To me Paul Anka has been one of the most creative persons I've ever encountered. Back in 1957 he was doing something that many people are doing today. He was one of the early predecessors of composers recording their own material. Prior to that you had people recording songs by Lieber and Stoller, etc.—they were the Rodgers and Hammersteins of rock and roll."

Nite explained that the earliest of that particular genre were Chuck Berry, Little Richard and Fats Domino, but their music was of a specific genre whereas Anka was very much influenced by all kinds of music and eventually became somewhat of a teen idol.

In an interview with **Record World** Nite discussed Anka's initial moves into the record business. "As a callow youth of about thirteen or fourteen he made attempts to have people find out about his music. He came to New York in 1956 for the first time and tried to tell everyone about the songs he wanted to record. No one would listen to him. Then he went out to the west coast and got together with a very talented producer, Ernie Freeman, who saw something in Paul Anka. Ernie had just produced a song called 'Stranded In the Jungle' by the Jayhawks and Anka was so intrigued with the record that he chose to seek Ernie Freeman out. He wanted to be able to work

with the type of person who was able to produce such a unique record. They recorded some songs together but nothing ever happened with them.

"But Paul Anka was the kind of guy who didn't want to give up, so he went back to Canada knowing in his heart that he would be successful. He had that special kind of persistence and desire.

"Anka returned to New York in 1957. Friends of his, the Rover Boys (a Canadian act who hit with 'Graduation Day'), were booked here in a hotel so that Paul stayed with them. He slept in the bathtub, had no money, but was going to make one last attempt to crack it. His main goal was to confront Don Costa, who in Paul's opinion was a genius.

"When Anka went up to Costa's office he kind of looked like a delivery boy and Costa asked him what he wanted. Paul said, 'I've these records and songs. I wrote this song about this girl that I

have a crush on who's five years older than myself and I think it's gonna be a hit.' Anka was persistent enough to get to play for Don at the piano and Don Costa, having the musical ear that he did, knew that this young man had some very special qualities. So Costa immediately signed him to a contract and proceeded to record."

Nite expressed his feelings that Anka's material was extremely relatable to young teenagers like himself. What Anka was achieving through his lyrical genius was strong audience identification, thus enabling him to become a fast and early teen idol. As Nite expounded: "In 1957 the two teen idols that hit the scene were first Paul, followed closely by Rick Nelson, who had a tremendous thing going for him with the television series. Then right after that, in about '58, Frankie Avalon and Fabian surfaced, but Paul Anka had to be just about the first. El-

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Cousin Brucie:

Yesterday, Today and Tomorrow

By ROBERTA SKOPP

■ NEW YORK—"I'll tell you, my earliest recollection of Paul Anka dates back to 1957 when his father called me," WNBC deejay "Cousin" Brucie Morrow mused while discussing his long-standing relationship with Paul Anka during an interview with **Record World**. He continued the story of that initial introduction: "He told me that they had listened to me while in Montreal (Morrow was at WINS in New York City during that period) and said that Paul Anka was a new singer with a new record called 'Diana' and they would like to talk to me about it."

Morrow remembered the incident fondly, especially in view of the ensuing bond that developed between the famed deejay and the heralded composer/performer. He explained that in the '50s it was a fairly common phenomenon for a new artist to come up to the station, play the record, chat for a while, and, if it proved to be exciting, the station would do something with it. At the time that Anka (and his father, brother and Uncle John) came up to WINS nobody had been playing "Diana;" in fact, Morrow had never even heard of the record. One

listen and Morrow knew that the song was destined for a ride to the top. As he explained, "It was so obvious. It didn't take a genius to know what was going to happen with 'Diana.'"

The day following their meeting Anka went on the air with "Cousin" Brucie while he played the record and Morrow described the now superstar's reaction as a newcomer: "He was so scared. The only words he could utter were 'Thank you, Cousin Brucie, thank you.'" The reaction to Anka's first record after its first New York airplay—well, Morrow said that "the place went berserk." Within one week Anka had become an instant success. And since that initial meeting Morrow says that every time Paul Anka has a new release he either delivers it personally or calls Morrow up to chat about it.

Morrow spent some time with Anka during the taping of a network radio show entitled "Super Rock Special," and described Anka as being one of the most "... charming, easy to talk to, and intelligent men I've ever met. He's as innocent and lovely today

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Paul Sherman Recalls Anka Anecdotes

By ROBERTA SKOPP

■ NEW YORK—Back in the days when Alan Freed ruled rock & roll radio he referred to himself as the "King of Rock & Roll." In his particular kingdom, WINS staff announcer Paul Sherman was dubbed (by the "King" himself) the "Crown Prince of Rock & Roll." In an interview with **Record World**, Sherman recalled those early frolicking years and his initial meeting with Paul Anka.

Sherman was the official substitute for Freed when he was out of town or couldn't go on the air for one reason or another. During one period when Freed was out of town, Sherman was approached by a Far Rockaway B'nai B'rith Youth Organization to put on a fund-raising rock & roll show. Sherman said he would do it under the provision that the talent get paid \$25 (which was the AFTRA minimum rate at the time). "I got a little show together," Sherman explained, "and in those days shows were kind of balanced—a girl solo artist, a girl group, a boy group, a pop group, a soul group and a boy solo act. I had everything together except for a solo boy artist."

Sherman contacted Sam Clark, who at the time was the president of ABC Paramount, and told him of his problem; Clark told him to come on over to talk about it. "He told me that they really had nobody in town on that day except for a young kid—15 years old—and that they still had his record in the can," Sherman continued. "Clark told me that the kid happened to be right there and perhaps I might like to talk to him. He said that there was no name value attached for draw but that the company was very high on the record, which they were about to release. I told him I would like to meet the kid and Clark took me into a little room where there was an upright piano and a little kid with a hooked nose. Well Anka got up, banged out 'Diana' on the piano and I knew that he was really something."

Anka accompanied Sherman out to the Far Rockaway show and, as Sherman explained "I made like he was going to become a big star; he went out and took over the whole show. He's that kind of entertainer. Even then he had that magic star

(Continued on page 67)

Anka



MCA Music: Administering Anka's Spanka Songs

By ROBERT ADELS

■ NEW YORK—Although their relationship with Paul Anka is a recent one in terms of his total career, the current MCA Music involvement with the superstar's tunes has coincided with much of the major recording activity on catalogue songs in his Spanka stable and the bulk of the key placements of new material with other top recording talent.

Execs Give Anka Credit

Interestingly enough, MCA Music executives aren't taking the kinds of bows other publishers might on behalf of the writing talent they represent out of force of habit. Two VPs of the organization—which represents Spanka music world-wide through their ongoing ties with Gordon Mills' MAM pubberies—give Anka himself most of the credit for creating the impetus behind the catalogue's substantial activity. "He's one of those rare writers who is a 24-hour-a-day music man," observes John McKellen, MCA Music VP in charge of copyrights.

The firm's VP of professional activities Mark Koren characterizes Anka as the man who is most proud to "roll up his sleeves and do a number for a song he believes is perfect for a certain artist."

In two words, McKellen sums up Anka as a "fascinating individual," in the sense that despite his wide-ranging show business commitments and activities, he is still very much a writer concerned with creating superlative material for others as well as himself.

"Paul is not one to write a song just for the sake of writing it," McKellen continues. "When he's not working on material for himself, he writes with a specific artist in mind." Because Anka is not a mechanical "song mill," every new piece of material he places in the Spanka catalogue is there for a very special reason. While Anka has not financially controlled the Spanka and Flanka pubberies since June of 1971 (when Gordon Mills acquired it), he still relates to the company he

himself founded back in 1957 with a sense of personal pride and dignity, and continues his business-like approach to his craft.

Koren is quick to point out that most of the big name artists who have been the first to record an Anka song have been so moved to do so because of Paul's efforts as an unofficial "professional representative" of his catalogue. Working his songs with all the fervor of the most aggressive publisher's rep—but with the added dimension that he knows what he's "selling" to artists and producers better than anyone—the list of acts who have gone "on record" as confirmed Anka believers has grown into a most impressive one.

The strength of MCA Music to build upon the excitement Paul Anka initiates for each of his songs is best shown by the number and quality of cover versions each key copyright in the Spanka catalogue garners. Take, for example "My Way." "It's probably

been recorded by more artists of major stature than any other copyright in recent history," Koren claims—and reading the list of acts who have cut the now-standard, the comment cannot be passed off as an empty boast. MCA Music as Spanka's administrator has thus shown itself to be the perfect complement to the catalogue's creator. They are providing an essential service for each song, analogous to what a record company does in its effort to build an artist. A look at the list of different recorded performances for "My Way" shows how successful they can be on Anka's behalf.

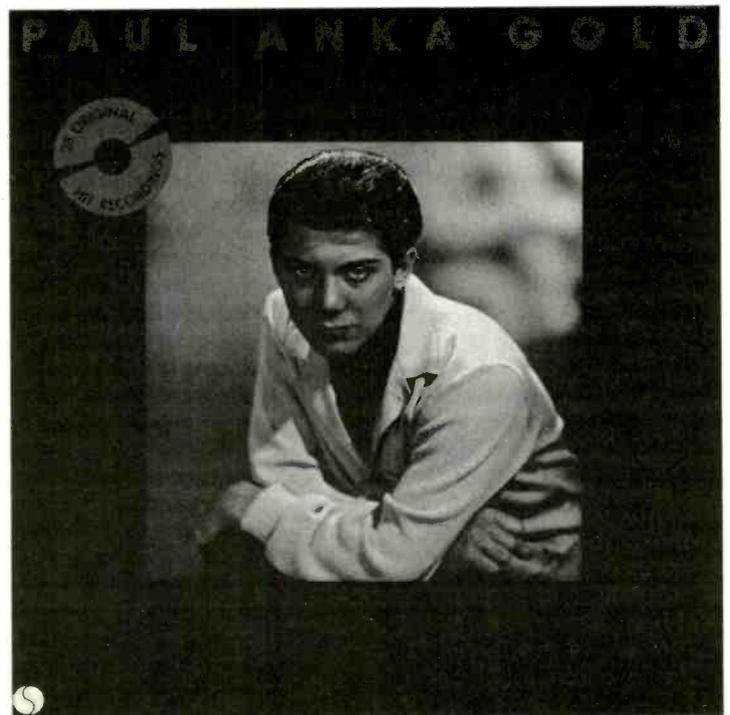
The first hit is only the beginning: the copyright must grow with additional exposure if it is to enter the gates of "stardom," the name of the game in efficient "administration" within the publishing business. To that end, one of the successful tools MCA Music has developed to promote the Spanka catalogue is a sampler
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GOLD. SOLID GOLD. PAUL ANKA GOLD.

Congratulations, Paul. We proudly remember the future with this collection of your great *original* recordings available for the first time since 1962, but still very much a part of today and destined to go on and on...

**Paul Anka Gold. The album. (SASH-3704-2).
Found only on Sire Records.
Marketed by ABC Records.**

And don't forget that 16 of Paul Anka's *original* greatest hits are also available on eight 45 rpm singles (in a full color picture sleeve) from **Eric Records, Box 287, Westville, Jersey 08093, phone: (609) 848-1900.** Write or phone for full information.



Includes "Diana," "Puppy Love," "Lonely Boy," "Put Your Head on My Shoulder," and 24 other original hits by Paul.

Anka

Dialogue *(Continued from page 45)*

to do the job. Of course, it's easy with a hit record. The record took off faster than we all thought—the mysterious elements always prevail with records, nobody knows. They're all in the woods till it happens and then they come out. It's always been that way, it always will be. The main thing is that when it does happen that everybody's in there honestly pitching, and the love affair started.

Well, all of a sudden a nice team started developing. There were some groovy people I liked at UA, everything started coming together and we started selling product and it all came through. Bob went out and broke his buns—Bob and all the guys—and finally we had something. Now we became an important entity to UA. It happened bigger than I thought it would. I knew it was a hit song, the song was given to Tom Jones and turned down; Gordon Mills heard the song. Skaff came up with the idea for Odia Coates on the record; it was a good record, nobody knew what would happen with the record. Bob took it and tested it around the country. We knew that's what we were going to go with. Everyone will attest to the fact at UA that it happened so God-damned quick we don't know what happened. It just went and that was it. End of that page. So now we're into it.

RW: The follow up . . .

Anka: Well the follow up—"One Man Woman"—there was even discussion on that. I didn't want it as the follow up. We had a big meeting on it and I still don't think it should have been the follow up. It sold because of the first record; its purpose was to sell an album and my argument at that time with Al Teller, who was our new president, I said "We've got to go with the best song and the best product to keep what we've got going." The record came out, it's doing very well, but it's not selling the album the way it should. End of that point. It's a good record. My concern as a record artist is to do the best product with the best people available.

RW: But it does establish one thing: It makes Paul Anka a hit record artist.

Anka: Right, but what you do consider is the degree of fluke or the degree of success. A second record can be a hit because of the first; a second record can be monumental if the song is great and as good as the first. There are a lot of things to contend with. I just didn't want to come out with something that I felt that . . . when you hear the next album and the the next pieces of product that we already had when "One Man Woman" was done, you'll see the difference.

I just don't want to get into that trap of "let's milk it dry" and have the reputation out there of "let's go all normal routes." I feel that the songs that I have now, the new things that I've written are the best things I've ever done. I think that out of the album, even while I'm recording, there are going to be other records by other artists. Because I'm not going to keep them all myself. There's Frank Sinatra doing "Love's a Lonely Song" . . . that's out of this album; you've got "One Man Woman" out of this album, "Let Me Get To Know You"

Proffer & Diante *(Continued from page 15)*

voice into the arrangement. Paul, being a very musical person, sees his voice as an instrument within the orchestra. This is a thoroughly productive way of viewing the recording process."

Diante and Proffer both agree that Anka's career looks bright as a recording artist. Comments Proffer, "After a bit of a hiatus as a recording star, he's come back stronger than ever, due, no doubt, to the fact that he is a consummate musician who writes songs that appeal to a wide range of people. I can honestly say that, in my opinion, one of his songs, 'My Way,' is an unqualified classic, certainly one of the most important songs of the last 10 years. It's interesting to note, also, that that

song stands a little bit outside of Paul's usual work, which tends to be very personal, very intimate. 'My Way' is a more philosophical statement, but it is still a statement grounded in reality, a great song about a man's relationship to the world."

Diante comments that he feels that Paul's recent success is due to the fact that the people who originally liked him as a teenage idol have grown up musically and that Paul's music itself has grown. "From what I've heard of Paul's new album, the statements range from very romantic to very joyous to sad and lonely. Paul has a good range of topics, yet they are all very personal. Anyone can relate to a song written by Paul Anka."



John Anka, Paul Anka, Paul's secretary, Mary Rizzo

out of this album, you've got "(You're) Having My Baby," you've got the Linda Ronstadt record coming out, you've got six hit records that are coming out of that first album.

Now, sales . . . we'll wait and see what happens to that album. The second album that we're doing now, the material is much stronger. We've got it half done. Between doing my album, my real major effort is Odia Coates. I had a commitment to Odia, a commitment in terms of a one to one. And when I took her over a year and a half ago, I promised her that I would try and make it happen for her. And I don't want to abandon that idea, or that promise. So we've got some product with her, that Rick produced, and we think we have a hit. I would say that in the next couple of weeks we will have Odia Coates' product out and mine. I believe in Odia as a recording artist and as a star. "One Man Woman" set up Odia very well. That was really the purpose of it.

RW: People know who Odia Coates is. She isn't just a second voice.

Anka: That's right and that's very important. And I think she's ready to go now. It's just a question now of which one to go with. And it's a toss up between the two but the four things that we cut, we got very lucky with. There are four very strong pieces of material.

RW: You mentioned a couple of minutes ago that you believe very strongly in each record that comes out. Do you feel that there is a pattern to your career? And this may have something to do with the fact that of all the teen age rock stars that happened when you first happened, that you are one of the only ones that has a continuous career going and that has really survived and is again reaching another plateau. Do you feel that's the reason, because you've kept a close watch on what you've done and were with people that you believe in?

Anka: I think it's a combination of a lot of things. I think you've got to have the credentials. I think that everyone that's a success has to have some kind of talent. I think you have to be lucky. I think you have to be able to develop the talent. I think you've got to be subject to change. I think you've got to care, you've really got to care, you've got to work. You've got to get involved and do things. There were a couple of us who lasted through it.

I attribute it to being a performer, being a writer, and staying tuned to the music business. You've got to. I was always . . . regardless of all the money you make, which can get you very lazy and buys you freedom and gives you the time to sleep in or not to care. It depends on the kind of animal you are. I've made the bread that I want to make in this business, but I'm young, I'm terribly concerned about a reputation, I've got a lot to say and there are emotions that you can't control. You go to bed at night, you get up in the morning and you cannot turn those things off. So those things are important to me because I've never really experienced this level or this type of success, because I don't know where they are going to come from.

There's a whole group of guys that have been in the business for years that are not going to be in the business anymore. Who's going to do it? There are a few of us around who have worked for a lot of years and developed to try and be the next group of guys. I just hap-

(Continued on page 50)

Anka



Alan Metter *(Continued from page 26)*

that didn't. He wasn't temperamental in the slightest. He was extremely cooperative.

"Then his family came back, his wife and his children, and we asked if they would like to be in the film, and again, they were very cooperative. Filming, as I'm sure you know, is a very long and difficult process, and the difficulty for any director is to keep his artist, his actor, into it. Paul was into it right from the beginning—he was always 'on' when he needed to be. Both spots came out great—we got a real intimate view of Paul, a real sense of the man; after all, it was done at his house."

Metter points out that he was at the session at which Anka's current smash "One Man Woman" was cut, and that he knew it was a hit "in the studio." This was after he had cut some radio spots for the "Anka" album, accenting various songs from it. Noting the direction taken with Anka, Metter states, "Actually we did more television on Paul than we did in print; and it worked.

Anka and ELO are the two acts we've experimented with on television—and it's proven highly successful."

At the present time, Metter and his cohorts in UA's advertising department are starting to put together a campaign for Paul's next album, which he foresees as being an opportunity for using a "kinestatis" spot (still pictures and live action run in rapid sequence to simulate movement and convey excitement) to illustrate Paul's forthcoming single on the album, "I Don't Want To Sleep Alone," which Metter sees as being Paul's biggest single yet.

Speaking as an advertising man, Metter notes that working with Anka is especially gratifying because "Anka's songs are commercial. I can use his songs on any station without editing. Plus, he's a good professional actor. He knows what the camera's for; he can look directly into it. Not everyone can do that. As far as I'm concerned, from an advertising point of view, anything I can think of, Paul can do."

Bruce Morrow *(Continued from page 46)*

as he was when he was a scared little kid in 1957. He is one of the few people who, honestly, is unchanged."

Anecdotes

Having been a close personal friend since Anka's step into the limelight, Morrow offered many anecdotes regarding the relationship. "When the record 'My Home Town' came out it was a complete divorce from what Paul had been doing," Morrow remarked, "and I didn't want to play it because I thought it would be bad for his career. Well, Paul called me up and tried to explain to me that it was like the Beach Boys saying that they were tired of driving up and down the same old strip. Paul wanted to get a little bit away from what he was doing so he made this calypso-type record. It did alright—not as well as his other things—but fine enough. And in the long run he was right—it didn't ruin him at all but rather showed exactly how versatile he is."

Another narrative of the "old

days" relates to the warmth, concern and loyalty that Anka emits to friends. Morrow recalled the days when he was a disc jockey at WINZ in Miami (which followed his WINS New York stint), with fervor: "When I was in Miami Paul was appearing at one of the hotels down there and invited me over to see the performance. Well, I didn't get the best of seats and Paul noticed me sitting in the back in the midst of his act. He stopped the show, grabbed my hand, and seated me right up front. That's the kind of guy he is. He never forgets his friends."

Appreciates Anka's Concern

In conclusion Morrow stated that he especially appreciates Anka's involvement with what's going on in the world. "I find him a very beautiful and complete human being. And as for his music, well he sings about June and moon and innocence in a way that we all want to hear. He was yesterday, he is today and he will be tomorrow."

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Anka

Dialogue (Continued from page 48)

pen to love what I do. I can sit around so long, I like my time off, and I like my privacy, and I like to get away, and I've got my life pretty well down to doing things that orient around my family.

But otherwise, I'm a show business junkie. And I get off on it, I enjoy it. I just get a kick out of it. Now when that stops and I don't like it anymore, then I'll quit. I'll do something else in the business. But I need it. There's always a taste for it and as long as I feel that way, that's what keeps me in the business and keeps me very successful. It's the chances, the gambles. You know every time you hear you're this type of artist then I rebel against it. I'll stretch out, I'll find a John Harris and I'll do a "Jubilation" and I'll bring a package like this into Caesar's. It's never been done, and it's like a one man show thing. I'll fight the "Vegas only" image and change, constantly change. And that's really what it's about for me.

RW: Some anecdotes have been told about you and your relationship with John Prine and Kris Kristofferson. I'd like to find out how you first got involved with John Prine.

Anka: I was working in Chicago. I met Kris Kristofferson. He came in to see me when I was working. As you know Kris is a very straight ahead, nice cat, sweet guy, laid back. And I was doing some of his songs. We hung out together and one night we went out. I went to some club that Kris was working at. There was a kid on stage there named Steve Goodman. And when he finished the set we all moved over to the Earle of Old Town to hear John Prine. So we all went in. There were about six of us. The place was empty. Us, the bartender, Prine, his guitar and us. That was it. We were all a little wrecked. We were sitting there.

John got up with his guitar and started playing. He started into "Sam Stone," and those songs. And I was saying "What . . . these

lyrics!" . . . and I started sobering up. We knew the guy was heavy, he was good. I think Skaff came in town the next day. I said "Bob, I heard somebody, I've never heard anybody like him, it's a long shot, but I tell you he's got it." And I brought him over to the hotel. Bob said, "Well I don't think he's commercial, I don't like him." I said, "I don't know, he's got it for somebody." And I said to him "I'm going to try and set up an appointment for you," and I said "I'm going to do the same for you Steve, because you took me over there."

I went back to New York, I sent them both a plane ticket, flew them to A&R Studios and I made a tape on both of them. And I called Jerry Wexler, and I sent the tape to Jerry, and we heard it, and the next day he called me up and we went in for a meeting. I made a deal for Prine for a \$35,000 guarantee, got him the money, got him a deal, set him up, started a campaign with Atlantic. We got him in at the Bitter End, and launched John Prine. Got Steve a deal with Buddah, because I was with Buddah, got the "City of New Orleans" out with Neil, and then things started happening.

I couldn't handle it all because I didn't want to handle it all. I can be the catalyst, I can get it started, open the door, then I just haven't got time to shlep around the country and worry about making sure the sound is right and everything. So I went to a guy that was handling them at CMA, Al Bunetta. Al was a fanatic fan, loved them. Which was great, I liked the enthusiasm. And the boys liked it. And he was pulling down peanuts at CMA, so I had a talk with him and I said, "Look, I'm going to bring you in, you'll be a partner." He spent time with the guys. I left myself open. And things started happening for John. He did the circuit and he was making more bread than he ever did and everybody was aware of Prine. And the obvious happened. Bunetta started with the back room stuff and started hustling him away from me. I got wind of it, and he sat down with me and wanted to change the arrangement a little. And I'm very abrupt with my hassles. I've gotten to the point where if I haven't any time for it, out.

So I got Steve and John in the room, and I said, "Fellows, either he goes or I go. Or you do it the way I want to do it. I got him for you because he was going to spend time with you, I don't mind being there when you need me. Otherwise I can't work with Bunetta, because I don't like the way he's handling you. And it's not going to happen for you." He was hassling Buddah, he was hassling Atlantic . . . So I said, "Here's your contracts back." From the inception with them, I wasn't taking any money. I said, "Until you make money, then I'll make money with you." In the beginning, it cost me. I gave them back their contracts, remained friendly with them, and as I said, Bunetta, took over.

RW: Your image is definitely changing. There's new lyrics, there's new content to what you're saying . . .

Anka: Well, the man has changed. You don't stay a kid forever and as you grow, you grow with what you are. I wrote as a kid for what I felt, what I observed. As I experienced life, observation, I was able to write about the things that I experienced. The music business changed. It got out of that restricted area of writing lyrics. I think from Dylan to the Beatles the whole thing opened up. You write about what you feel. You say what you observe. What you want to do. It changed for me. And it shouldn't be an astonishing fact to somebody that wow!—because I was a kid, I wrote kid songs.

You grow up and you're thirty-three and you know what's between your legs, and you use it and there are a lot of emotional things that turn you on. And that's what you write about. Musically, I could have gone any way. I could have gotten into what Bobby Darin got into. Darin felt that the whole trend was that way so he got into guitar and jeans. You know I rapped with him many times. I was very close to him near the end. And I told him I thought he was wrong. I said, who are you trying to please? I can do that. You want me to do that? You know, the hair grows and I can do that number, it's easy. But you gotta do what you do best, honestly. I am, of the guys in my millieu, an MOR artist, I have tried to have the most flexibility. I do all types of songs. I think that's been one of the things that has in a sense saved me and kept the doors open for me to get to other artists.

(Continued on page 64)

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Anka



Petty Remembers Holly's Anka Hit

By ROBERT ADELS

■ NEW YORK—True, Paul Anka was more than just another budding songwriter in the Fall of 1958. He had already written "Diana," "I Love You Baby," "You Are My Destiny," "Crazy Love" and "Let the Bells Keep Ringing" for himself, but no one else had yet had a hit with one of his songs. He had just begun to plug!

Norman Petty, producer and manager of the late Buddy Holly, had met Paul at a rock 'n roll show in New York previously, but really got to know him on a more personal basis as he accompanied Holly on an Autumn '58 tour of Australia which also featured Anka.

"He was really a good salesman," Petty recalls. "He even tried to pitch Jerry Lewis on a few things. But Paul showed Buddy a song he thought was perfect for him — 'It Doesn't Matter Anymore'—and he became really excited about it."

(Continued on page 60)

Strong Market for 'Early Anka'

By IRA MAYER

■ NEW YORK—American Record Sales Inc. in Westville, New Jersey, is generally recognized as the largest one-stop for oldies in the country. So what better organization to handle the re-release of Paul Anka's earliest ABC Paramount hits? Bill Buster, president and founder of American, and of its subsidiary oldies label Eric, says he'd been after the early Anka recordings since 1966, when he first started the company. Today, Eric has eight Anka 45's on the market. And Buster was instrumental in acquiring the rights for Sire Records to release "Paul Anka Gold," a double album of early Anka material. (Polydor is the licensee in Canada and CBS International everywhere else outside these areas.)

"I wrote to Paul's father, Andy," recalled Buster in a telephone interview with **Record World**. "He answered RCA had first refusal rights; and the RCA versions weren't the originals." Anka had purchased the masters to the original recordings and had since

re-recorded many of the tunes. Buster dropped the idea for a while, but his attorney, who knew Anka's attorney, pursued the matter.

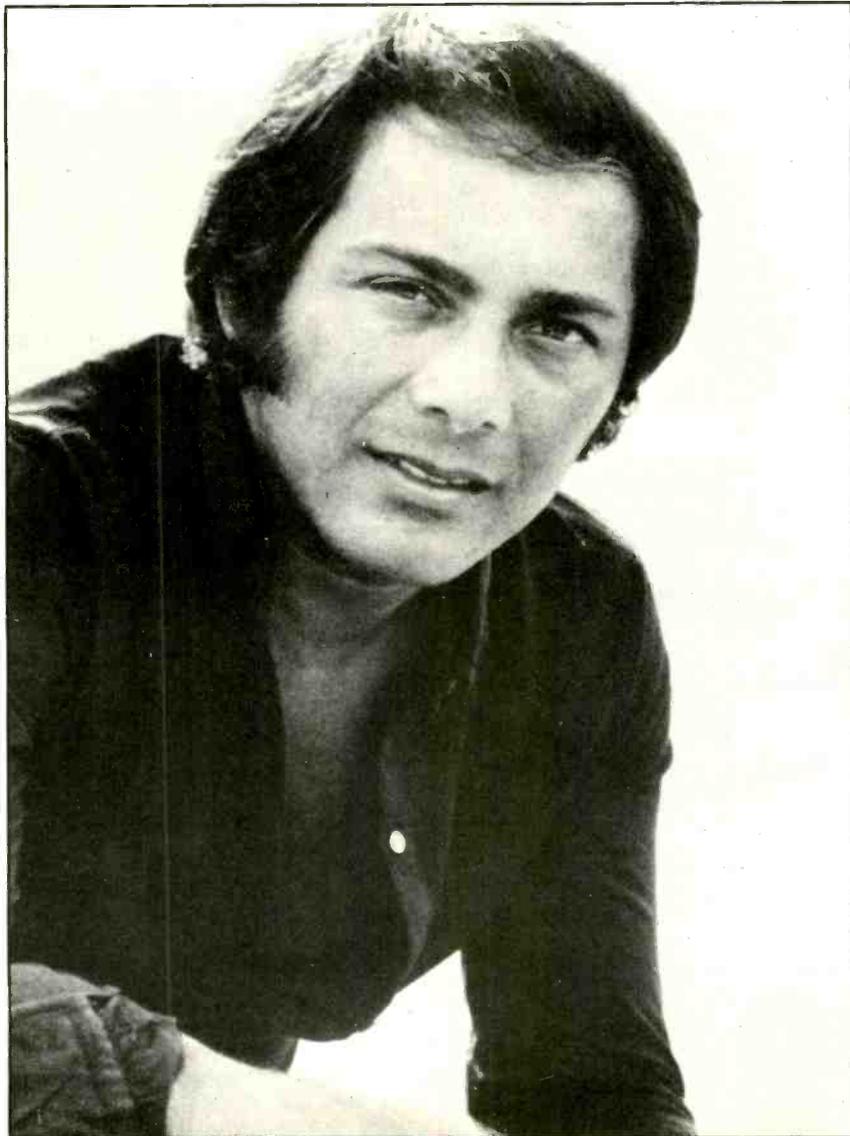
Anka was still cool to the idea, and Buster says he sympathized in many ways. It was not a vocally mature Anka on those recordings; he had fears about an independent handling the reissues; and they were collectors' items. What Anka came to realize eventually, though, was that despite their status as collectors' items, the singles could be—and were being—bootlegged. That meant two things: a loss on potential royalties, and inferior reproduction.

"I don't think people who own masters are aware enough that the black market takes over when there's demand for a record that's not being legitimately made available." Anka, says Buster, made up his mind to go ahead with a five year licensing deal after he saw and heard what was happening illicitly.

Since their November 1974 re-release the eight Eric singles—

"Diana"/"Don't Gamble With Love," "Puppy Love"/"Adam and Eve," "Put Your Head On My Shoulder" / "Summer's Gone," "Tonight My Love Tonight" / "Dance On Little Girl," "Lonely Boy"/"I Miss You So," "You Are My Destiny"/"Let the Bells Keep Ringing," "(All of A Sudden) My Heart Sings"/"My Home Town" and "It's Time to Cry"/"Crazy Love"—have racked up strong sales according to Buster.

Buster was amazed at the sound quality of the masters he acquired from Anka. "The sound quality," he said with pride, "was as though the songs had been recently recorded, even though many were in mono." But who's buying all these Paul Anka records? Bill Buster is convinced "it's not just the 25 year olds and over. We didn't sell all these singles to collectors." There's a new audience, he insists, some of whom have heard the name before and some of whom have been introduced via the latest Paul Anka successes—on record and in personal appearances.



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Anka

The Other Side of Anka: His Five 'Flip' Hits

By ROBERT ADELS

■ NEW YORK — Radio station playlists weren't as tight in the late '50s and early '60s as they are now, but for an artist to have both sides of his new release programmed simultaneously during that time was still no small feat. Record companies were as A-side conscious then as they are today, wishing to avoid split-play (and the subsequent split-sales reports) in an effort to maximize the identity of the act in question by pushing one song as far up the charts as possible. And yet when the public demand for an artist's sound was at a fevered pitch, there was little that could be done to stop the practice. That was the case with Paul Anka during his ABC Paramount days (1957-61), when he had no less than five B-sides chart nationally along with their plug-side companions.

If we can take the B-side chart count as one indication of an artist's level of success, during the time in question only Elvis Presley (whose management had and still has a policy of letting the public decide which is the A-side) could top Paul Anka. Frank Sinatra would be the next closest in line during '57-61 with three B-sides seeing national chart action.

The first time Anka hit with a two-sided winner was rather early in his recording career. It was the B-side of his third consecutive chart record, the flip of "Crazy Love," which started what was to become a series of five such events: "Let The Bells Keep Ringing."

The song, as penned by Anka himself, was an uptempo tale of happy ever after, set in Napoli. The story of Italian marital bliss was certainly no stranger to the charts by the time Anka decided to spin the saga himself; so it was not the specific nature of the plot line which was responsible for its 13-week chart ride in tandem with the teen ballad, "Crazy Love." There was something very unique in the way he told the story however, even down to the little twist at the end when Anka lets you know that the boy in the story is none other than himself. What was an Ottawa-born singer-songwriter doing talking about Italy in the first place? Well, maybe it had something to do with Dad, who owned a quiet little restaurant called La Conda, across the street from the Canadian House of Parliament.

"Crazy Love" and "Let the Bells Keep Ringing" charted in the Spring of 1958. It was eight hits later that the two-sided phenomenon struck again in his career: the Winter of 1960 when "Puppy Love" reached the top but still couldn't totally eclipse the biblical retelling flip, "Adam and Eve."

Actually, Anka wasn't telling much in the song the listener wouldn't already be familiar with. The chorus of the tune stressed the point "I'm sure you remember," and perhaps even more importantly, to the delight of any in his audience prone to take Genesis literally, "I'm sure you believe." An off-hand atmosphere pervaded the entire lyric, the supreme example of which surely has to be his brief mention of "the temptation" followed by "But you know how it goes." What obviously fascinated his fans was this translation of "beat" (as in "beatnik") storytelling (punctuated by more than a few "you know's") into the pop/rock idiom. The common cool of the tone here is what made the song so uncommonly appealing.

"Adam and Eve" was the first of three successive B-sides to chart for Anka during 1960. His next, "Something Happened," reached top 40 status alongside the Summer A-side release of "My Home Town." One of the few Anka hits the artist himself didn't write, "Something Happened," was a copyright in the Spanka stable from Wilson & Van Cleve. (The former later went on to pen an even bigger song for Anka the following year, "Kissin' on the Phone.") "Something Happened" dealt with the realization of a dream, much like its A-side counterpart; but instead of a lo-

cale being the focal point as was the case with returning to "My Home Town," the object of the song here was a "Diana"-esque heroine. Those who missed the love interest on the A-side (another top 10 for Anka) found it on the flip in Paul's familiar style.

"I Love You in the Same Old Way" was the third successive flip to chart (the fourth, chronologically) for Anka—the B-side to one of Anka's rare single-released revitalizations of a standard, "Hello Young Lovers." The A-side of this disc, released in the Fall of 1960, proved to be the artist's most "cabaret-oriented" to date, putting onto disc the kind of sophisticated appeal which brought him to the point of being the youngest star ever to headline at the Copacabana (that very June). What his teen fans perhaps thought was a bit too slick in the Rogers & Hammerstein "The King & I" ballad-gone-uptown, they found on "I Love You in the Same Old Way"—it dealt in bobby sox and blue jean sensibilities with a nostalgic lyric, one of the earliest songs to cast the '50s as "those good old days."

Five singles later in the Fall of '61, Anka saw his fifth double-charted winner in just over three years. The aforementioned "Kissin' on the Phone" did well, but several pockets of his popularity seemed to prefer the more doo-wop oriented "Cinderella" side written by Anka himself. In the curfew mold of "Wake Up Little Suzie" with an even more fatalistic plotline — this was definitely their last date since Paul didn't get his gal home on time—"Cinderella" managed to take a fairy-tale and turn it towards a teen's fancy.

During this period of time, the status of the B-side in general was even less than that of an album cut that wasn't strong enough to make it on its own. The B-side in the '50s was often recorded as a throw-away from the start, to be used for album fill after the fact. They were those "unwanted" tunes early TV-marketed sound-alike packages mentioned in order to downplay the act of buying the original hits, stressing the "superiority" of their product by heralding that the package they were hawking did not contain any such "unknown" items.

While the success of Anka's five hit B-sides in and of themselves seems dwarfed by his string of more major successes on all entertainment fronts, the fact that he was able to accomplish the feat is one more example of his ability to transcend the "business as usual" aspects of the industry and carve out a niche that was and is exclusively his own.

MCA Music

(Continued from page 47)
called "The Songs of Paul Anka," featuring the best-known recorded versions of twelve of his tunes on one "not-for-sale" disc.

In addition to securing those all-essential "covers" on Anka songs already set in motion through initial hit versions, MCA Music takes a tremendous interest in any Anka song released as a single, so as to see it reach its maximum potential its first time out. Putting their own network of promotion men to work on a record, working closely with the staff of the label involved, they seek to secure for any Anka-penned disc maximum exposure in the marketplace. A lot of coordinated effort on MCA's part helps Paul's own singles like "(You're) Having My Baby" enjoy long hit lives.

While MCA Music has other performer-writer superstars under its wing (including Elton John), they characterize their relationship with Paul Anka as special in its own way. Koren summarizes that Paul Anka's great rapport across the board in the business makes him a one-of-a-kind individual whose songs they are most fortunate and proud to represent. McKellen adds that the MCA executive team is in constant touch with him and highly regards the personalized relationship that has mutually developed.



Anka with family members

Anka



Osmonds *(Continued from page 12)*

corded. He came down into the audience until he found me, and then sang 'Puppy Love' right next to me."

Alan went on to comment, "He really is very inventive, that's what I noticed about him. He did a song where he just started making up lyrics. You can tell he's a good writer. It was fantastic. Paul would introduce people in the audience by making up songs about them. The song would leap from one person in the audience to another. It's just amazing how he can rattle out the lyrics, right off the top of his head. I think there are very few people who are gifted with putting words together that sound right, and I think that Paul is one of those people."

Being the popular group that they are, the Osmonds have a veritable barrage of music being submitted to them by various people for consideration to record. Donny explained why the group chose to record "Puppy

Love." "The reason that I recorded 'Puppy Love' at the time was because of my age. Kids go through an act at that time, like a puppy love. People don't really think it's true, but we really do have a love for one another. I think it's the message he puts across. We hear songs, and know that there are a lot of very talented writers. Someone else could write a good song, we just put tunes on a song-to-song basis. Although Paul has said he'd write us more songs, and we know that they will be good, we've recorded a couple of his because at those times, the tune was worth recording."

Alan continued, "Paul is a very talented writer, and he relates. 'Puppy Love' relates to young people, and '(You're) Having My Baby' is one tremendous love song. As far as all of the controversy about the tune, everyone has their own opinion. It's a matter of fact that it was as successful as it was."

Buddy Howe *(Continued from page 26)*

In Howe's estimation Anka could play a theater or a nightclub, star in a Broadway show or handle any acting assignment. Recently Anka made an acting appearance on Telly Savalas' heralded "Kojak" series. Howe explained that Anka had been at the NBC studios and ran into Savalas in the corridor while Anka was appearing on a game show. Anka approached Savalas and said "Hey Telly, when am I going to be on your show." As Howe explained, "Another performer would not have been so bold. Telly said 'Fine' and the agency worked it out. Now Paul's writing a song for Telly to do in his nightclub act."

Fair Dates

As far as bookings are concerned Howe said that they pour in and it's just a question of how many Anka wants to take. "One particular challenge to Paul was fair dates," Howe continued, "so now we've taken some for him—the Canadian National Exhibition, for example. We've just com-

pleted a new Las Vegas deal for him at Caesar's Palace. But they want him all over the world. He isn't only an American star. We book him individual dates abroad. He's got his family and he likes to be at home. If he wanted to work all the time there's no end to what he could do."

Recalling the early days with Anka, when he was about fifteen or sixteen, Howe reminisced about taking him to the Copa to see other performers. "We would go there to see people like Nat Cole and he would sit there and take notes regarding what type of songs they sang, how long the songs were, the type of audience attracted (more females than males, youngsters or older people, who attracted what crowd, etc). It's amazing how much information he jotted down and stored away and uses to this day. And while he's original 99 percent of the time he won't hesitate to do something that someone else does if he thinks it's good. He has a

(Continued on page 56)

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Anka Is a 'Hercules' Man For United Cerebral Palsy

By ROBERT ADELS

■ NEW YORK—A few days before Paul Anka was to serve as talent host of the 24th Annual United Cerebral Palsy Telethon, he issued the following statement to the press:

"It may come as a shock, but telethons are the last remaining principally 'live' shows left on television. What few variety shows remain are all taped, even the talk shows. In taking the risk out of a performance, videotape has robbed the performer of an important stimulus—the electrifying, sometimes terrifying thrill of putting himself on the line before an audience without the option of editing or re-shooting his mistakes."

These proved to be anything but hollow words as in the wee hours of the morning of January 26, 1975, Anka and fourteen members of his retinue flew on a private jet from Las Vegas to New York so that he could offer his live participation between shows at Caesar's Palace. He went without sleep both ways, flying back in time to make the 1:30 a.m. show the following evening, thus letting down neither his live television nor his live night club audience.

Norman Kimball

The producer of the telethon for its full 24 years, Norman Kimball (who works closely with executive producer Buddy Howe),

characterized Anka's efforts on behalf of the 11-city United Cerebral telecast as "nothing short of Herculean." He continued, "Not only did he care enough to line-up acts like Roy Clark, Charo, Bill Withers, The Fifth Dimension, Louis Prima, Diana Trask, Odia Coates and Charlie Callas for a taped Las Vegas contribution to the show, but he went to no small trouble to be here himself with us, live."

In addition to his invaluable time and energies in this, his fourth year of co-hosting the United Cerebral Palsy Telethon with Dennis James, Anka pledged \$8,000 near the show's end, just before flying back to Vegas, tired but no doubt proud of what he had done.

As a result, audiences in New York, Atlanta, Baltimore, Chicago, Hartford, Maine, Boston, Washington and Providence as well as Vegas were able to enjoy "live Anka" at its best, and were further urged to aid the cause themselves.

America responded by putting this year's telethon total pledges over the \$2.55 million mark. "The minute he came on the air, our share of audience increased," Kimball summarized, attesting in television terms to Anka's ability as a fund raiser who is also a selfless human being when it comes to giving of himself.



Anka participating in a west coast telethon to benefit Cerebral Palsy

Andrew Feinman (Continued from page 28)

more. Today there are many inquiries for television and motion pictures, so that whatever planning was made has to be rearranged on the basis of what is currently happening. Yes, we are thinking now of television, we are thinking of motion pictures.

RW: There's nothing specific that you can enlarge upon at this stage of the game in terms of TV or movies?

Feinman: There have been many offers for specials, several scripts have been submitted to Paul which he is now reading, and I think he will do a motion picture or two in the next year or so.

RW: Would you say that the demand for Paul's talents at this stage is greater than it's ever been in his career—even back when he was making his first top 40 records?

Feinman: I really don't know. I think there is a tremendous demand. He is filling up night clubs and arenas. I wasn't in Spain and Japan and those places when he was a kid and they were tearing his clothes off, but I think he has a much broader appeal now than he did then, which was basically to young kids.

RW: What may have been his very first record was cut on a now defunct label, RPM Records. Do you know anything about that particular record? It seems nobody's been able to track it down.

Feinman: Yes, but I don't remember the name. Paul will remember the name very well. He did go to California—his uncle was engaged in some way in show business. He went in and made a record—the title is in French. I think it sold about 30 copies. I got involved in it many years later when some record company on the coast put out an album with a big picture of Paul and his name in 100 percent typing, the words "and others" about five percent. It had that one side only and the rest of them were all sides by other people. We brought a lawsuit against them and they withdrew the record.

RW: How many labels has Paul been with, discounting that first one?

Feinman: He started with ABC and went to RCA, went to Buddah—a very pleasant relationship; they enjoyed each other, but they didn't think they were getting anywhere. Paul went to a label distributed by United Artists called Fame Records which was owned by Rick Hall and Bob Skaff, Paul's great friend and second cousin. Fame Records disbanded and his contract was renegotiated with United Artists and he's with United Artists now.

RW: So many times you hear a person has a satisfactory relationship with a label but yet they leave. From your point of view as an attorney, what causes an artist like Paul to jump from label to label?

Feinman: Well I don't think you can really call it jumping. I think he was with ABC for close to 9; Buddah was a couple of years and he just couldn't seem to get the right material together and the right production.

RW: Would you be at liberty to say what it was about UA that attracted him to his latest affiliation? Is there anything special that was offered to him in terms of room to work or people to work with that was extremely attractive to him?

Feinman: Well the negotiation with UA was somewhat limited due to the fact that Paul had signed a contract with Fame Records. While the contract did say it couldn't be assigned without Paul's consent, we felt that rather than get into a lawsuit, we would negotiate a contract with UA. It worked out very well.

RW: At this stage of the game, Paul is very pleased with his relationship with United Artists?

Feinman: Well, he's got a couple of hit records.

RW: Paul was dormant for a while in terms of being an entertainer with records coming out; was there anything that prompted him to become so active again?

Feinman: Paul never gave up; he's always been writing. He's always been submitting his songs to artists—a lot of them have been recorded. He's come out with his own record. It's not a question of being dormant, it's a question of getting the public acceptance. He just never quit and that may be the quality that most accounts for his success. Paul basically is a hell of a talented kid and he's a very nice man.

RW: I suppose that makes it a lot easier to work with him.

Feinman: Well, I have encountered in this industry the old thing, "what have you done for it lately?" Paul, if he feels that people are doing their job honestly, doesn't change. He's stuck with people around him for a very long time, and we with him.

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Anka

Bob Skaff *(Continued from page 14)*

had already been done by the Fifth Dimension. As far as I was concerned, this was the wrong direction, for I felt that Paul should be recording an album of his own songs. My instinct was proven right when the flip side of the single, 'Let Me Get To Know You,' became a fairly big domestic hit, but also went on to become one of Paul's biggest selling records internationally.

"When Rick decided that he wanted to dissolve the Fame label, we met with Mike Stewart and decided that Paul Anka and Odia Coates would be retained—and I'm sure that the international success of 'Let Me Get To Know You' was at least part of that decision, because it certainly proved that Anka had enormous potential as a record selling artist.

"I was in Puerto Rico when Paul sang me a song called 'Having My Baby.' In Miami, a few days later, I persuaded Paul to record the song himself. He did, sent it to Rick Hall and, much later, the record became a million-seller. I felt very strongly about 'Baby;' I felt

it could bring Paul all the way back into the public eye as a recording artist. The record was probably sold about three million worldwide."

In discussing Paul Anka from a personal point of view, Skaff mentions that "It all lies with the drive inside the man. He's a perfectionist at whatever he does. He tapes all of his personal appearances, for instance; he listens to the tape at home or in his car, and he figures out how to improve his performance. This goes on every night. It's the same thing as a writer. If I suggest that he think about a lyric for a song, he'll work all night, after a performance; he won't get to bed until the early morning, but the next day, he'll have a well-crafted song.

"The funny thing is that his energy has been with him ever since I've known him. Even as far back as when he was appearing on his early tours with Dick Clark. He would be working a concert with 15 or 20 acts at a time. And between shows, he would see a

piano, and there would be an artist nearby, a Bobby Darin or Bobby Rydell or Frankie Avalon, and he would say, 'hey, come here, I have just the song for you.' And he'd play them the song—he was selling his own songs when he was 17 and 18. He knew what he was going to be as a writer, as a publisher. Now he's moving into acting. I think he feels he can perfect that as well. And I have no doubt that he can."

Buddy Howe

(Continued from page 53)

great appreciation for other writers. And he's a master showman," Howe added.

Howe concluded, "In my estimation Paul's just beginning. He's got so much talent to offer. I don't think he'll ever stop making records and doing things with music, no matter what it is. But I think eventually he'll stay mostly in the writing vein. But then again, for the sixteen years that I've known him it's been one surprise after another."

Sal Licata

(Continued from page 14)

"From what I heard from our own salesmen and from the Phonodisc people, Odia Coates is going to be a major star. 'Show-down' looks very strong.

"Anka, of course, is going to be strong in the singles market and, again due to a strongly directed and highly coordinated merchandising campaign, both his singles and albums should continue to be very successful.

"Anka has had two successful singles in a row; the second one is always the hardest, because people take a 'show me' attitude; they want to be convinced that the first one wasn't merely a fluke. Paul is obviously past that stage and entering an entirely different plateau. We know that Paul's next single, 'I Don't Want to Sleep Alone,' is going to be a giant. When the people at the home office are confident, they pass on that feeling to the man in the field and they get as confident as you are. All of us here at UA, both field and home office personnel, are confident. To sum it up, we're ready."

CONGRATULATIONS TO

A FINE WRITER AND RECORDING ARTIST

PAUL ANKA

THE BERT-CO ENTERPRISES

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Anka



Anka History (Continued from page 7)

During this time Anka had tried rock & roll, r&b and country but soon realized that his interest and ability ran toward pop ballads and big, orchestrated productions. His writing had become more sophisticated, and many of his songs had already been accepted as standards. Through his constant touring, he had become one of the most accomplished showmen in the business, and all of these factors helped save him when the teen craze died down in 1961 and most of his contemporaries hit the skids. At the age of 20, Anka was accepted by the pop establishment, and could headline at any of the biggest rooms in America and Europe any time he wanted.

Most of this is fairly common knowledge. After 1961, the story becomes less familiar, and more interesting. In 1962 Anka left ABC, bought back all of his masters and publishing, and entered into a landmark deal with RCA whereby he was to produce his own finished masters, through a company known as Camy Productions, for release on the RCA label. Through his publishing company, Spanka, he controlled all publishing rights. Spanka, originally run by Anka's father, is today one of the largest music publishing interests, heavily involved in the international licensing of hit songs from France, Italy and other countries, in addition to Anka's own huge catalogue.

Strong Start

Anka started strong on RCA, with "Love Me Warm and Tender" and "A Steel Guitar and a Glass of Wine" both hitting the top 20 in early 1962, but "Eso Beso" later that year at #19 was his last big entry. In 1969 he hit #27 with "Goodnight My Love" but it looked as though his days as a recording star might be at an end.

A lot of it had to do with the times. Surf music, Beatle rock, folk rock, acid rock, these were the trends that dominated the charts in the mid-Sixties. And Anka wasn't interested in trying to be something he wasn't. "I never got into the acid-rock thing," he explains. "I understood it, intellectually, but to me there always had to be a structure, a song and a sense of professionalism."

During those years he built up his stock internationally, recording songs in Italian, French and German for release in those coun-

tries, and selling a steady quantity of whatever records he issued to his faithful fans. Those weren't exactly down-and-out days, although Anka remembers commiserating with Neil Sedaka, Bobby Darin, Carole King, Neil Diamond and others he'd come to know during the heyday of New York teen pop. These were people who shared his convictions as to what music should be, and like most of those who'd reigned in the early '60s they were having trouble weathering the middle years of the decade. All except Diamond, a singer with many similarities to Anka, who got his break a couple of years later when bubblegum music made its appearance, and some of the early '60s crowd, notably Don Kirshner, made a comeback.

Never A Bubblegum Man

But Paul Anka had no interest in bubblegum music, and although he considered becoming a "sensitive singer," he decided against it. "I've always been too much into my own thing to go out and do somebody else's songs. And although I admired the Bob Dylans and Tim Hardins, the kind of songs I was writing and always have written are different from that. I like that big sound, and I believe it's possible to make a meaningful, personal statement within that style. You don't have to sit on a stool alone with an acoustic guitar to say something real . . ."

In 1970 he ended his affiliation with RCA and went to Buddah, where his second single, "Jubilation" (written for a Tom Jones musical called "The Gospel Singer"), almost became a hit. When it failed, Anka decided to take advantage of his dry spell as a recording artist to explore other areas. He spent time in Chicago with Kris Kristofferson, where he discovered John Prine, took him under his wing, and got him signed to Atlantic.

Anka's greatest success in the early '70s was as a songwriter. He wrote a series of songs intended for other singers who were out of favor and needed a hit, giving Wayne Newton and Sammy Davis, Jr. their biggest hits in years. But it was "My Way," written for Frank Sinatra, that caused the biggest stir. The song could not have been better tailored to the singer, and it brought Sinatra to the attention of an entire new generation. "She's a Lady" gave

Tom Jones a similar lease on life, and by that point Anka was besieged with offers from over-the-hill singers who wanted a hit.

However, the next hit he would save for himself. He'd left Buddah, and was persuaded by Bob Skaff, an executive at United Artists Records, to record with Rick Hall at his Muscle Shoals studio. The result was "(You're) Having My Baby," his first #1 record since 1959, and an album that many consider his best. All of which has launched him on an all-new career.

Paul Anka today is more active, with more projects and plans, than at any time since 1964. He's touring a lot, playing colleges and theatres-in-the-round in addition to his usual supper club dates. Having found an audience among today's young record buyers, he's anxious to cement his place. It's a big change for Anka, who explains his reasons for waiting this long thusly: "You see, I had to put in time developing my credentials all over again, after being so long without hits.

And I needed a new sound, which came about when I went to Muscle Shoals, and when I started using Odia Coates."

Odia Coates

The same acumen that enabled him to guide his career so well has been borne out in the talent Anka has discovered and developed. His latest discovery is Odia Coates, whom he found singing in a small San Jose club two years ago. He began featuring her in his shows, and cut a single with her on Buddah in 1973. Her presence on "Having My Baby" added greatly to the record's charm, and her part on "One Man Woman" (which had originally been recorded by Paul alone with her verses dubbed in for the single release on the suggestion of Spencer Proffer and Denny Diante of UA's a&r staff) has established Odia Coates as a strong part of Anka's hit formula. She's now finished a solo album, and a single ("Showdown," a cover of the ELO hit from last year) is just out.

(Continued on page 63)

A genius of contemporary music

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Congratulations, Paul

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Anka

Chips Davis and the Anka Sound System

By DAVID MCGEE

■ There are few performers who can honestly say their sound crew includes two talents as formidable as Hank Cattaneo and Chips Davis, the men in charge of sound for Paul Anka. (Cattaneo is interviewed elsewhere in this issue.)

Chips Davis is a Las Vegas resident of 19 years who became interested in audio during his last two years in the Army. After completing his tour of duty (and having had prior electronics training), Davis found work in Las Vegas clubs. Two years ago, Davis opened his own 16-track recording studio in Las Vegas and is currently building a 24-track recording studio, also in Las Vegas.

During his tenure at Caesar's Palace, Davis met many of the stars for whom he subsequently worked, including Paul Anka. Cattaneo was then doing Anka's sound alone and he could only get away for certain periods of time since he also had business affairs to tend to in New York. Davis began working with Cattaneo on the sound during the Caesar's Palace gigs, and eventually Cattaneo allowed him to call the shots for the show. Now, Cattaneo and Davis work together as a kind of east coast-west coast team, operating one of the heaviest sound systems anywhere.

"Very heavy," Davis told **Record World**. "We have approximately \$100,000 worth of equipment and 99 percent of the pieces are used on the stage alone, going through the house system. There's such a heavy stage sound level involved that we discovered that the trumpets were having a hard time hearing themselves. So we set up a special monitoring system for the brass section, a special monitoring system for the rhythm section, a special monitoring system for the background singers, three or four mixes (depending on the theatre and the stage) for Paul alone, monitors with just strings on them, monitors with just drums on them—it's a very complex hookup.

"It takes a good working around the clock after a show and before the next show to take it all down and set it up again and you're fighting it all the way to try and put it all together.

All of this sounds rather mechanical and cold, but Davis hastens to point out that, in fact, the opposite is often true: "Everything isn't written down. A lot of it is inspiration and feeling—a spontaneous yet very well

planned whole team effort. And to this end, we surround ourselves with people of top quality."

Davis and Cattaneo are, of course, the mainstays of the sound crew and before a show, they talk to each other long-distance and summarize their plans. When they arrive at the theatre, they discuss the situation further and try to tie everything together. During the show, Davis and Cattaneo usually use the house sound man on the house console, although both of them are there too. Davis and Cattaneo prefer to mix a show themselves since it is musically "all put together" and requires special knowledge of the charts, and of Anka's concept in order to be run properly. And they are always updating their procedure.

"We're constantly updating," stressed Davis. "We don't settle on one particular setup or one particular situation. We're constantly trying to improve what we have.

"We're always trying to improve the working relationship between the musicians and the sound crew in order to make things easier so that everyone gets to hear exactly what they're supposed to hear. Everyone is working for the same balance. Our concept is to try new ideas all the time, to try new techniques and new ways of doing things, for the betterment of the whole show, with staging, lights and sound.

When rehearsals begin for the Anka show, the strings are usually brought in first, an hour or two hours before the rest of the band due to the difficulty of the string charts. After musical conductor John Harris runs through the

string charts, Davis and Cattaneo have approximately 15 or 20 minutes to get the balance on the strings. Then the entire orchestra comes in, Davis and Harris work out the type of sound each is looking for for the orchestra before the singers come in and Davis then works on the balance for them. Then Anka comes in and goes through the sound marks for general reference and also works with Davis and Harris on routines for particular numbers.

Asked for specifics on how he controls sound from backstage, Davis gave a detailed answer: "Every instrument is miked and set up exactly as if in a recording session. Now, you may not necessarily have to bring that particular instrument up, because it's barely cracking into live sound in a hall, but your PA is different than on a record date. You have live sound which you have to augment in order to get out into the hall. If you were to run a tape of what was going through the mixing console and listen to the tape after the show, it would not sound like a record mix. It would be completely different, because what you're doing in the room or onstage is taking the sound emanating from the instruments and augmenting it with the sound system. That means that on a scale of 1 to 10, you may have 6 emanating live and in order to get what's going on in the room you may have to augment it with 2, which puts you up to 8. If you're listening on tape, you hear only 2. You can't hear the 8, but it's being heard in the room. So you're actually augmenting live sound—what you're putting out

(Continued on page 67)

John Harris

(Continued from page 20)

on My Shoulder," part of "Jubilation," and a very fast version of "My Way," with the orchestra "flying around all over the place." Then Anka comes out and the show builds up to its showcase tune, "Jubilation": "When Paul goes offstage during this number, I pick up the tempo a little bit to quite a fast speed which the rhythm section has to hold. The horns play a short section and we cut straight over to the string section and everybody stops playing except drums. Now the strings are completely featured on their own and it's a very fast moving section. Then even the string section is broken down into sections: violas and cellos start playing a lick on their own, which is very, very exposed and very fast, then I split the violin section into two sections bringing the second violins in to join the violas and cellos on the very fast lines in harmony to the violas and cellos. Finally the A violins join in, creating a three-part harmony and the strings really move. They carry on and we have a transition from there straight to the horns where they take over and the strings rest. The horns have a very hard part where they play very fast rock and then the strings join them for the climax with Paul, featuring four very, very big, loud chords and then Paul and I jump about eight feet in the air at the end to cut the band off.

'Do It Again!'

"Very often Paul will say 'Let's do it again!' and he stays onstage and goes on electric piano and we take it from the section just before the section before the violins and strings play. So they have to play all that again. And we go right through the whole thing again and then at the end where we hit the four heavy chords ending the number, I hit the first one, walk to the side of the stage and Paul conducts the second chord; he'll cut the band off and I'll come and conduct the third chord and at the end we both conduct the last chord with a tennis shot. Then we walk to either side of the stage, the orchestra is holding the last chord and we run across stage, cross each other and both of us jump and land at the same time and the orchestra comes off."

Reviewing The Show

After the show, Harris and Anka discuss anything that didn't go right musically. "We have to,"

(Continued on page 63)



From left: Odia Coates, Paul Anka, Kelly Stevens, John Harris.

**Happy Days
are here again
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greatest talents of all time"***

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Joel Roskin

Tom Markoski

Anka

Petty Remembers Holly's Anka Hit

(Continued from page 51)

Up until that time, Holly and/or Norman Petty had written Buddy's hits. But the feel of "It Doesn't Matter Anymore" gave Petty the idea to do what he called a "rock 'n strings" concept with his discovery. It proved to be Buddy's last big record hitting the charts in March of 1959, less than a month after the plane crash that tragically ended the life of the man who had given us "That'll Be the Day," "Oh Boy!" and a legacy of smashes now regarded as a cornerstone of rock.

Anka had written his first hit for a fellow artist, but obviously his emotions were mixed to say the least.

Petty Today

Today, Petty owns two radio stations in Clovis, New Mexico (KTQM-FM, a rocker, and KWKA-AM, an all-country outlet). He's still involved in record producing both here and in Canada, and his pride and joy at the moment is a group from Texas called Baby. But there will never be another Buddy Holly for any of us.

Who knows what might have happened had he lived? Perhaps there might have been more Anka-Holly collaborations—there is no way to second guess history that didn't happen. But like the Holly legend, the song "It Doesn't Matter Anymore" lives on. Hardly forgotten for the last 16 years, it most recently played an important part in Linda Ronstadt's number one "Heart Like a Wheel" album (Capitol), and will no doubt see many, many more versions as the music marches on.

Good songs, like monumental memories, never die.

Norm N. Nite (Continued from page 46)

vis was right up there too, but in a different sense because Elvis was an older person."

After three or four years of having hit records he knew the time was ripe for advancement into other areas, according to Nite, and that's when he got involved with the film project "The Longest Day." From there the composing aspect of Anka's career expanded, and even though the performing aspect of his career dwindled a bit, Nite believes that that was a phenomenon that affected many artists in the latter part of the '60s.

Nite summed up his own personal view of Anka's talents: "I look at the people that we deal with and put them into two categories: performers and artists. A performer merely entertains an audience whereas an artist somehow moves an audience emotionally. Sometimes it's done with stage presence while others are able to do it via other means like a Nilsson who's never been on-stage but can move an audience through his music. Paul Anka, with his having written the lyrics to 'My Way,' has written a monster song that will go down with the greatest entertainer of all time as his swan song. Anka has the ability to be a total artist. He can put on a tremendous show on-stage and when he comes off stage he can do so many other things."

One of the first times that Nite met Anka was when he had come into New York to do some specials. Nite wanted to get together with Anka, who at the time was appearing at the Persian Room, to do an interview. It seems that on that very evening of the interview a threat was made on Anka's life. "I came there to do an interview and obviously he had more important things on his mind than

my asking him questions about why he wrote 'Diana.' But he was gracious enough to invite me up to his suite and went through the entire interview. He invited me down to see the show following our interview and sure enough there was an attempt on his life that night, but fortunately they had cornered the guy in the kitchen with a knife. After that incident I had to say to myself, 'Wow, that's a special kind of person!'"

And, while we're on the subject of tragedy, Nite explained the interesting situation of Anka's closeness to death in 1958. "Anka was scheduled to go on a rock and roll tour that GAC had set up. His father allowed him to go on the tour with one stipulation: Because Paul was a youngster he wanted someone to always be around as a chaperone. In February of 1959 they were going from Ames, Iowa to Fargo, North Dakota, and it was cold and they wanted to get in fairly early so that they would have a chance to get some rest, so a plane was chartered. They had an extra seat for Anka. Buddy Holly, Ritchie

Valens and the Big Bopper boarded the plane and Paul was ready to go on that flight and at the last minute his manager said, 'No. Your father left me responsible for you and I can't allow you to do that. The plane that crashed was supposed to be carrying Paul Anka. Ironically, Paul Anka wrote the last song that Buddy Holly recorded while they were on that tour, 'It Doesn't Matter Anymore'."

As far as what the future holds for Anka, Nite is most optimistic: "The way that Anka is maturing he will undoubtedly become that quote that people hate to use, 'A legend in his own time.' Here's a man, all things being equal, if you can project to the next fifteen years, imagine the things he will be able to accomplish because the older you get the better you become at your craft, especially as a writer. He's got to go on writing. He's got to go on expressing himself. He's got to go on to new horizons and become a much bigger star than he's ever been. He's nowhere near cresting."

Annotated Anka (Continued from page 40)

Story of My Love: Leave it to Paul to stick castinets into a good old do-wop number. Back in what we'd later call a "nostalgia groove," that line about that's why "my heart sings" brought to mind his '59 hit. Oldies were big a parties but hadn't quite caught on with the radio stations. This one would give the deejays food for thought.

Tonight My Love Tonight: Anka played with being an opera star on this one: real rich tenor thrills and la-la's in front of lyrical mandolins. Europe didn't seem so far away anymore and it was all a lot more romantic when Paul did this one.

Dance On Little Girl: Castinets again, but this record had another story to tell. There he was watching his "ex" dance with another guy. She was the one who had her head on your shoulder, remember? You'd like to forget, but you couldn't.

Kissin' on the Phone: At first, it sounded a bit juvenile: a guy who had come so far was still playing "kissy-face" via Ma Bell. But again it was something in the way he was saying it, worrying if those "kisses of fire" might be "burnin' the wires." It was the Fall of '61, and a mature Anka could still get inside the teenage mind. Well, he still was a teenager, but that description already seemed inadequate.

For four years, Anka had consistently proven his abilities to make records that continually meant something to everybody who bought them. The RCA years were on the immediate horizon, and they would play upon much the same themes he had already dealt with. His expansion as a total entertainment giant was imminent as well. We just had to grow up with him. You don't desert a friend, a person so close to your own feelings about so many things.

Paul Anka had only begun to explode. But already, the sound was shattering to those who purported that stars of the rock 'n roll era just couldn't last.

Paul Anka was not merely on the verge of bringing an entire realm of music closer to the American mainstream, he had already begun to accomplish the then Herculean feat. Elvis' fans had to grow older for his appeal to reach the middle-aged crowd. Anka had won 'em over while they claimed they hadn't been listening.

On his first hit record at the age of 15, three years was already a generation gap. By his nineteenth hit and year, three decades difference in the age of his following was nothing out of the ordinary.

Continued Success
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Anka



Don Dillingham *(Continued from page 32)*

each member: "On certain numbers, Paul has to be in a certain position because the lighting is there, but I also take into consideration the position of other people onstage and where he's going to be presented best as far as the number goes. During rehearsal I'll discuss the blocking with him for a particular number, although it may change during the number because he feels the need to be in a certain place.

"You gain a sixth sense when you've been working with a performer for awhile, and I know what Paul's going to do before he does it. I do work out the blocking mostly during the rehearsal, but there are times when I don't do this and I just put a mark down for him, go over the show with him beforehand, tell him what's happening and where I would like for him to work during certain portions of his show and he knows how to handle himself."

Anka's extensive sound system creates few problems for his lighting and staging director, who

finds that in working with the same people over the years, all the problems have been solved through experience.

"We've played every type of theatre and we know what we have to do in these facilities," Dillingham stated. "Not every stage is set up the same way; we have to make allowances for certain things. I would say in the majority of cases, these things work out and we make very few compromises."

Emerging from all this talk is a picture of Don Dillingham, a well-honed professional who takes pride in doing his job well. Perhaps his own words best sum up the success of an Anka production, which is (not coincidentally) the success of each member of the technical crew: "I think the most important things are that we're able to work really closely together and we have knowledge of each other's situation. We overcome would-be problems by limiting the number of surprises possible in a show."

Paul Anka: The Buddah Days

■ NEW YORK—When Paul Anka joined The Buddah Group in 1971, there was a great deal of excitement. The company knew that it was about to work with one of the great artists in contemporary music—the commitment was strong and the enthusiasm very high.

Worked Hard

Over the next couple of years, both Buddah and Anka worked very hard. His first single, "Do I Love You" was a respectable chart success. In all, some five singles and two albums were recorded and released with all variety of promotion, publicity and advertising fanfare. With each release, the original excitement was regained. True, it hadn't really happened yet . . . but it was inevitable. The records themselves, and Paul Anka as a talent, were simply too good to go unrecognized.

But the realities of the marketplace slowly imposed themselves on the original enthusiasm. Try as they would, and often with great

encouragement from radio stations across the country, the Paul Anka records just did not take off. Perhaps the time was wrong. The subtle chemistry between music and social events had not fallen into place. And though the records sold discreetly and received respectable airplay, the big success that everyone knew Paul Anka should have was still forthcoming.

Stated Art Kass, president of The Buddah Group, "The recently-released double album set 'This Is Anka' represents some of Anka's finest sides. It includes classics like 'My Way' and 'She's A Lady,' as well as some of the songs released as singles for Buddah like 'Jubilation' and 'Hey Girl.' A package of 20 vintage Anka songs, priced like a single lp, 'This Is Anka' is offered to those wise enough to have worn out their original Anka records as well as those young enough to want to catch up on his previous music."

(Continued on page 62)

Congratulations and Continued Good Luck

ALPHA DISTRIBUTING

Anka

Hank Cattaneo *(Continued from page 44)*

RW: What sort of controls do you have, or what guidelines do you follow in regards to decibel level? Paul doesn't perform before kids who like to sit inside speakers and get blasted away, yet your system obviously has tremendous decibel capabilities.

Cattaneo: It's a loud show. Our normal guidelines are to bring all the instruments up and then we can trim and balance them to the level at which we want to hear them. So that tends to be a rather loud ensemble. So now we have to bring up the vocals to the degree that he wants them. We try to bring everything up to a straight 0 level, and at that point trim and add as Paul feels along those lines. He'll want strings to cushion and act as a fill. Another time we'll feature the brass and we'll feature the violins and they become the lead.

It's very complex and pity the poor sound man who has to come in and re-decode. There is just no way he can handle it. The best sound man in the country—and I've encountered half a dozen really good road sound men—are not accustomed to this type of show, as opposed to rock. It's death on a sound man who doesn't know his job. First of all he can't set it up—he has no idea of what Paul's requirements are; there's no one that I know of that has the requirements that Paul does, to the extent that we use a tape delay for the echo chamber and that's really enhancing the echo system—no one uses a tape delay. They use that strictly as a studio concept where you take the signal, delay it through a tape machine and then feed it through an echo chamber. It makes for a far superior echo.

RW: What does Paul hear when he's in the audience?

Cattaneo: He hears what's going on in the house and that's when he becomes very critical. When he's in the house I have to change things slightly, not as far as the band mix goes, but I'll raise his vocal levels when he goes into the house because he's no longer in the sphere of his stage monitors. So now he has to hear what is going on in the house. He has to hear his vocal at a different degree because

he's drowning out his own voice when he's singing.

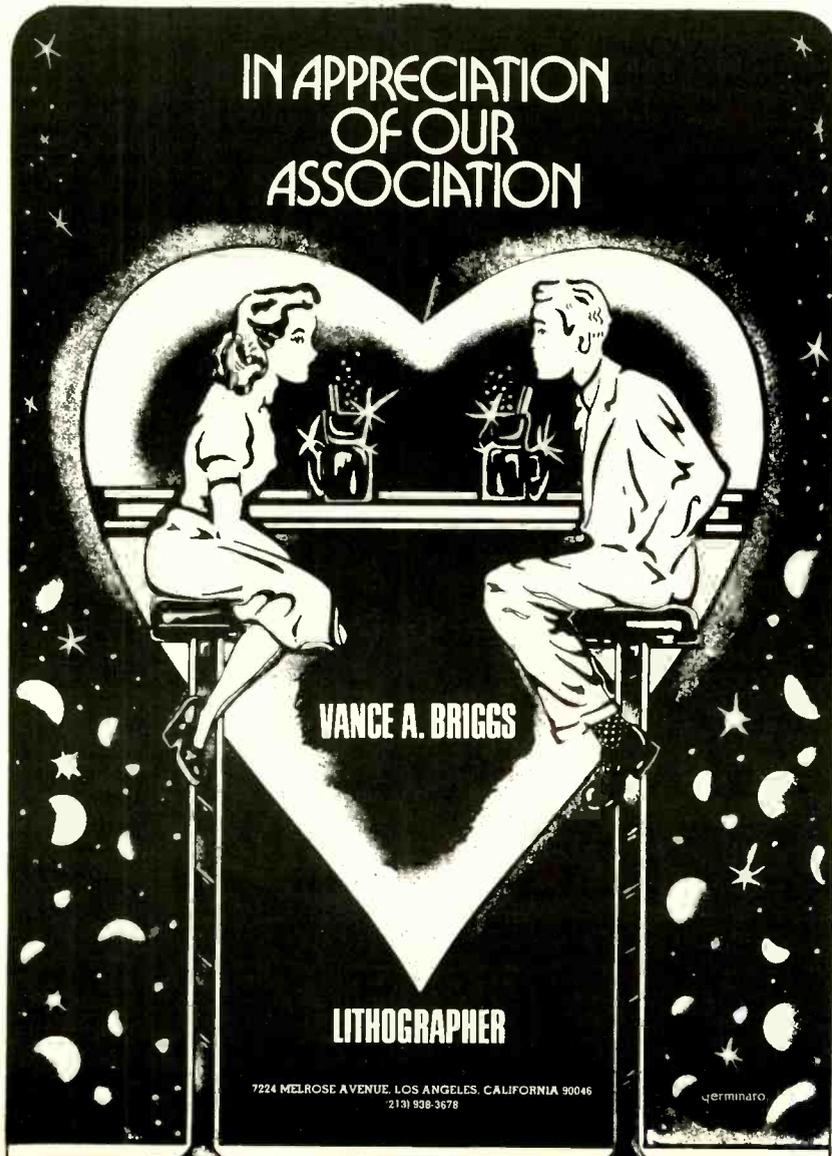
RW: Have you ever encountered any problems during a show that you hadn't anticipated and which required on-the-spot correction?

Cattaneo: There was an instance in Chicago where we were using three rented mikes, rehearsed all afternoon with them and had no problems. The show started and just as Paul began singing the mike crapped out on us. So we rushed a safety mike out and about ten seconds later it crapped out. By this time we were really going crazy. All the mikes had checked out during rehearsals. There are a number of ways to figure out where problems originate during a show, but everything checked out. So the third mike was a piano mike with a long cord and we had Paul use it and the rest of the show went on without any problems. After the show we found out that two of the three mikes were defective, and we had used them all day without any trouble. Those are situations that drive you crazy. Paul chose his words very carefully after the show, just asked what happened and we knew not to put him on. He wants the bottom line on what happens, so we tell him. He gets mad, but he knows how to control his temper. Paul realizes these things do occur, but we try to minimize them. Feedback you can live with—it usually happens when we open up a mike too close to a monitor—and that doesn't bother Paul because he knows we can deal with it. It's disconcerting, but we take care of it and it only becomes a problem when it persists.

(Continued on page 69)

The Buddah Days *(Continued from page 61)*

Concluded Kass, "I know I speak for everyone at Buddah who worked with him in expressing my personal congratulations for Paul's long-deserved success and my sincere conviction that this success will last through many, many seasons."



Anka



John Harris

(Continued from page 58)

Harris said. "I might not have had quite the right tempo or there might have been something that dynamically wasn't quite right. We've got to iron out all these things right away."

Even being locked into the music as he is during a show, Harris gets a feel for the crowd right away. "As soon as the overture is over, to hear a reaction to that particular piece of music tells you something. Of course, as soon as Paul comes on I'll hear the applause for Paul and I know where we are then. It's usually lunacy anyway, with everybody screaming and so on."

Anka History

(Continued from page 57)

Anka's ability to keep abreast of change has brought him back to the top on a scale few could have predicted even as recently as a year ago. But things have a way of changing rapidly in this business, and Paul Anka is not the sort of man who has to learn that lesson twice.

Rick Hall (Continued from page 18)

Hall: Not at all. Producing Paul Anka is just almost a full time job. Of course, we have other acts. I've produced three other acts that have been in the top 100 charts and we've got one other act that's just released. So, I have five acts I'm producing. I don't have time to get involved in these other things. Paul has his own organization. He has a very tight organization, one of the best organizations I've ever worked around. I mean, its airtight, he runs a very tight ship, that's why he's such a professional person in my mind—a very brilliant man. The new album, I'm not sure if they've got a title for it, we're kicking around some titles, but the new album, I guess you'd say it's similar to the last album. We didn't try to go for any new tricks or try any new fantastic sound effects, most of them are really good, good songs, great songs, the best songs he's ever written in his life. The songs are getting a little more earthy, a little more sex appeal, I think, a little more towards the young adult people. Also he's tuned in a lot more to the radio stations. This album, for instance, we've got it cut, I think we've got about five or six covers—Frank Sinatra is cutting one or two of the tunes, Tom Jones is cutting one or two of the tunes, the Osmonds—I think Jimmy Osmond—is cutting one or two of the tunes, everybody is waiting for the album to come out, so they can grab a tune from it.

RW: Is that what the situation is, do they allow Paul's album to come out first before they cut a cover?

Hall: Well, they have to, Paul owns his publishing. Of course, he has a deal with Gordon Mills now, I believe, worldwide, or outside the US, but you have to have permission from the publisher and there has to be a release. After the first record is released, of course, then anybody can record it. But you do have to have a license and Paul has to have the first album out, of course. Once they cover it and if they have hits off of it, it helps the album sales, but it hurts him because we could have pulled it as the next single. So, it's a disadvantage

(Continued on page 66)

Did It His Way

(Continued from page 6)

brought him there "by public demand." But Anka didn't stop there. He went on to become the first rock-nurtured performer to enlarge his career to include Broadway ("What Makes Sammy Run") as well as Hollywood ("Girls' Town," "The Longest Day") and the club circuit, moving with it as the action switched from New York to Las Vegas.

All this without losing sight of what it takes to remain a recording star! Whether our industry saw Paul Anka writing and producing hits for others and/or himself—he never vanished from view for any great length of time.

The success of "(You're) Having My Baby" thus was not so much a comeback as a reaffirmation of what Paul Anka has always stood for: the total entertainer whose roots and present home are both right here in the music business.

As Paul Anka did it his way, the industry took note. Because he's still his own man, the bullets and the gold records can never become meaningless—to him or to his ever-growing audience.

Looking forward to a continuing string of hits

Best Wishes

Joe & Elliot

TAPE KING

Anka

Dialogue *(Continued from page 50)*

There's no Anka style. If you hear a Bacharach song, just as a layman you can hear from the chord structure, or Neil Diamond's. I've never tried to get locked into a style. There's such a difference from "My Way," to "She's A Lady," to "Puppy Love," to "Having My Baby," I mean, I'm that type of writer. I'm a people's writer. I am a people's star. I don't like the word "superstar." And it's used and is given to me by others. But I don't like it as a label. I think that we are in a time when we have to be "people's stars." The masses are what really sustain you. And the moment you get above them, even though you may be in existence, I don't like the label "superstar." I like the label "people's star." That to me has a lot more validity to it.

RW: You're branching into, possibly, a TV career?

Anka: Yes, I'm interested in television. I'm more interested in film. Only because I think the time is right. I think the type of acting that I would like to do, the character that I would like to do is an accepted, physically accepted character. A TV series at one time interested me. But it doesn't now.

RW: What about dramatic roles, as per "Kojak"? Are you happy with that?

Anka: I'm happy with it, because it got good reviews. People were happy with it. It's gotten me into places that I haven't been before. There are movie offers that I'll do for dramatic roles. I think that what I like about it is that when you're selling records internationally, and you have a following, and you've got an expression, like film, I think it's a great dimension for an artist. I would look for one or two roles a year. They don't have to be the starring roles. I would rather surround myself with some good people and come off as an actor. Because I think it's another dimension. I think it's as important as records. I don't think there's anything that's as important as the communication that a phonograph record gives you. But as a dimension, definitely, I like acting.

RW: It's very interesting though that the documentary that was done on you was one of the most awarded films of its kind. It's still winning awards.

Anka: "Lonely Boy," yeah. That's the reason I did it. When they approached me, I knew that their documentaries—the quality of their documentaries, was very good. It won 50 awards . . . we won every award in the world. They use it in colleges as a test film; they use it as a copy—Richard Lester used it on the first Beatle picture as a copy and model—they used it on the Jean Shrimpton, because what they did was to live with me and I said "Don't make me look beautiful—just shoot it and put it out there, you know, straight ahead." It's a hell of a piece of film. I've always had kind of a fascination for film.

RW: There are rumors that you're going to produce Telly Savalas. Is there any truth to them?

Anka: Yes, we're talking about doing an album. Writing an album, upon his request. My advice to him is that he's with a very good producer now—Snuff Garrett. And I know Snuff and I like him and it would not be my intention to cut him out of that. If things happened where Snuff didn't want it anymore, then I would talk about it with Telly. What we are talking about is I do have a song for him and we can go in whenever we want. It's a question of when, how . . . he's got his situation with MCA . . . there is a way of selling records with Telly Savalas, who is hot. There are just a few ground rules that have to be established.

RW: Regarding your early touring, there is an interesting anecdote in regards to you when you were on tour with Buddy Holly.

Anka: I was on the tour. The last song he recorded was "It Doesn't Matter Any More," which I wrote on the tour with him.

RW: The one that's on the Linda Ronstadt album.

Anka: Right, and we were touring on a bus and it was a drag. We were peeing out of the door. We couldn't stop—there was nowhere to stop. To make a gig we were traveling all night, 12 hours, we couldn't stop and it was a whole hassle. So finally we got to one place and we wanted to fly the next day. We wanted to get some sleep. So Buddy, the Bopper and Valens suggested we rent a plane. I said great let's do it. Irving Feld, who had the tour at the time, said

"You're not going. I told your parents I was going to look after you and you're going with me. You're not going on any private plane, I don't like it." He was against it. He never flies and he wouldn't let me go on the plane so I went on the bus. Next morning we found out there was a snowstorm, they got off the ground 50 feet and that was it. And I was going on that plane.

RW: How do you feel about flying private planes now?

Anka: Love it. I fly a Lear jet now, I'm thinking of buying one next year and I love it. There's a difference between a Lear and . . . you got to realize what you're dealing with. Look at the FAA now, look at all these other major crashes on the airlines. It's all human failure, I mean they're using new instruments. We've got good pilots, our planes are checked out. There are a lot of things to consider when you fly. The Lear is a very safe, fast plane and it's well maintained.

RW: You've worked with people who have become legends in pop music, starting with Alan Freed and, as you mentioned, Hound Dog and Dick Clark. Can you tell us something about your relationships with these early folks, especially later on with Neil Diamond and Bobby Darin.

Anka: Alan Freed was the first guy that I met when I won the soup contest. All I had to do was go see those shows he used to put on at the Paramount and the Brooklyn Fox. When "Diana" came out, the first shows I did were with Freed at the Paramount and he had that whole thing going. He had the power. I knew him quite well and I went the route. The record comes out, you go see Freed, you did the show and everybody played the games.

I think the real friendships started with the Philadelphia group—Frankie Avalon, Fabian, Darin; I became tight with Frankie and with Fabian because of Bob Raccuci and because of Dick Clark. When the Dick Clark thing took off, it really took off. So everytime he had a record, bang—he went to Philly. We were all very close. People were hanging out with each other in those days. There weren't many places to work so we always wound up on the same tours together. At that time, Annette Funicello started working tours. And, of course, everybody was hot to trot. Frankie and everybody, we were buddies with each other, it was great and she asked me to write an album for her. So I wrote an album called "Annette Sings Anka" and we hit it off, we really got into it. We started going pretty heavy, her and I. Her mother was always there and the Disney people were involved, and the Disney people were starting to get a little crazy because you know how they were with the image and here she was with a pop singer, and now they were against it, what's going on. I mean we couldn't make a move, you couldn't move. She was a sweet chick, she was a nice chick, very hip chick. We spent a lot of time together. I went to her house and everything else. And finally they started pulling us apart, Disney and different factions feeling that it wasn't good for her to be serious. And it was because of that relationship that I wrote "Puppy Love" because they kept saying, get away from it

(Continued on page 66)



Anka works on a new tune (John Anka is in background).

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Anka

Dialogue *(Continued from page 64)*

you're going to get hurt, it's just puppy love, you don't understand it and I wrote "Puppy Love."

RW: How old were you?

Anka: I must have been about 17, 18. And Frankie Avalon and I were close. We spent a lot of time together at Wildwood, you know the whole scene. Neil Diamond—we used to hang around together, we all used to hang around the Brill Building. I'll never forget, eight in the morning we were on a plane going to Buffalo or something and Neil was wrecked out and he was going to Canada. We sat on the plane and we really talked. Then I started getting into the nightclub thing. Neil hadn't started performing. Everybody felt Neil was going to make it, but hadn't yet. He was still with Bang. He used to come into the club. Don't forget at the Americana, he'd come and see me work, see the format, the way I worked and what it was about in order to, I guess, get the performing thing going. Even to this date it's hard to get Neil out to work. He was going through a lot of changes. We were into each other mildly in those days, but because of him moving out and me staying there. Darin and I were very close because we were the two guys who were making it with the big customers. Bobby was always in a hurry. Bobby told me "You know I'm not going to live past 35." He knew that and we knew about his ticker. Bobby always got in trouble, but we were tight. We liked each other, respected each other and I felt for Bobby because I think of all the guys around, he was one of the best performers. And even when he started the television show, he used to fly to Vegas and I used to fly to LA, and we used to talk. He'd ask if this was right, do you think I should do it, what should I do, I'm going with Motown. And we'd just pass advice because he really wasn't happy. He came off that rock with the jeans and the guitar thing he got into and the record thing didn't happen too well and business wasn't good around the country, so he was groping. The TV thing was very important to him. When that didn't make it, that just blew his head open. Then I saw him a few days before he died. It was very frightening because every time you'd sit with Bobby, he would always, in a sense, let you know that he wasn't going to live. It's scary all of a sudden when a guy pops off like that. What made it heavier was spending all that time with him near the end, on the phones and then having it happen. It was very scary.

RW: That's the feeling. Just sitting here listening to the interview it seems to me that the key to what's been going on is that you've never lost your personal integrity and you've never lost your artistic integrity. You've changed, but you're still Anka.

Anka: Well that's important to me. That's very important to me because I think that's your only thing if you want to last—respectability. There's always going to be something said; there are always going to be rumors; there are always going to be put downs—that is our business, that is the record business, that's show business. That's the nature of the animal, I grew up with them. There's going to be raps between trade papers, there's going to be raps between artists, between record companies. That's the way it is with them.



Anka onstage

Heavy Talent High on Anka

■ In 1943, Frank Sinatra scored with his first hit, "All or Nothing At All." Having adopted "My Way" as his musical explanation of how he went on to achieve that ultimate "all," Sinatra here relates some of his personal thoughts about the song's lyricist. From his days with Harry James' band to the present, Sinatra has indeed done everything an entertainer could possibly hope to accomplish—all on his own terms, an idea it took an Anka to so aptly express.

Frank Sinatra: "Paul is one of the greatest all around talents in the business. He is a superb performer and brilliant composer/lyricist. A talent that just won't stop. And at his tender age I can't begin to imagine what great things are yet to come from him. I only hope I get first crack at any songs he writes!"

■ International balladeers Tom Jones and Engelbert Humperdinck here speak of their friend and contemporary, Paul Anka.

Tom Jones: "No one could be more delighted than I am with the great success Paul is currently enjoying. Apart from being a good friend of mine for a number of years now, he's one who turns out magic everytime he sits down to write a song. Paul, of course, wrote 'She's a Lady,' which was a number one for me, and being selfish for a moment, I hope there's a lot more where that came from heading 'My Way.'"

Engelbert Humperdinck: "Paul is a swell guy and a proven master when it comes to songwriting. I wish him everything that he has had all over again—in Paul's case you couldn't have much more than that."

That's the kind of business we're dealing with. To know that when you have to do it—recording it and writing it—that you sit down and do it. Keep the artistic level up, keep it up, keep it up so that when you come and see me five times in five different cities, you know that even though I'm dealing with an environment and an element that's subject to change, you can't always get off on a show. You're dealing with several things. If the sound is off a little, if there's a drunk, if there's this, it's not always me. So if you fight for that—it's like the kid yawning tonight. You know I could have let her yawn, but people heard it and you play that action. I mean that's going a step further.

RW: You talk about your package that you set up for Caesar's Palace. I'd like you to talk about some of the people you're working with. It's an amazing concept.

Anka: Well it's a concept that I've wanted because it takes it out of the realm of stereotype, it takes it out of that clean look in the sense that we're just doing a gig. Johnny Harris—there's nobody like him. He was with Tom Jones but they got rid of him, apparently because he was taking the attention away from Tom. My feeling is it all helps. If you're a star, you're a star, that's it. Harris is good. He's a great conductor and he's a great musician. Everybody up there works, everybody gives. That whole brass section is flown in from L.A. You've got the best of musicians—Kelly, Odia—it's a family unit.

Chino has been with me for 15 years; he fed me donuts and lent me money when I didn't have bread at the President and he was working with Tito Puente, the Latin band. And I told him originally, I said if I ever make it, you're going to work for me. Well "Diana" came out, I walked into Basin Street and I saw Peggy Lee. I had a hit record, she introduced me and who was playing bongos, but Chino. I was sitting ring side, he was a foot away and I said "Chino you're going to work with me." The guy's going on 60 years old and he's still with me because it's that type of a unit, I like that type of feeling. What I tell them I say, hey nothing's forever, if it doesn't work, if it doesn't start to work—it's like Odia, I said "Baby, you're going to be on your own soon. You got to get out on your own. I'll be there, I'll help you, let me be a stepping stone for you." I think John Harris is going to be with me a long time. Relationships change sort of like marriages. I don't know what next year is, I don't know what it is with anybody. So these people right now work well with me. I like the concept of it, they know what I'm about, they know how to change, they know how to fit my mood and it's something that works for me. Rhoades, Chalmers and Rhoades, the backup singers, are the best record-wise; they've been on more hit records than any other group out of Memphis. They were the best, I heard them, I liked them and you can see how they enhance it. The other way to

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Anka



Chips Davis *(Continued from page 58)*

into the room—with your mix. This is a very extensive setup and some rock people come in here and see this and they're just amazed at what we can do. We have measured during a show that we put out close to 116 decibels. Yet this isn't a cutting, very stringent loudness; it has warmth, it's pleasing and people don't get up and walk out of this show.

To an outsider, having each instrument miked seems to be inviting some unnecessary problems. However, Davis points out that it is really necessary, in a show as musically heavy as Anka's, to have a microphone on each instrument. And it is also practical from a sound man's viewpoint. "If you use 12 to 16 violins, violas and cellos with the heavy rhythm that the show calls for, you must mike each instrument closely or you'll get a lot of leakage from the rhythm section and you don't have the latitude of bringing the strings up when you need them. And to go from heavy numbers to soft numbers you've got to be able to control the amount of strings

you're putting out. So by putting one mike on each violin, you give yourself that latitude of bringing the strings out during the heavy numbers. We also use plexiglass to cordon off the strings from the rhythm section. We always insist on plexiglass between the rhythm section (drums, bass, guitars) and the rest of the orchestra. The plexiglass acts as a baffle and keeps the rhythm from going in through the string mikes.

"The whole sound is also very critically dependent on weather. When the humidity and the temperature go up, whether you're in a theatre-in-the-round or on a proscenium stage, the crispness of the sound goes away. Sometimes it sounds like you've thrown a blanket over the sound and the highs have disappeared. I'd much rather work sound in a cool area than I would in a warm one because you can't get the presence in a warm one that you can in a cool one. But if you get too cool you sometimes end up with too much presence at the cost of the warmth and the body of the sound."

Like everyone else on Anka's staff, Davis is quick to point out that the whole operation is a team effort with Anka at the top of a pyramid and everything underneath to support him and his ideas.

'Critical Parameters'

"Hank's problem and mine is to find out what Paul wants and to get it done to the best of our ability. And it's an extremely difficult thing when you're working with extremely critical parameters. It'd be great if it was a one-knob operation, but there's 60-70 knobs to operate and you're expected to do your job and keep up. If you make a mistake you're expected to bear your own cross, own up and say 'Hey, I missed it, it won't happen again.' If you don't do that then you're letting everyone down, and that's what makes Paul mad. If you're working for him you should know your job. It's a real creative effort among the people working for Paul, be they the musicians that travel with him or the technical people who set up the show."

Paul Sherman

(Continued from page 46)

quality around him. He sang 'Diana' and made speeches to the audience. The record was released and became an overnight hit."

When Freed got back into town he started planning a show for the Brooklyn Paramount. Sherman continued, "He asked me what I thought about Anka and how he performed at Far Rockaway and I told him that I thought Anka would be a fine choice, so he hired him."

He described Anka's act that first night: "He did the same thing at the Brooklyn Paramount as he had done at Far Rockaway: He strutted onstage, belted right from the first note, gave them everything he had, and strutted offstage. Little Frankie Lyman was in the wings when Anka came offstage and proceeded to give him some hints—practically a whole show biz bible. He told him what to do and how to do it and his big advice was not to give 'em everything with the first note—to save a little something, and as it turns out, it was good advice."

Congratulations to Paul Anka & United Artists Records

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Anka

Rick Hall *(Continued from page 63)*

to the producer and to the record company to have people record them, but it's an advantage for the writer and to the publisher I would say.

RW: The publisher loves it and the writer loves it.

Hall: In the meantime though, it hurts, even though Paul makes money or the writer makes money or whoever makes money, it hurts him to know that somebody else had a hit record on something he wrote and he spent his time on. Until we had this success that we are having together, Paul had basically settled down to be a performer and a writer—an entertainer and he's one of the greatest writers I've ever been around. He's just a fantastic writer, he can just write. For instance, he may come up with a song, and he'll sing you a lyric, and I'll say, "Well, that lyric is a little bit worldly," meaning, it won't appeal to the younger set, it's more international. He'll say "Just a minute" and look in his briefcase and come out with another set of lyrics, and say, "It's a little bit too teeny bopper, hold on just a minute," and he'll go back in his briefcase and come up with a third set of lyrics. I've seen him come up with four sets of lyrics on the same tune. His lyrics are all very varied, and he's the guy who the producer or anyone who Paul trusts could say "Paul, I like the third verse or the approach or the melody needs a little change." He is very open-minded about that. He gets right in and makes whatever changes that you feel are necessary. That is if he respects your opinion. But if some chick came walking off the street and said "I think you should change your lyrics because I heard my name in it, if I had my name in it it would be a different story," well . . .

RW: You are also involved with Odia, who Paul brought into the recording world, Why don't you tell us a little about Odia Coates and

what's happening with her career?

Hall: Well, in my mind Odia is going to be one of the biggest black superstars we've ever had. I think her current new single on UA is an example of this, called "Showdown." The record is an up-tempo record and it's not ultimately where we intend to take Odia Coates, but it's a beginner, and it's her first big shot on her own. Of course, she's been singing on all Paul's hit records—not all of them but the last two, "You're Having My Baby" and "One Man Woman, One Woman Man." So, that helped her tremendously and Paul giving her equal credits on the label, I thought was a nice gesture on his part and that helped her tremendously. Of course Paul manages, too. She's going to have a very bright future. We have a new album cut on her, it's a super, super album, and I don't know if you saw her or not but she's got all the makings. I've worked with the Arethas, the Bobbie Gentrys, and the Etta James, and all of them—had hits with all of them—but she's got all the makings of being the biggest around. She has the looks, she has the talent, she has the attitude, and she's willing to work forever to do it. She's really a great lady to work with. And with Paul's writing, we think she's going to be one of the biggest acts in the country.

RW: So Paul wrote some of the tunes for her that are going to be on the new album?

Hall: Yes, he wrote some of the tunes, and I found some of the tunes. Some of my writers wrote some. George Jackson who wrote "One Bad Apple," and some of the big records on the Osmonds—he wrote one or two of the tunes on the album. And then we have some outside material. But Paul wrote, I would say at least a third to a half of the tunes on the album. She's going to be a superstar. No doubt in my mind. I'm only working with five acts, and like I said to you, four of them are on the charts, and she'll be the fifth and I think she's going to be a giant. From there, we want to go into international type songs. And that's what she's doing on the album.

PAUL ANKA

Artist Composer Performer

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Anka



Hank Cattaneo *(Continued from page 62)*

RW: When you were acquiring this extensive sound system, did Paul take an active interest in the equipment you were buying?

Cattaneo: No questions about it. He allows us to . . . we basically make recommendations. I can go out and make or construct in my shops any ancillary piece that I require to satisfy the situation. We make it ourselves. There was a time when we used to buy it from a dealer and one time we got caught when the place didn't come through with a piece you could have bought off the shelves. I decided then that we would never get caught like that again, so now we make it ourselves.

There is basic equipment that he finds when he's doing a studio date and he'll have me check it out and if we're in agreement, fine—we pick out what we want. There is nothing on the market right now that Paul doesn't have in regards to things that would enhance the total package. And it's not that he does it just for himself, because his vocal sound is pretty well established right now. But he'll go out and spend the money just to get the right kind of bass sound. Everything for him is so important, every single entity is of utmost importance to him. There is no such thing as a minor detail.

RW: A point we touched on earlier was the matter of one-nighters. Is it still feasible to do them?

Cattaneo: It's very difficult. One-nighters only work out for you in the sense that when they're over they're yesterday's newspapers and you're gone. So you can get away with one mediocre one-nighter and Paul can go through one-nighters and allow you to get away with certain things that otherwise he would not. We just tell Paul that we can't give it to him here, it's just not available to us, and he'll say "Fine." But when you have shows that are longer than one night, you can't do it like that because it's difficult on him, he can't hear things that he wants, he begins to strain and that affects the performance. So you can get away with it for one night, but if it starts to

go for three nights you better damn well have everything in there that you need because it's no longer fair to him and his performance.

RW: One of the major complaints regarding rock concerts is that the shows never start on time. Rock stars have been known to show up hours late for a show and sound checks are often going on half an hour after the show was supposed to start. Is this a problem that carries over to a performer like Paul, who is not strictly rock?

Cattaneo: We have to. If there's a delay, it cannot be for audio. We won't tolerate it. Once, in Canada, we went two full days installing equipment and we went on, but we had to compromise in the echo system. I ran out of time setting up the echo system and tape delay and other features I wanted to set up, so I had to go the standard approach rather than the detailed approach. Paul picked it up at the end of the night and mentioned to me that something wasn't quite the way we normally do it. I told him I ran out of time and he told me there was no reason for me to run out of time and he was right—there's no reason. Either get a couple more guys to help set up or don't do the show. If the show is scheduled for 8 o'clock, he wants us to be ready at 8 o'clock. He'll walk on maybe at 8:05 or 8:10, but never any later than that, and that's just a luxury he allows himself. We want to be ready for rehearsal at 12 o'clock. It bugs us to death if we're late for rehearsal. Even though Paul may not walk in until 3 o'clock, rehearsal starts at 12 o'clock with an hour on strings, and we want to be ready then. Rehearsal's your only shot.

RW: What is your assessment of Paul Anka, the performer?

Cattaneo: I think he is one of the most demanding and one of the most knowledgeable performers in the industry, when it comes to music and to the technical requirements to satisfy his needs. No question about it. I've worked all of the acts at one time or another and there's none that require the degree of sophistication that he does.

CONGRATULATIONS and Thanks For All The Hits

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Anka

Dialogue (Continued from page 66)

go it's easy. Take the money, put a band behind you and put it in your pocket. That's not what I do.

RW: How long has Johnny been with you?

Anka: About a year and a half.

RW: How did you meet and get involved with Odia?

Anka: I was producing an album with Johnny on Edwin Hawkins and Edwin Hawkins said there's a girl that really should be making it by the name of Odia Coates and I said, "Wow, what a name, I love the name, I don't even care what she sounds like, send her down." So I flew her down just from her name, auditioned her and I liked her.

RW: How long ago was that?

Anka: A year, nine months before "Having My Baby."

RW: She must be pretty excited about her record coming out.

Anka: Odia? Oh yeah, very much so, and I want the company to really do a job. It would really put themselves in a bad position with me more so than if they did anything that I didn't like for me. They would be better off doing it to me because I could cope with it, but if I don't get the effort that I want on Odia Coates I'll pull her away from there. That's a thing with me to make it happen for her and for a commitment—there was a lot of time and effort put into that.

She's groomed properly, I sit with her and she knows what the business is about, she knows how to handle it, her head's together. She's waited a long time.

RW: And before her first release, she's been on two top ten records.

Anka: That's right. She's got kids to feed and she deserves it.

“One day after all the piano lessons, I sat down and I just wrote a song, 'Diana,' and I used to play it at parties, at home for friends and then I won a contest for IGA food stores.”

RW: Where can your career go now? I guess that's the final question.

Anka: The career is going where it's supposed to. I'm very happy. I'm the youngest of all the guys around. The guys that are currently making it that made it at the moment are still older. You got to remember I came out of an era where you weren't supposed to stay around. I'm making more money than I've ever made in my life. If you have patience, it's all going to happen. It's all there for me. It's just what I want to do. My ego trip isn't the day-to-day thing in pursuit of all things. There are certain things I want to happen on their own. The other side of it is having as low a profile as possible and still doing what I do. The career is young. I'm 33 years old. The nature of our business, by the time I'm 35, it can happen . . . you see what happened in one year with one record. I hear all the talk that you guys hear in the trade about me, and I sit and I look at it and I analyze it and I like it and I'm flattered about it, but I let it happen naturally. The career is going, it's to do the right things and make the right moves and just sit down and not take everything that's thrown at you. You see too many guys today that are successful have fucked it up. I knew a lot of them when they weren't making it when they wanted it so badly, and when they finally made it—you know who I'm talking about—when they made it, they either break up or get in lawsuit etc., etc. Then it doesn't happen any more. It's a shame. That's blowing it.

RW: How would you say it has all come about? I mean obviously there's a certain amount of luck and a certain amount of preparation, but has there always been a master plan in your mind as to where you were going to go.

Anka: It's a good philosophy, sure. There's been an attitude, a philosophy, a certain way of getting the most out of what I'm about. I would say that the big crap shooters right now . . . now is the real time. This is what I'm built for. All the training, everything that's gone into it, was built for this moment. The next ten years are crucial and it's worked out the way I've wanted it to.

RW: Is the excitement still there?

Anka: For me or the excitement around me?

RW: For you.

Anka: It's more exciting.

RW: You're going on stage in another 15 minutes. Do you still feel it inside?

Anka: Well you don't feel the insecurity. You feel the security, the professionalism and the acceptance. There is a difference when you initially make it, you're on test. You go out there and there's a nebulous kind of acceptance. Today, I mean people are into you and there's an excitement of going out there because there's so much involved.

RW: There's also a lot of reciprocity. I mean they love you and you love them back. And you can see that in everything you do—jumping up on the tables and talking to the babies. The last time I was here you had those two girls up on the stage.

Anka: Well we're for technical things too. You go for sound because you're affected by the way the strings sound, you don't know it, the drum, you're affected by maybe the electric piano. Something that turns you on while you are on stage. I don't hear what you hear. When I have a mike in the audience, I hear what you hear. I play a microphone. I never play a microphone like this all the time. I'll do this sometime, I can tell by the tape the mood I'm in. You'll notice that there's silence in ballads. Some of these shows have moods that you are creating and unless you can study it and hear it from the layman's point of view, that's how you get the levels you want, the attitudes you want. Those things are important. You can't go out and just have one set format in terms of how you work. You've got to know what you're contending with, and that's why I listen to the tapes to study them, listen to the pace and listen to it from your point of view.

RW: And in addition to that, as I was saying, I think you genuinely love your audience.

Anka: I'm out there to entertain, right. If they're not into it or some guy's head is in his dish, that's his problem. I'm out there to entertain and do the best show I can. The more they give me, the more I give them. I don't go out there saying I'm not going to give tonight, I go out to do my job. I get paid very well and I respect that and I'm going to go out and give them a show.

RW: Is that what you meant by being a people's star, not a superstar?

Anka: Yeah, that's probably part of it. I think there's a certain segment of the public out there that I don't want to eliminate, that I want to identify with.

RW: I really don't think you are eliminating anyone. Look what Paul Anka does. The same Paul Anka that can find the John Prine can appeal to a middle-aged woman from Kansas.

Anka: I think what I'm really saying is when you get down to it, forgetting status, we are all still people. So a few bucks or a lifestyle, it's still down to people and that's really what it's about. The songs I write are for, sometimes, a certain group of people or masses. "My Way" is every guy's song. I don't care who he is. I've gotten letters from you name it—The White House, up and down in terms of levels and lifestyle. That's really what it is. ☺

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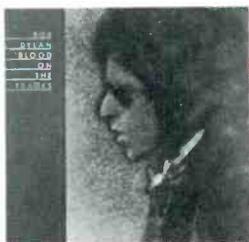
Musical Sales

Encore!



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SALESMAKER OF THE WEEK



BLOOD ON THE TRACKS

BOB DYLAN
Columbia

TOP RETAIL SALES THIS WEEK

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- NIGHTBIRDS**—Labelle—Epic
- A SONG FOR YOU**—Temptations—Gordy
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM

CAMELOT/NATIONAL

- ALL THE LOVE IN THE WORLD**—Mac Davis—Col
- ATA**—Jimmy Buffett—ABC Dunhill
- AUTOBAHN**—Kraftwerk—Vertigo
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- DOWN TO EARTH**—Nektar—Passport
- FLAVOURS**—Guess Who—RCA
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- PROPAGANDA**—Sparks—Island
- ROLLER COASTER WEEKEND**—Joe Vitale—Atlantic
- SILK TORPEDO**—Pretty Things—Swan Song

KORVETTES/NATIONAL

- AVERAGE WHITE BAND**—Atlantic
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- DARK HORSE**—George Harrison—Apple
- DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter
- FIRE**—Ohio Players—Mercury
- FLAVOURS**—Guess Who—RCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- MILES OF AISLES**—Joni Mitchell—Asylum
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- SO WHAT**—Joe Walsh—ABC Dunhill

RECORD BAR/NATIONAL

- AUTOBAHN**—Kraftwerk—Vertigo
- AVERAGE WHITE BAND**—Atlantic
- BARRY MANILOW II**—Bell
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic
- BUSTIN' OUT**—Pure Prairie League—RCA
- FIRE ON THE MOUNTAIN**—Charlie Daniels Band—Kama Sutra
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- NIGHTBIRDS**—Labelle—Epic

SAM GOODY/EAST COAST

- BARRY MANILOW II**—Bell
- BLOOD ON THE TRACKS**—Bob Dylan—Col

- DARK HORSE**—George Harrison—Apple
- FLYING START**—Blackbyrds—Fantasy
- GREATEST HITS**—Elton John—MCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NEVER LET HER GO**—David Gates—Elektra
- O'JAYS MEET THE MOMENTS**—Stang
- RELAYER**—Yes—Atlantic
- RUFUSIZED**—Rufus Featuring Chaka Khan—ABC

TWO GUYS/EAST COAST

- AVERAGE WHITE BAND**—Atlantic
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter
- FIRE**—Ohio Players—Mercury
- FLAVOURS**—Guess Who—RCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- JOY TO THE WORLD**—Three Dog Night—ABC
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- NIGHTBIRDS**—Labelle—Epic
- MILES OF AISLES**—Joni Mitchell—Asylum

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

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter
- FIRE**—Ohio Players—Mercury
- GREATEST HITS**—Elton John—MCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- NIGHTBIRDS**—Labelle—Epic
- RELAYER**—Yes—Atlantic
- RUFUSIZED**—Rufus Featuring Chaka Khan—ABC
- WHITE GOLD**—Love Unlimited Orchestra—20th Century

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

- AVERAGE WHITE BAND**—Atlantic
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- MILES OF AISLES**—Joni Mitchell—Asylum
- NIGHTBIRDS**—Labelle—Epic
- RUFUSIZED**—Rufus Featuring Chaka Khan—ABC
- SATIN DOLL**—Bobbi Humphrey—Blue Note
- SOUVENIRS**—Dan Fogelberg—Epic
- SUN GODDESS**—Ramsey Lewis—Col
- WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

KING KAROL/NEW YORK

- A SONG FOR YOU**—Temptations—Gordy
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- DARK HORSE**—George Harrison—Apple
- DOWN TO EARTH**—Nektar—Passport
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- NIGHTBIRDS**—Labelle—Epic
- RELAYER**—Yes—Atlantic
- SO WHAT**—Joe Walsh—ABC Dunhill
- THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco

GARY'S/RICHMOND

- ALL THE LOVE IN THE WORLD**—Mac Davis—Col
- BARRY MANILOW II**—Bell
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic

- EMPTY SKY**—Elton John—MCA
- FIRE ON THE MOUNTAIN**—Charlie Daniels Band—Kama Sutra
- FLAVOURS**—Guess Who—RCA
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NIGHTBIRDS**—Labelle—Epic

FOR THE RECORD/BALTIMORE

- AND THE FEELING'S GOOD**—Jose Feliciano—RCA
- A SONG FOR YOU**—Temptations—Gordy
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron & Brian Jackson—Arista
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- NIGHTBIRDS**—Labelle—Epic
- SATIN DOLL**—Bobbi Humphrey—Blue Note
- STANLEY CLARKE**—Nemperor
- SUN GODDESS**—Ramsey Lewis—Col
- URBAN RENEWAL**—Tower of Power—WB

WAXIE MAXIE/WASH., D.C.

- A SONG FOR YOU**—Temptations—Gordy
- BREAKIN' BREAD**—Fred Wesley & the New J.B.'s—People
- BUTT OF COURSE**—Jimmy Castor Bunch—Atlantic
- DYNAMIC SUPERIORS**—Motown
- LOVE IS A FIVE LETTER WORD**—Jimmy Witherspoon—Capitol
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- NEW & IMPROVED**—Spinners—Atlantic
- PRONOUNCED LEH-NERD SKIN-NERD**—Lynyrd Skynyrd—MCA
- TO BE TRUE**—Harold Melvin & the Blue Notes Featuring Theodore Pendergrass—Phila. Intl.
- ZULEMA**—RCA

POPULAR TUNES/MEMPHIS

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- IT'LL SHINE WHEN IT SHINES**—Ozark Mountain Daredevils—A&M
- JUST A BOY**—Leo Sayer—WB
- MELISSA**—Melissa Manchester—Arista
- NIGHTBIRDS**—Labelle—Epic
- PLAY DON'T WORRY**—Mick Ronson—RCA
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- SINNER & SAINT**—Rory Gallagher—Polydor
- SO WHAT**—Joe Walsh—ABC Dunhill

MUSHROOM/NEW ORLEANS

- AUTOBAHN**—Kraftwerk—Vertigo
- BAKER-GURVITZ ARMY**—Janus
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- COUNTRY LIFE**—Roxy Music—Atco
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron & Brian Jackson—Arista
- GOT MY HEAD ON STRAIGHT**—Billy Paul—Phila. Intl.
- NIGHTLIFE**—Thin Lizzy—Vertigo
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- PROPAGANDA**—Sparks—Island
- URBAN RENEWAL**—Tower of Power—WB

NATL. RECORD MART/MIDWEST

- A SONG FOR YOU**—Temptations—Gordy
- AUTOBAHN**—Kraftwerk—Vertigo
- BEST OF THE STYLISTICS**—Avco
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- EMPTY SKY**—Elton John—MCA
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- RUFUSIZED**—Rufus Featuring Chaka Khan—ABC
- STANLEY CLARKE**—Nemperor

- SUN GODDESS**—Ramsey Lewis—Col
- URBAN RENEWAL**—Tower of Power—WB

RECORD REVOLUTION/CLEVELAND

- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- CROSS COLLATERAL**—Passport—Atco
- MAD DOG**—John Entwistle's Ox—Track
- MODERN TIMES**—Al Stewart—Janus
- PLAY DON'T WORRY**—Mick Ronson—RCA
- PROPAGANDA**—Sparks—Island
- PSYCHOMODO**—Steve Harley & Cockney Rebel—EMI
- PURE PRAIRIE LEAGUE**—RCA
- SILK TORPEDO**—Pretty Things—Swan Song

ONE OCTAVE HIGHER/CHICAGO

- A SONG FOR YOU**—Temptations—Gordy
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter
- FIRE**—Ohio Players—Mercury
- GREATEST HITS**—Elton John—MCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NEW & IMPROVED**—Spinners—Atlantic
- RELAYER**—Yes—Atlantic
- RUFUSIZED**—Rufus Featuring Chaka Khan—ABC
- WAR CHILD**—Jethro Tull—Chrysalis

CIRCLES/ARIZONA

- A SONG FOR YOU**—Temptations—Gordy
- AVERAGE WHITE BAND**—Atlantic
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- EMPTY SKY**—Elton John—MCA
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron & Brian Jackson—Arista
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- PROPAGANDA**—Sparks—Island
- SCORCHING BEAUTY**—Iron Butterfly—MCA
- STYX II**—Wooden Nickel
- URBAN RENEWAL**—Tower of Power—WB

WHEREHOUSE/CALIFORNIA

- AUTOBAHN**—Kraftwerk—Vertigo
- AVERAGE WHITE BAND**—Atlantic
- BEST OF THE STYLISTICS**—Avco
- DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter
- FEEL**—George Duke—BASF
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- KOOL & THE GANG'S GREATEST HITS**—Delite
- MY WAY**—Major Harris—Atlantic
- RUFUSIZED**—Rufus Featuring Chaka Khan—ABC

LICORICE PIZZA/LOS ANGELES

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- EMPTY SKY**—Elton John—MCA
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- MILES OF AISLES**—Joni Mitchell—Asylum
- PROPAGANDA**—Sparks—Island
- SO WHAT**—Joe Walsh—ABC Dunhill
- WAR CHILD**—Jethro Tull—Chrysalis

TOWER/LOS ANGELES

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- MELISSA**—Melissa Manchester—Arista
- MODERN TIMES**—Al Stewart—Janus
- NEVER LET HER GO**—David Gates—Elektra
- NEW & IMPROVED**—Spinners—Atlantic
- SEDAKA'S BACK**—Neil Sedaka—Rocket
- THE HARDER THEY COME** (soundtrack)—Various Artists—Island

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101 THE ALBUM CHART 150

FEBRUARY 22, 1975

FEB. 22	FEB. 15		
101	98	TOGETHER FOR THE FIRST TIME	BOBBY BLAND & B.B. KING/ ABC Dunhill DSY 50190
102	114	PLAY DON'T WORRY	MICK RONSON/RCA APL1-0681
103	92	BREAKAWAY	KRIS & RITA/Monument PZ 33278 (Col)
104	103	BUDDHA AND THE CHOCOLATE BOX	CAT STEVENS/A&M SP 3623
105	102	SIMON & GARFUNKEL'S GREATEST HITS	/Columbia KC 31350
106	101	WHERE WE ALL BELONG	MARSHALL TUCKER BAND/ Capricorn 2C 0145 (WB)
107	107	IN HEAT LOVE UNLIMITED	/20th Century T-443
108	128	PLUG ME INTO SOMETHING	HENRY GROSS/A&M SP 4502
109	109	CAUGHT UP	MILLIE JACKSON/Spring SPR 6703 (Polydor)
110	111	BACHMAN-TURNER OVERDRIVE II	/Mercury SRM-1-696
111	113	BAND ON THE RUN	PAUL McCARTNEY & WINGS/Apple SO 3415
112	148	DON'T CHA LOVE IT	MIRACLES/Tamla T6-335S1
113	104	HERE'S JOHNNY—MAGIC MOMENTS FROM THE TONIGHT SHOW	/Casablanca SPNB 1296
114	127	NEVER LET HER GO	DAVID GATES/Elektra 7E 1028
115	105	LIVE OBLIVION, VOL. 1	BRIAN AUGER'S OBLIVION EXPRESS/ RCA CPL1-0645
116	112	PIECES OF DREAMS	STANLEY TURRENTINE/Fantasy F 9465
117	106	HIGHLY PRIZED POSSESSION	ANNE MURRAY/Capitol ST 11354
118	110	LIVE MOTT THE HOOPLE	/Columbia PC 33282
119	135	THE BEST OF THE STYLISTICS	/Avco AV-69005
120	118	JUST A BOY	LEO SAYER/Warner Bros. BS 2836
121	117	ENDLESS SUMMER	BEACH BOYS/Capitol SVBB 11307
122	108	FOR YOU	EDDIE KENDRICKS/Tamla T6-335S1 (Motown)
123	116	SECOND HELPING	LYNYRD SKYNYRD/MCA 413
124	126	LIGHT OF WORLDS	KOOL AND THE GANG/Delite DEP 2014 (PIP)
125	121	TAPESTRY	CAROLE KING/Ode SP 77009 (A&M)
126	115	CANTAMOS POCO	/Epic PE 33192
127	137	BAKER-GURVITZ ARMY	/Janus JXS 7015
128	125	BEST OF BREAD	/Elektra EKS 75056
129	119	DAVID LIVE	DAVID BOWIE/RCA CPL2-0771
130	123	THERE'S THE RUB	WISHBONE ASH/MCA 464
131	131	DONNY DONNY	OSMOND/MGM M3G-3978
132	—	DAWN'S NEW RAGTIME FOLLIES	/Bell 1130 (Arista)
133	129	POEMS, PRAYERS & PROMISES	JOHN DENVER/RCA LSP 4499
134	—	DOWN TO EARTH	NEKTAR/Passport PPSD 98005 (ABC)
135	136	PHANTOM OF THE PARADISE ORIGINAL SOUNDTRACK	/A&M 3653
136	120	APPRENTICE (IN A MUSICAL WORKSHOP)	DAVE LOGGINS/ Epic KE 32833
137	139	INSPIRATION INFORMATION	SHUGGIE OTIS/Epic KE 33059
138	140	COURT AND SPARK	JONI MITCHELL/Asylum 7E-1001
139	133	DAVE MASON	/Columbia PC 33096
140	132	COOK PFM	/Manticore MA6-502S1 (Motown)
141	146	SILVER MORNING	KENNY RANKIN/Little David LD 3000 (WB)
142	122	RED KING CRIMSON	/Atlantic 18110
143	—	SILK TORPEDO	PRETTY THINGS/Swan Song SS 8411 (Atlantic)
144	138	GET UP WITH IT	MILES DAVIS/Columbia KC 33236
145	—	BLUE SKY—NIGHT THUNDER	MICHAEL MURPHEY/Epic KE 33290
146	142	TOULOUSE STREET	DOOBIE BROTHERS/Warner Bros. BS 2634
147	—	TUNEWEAVING	DAWN/Bell 1112 (Arista)
148	143	THE STING	ORIGINAL SOUNDTRACK/MCA 2040
149	144	BORBOLETTA	SANTANA/Columbia PC 33135
150	148	SO FAR	CROSBY, STILLS, NASH & YOUNG/Atlantic SD 18100

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RECORD WORLD FEBRUARY 22, 1975

151-200 ALBUM CHART

151	BABY DON'T GET HOOKED ON ME	MAC DAVIS/Columbia KC 31770
152	RIDE 'EM COWBOY	PAUL DAVIS/ Bang 401
153	BURT BACHARACH'S GREATEST HITS	/A&M SP 3661
154	KINKY FRIEDMAN	/ABC ABCD 829
155	BABE RUTH	/Harvest ST 11367 (Capitol)
156	GOT MY HEAD ON STRAIGHT	BILLY PAUL/Phila. Intl. KZ 33157 (Col)
157	THE HANDSOME DEVILS HELLO	PEOPLE/ABC Dunhill DSD 50184
158	SERGIO MENDES	/Elektra 7E 1027
159	FOREVER MICHAEL	MICHAEL JACKSON/Motown M6-825S1
160	TO BE TRUE	HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)
161	BUSTIN' OUT PURE PRAIRIE	LEAGUE/RCA LSP-47619
162	IN CONCERT VOL. II	VARIOUS ARTISTS/CTI 6049 (Motown)
163	HIS GREATEST HITS	ENGELBERT HUMPERDINCK/Parrot PAS 71061 (London)
164	SOON OVER BABALUMA	CAN/ United Artists UA-LA343-G
165	MODERN TIMES	AL STEWART/ Janus JXS 7112
166	SCORCHING BEAUTY	IRON BUTTERFLY/MCA 465
167	RAGS TO RUFUS	RUFUS/ ABC ABCX 809
168	CROSS COLLATERAL	PASSPORT/ Atco SD 36-107
169	BAD BENSON	GEORGE BENSON/ CTI 6045 (Motown)
170	FLOATING WORLD	JADE WARRIOR/ Island ILPS 9290
171	MELISSA	MELISSA MANCHESTER/ Arista AL 4031
172	HUNKY DORY	DAVID BOWIE/ RCA LSP 4623
173	BUTT OF COURSE	JIMMY CASTOR BUNCH/Atlantic SD 18174
174	NIGHTLIFE	THIN LIZZY/Vertigo VEL 2002 (Phonogram)
175	IT'S TIME	BONNIE BRAMLETT/ Capricorn CP 0148 (WB)
176	BOB DYLAN'S GREATEST HITS VOL. 2	/Columbia KC 31120
177	THE SMOKER YOU DRINK THE PLAYER YOU GET	JOE WALSH/ ABC Dunhill DSX 50140
178	OHIO PLAYERS' GREATEST HITS	Westbound/WB 1005 (Chess)
179	FEEL	GEORGE DUKE/BASF MC 25355
180	I BELIEVE IN MUSIC	MAC DAVIS/ Columbia KC 32906
181	ZULEMA	ZULEMA/RCA APL1-0819
182	DON'T CRY NOW	LINDA RONSTADT/Asylum SE 5064
183	ISLAND AT THE TOP OF THE WORLD	SOUNDTRACK/Disneyland 3814
184	THE END	NICO/Island ILPS 9311
185	AMERICA	JOHN FAHEY/ Takoma 1030
186	KEEP ON BUMPIN' & MASTER PLAN	KEY-GEES/Gang 101 (PIP)
187	THE DYNAMIC SUPERIORS	/Motown M6-822S1
188	THE WHOLE THING STARTED WITH ROCK AND ROLL AND NOW IT'S OUT OF CONTROL	RAY MANZAREK/Mercury SRM-1-1014
189	KNOCK THREE TIMES & CANDIDA	TONY ORLANDO & DAWN/ Bell 1320 (Arista)
190	LOVE IS A FIVE LETTER WORD	JIMMY WITHERSPOON/ Capitol ST-11360
191	BELLE OF THE BALL	RICHARD TORRANCE AND EUREKA/ Shelter SR 2134 (MCA)
192	BREAKIN' BREAD	FRED WESLEY & THE NEW JB'S/People PE 6604 (Polydor)
193	SLOW MOTION	MAN/UA UA-LA345-G
194	TAKING TIGER MOUNTAIN (BY STRATEGY)	ENO/Island ILPS 9309
195	MAD DOG	JOHN ENTWISTLE'S OX/ Track/MCA 2129
196	BOBBY WOMACK'S GREATEST HITS	/United Artists LA346-G
197	A LITTLE BIT OF LOVE	PAUL WILLIAMS/A&M SP 3655
198	HOT WIRE	TRAPEZE/ Warner Bros. BS 2828
199	PAUL ANKA GOLD	/Sire SASH 3704-2 (ABC)
200	CRIME OF THE CENTURY	SUPERTRAMP/A&M SP 3647

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AEROSMITH	60	DAVE LOGGINS	136
AMERICA	88	LOGGINS & MESSINA	80
PAUL ANKA	92	LOVE UNLIMITED	107
BRIAN ANGER'S OBLIVION EXPRESS	115	LOVE UNLIMITED ORCHESTRA	55
AVERAGE WHITE BAND	3	LYNYRD SKYNYRD	123
BACHMAN-TURNER OVERDRIVE	12, 110	BARRY MANILOW	8
BAD COMPANY	45	DAVE MASON	139
BAKER GURVITZ ARMY	127	PAUL McCARTNEY & WINGS	111
BEACH BOYS	121	MIRACLES	112
BLACKBYRDS	36	JONI MITCHELL	7, 138
BLAND & KING	101	MOODY BLUES	43
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DAVID BOWIE	129	MARIA MULDAUR	70
BREAD	128	MICHAEL MURPHEY	145
JAMES BROWN	53	ANNE MURRAY	117
SHIRLEY BROWN	99	NEKTAR	134
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B. T. EXPRESS	24	OHIO PLAYERS	5
JIMMY BUFFETT	83	TONY ORLANDO & DAWN	66, 147
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GEORGE CARLIN	84	DONNY & MARIE OSMOND	69
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HARRY CHAPIN	29	OZARK MOUNTAIN DAREDEVILS	40
CHEECH & CHONG	96	PFM	140
CHICAGO	75	POCO	126
STANLEY CLARKE	65	ELVIS PRESLEY	56
BILLY COBHAM	94	PRETTY THINGS	143
JIM CROCE	19	QUEEN	62
CROSBY STILLS, NASH & YOUNG	150	KENNY RANKIN	141
CRUSADERS	74	HELEN REDDY	58, 93
CHARLIE DANIELS BAND	41	CHARLIE RICH	28
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MILES DAVIS	144	ROLLING STONES	102
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CARL DOUGLAS	95	SANTANA	120
BOB DYLAN	1	LEO SAYER	68
EAGLES	32	SCOTT-HERON & JACKSON	51
ELECTRIC LIGHT ORCHESTRA	46	NEIL SEDAKA	105
DAN FOGELBERG	27	SIMON & GARFUNKEL	20
ARETHA FRANKLIN	76	PHOEBE SNOW	20
DAVID GATES	114	SOUNDTRACKS:	
GLORIA GAYNOR	50	JOHNNY CARSON/TONIGHT SHOW	113
GENESIS	87	PHANTOM OF THE PARADISE	135
GRAND FUNK	26	THE STING	148
AL GREEN	47	SPARKS	77
HENRY GROSS	108	SPINNERS	16
GUESS WHO	54	RINGO STARR	38
RICHARD HARRIS	18	CAT STEVENS	104
GEORGE HARRISON	11	BARBRA STREISAND	71
BOBBI HUMPHREY	42	STYLISTICS	119
ISLEY BROTHERS	97	STYX	35
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JEFFERSON STARSHIP	100	TEMPERATIONS	39
JETHRO TULL	10	MARLO THOMAS & FRIENDS	34
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GLADYS KNIGHT & THE PIPS	89	BOBBY VINTON	72
KOOL & THE GANG	124	JOE WALSH	9
KRAFTWERK	85	BARRY WHITE	59
KRIS & RITA	103	WISHBONE ASH	130
LABELLE	15	STEVE WONDER	23
JOHN LENNON	86	YES	22
RAMSEY LEWIS	33		

Phonogram Release

■ CHICAGO — Phonogram, Inc. is releasing new albums by Rush, Neil Merryweather and Vassar Clements in February. All albums are on the Mercury label.

"Fly By Night" marks the second album by the Canadian trio Rush, featuring compositions by group members Geddy Lee, Alex Lifeson and Neil Part. The group starts a tour of the U.S. on February 20, booked by ATI.

Neil Merryweather's second album for Mercury is entitled "Kryptonite." Merryweather produced and wrote all the songs for the album. A special tour is planned for Merryweather and his band under the name "Merryweather's Space Rangers."

Noted country fiddle player Vassar Clements make his Mercury debut with an album entitled "Vassar Clements." Helping Clements on the album are two members of the Nitty Gritty Dirt Band, Charlie Daniels, John Hartford and several of Clements' Nashville friends.

In addition, two Vertigo albums—"Autobahn" by Kraftwerk and "Nightlife" by Thin Lizzy—are being released on 8-track and music cassette.

Carole King/TV Special

(Continued from page 4)

character dresses as a movie star and enchants her young friends into making musical screen tests. The remaining characters are drawn from this children's writer's books, including "In The Night Kitchen," "Where The Wild Things Are," "Higglety Pigglety Poy!" and others.

Two of the background voices supporting Miss King on the album belong to her daughters Sherry and Louise, who made their professional debut on Carole's current album, "Wrap Around Joy."

The titles in the new album include "My Simply Humble Neighborhood," "The Awful Truth," "Really Rosie," "One Was Johnny," "Alligators All Around," "Screaming and Yelling," "Pierre," "The Ballad of Chicken Soup," "Chicken Soup With Rice," "Avenue P" and "Such Sufferin'."

Screen Gems-Columbia Publications will be issuing a folio featuring all of the music on the Ode album. Harper and Row, Sendak's publisher, will release a children's storybook in the future based on the TV special, in which the seven songs will be used.

Roxy Music Tours

■ NEW YORK — Mark Fenwick, personal manager for Roxy Music, has announced a major U.S. cross-country concert tour for the English group through the Premiere Talent booking agency.

Hemmings To Appear In 'Jeeves' Musical

■ LONDON — Robert Stigwood has announced that he is presenting, in association with Michael White, David Hemmings as "Bertie Wooster" in the new musical "Jeeves," which opens at Her Majesty's Theatre on April 22, with previews beginning April 11.

Book and lyrics are by Allan Ayckbourn and music by Andrew Lloyd Webber, which are based on the Jeeves stories by P. G. Woodehouse.

Michael Aldridge will play Jeeves; Petty Marsden (Aunt Dahlia), John Turner (Sir Roderick Stode), Bill Wallace (Sir Watkin Bassett), David Wood (Bingo Little), Christopher Good (Gussie Fink Nottle), Gabrielle Drake (Madeline Bassett), Debby Bowen (Stiffy Byng), Angela Easterling (Honor Glissop) and Gordon Clyde (The Rev. Harold "Stinker" Pinker) also appear.

Jeeves will be directed by Eric Thompson with choreography by Christopher Bruce.

Outlets for King LP

(Continued from page 4)

The standard posters, display cards, easels and counter material that are used for record stores and department are also being distributed to these new outlets by Ode for Ms. King's children's lp.

Display ads are also being taken in unusual outlets — such as the women's and books sections of newspaper as well as home and family oriented magazines.

Next release of a "regular" album by Ms. King is being planned by Ode for late Summer-early Fall.

Boone Family Sets Australian Dates

■ LOS ANGELES—Pat Boone and his family have been set for a concert tour of Australia from March 22-April 4, with dates scheduled in Sydney, Adelaide, Perth, Tasmania, Melbourne and Brisbane.



Curtom Records has unveiled a new logo, pictured above.

CONCERT REVIEW

Soul Sounds Reign at the Forum

■ NEW YORK — A soul stirring evening of disco party music took place at New York's Felt Forum recently. Heading the star-studded bill were the Spinners (Atlantic), B. T. Express (Scepter), Ecstasy, Passion and Pain (Roulette), and Sir Monte Rock III (Chelsea).

Sir Monte Rock III (alias Disco Tex) was the first to set the evening in motion with his current hit "Get Dancin'," followed by a quick but pleasing set by Ecstasy, Passion and Pain, who focused around their last album and latest single, "One Beautiful Day."

Breaking out next were the boppin' B. T. Express who have travelled rapidly up Record World's r&b album chart, reach-

ing a hot number 5. Doing it in gold lamé outfits, this brassy band sparkled through a smokin' set of their most celebrated hits, including a lengthened version of disco mover "Express." The tight, funky rhythms of "Do It ('Til You're Satisfied)," the final number of the set, filled the forum with dancing and didn't end until all were satisfied.

Reaching the pinnacle of soul were the show-stopping Spinners, who took the stage like steam rollers and proceeded to heat up

(Continued on page 110)

Epic Promotes Sarlin

(Continued from page 4)

Sarlin will additionally be responsible for providing direction to the west coast Epic & Custom Labels press office as well as the press office in Nashville. He will maintain liaisons with a&r, marketing and merchandising executives in coordinating publicity campaigns on various Epic & Custom artists. He will report directly to Altshuler.

Sarlin joined CBS Records in 1972 and most recently held the position of associate director, Epic & Custom Labels press and public information. Prior to that he served as executive editor of the CBS Records trade/consumer magazine, Playback. He has a wealth of experience both as a publicist and a journalist and has had articles published in virtually every major music publication. He is also the author of the book "Turn It Up! I Can't Hear The Words."



Shown at the recent luncheon given by Motown to announce the distribution agreement finalized with Gull Records are, bottom row: David Howells, co-director of Gull Records; Stan Lewerke, Motown national lp promotion coordinator; Herb Belkin, Motown vice president creative operations; Ed Bicknell, Isotope manager; Abe Hoch, Motown national director of artist relations and development, and executive assistant to vice president creative operations. Center row: Derek Everett, co-director of Gull Records; Tom Noonan, Motown acting vice president and director of marketing; Spence Berland, Record World vice president; Kiki LaPorta, Motown national advertising manager; Pete Senoff, Motown national director of advertising and merchandising; Mike Lushka, Motown national album sales manager. Top row: Rick Roger, Isotope's American manager.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Daddy Had To Go" — Derek And Cyndi (Thunder). Delightful and refreshing to the ear, a brother-sister duet sheds a new light on the world of rhythm and blues.

DEDE'S DITTIES TO WATCH: "We're Almost There" — Michael Jackson (Motown-UPT); "Body Heat" — Quincy Jones (A&M-UPT); "Losalamitoslatin-funklovesong" — Gene Harris (Blue Note-MUPT).

DISCO POTENTIALS: "Shake Your Booty" — Bunny Sigler (PIR); "Get Down" — Kay-Gees (Gang).

We extend our sincere condolences to the family of Otis Pollard, who passed away the morning of February 10, of a heart attack. The funeral was held February 11. Pollard, at the time of his death, was handling promotion for Avco Records and was responsible for the success of many of their artists. He will be missed by those who knew and loved him.

Hal Jackson's testimonial will be held April 11 at the New York Hilton Hotel. Scheduled to appear are the Temptations. For further information you may contact Modeen Broughton at 212-787-0583.



The writers of the hit song "Everybody Plays A Fool" stopped by Record World to show off their gold records to r&b editor Dede Dabney. The disc was recorded by the Main Ingredient. From left: Rudy Clark, Dede Dabney, J.R. Bailey, Ken Williams (kneeling).

Mike Frisby is no longer affiliated with the Sheridan Broadcasting chain. Frisby is currently looking for a position; he was the national program director for the chain. You may contact him at (617) 964-2633 or (617) 267-1900.

Ms. Delta Ashby, assistant to Del Shields, vice president of KAGB-FM (Inglewood), received a promotion. She is now personnel director of the station.

The line-up for radio station WBOK-AM (New Orleans) looks like this: 6-9a.m. — Jimmy Wonder (music director); 9-12 noon — Big Jim Taylor; 12-4 — Ron "Cooker" Kelly; 4-8p.m. — Donny Brooks (program director); 8-12 — C.W. Jones and from 12-6a.m. — Jimmy Jaye. As you can see, Donny Brooks has secured a position with this station, once again relocating.

PROFILE

In continuing our series on Black Promotion Women we would like to bring Carol Cruickshank to your attention. Mrs. Cruickshank brings both her talents and experience to Buddah Records as the assistant



to the director of r&b operations, Hank Talbert.

In 1971 she joined the Buddah Group, working for her brother, Cecil Holmes, where she was introduced to this world of music. Her activities include dealing with radio stations, coordinating the operations of the r&b promotion field personnel, and acting as a liaison with

music industry trade papers.

In a few short years, Carol Cruickshank has made many inroads in the record industry, becoming an invaluable member of the promotion staff at the Buddah Group. Responsibility and trust have gained her wide acclaim throughout the world of promotion.

Motown Inks Ware Soul at Forum

■ **LOS ANGELES** — Leon Ware, songwriter, singer, arranger and producer, has been signed to an exclusive long-term recording contract with Motown Records. The announcement was made by Herb Belkin, Motown's vice president of creative operations.

Ware has written songs for such artists as the Jackson Five, Donny Hathaway and Quincy Jones. Ware, as an artist, has arranged and produced his own albums.



Pictured at the recent signing of Leon Ware to Motown are, from left, Ray Tisdale, Ware's attorney; Leon Ware; and Herb Belkin, Motown vice president of creative operations.

(Continued from page 109) the place with a host of brilliant vocal exhibitions.

Among the highlights of the set were several tunes culled from their latest album, "New and Improved" (Atlantic) with special attention given to Grammy-nominated "Then Came You," in which the group was assisted on vocals by Barbara Roy of Ecstasy, Passion and Pain. Other notable selections were "Could It Be I'm Falling In Love," "Smile," "We Have Each Other" and "Sadie."

Aside from being expert vocalists, the Spinners combine tight choreography with precision gestures, creating an eye-appealing show one never tires of.

Coming to a mellow finish, the Spinners performed a soothing version of "It Takes A Fool" providing them with a triumphant exit, only to be drawn on-stage again to encore with a rousing take of "Mighty Love," justifying their long-term popularity once more.

Randy J. Eichler

R&B PICKS OF THE WEEK

SINGLE **SPINNERS**, "LIVING A LITTLE, LAUGHING A LITTLE" (Mighty Three, BMI). Extracted from their recent lp, "New And Improved," this Creed and Bell tune is performed to perfection. Meaningful lyrics, the trademark of Linda Creed, coupled with the dynamite delivery of the Spinners and sprinkled with Bell dust, this should give the group another million seller. Atlantic 45-3252.



SLEEPER **LINDA CLIFFORD**, "TURN THE KEY SOFTLY" (Curtom, BMI/Kiman Music, ASCAP). With soft and tender expression, Ms. Clifford is a sensitive soloist with plenty of talent to get the message across. Definitely mood music, meant for those who believe in beauty of the sound. Gemigo GMA 102.



ALBUM **DIONNE WARWICKE**, "THEN CAME YOU." Ms. Warwicke explodes into many up-tempo tunes, produced by Jerry Ragovoy. "Then Came You" is a homecoming, "Sure Thing" demonstrates the strong Warwicke and "I Can't Wait To See My Baby's Face" is the soft Dionne Warwicke of old. Burn up the airwaves with something old, something new—but nothing borrowed! Warner Brothers BS 2846.



This one can't miss!
Dakar proudly presents

"THE EQUATIONS"

DK 4542

A Side
ONE, TWO, THREE
HAMILTON STREET

B Side
I LOVE YOUR LOVE



RECORD WORLD THE R&B SINGLES CHART

FEBRUARY 22, 1975

FEB. 22	FEB. 15
1	2 I BELONG TO YOU LOVE UNLIMITED— 20th Century TC 2141
2	3 PICK UP THE PIECES AVERAGE WHITE BAND—Atlantic 3229
3	1 FIRE OHIO PLAYERS—Mercury 73643
4	6 HAPPY PEOPLE TEMPTATIONS—Gordy G1738F (Motown)
5	13 LADY MARMALADE LABELLE—Epic 8-50048
6	8 RHYME TYME PEOPLE KOOL & THE GANG—Delite 1563 (PIP)
7	14 MIDNIGHT SKY, PART 1 ISLEY BROS.—T-Neck ZS8-2255 (Col)
8	14 DON'T CHA LOVE IT MIRACLES—Tamla T54256F (Motown)
9	11 I GET LIFTED GEORGE McCRAE—TK 1007
10	12 SUPER DUPER LOVE, PART 1 SUGAR BILLY—Fast Track 2501 (Mainstream)
11	4 BOOGIE ON REGGAE WOMAN STEVIE WONDER—Tamla T54254F (Motown)
12	17 SHAME, SHAME, SHAME SHIRLEY (AND COMPANY) Vibration 532 (All Platinum)
13	5 DON'T TAKE YOUR LOVE FROM ME MANHATTANS—Columbia 3-10045
14	19 I AM LOVE JACKSON FIVE—Motown M1310F
15	10 I AM, I AM SMOKEY ROBINSON—Tamla T54241 (Motown)
16	7 STRUTTIN' / YOU ARE SO BEAUTIFUL BILLY PRESTON—A&M 1644
17	24 SUPERNATURAL THING PT. 1 BEN E. KING—Atlantic 3241
18	20 TOBY / THAT'S HOW LONG CHI-LITES—Brunswick 55515
19	31 EXPRESS B. T. EXPRESS—Roadshow 7001 (Scepter)
20	28 LOVIN' YOU MINNIE RIPERTON—Epic 8-50057
21	21 IF LOVING YOU IS WRONG, I DON'T WANT TO BE RIGHT MILLIE JACKSON—Spring 155 (Polydor)
22	27 JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE, THERE WILL NEVER BE ANOTHER) GLORIA SCOTT—Casablanca 815
23	22 MOMENTS & WHATNAUTS—Stang 5057 (All Platinum)
24	29 MOTHER'S SON CURTIS MAYFIELD—Curtom 2006 (Buddah)
25	32 REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 4010
26	26 BELIEVE HALF OF WHAT YOU SEE (AND NONE WHAT YOU HEAR) LEON HAYWOOD—20th Century TC 2146
27	25 MEDLEY: I WON'T LAST A DAY WITHOUT YOU / LET ME BE THE ONE AL WILSON—Rocky Road 30302 (Arista)
28	33 STAR ON A TV SHOW / HEY GIRL STYLISTICS—Avco 4649
29	34 YOU'RE AS RIGHT AS RAIN NANCY WILSON—Capitol 3873
30	44 SHOESHINE BOY EDDIE KENDRICKS—Tamla T54257F (Motown)
31	40 SHINING STAR EARTH, WIND & FIRE—Columbia 3-10090
32	16 FROM HIS WOMAN TO YOU BARBARA MASON—Buddah 441
33	15 DOCTOR'S ORDERS CAROL DOUGLAS—Midland Intl. MB 10113 (RCA)
34	43 SATIN SOUL LOVE UNLIMITED ORCHESTRA—20th Century TC 2162
35	18 KUNG FU FIGHTING CARL DOUGLAS—20th Century TC 2140
36	23 AS LONG AS HE TAKES CARE OF HOME CANDI STATON—Warner Bros. 8083
37	30 LET ME START TONITE LAMONT DOZIER—ABC 12044
38	35 I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) BOBBY BLAND—ABC Dunhill D 15015
39	52 CRY TO ME LOLEATTA HOLLOWAY—GRC 047
40	42 PARTY IS A GROOVY THING PEOPLES CHOICE—TSOP Z58-3555 (Col)
41	51 LOVE IS A FIVE LETTER WORD JIMMY WITHERSPOON—Capitol 3998
42	49 YOU AND YOUR BABY BLUES SOLOMON BURKE—Chess 2159
43	46 I'LL BE WHAT YOU WANT ME TO BE CHARLES BRINKLEY—Music Machine 3145
44	53 I'LL BE HOLDING ON AL DOWNING—Chess 2158
45	45 LOVE DON'T YOU GO THROUGH NO CHANGES ON ME SISTER SLEDGE—Atco 7008
46	58 MY LITTLE LADY BLOODSTONE—London 5N-1061
47	61 LOVE FINDS ITS OWN WAY GLADYS KNIGHT & THE PIPS—Buddah 453
48	59 WALKING IN RHYTHM BLACKBYRDS—Fantasy 736
49	55 SMOKIN' ROOM CARL CARLTON—ABC 12059
50	57 BUMP ME BABY PT. 1 DOOLEY SILVERSPORN—Cotton 636 (Arista)
51	48 EXPRESSWAY TO YOUR HEART MARGO THUNDER—Haven 100B (Capitol)
52	63 WITH EVERYTHING I FEEL IN ME ARETHA FRANKLIN—Atlantic 3249
53	67 LOVE CORPORATION HUES CORP.—RCA PB 10200
54	65 ONCE YOU GET STARTED RUFUS Featuring CHAKA KHAN—ABC 12066
55	47 HOT DAWGIT RAMSEY LEWIS and EARTH, WIND & FIRE—Columbia 3-10056
56	68 DANCE THE KUNG FU CARL DOUGLAS—20th Century TC 2168
57	64 GIVE ME YOUR BEST SHOT, BABY (PART 1) EBB TIDE—Sound Gems 100
58	60 NEVER GONNA BREAK IT UP HODGES, JAMES AND SMITH—20th Century TC 2148
59	66 REALITY JAMES BROWN—Polydor 14268
60	62 FUN HOUSE BOBBI HUMPHREY—Blue Note BN-XW592X (UA)
61	54 I WANT TO TAKE YOU HOME (TO SEE MAMA) SYL JOHNSON—Hi 2275 (London)
62	50 THE BERTHA BUTT BOOGIE JIMMY CASTOR BUNCH—Atlantic 3232
63	— L-O-V-E (LOVE) AL GREEN—Hi 2282 (London)
64	36 I FEEL SANCTIFIED COMMODORES—Motown M1319F
65	37 YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE—20th Century TC 2133
66	— CHANGES (MESSIN' WITH MY MIND) VERNON BURCH—UA XW587X
67	— WANNA BE WHERE YOU ARE ZULEMA—RCA PB 10116
68	70 SOME OTHER TIME SIMTEC SIMMONS—Innovation 118047 (WB)
69	— WILL WE EVER COME TOGETHER BLACK IVORY—Buddah 443
70	73 THE BOTTLE BATAAN—Salsoul 8701 (Caytronics)
71	72 BACK FROM THE DEAD BOBBY BYRD—International Brothers 1901 (TK)
72	74 DEDICATE MY LIFE TO YOU YOUNGHEARTS—20th Century TC 2130
73	— THE JONESES PT. I S.O.U.L.—Music 1500
74	— ONE BEAUTIFUL DAY ECSTASY, PASSION, PAIN—Roulette 7163
75	— LET THE GOOD TIMES ROLL GARLAND GREEN—Spring SP 151 (Polydor)

WB Inaugurates 'Disco Survival' Pack

BURBANK, CAL.—Warner Bros. Records has inaugurated a pilot disco servicing program known as the "Warner Bros. Disco Survival Pack." The "Survival Pack" initially consists of a mailing of current and past Warner Bros. and Reprise and affiliate label singles which have appeal to "people who like to dance." Included are a number of older records and past hits as well as recently released material currently being worked on the radio and retail levels.

The pack is initially being serviced to 500 key disco DJs nationally and consists of over twenty singles by such artists as Tower of Power, Candi Staton, the Meters, Paul Kelly, Doobie Brothers, Deep Purple, Silver, Platinum & Gold; Faces; Ashford and Simpson; Little Feat; Jay Dee; Frankie Newsome; Graham Central Station; Foghat (on Bearsville Records); Elvin Bishop (on Capricorn); and LeRoy Hutson and the Natural Four (both on Custom Records).

The "Disco Survival" project is being coordinated by Gary Borman of Warner's creative services department and features specially prepared packaging and artwork.

EWV Signs Three

LOS ANGELES—The Edward Windsor Wright Corporation has been retained to handle press information and public relations for Island recording artist Jerry "Swamp Dogg" Williams, for Arista recording artist Gil Scott-Heron (announced by Arista vice president of marketing Gordon Bossin) and for Atlantic recording artists Blue Magic and The Major Harris Boogie Blues Band (announced by Alan Rubens, president of W.M.O.T. Productions).

The EWW Corporation is beginning its fifth year in the industry.

Dynamite 'Direction'



Stephanie Mills, star of the Broadway play "The Wiz" (an all-black version of "The Wonderful Wizard Of Oz") is about to move on up with the release of her first album, "Movin' In The Right Direction," on ABC-Dunhill Records. After a performance of "The Wiz," Ms. Mills was visited backstage at the Majestic Theatre and shown the album's artwork for the first time. In the photo above are, from left: Eddie V. Deane of Burlington Music (Ms. Mills' producer and "discoverer"), Stephanie Mills and Mimi Trepel, managing director of Burlington Music.

RECORD WORLD THE R&B LP CHART

FEBRUARY 22, 1975

1. FIRE OHIO PLAYERS—Mercury SRM-1-1013
2. AVERAGE WHITE BAND Atlantic SD 7809
3. NEW AND IMPROVED SPINNERS—Atlantic SD 18118
4. NIGHTBIRDS LABELLE—Epic KE 33075
5. URBAN RENEWAL TOWER OF POWER—Warner Bros. BS 2834
6. SUN GODDESS RAMSEY LEWIS—Columbia KC 33194
7. RUFUSIZED RUFUS Featuring CHAKA KHAN—ABC ABCD 837
8. DO IT 'TIL YOU'RE SATISFIED B. T. EXPRESS—Scepter SPS 5117
9. REALITY JAMES BROWN—Polydor PD 6039
10. FULFILLINGNESS' FIRST FINALE STEVIE WONDER—Tamla T6-33251 (Motown)
11. A SONG FOR YOU TEMPTATIONS—Gordy G6-969S1 (Motown)
12. PERFECT ANGEL MINNIE RIPERTON—Epic KE 32561
13. FLYING START BLACKBYRDS—Fantasy F 9472
14. THE MAGIC OF THE BLUE BLUE MAGIC—Atco SD 36-103
15. FIRST MINUTE OF A NEW DAY GIL SCOTT-HERON & BRIAN JACKSON—Arista 4030
16. FOREVER MICHAEL MICHAEL JACKSON—Motown M6-8255*
17. THREE DEGREES Phila. Intl. KZ 32406 (Col)
18. NEVER CAN SAY GOODBYE GLORIA GAYNOR—MGM M3G-4982
19. EXPLORES YOUR MIND AL GREEN—Hi SHL 32087 (London)
20. CAN'T GET ENOUGH BARRY WHITE—20th Century T-444
21. LIGHT OF WORLDS KOOL AND THE GANG—Delite DEP 20144 (PIP)
22. DON'T CHA LOVE IT MIRACLES—Tamla T6-33651 (Motown)
23. I'LL BE YOUR EVERYTHING PERCY SLEDGE—Capricorn CP 0147 (WB)
24. RIDDLE OF THE SPHINX BLOODSTONE—London PS 654
25. INSPIRATION INFORMATION SHUGGIE OTIS—Epic KE 33059
26. TO BE TRUE HAROLD MELVIN & THE BLUE NOTES—Featuring THEODORE PENDERGRASS—Phila. Intl. KZ 33148 (Col)
27. SATIN DOLL BOBBI HUMPHREY—Blue Note LA344-G (UA)
28. RAGS TO RUFUS RUFUS—ABC ABCX 809
29. WITH EVERYTHING I FEEL IN ME ARETHA FRANKLIN—Atlantic SD 18116
30. GOT MY HEAD ON STRAIGHT BILLY PAUL—Phila. Intl. KZ 33157
31. WOMAN TO WOMAN SHIRLEY BROWN—Truth TRS 4206 (Stax)
32. KEEP ON BUMPIN' & MASTERPLAN KAY GEES—Gang 101 (PIP)
33. BUTT OF COURSE JIMMY CASTOR BUNCH—Atlantic SD 18124
34. ZULEMA ZULEMA—RCA APL1-0819
35. THE DYNAMIC SUPERIORS Motown M6-82251
36. BAD BENSON GEORGE BENSON—CTI 6045 (Motown)
37. PARTY DOWN LITTLE BEAVER—Cat 2604 TK)
38. SOUTHERN COMFORT CRUSADERS—Blue Thumb BTSY 9002-2 (ABC)
39. HOT BLOOD DON COVAY—Mercury SRM 1-1020
40. STANLEY CLARKE Nempor NE 431 (Atlantic)

COUNTRY RADIO

By CHARLIE DOUGLAS

■ It would appear that the great WMAQ search is over. Word is that the lady-type country personality holding down the 7-12 p.m. shift will be **Ellie Dillon**. She's a high honor graduate from Tulane U.—a 22 year old who's been doing a talk show in Columbus, Ga. . . . **Jim Healy**, sports director at KLAC, just finished filming a role in an upcoming "McCloud" series . . . KVOO's **Billy Parker** says it's all news to him that he's signed an exclusive recording contract with any company.

Skip Nelson at KWMT is still looking for a production man who can write and get it on tape . . . **Herb Hunt** leaves WQYK in Tampa/St. Pete and heads for WLCY in St. Pete, and **Claire Linn**, formerly of WLCY, walks in to take his place; the new weekend man at WQYK is **Lyn Michaels** . . . **Gary Lynn** moved up to GM at WMTS in Murfreesboro, Tenn.

The agenda at the forthcoming seminar is to be built around radio and the problems we face during the current recession period. It's a mid-March affair and if you can't get to Nashville but once a year, the seminar should probably be that one time. This shirt sleeve working exchange of two of the most valuable commodities in the world—experience and ideas—is becoming more and more valuable to the man who goes to learn and to contribute.

I want to disagree with old friend **Chuck Chellman** who recently wrote, regarding his concern over the dilution of the country music format, "Radio stations are the chefs, and the public tastes whatever you serve. The record business has to suffer the good fortune or the loss." While the stations may serve the bill of fare, the ingredients for that concoction have to come from the record companies. It would seem that the answer to the "why" of the dilution is rather simple. The tremendous growth in number of "country" stations has forced huge numbers of former rock jocks into the arena, and they simply didn't go to a country school of radio and haven't taken the time to learn the artists, so their program and music directions are pushing lists with artists with whom they feel comfortable; and arrangements on the records that are being touted to them as "country" just aren't. Some of us, and I'm included, started in country radio years ago, couldn't make a living, went into rock, and have now migrated back to where we want to be—or perhaps belong. Those jocks who, however, simply wake up one morning and find them-

(Continued on page 130)

Shaler Promoted By Phonodisc Inc.

■ NEW YORK — Herb Heldt director of national sales for Phonodisc, Inc., has announced the appointment of Bill Shaler to branch manager of Phonodisc's Atlanta sales office. For the past nine months Shaler was Phonodisc salesman for New Orleans.

Prior to joining Phonodisc, Shaler worked with CTI in the Texas area, and also had an affiliation with Columbia as branch manager in Los Angeles.

Casablanca Release

(Continued from page 8)

Lenny Bruce performances. Two other "surprise" albums will be unveiled at NARM.

Recently signed and set for his first Casablanca release is John Baldry, whose contract was negotiated between Bogart and Billy Gaff, president of GM Records, and coordinated by Mike Gill, representing GM in London.

Also signed for a single release is Doug Sahm. Sahm's single is produced by Bogart.

N. Y. Recording Acad. Plans Grammy Gala

(Continued from page 8)

occasion by Academy member Dick Hyman and Manny Albam, Larry Harlow, Dave Matthews, Horace Ott and Garry Sherman, all of whom are New York Chapter governors, as are Rosengarden and Will Holt, who is staging the presentation.

Special Significance

As a prominent member of the Recording Academy has pointed out, though the awards presented on the telecast evoke wide public interest, the categories represented at the pre-telecast awards are of special significance to the industry itself because it is at this event that those in all of the arts and sciences of recording can truly honor their peers.

The cocktail happening kicks off at 5:30 (it will have music by an all-star small group culled from the Rosengarden band), dinner is served an hour later, and the presentations begin at 7:30. The TV show, broadcast from the Uris Theatre, starts at 10, but the audience must be seated by 9:30.

Walkway Planned

By special arrangement with city officials, a walkway from the Americana to the Uris will be roped off for the convenience of attendees. NARAS members of all faiths are understood to be praying for clement weather, but buses and limos will be available.

AM Action (Continued from page 24)

Polly Brown (GTO). Initial excitement has been reignited in the past two weeks with key stations additions and nice jumps. Adds this week include WABC, WLS, WRKO and KILT. Highlights are 20-13 WIXY, 25-19 WCFL, 24-20 WIBG, 25-24 WQXI, 16-14 WQAM, 17 WDGY.

B. J. Thomas (ABC). Breakout sales reports ahead of primary airplay in some markets give way to some major radio action on this one. New support this week from KFRC, KHJ, WCOL and WDGY. WHBQ moves 27-20.

CROSSOVER

Al Green (Hi) "L-O-V-E (LOVE)." This new r&b automatic gains immediate pop attention right off the bat from key crossover WQXI. Also on WAYS, Z93 and K100. Looks like another home run!

NEW ACTION

Leo Sayer (Warner Bros.) "Long Tall Glasses." This week's chart sleeper wakes up programmers for a national breakout. Going with the disc are WFIL, WSAI (27), WCOL, KJR and KDWB. Also on WBBQ (24-19), KJOY (extra-23), WBGW (14-18). Debuts on the Record World Singles Chart at 73 with a bullet.

Commander Cody and His Lost Planet Airmen (Warner Bros.) "Don't Let Go." This new release has grabbed on to the following key stations: KHJ, KFRC, KYA and KLIV. With a shot like that, this could very well be the first successful single for the group since "Hot Rod Lincoln" in 1972. Don't let go!

ERIC CLAPTON

ROGER DALTRY

JOHN ENTWISTLE

ELTON JOHN

KEITH MOON

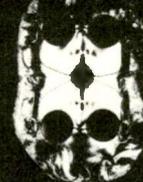
PETE TOWNSHEND

TINA TURNER

THE WHO

Eric Clapton/Roger Daltrey/John Entwistle/Elton John
Ann-Margret/Keith Moon/Jack Nicholson/Oliver Reed
Pete Townshend/Tina Turner/The Who

Tommy



Original Soundtrack
Polydor 1/2-Record Set

The Original Soundtrack
Recording
Exclusively on Polydor
Records and Tapes



Distributed by Phonodisc
a Polygram Company

Album: PD 2 9502, 8 Track: 8F 2 9502,
Cassette: CF 2 9502

Dialogue *(Continued from page 12)*

RW: Do sales and promotion efforts on behalf of a custom label ever differ from those that would be undertaken for Warner Bros. product?

Rosenblatt: No, I don't think they do. A few of the custom labels that we distribute have their own sales or merchandising people, but the custom labels work in a great vacuum in that they don't have—unless we tell them—any idea of accounts receivable problems or returns problems; all they see are sales. Generally, they realize that there are some subtleties in which they can't involve themselves. An example of how they do help us would be something like our recent Capricorn Month, when David Young, Capricorn's sales manager, was very valuable in lining up accounts, ascertaining the number of displays that we would actually need, etc. They're involved with just a small amount of product and it's much easier for them to zero in on a particular problem.

In most cases, our custom labels also give us an incredible amount of help in the promotion area. Most of them have their own promotion people and they go to the stations and help us out that way, whether it's in getting a record started or in getting it to spread.

RW: What do you do to regulate the volume of returns, and how selective are you in shipping product into each market?

Rosenblatt: We've established controls in a number of areas. First of all, we have an agreement with WEA whereby they will lay out about 75 percent of whatever they purchase or agree to take in. We go to them with a suggested order which they can cut or increase to whatever they think they can work with. So we've eliminated the "loading out" of goods. On the other hand, WEA has gone into intensive account analysis to eliminate the type of situation where a rack will buy 10,000 units of a particular single or album, lay out 4000 and just sit with the rest, either because they're looking for a favor with some other merchandise that they want to return or to obtain more advertising dollars. The WEA salesman will now tell them, "we know that 10,000 is too much on this particular piece of product, so take half of that." We had a returns factor of about 16 percent last year, and it's because of those two factors and creative selling. A lot of thought goes into the number of albums that we decide to ship.

RW: What differences are intrinsic to the merchandising of various types of product, i.e. pop, country or r&b?

Rosenblatt: I think that you just have to be aware of the kind of exposure that is available; there are basic differences at the radio and retail levels. For example, there are types of accounts that are not into any kind of advertising, so you have to find some other means of motivating them. You can try an in-store display, a contest or a sales plan with clerks in a given store; the idea is just to stay loose enough to keep the end result in sight while finding the different ways of getting there.

RW: Of the several successful merchandising programs that were initiated last year, can you describe one that was particularly effective?

Rosenblatt: We had a Gordon Lightfoot promotion that I think was particularly successful. Gordon Lightfoot has been a major artist for many, many years and with our company for the last four. All of a sudden, his "Sundown" single exploded, selling about a million and a half units. When the album was at about 700,000 units, we decided to give the branches some extra advertising money and at the same time we came up with a discount program on the album as well as the Lightfoot catalogue, consisting of about four or five albums and tapes. As a result, we sold almost another half a million units of the "Sundown" lp. It was Russ Thyret's idea, by the way, and the timing was just perfect.

It's very difficult to force a program. If you do, of course, you'll sell more albums because you're concentrating on it, but what will your return be on your investment? And what will your returns factor be on that product? That's our primary concern. The product is the key factor, and next to that is the timing involved; if the two aren't together, you're not going to maximize your situation.

RW: Can you evaluate the various merchandising tools that you utilize from time to time, such as print and radio advertising, point of purchase displays, billboards etc?

Rosenblatt: There are a lot of people employed in the record business in this merchandising area and a lot of people are spending a lot of time and energy on it. Now, we're beginning to re-evaluate what sells records, because we've had many campaigns—sales, merchandising and advertising—that have just gone down the toilet, as I'm sure a lot of our competitors' campaigns have done, too. There's a puzzle that is put together with the result being that a record sells. The major piece of that puzzle, maybe 75 percent of it, is airplay.

(Continued on page 121)

Skynyrd Scores in Gotham



MCA Records recently hosted a gala reception for Lynyrd Skynyrd following the group's appearance at New York's Academy of Music. Seen enjoying a chuckle or two at the expense of MCA New York promotion representative Ray D'Ariano (right) are (from left) Record World's Howard Levitt and Lynyrd Skynyrd's Ronnie Van Zant and Allen Collins.

Cohn Comes On Strong

■ LOS ANGELES — One of the shining new talents to emerge from Motown is composer/performer Stephen Cohn, the man you may have seen pictured sporting seven gold bagels around his neck in a promotional campaign poster.

Attending high school and college as a music major, and studying classical guitar with the Romero family and with Oscar Ghilia, a student of Segovia's, Cohn was the first person ever to give a senior recital on classical guitar at Valley State College. He later attended graduate school in music at UCLA, which gives him quite an impressive background in music, not to mention that his mother is a violinist and his sister a music instructor; his father was a noted amateur composer of avant-garde classical music.

In a recent visit to **RW**, Cohn relayed his excitement about joining the Motown label, and the prospects for his new single. "The change at Motown was in progress when I came over there," he stated, "and that's one of the reasons why I landed there. They've gone through some very positive changes in the company recently and have got some fantastic new people working in their creative department, so that really has given me a little more direction than I've felt in the past."

Although Cohn's roots lie in a classical vein, he soon developed a taste for a more contemporary sound and began to incorporate Latin and pop into his music. His debut album on Motown, titled "Stephen Cohn," featured the likes of bassist Klaus Voorman, guitarist Larry Carlton and drummers Jim Gordon, Jim Keltner and Michael Botts. Cohn is currently working on his second album for the label.

Karen Fleeman

Essex Completes U.S. Promo Tour

■ LOS ANGELES — David Essex has concluded his marathon visit to the United States, in conjunction with the American premiere of his newest film, "Stardust," and release of a second Columbia Records album, "David Essex."

The 10-day visit featured stops in five cities and a major series of television guest appearances for the British artist.

Essex made special guest appearances on syndicated TV programs such as the Merv Griffin Show and Dinah Shore Show.

He also taped radio shows for the major U. S. networks and sat for a series of key wire service, syndicate and national magazine interviews.

Activities began in Boston—where "Stardust" had its American premiere — carried to New York and then Atlanta, where he was a surprise guest at a Columbia Records convention; to Los Angeles, and finally Phoenix for a special promotion arranged by the label.

Essex's next stateside visit from his home in England will be in conjunction with the CBS-TV telecast of the Annual Recording Academy Grammy Awards on Saturday, March 1.

Transfer Tours

■ NEW YORK — The Manhattan Transfer, who have just completed a three week engagement at New York's Cafe Carlyle immediately preceded by a month at Reno Sweeney, are embarking on a concert tour. The group, consisting of vocalists Tim Hauser, Janis Siegel, Alan Paul and Laurel Masse, was recently signed to Atlantic Records. Their first album, co-produced by Ahmet Ertegun and Tim Hauser, will be released in mid-March.

On the Lamb in L.A.



It's a long way from Broadway to Los Angeles' Shrine Auditorium where the above photo caught Genesis and Atlantic Records and William Morris Agency friends after a Genesis performance featuring much material from their "The Lamb Lies Down on Broadway" album. Pictured from left: Group manager Tony Smith; William Morris representative Peter Golden; Genesis member Steve Hackett; Atlantic west coast general manager Bob Greenberg; Genesis' Mick Rutherford, Tony Banks, Phil Collins and Peter Gabriel; and Atlantic's Tony Mandich.

Eight Motown LPs

■ LOS ANGELES—Tom Noonan, acting vice president/marketing, Motown Record Corp., has announced that eight albums are scheduled by Motown for release in February 1975. Two releases will be on the Motown label, four will be on CTI and, under the terms of a recently signed distribution pact, two albums will be released on Gull Records.

The Undisputed Truth lead the Motown list with their fifth Gordy album, produced and arranged by Norman Whitfield. "Earthquake Shake," a single from the album, will be shipped immediately.

The Commodores follow their "Machine Gun" album with a second Motown release entitled "Caught In The Act," produced by James Carmichael and the Commodores.

CTI Records is releasing Stanley Turrentine's "The Sugar Man;" "Ms. Magic" by Grover Washington, Jr. on Kudu, arranged and conducted by Bob James; "Spanish Blue" by Ron Carter featuring Hubert Laws, Billy Cobham and others; and "Canned Funk" by Joe Farrell. All four albums were produced by Creed Taylor.

Gull Records is releasing "Illusion," the American debut album of British jazz-rock band Isotope, produced by Poli Palmer. English folk singer Stever Ashley makes his recording debut with an album entitled "Stroll On," produced by John Marshall for Harbrook Productions.

Purcell Signs Two

■ NEW YORK — Jerry Purcell of GWP Associates has announced the signings of songwriter/singers Loren Shapiro and Ginny Redinton to personal management agreements. Purcell also disclosed that Shapiro has been signed with Vanguard Records.

Stone Inks Ghost

■ LOS ANGELES—Ruby Starr and her band, Grey Ghost, have been signed for personal management by Butch Stone and his Sweet-Tater Enterprises, Inc.

Stone, who also manages Black Oak Arkansas, said the singer will conclude a current series of stage appearances with the band in late February, then return to her Ozark Mountain headquarters to begin rehearsals for her first recording sessions.

The Coast *(Continued from page 8)*

ation as yet . . . **Elton John** guested on a couple of tracks on "Sweet Deceiver," the next **Kevin Ayers** album. And the ever-popular **EJ** joined **Neil Sedaka** in background vocalizing for **Teddy Neely's** first UA sessions, produced by **Robert ("Laughter In The Rain") Appere** . . . Thanks to the warm reception accorded his "Only One Woman" single, **Nigel Olsson** will head for Caribou next month to prepare an album . . . New **Eagles** material said to be very "r&b influenced." Hmmm . . . **Harry Nilsson's** forthcoming album, once called "God's Greatest Hits," now answers to the name of "Duit On Mon Dei," and features a little ditty called "Kojak and Colombo." (You can look for his next album to be produced by **Van Dyke Parks**.) . . . **Minnie Riperton** is now recording something somewhere. That's all we know . . . **Rick Derringer** (whose "Spring Fever" is due in April, featuring a reggae re-make of "Hang On Sloopy") has been a busy boy, completing recent session work for **Steely Dan**, **Todd Rundgren** and **Bette Midler** . . . In the running to produce **David Cassidy's** first for RCA: **David Bowie**, **Elton John**, **Bruce Johnston & Terry Melcher**. Or he may just decide to do it himself . . . After considering **Bob Ezrin** and **Rick Wakeman**, the **Tubes** have settled on **Al Kooper** to produce their comingout for A&M . . . If the as-yet unreleased "Born To Run" is an accurate indication of the nature of **Bruce Springsteen's** next album, then 1975 is the year that he'll become everything everybody's been saying he would.

OH YEA? **John Grimaldi**, new lead guitarist of **Argent**, claims to be the rightful heir to the throne of Monaco. And says he can prove it. This is a serious item (or so we're told) . . . Congrats to **Bob Emmer**, who moves from UA to head up Atlantic's west coast press operation. Just in time to confront the hordes howling for the new **Led Zeppelin** album . . . Best wishes also due **ex-Velvet Underground** chanteuse **Nico**, who married **Gene Krell** (co-owner of London's Granny Takes A Trip boutique) at the beginning of this month. Also at the ceremony was **John Cale**; **Lou Reed** arrived a bit late, but reportedly stayed just long enough to discuss the possibility of a Velvets reunion with his two former cohorts . . . Anyone wishing to reach **Karen Fleeman**: she is now working with **Bobbi Cowen** at Motown . . . All's well that ends well: **John Lennon**, declaring that "our separation was a failure," now back with **Yoko**.

Camillo and Marcucci Debut New Prod. Firm

■ LOS ANGELES — Producer/arranger/songwriter Tony Camillo has joined forces with personal manager Bob Marcucci to form Camillo / Marcucci Productions. The two were brought together in 1972 through a mutual friend while Camillo was producing and arranging for Motown Records in Detroit and Marcucci was president of his own label, Romar Records, a joint venture with MGM Records.

Camillo produces, arranges and writes while Marcucci handles the personal management of artists for the production company. Ronnie Williams, first artist produced and managed by the company, has recently released his first single, "Dreamin'," on Chelsea Records, produced and arranged by Camillo.

Tony Camillo himself has released his first single for the A&M label, "Dynamite," an instrumental by a group of musicians known as Bazuka, and written, arranged and produced by Camillo.

Camillo/Marcucci Productions can be contacted through Bob Marcucci, 8673 Hollywood Blvd., Los Angeles 90069; phone: (213) 656-5404. They maintain additional recording facilities on the east coast at Somerville, New Jersey.

ELTON JOHN

Eric Clapton/Roger Daltrey/John Entwistle/Elton John
Ann-Margret/Keith Moon/Jack Nicholson/Oliver Reed
Pete Townshend/Tina Turner/The Who

Tommy



Original Soundtrack
Polydor / 2-Record Set

The Original Soundtrack
Recording
Exclusively on Polydor
Records and Tapes



Distributed by Phonodisc
a Polygram Company

Album: PD 2 9502, 8 Track: 8F 2 9502,
Cassette: CF 2 9502

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Valiosos ejecutivos integran la nueva directiva de AMPROFON—Asociación Mexicana de Productores Fonográficos—recientemente electa. El Ing. **Heinz Klincwort**, implacable adversario de las grabaciones "piratas," y experimentado hombre de discos, resultó Presidente por mandato unánime. Lo acompañan en el presente periodo **José Ignacio Morales** como 1er Vice-Presidente; **Carlos Camacho** 2do Vice-Presidente; **Raúl Castro** Secretario; **Lic. Enrique de Noriega** Tesorero y **Gmo. Acosta** Vocal. El Ing. **Klincwort**, conocedor como pocos de los problemas disqueros, ha dispuesto como primera medida, guerra total contra las producciones "piratas," otorgandole amplio apoyo a todas las denuncias que realicen compositores e intérpretes; ofreciendoles llevar hasta las últimas consecuencias las investigaciones, lo que permitirá, conocer los nombres de los estafadores que maquidan clandestinamente y el lugar de origen. ¡Buen inicio amigo **Klincwort!** y nuestro apoyo total contra esos "productores piratas," que sin ningún escrúpulo estafan a los compositores, intérpretes y empresas discográficas.

Sensacional acogida a tenido el huapango "Nunca, Nunca Vuelvas" de **Enrique Guzmán** que acaba de lanzar Cisne RAFF. **Enrique**, identificado siempre como baladista, incursiona por primera vez en este género y la respuesta del público se ha sentido de inmediato . . . Y ya que hablamos del sello RAFF, mis felicitaciones para los hermanos **Rafael y Raúl Ficachi** por los éxitos obtenidos el año 74. Hubo consolidación



Heinz Klincwort

como empresa grande, amplios y positivos resultados económicos, y lo más importante, una imagen que vigorosamente se extendió al extranjero . . . Comienza a tomar mucha fuerza el tema "Feelings" de **Morris Albert** con letra en castellano de **Tomás Fundora**, y cuyo título en México es "Dime" y "Sentimientos" interpretada por el propio **Morris Albert** y **José José** respectivamente.

Por problemas surgidos en España, la intérprete **Rocio Jurado** anunció en México que dejó Polydor, y que será el sello RCA, quien represente en el futuro sus intereses disqueros . . . **Victor Iturbe** "El Piruli," surge violentamente con el número "A que No" de **Dino Ramos y Cantoral** . . . Nuevo sencillo de **La Banda Macho** lanzó CBS. Conteniendo "Sangria Medicinal" y "Libre y Solitario." El prestigio de estos jóvenes norteños, quienes rompieron records de ventas con el tema que todavía se sostiene "La Noche que Murió Chicago," ha ido en aumento, y con gran éxito acaban de iniciar una temporada en televisión, respondiendo a

(Continued on page 117)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El Licenciado **Ramón Obon**, quien asistió al Seminario Interamericano de Derechos de Autor que se efectuó en Quito, Ecuador en Noviembre, representando a la Sociedad de Escritores Cinematográficos de Radio y Televisión de México, fué designado para participar en la redacción del proyecto para la ley de derechos de autor ecuatoriano, que estará inspirada en las bases de la ley autoral mexicana . . . Entró a formar parte del "staff" ejecutivo en carácter de administrador de

Alamo Records de Texas, propiedad de **Carlos Balido**, el muy conocido hombre del disco **Rubén Mella**. ¡Éxitos Ruben! . . . Hispavox lanzó en España un sencillo de **Luis Quemada**, ex-miembro del conjunto musical del mismo nombre, conteniendo "I Feel Strange" (L. Nodar) y "La Chica de Piel Marrón" (L. Nodar) en una producción de Piraña Musical. ¡Muy bueno!

Declaró **Lolita de la Colina**, brillante compositora mexicana triunfadora en Puerto Rico y Estados Unidos, al colega **Cervantes Ayala** del Excelsior, México: "Sorprenden los títulos de mis canciones y las frases que empleo en ellas; pero no existe ninguna doble intención y mucho menos agresividad alguna que pudiera hacerlas prohibitivas. La realidad es que sorprende una producción musical como la mía,

porque en ellas habla la mujer con todo realismo, y al emplear temas que nunca antes se trataron en la canción ligera, las enjuician sin escucharlas con el debido detenimiento" . . . Lanzó Caytronics en Estados Unidos bajo el sello Arcano un long playing de **Juan Erasmo Mochi**, conteniendo entre otras "Un Camino hacia el Amor," "Mi Mundo está Vacío," "En tus Manos," "No Podrás Borrar" y "Ni el Reloj da las Horas" . . . También lanzó Caytronics un nuevo long playing de **Roberto Carlos** con interpretaciones en portugués, dirigido principalmente a la gran colonia portuguesa y brasileña de Estados Unidos. Los temas son entre otros "Despedida," "Jogo de Damas," "A Estacao" y "Eu me Recordo."



J. E. Mochi

Harvey Averne y **Sam Goff** regresaron del MIDEM con gran optimismo donde firmaron el licenciamiento del catalogo Coco con las firmas Soul Posters de Francia, Onda Nueva de Panama, Euro-music de España y Iemspa del Peru. Al mismo tiempo Coco Records lanzará proximately el long playing "Fajardo y sus Estrellas del 75" en producción e interpretación de **José Fajardo** y un nuevo long playing de la **Orquesta Broadway** . . . Guerra Company Productions de San Antonio, Texas, acaba de lanzar en su etiqueta Revolution un sencillo de **Ruben Ramos** y **Mexican Revolution**



Roberto Carlos

con "Lo Pobre que Soy" y "Quiero una Cita" (J. Degollado) . . . Audio Latino lanzó el sencillo de **Ernesto Alejandro** con "Ventanas de Papel" y "Por Eso quiero que mi Voz," ambos de su propia autoría y con gran orquesta dirigida y con arreglos de **Toly Ramirez**, el brillante músico chileno . . . El sello International lanzó los sencillos de **Germain** con "Soy lo prohibido" (Cantoral-Ramos) y "Estaré junto a tí" y de **Los Angeles Negros** con "Eres lo que nunca quise ser" (Juan Carlos Gil-A. Arencibia) con "A la Mujer que tanto amé" (O. Caceres-M. de la Quintana). Fania lanzó su primer sencillo con **Hector Lavoe** como solista en el cual canta el popular intérprete "El Todopoderoso" (W. Colon-H. Lavoe) y "Tus Ojos" . . . Vaya lanzó a **Andy Harlow** y su orquesta en "La Mujer Cocinera" (A.



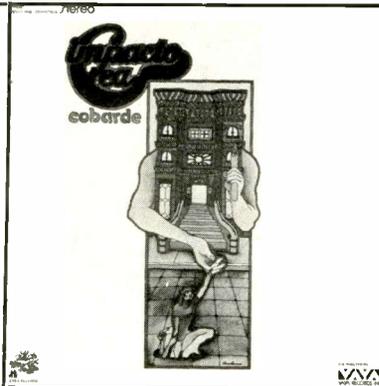
Ernesto Alejandro

(Continued on page 118)



VAYA RECORDS INC.

IMPACTO CREA COBARDE



Compatible Stereo XVS27

(R&J Exclusive Distributors for Fania Records in New York)

R&J: 108 Sherman Avenue, New York, N. Y. 10034 (212) 942-8185
 Allied Wholesale: Calle Cerra #610, Santurce, P. R. 00927 (809) 725-9255

LATIN AMERICAN HIT PARADE

Singles

San Francisco

By KBRG

1. MI PLEGARIA
CESAR—Alhambra
2. FUISTE TU
LOS SUENOS—Fama
3. LA NOCHE QUE MURIO CHICAGO
BANDA MACHO—Caytronics
4. DOS COSAS
LOS TERRICOLAS—Lamar
5. SOY LO PROHIBIDO
VALENTINA LEYVA—Caytronics
6. FEELINGS
GERMAN Y EL SONIDO 74
7. A QUE NO
VICTOR YTURBE—Miami
8. TITA
SONORA SANTANERA—Caytronics
9. QUE SEA MI CONDENA
JUAN GABRIEL—Arcano
10. ASOPO DE POLLO
DANIEL SANTOS—Lozano

Redlands, Cal.

By KCAL

1. PASANDO FRONTERAS
RUBEN RODRIGUEZ—Gas
2. EL REBELDE
IMELDA MILLER—Arcano
3. SOY LO PROHIBIDO
VICTOR YTURBE "PIRULI"—Miami
4. HAZLO
APOCALIPSIS—Latin
5. LA ARANA
ALICIA JUAREZ—Arcano
6. AY DELIA
LOS CORONELES—Latin
7. DOS ENGANOS
TERESITA—Arcano
8. MUCHACHITA RANCHERITA
LOS NATIVOS—Latin
9. PORQUE NO FUI TU AMIGO
LOS ASTROS—Caytronics
10. LA NOCHE QUE MURIO CHICAGO
BANDA MACHO—Caytronics

Spain

By FERNANDO MORENO

1. QUIERES SER MI AMANTE?
CAMILO SESTO—Ariola
2. ROCK YOUR BABY
GEORGE McCRAE—RCA
3. ENTRE DOS AGUAS
PACO DE LUCIA—Fonogram
4. LA NOCHE QUE MURIO CHICAGO
PAPER LACE—Movieplay
5. PENAS
JUAN BAU—Zafiro
6. A FLOR DE PIEL
JULIO IGLESIAS—Columbia
7. BANDOLERO
J. C. CALDERON—CBS
8. ACTITUDES
ROBERTO CARLOS—CBS
9. SUGAR BABY LOVE
RUBETTES—Polydor
10. CONVERSACIONES CONMIGO MISMO
JUAN PARDO—Ariola

New York (Salsoul)

By EMILIO GARCIA

1. QUIMBARA
CELIA CRUZ & JOHNNY PACHECO—Vaya
2. ELLOS SE JUNTAN
RAFAEL CORTIJO & ISMAEL RIVERA—Coco
3. TRACION
ROBERTO ROENA—Fania
4. EL CASTIGADOR
ROBERTO TORRES—Mericana
5. SOLO HE VIVIDO
LA CORPORACION LATINA—MG
6. MI CUMBIA
EDDIE PALMIERI—Coco
7. MI DIVILIDAD
ISMAEL QUINTANA—Vaya
8. MI MAYORAL
RICARDO RAY & BOBBY CRUZ—Vaya
9. LA CARTERA
ORQUESTA HARLOW—Fania
10. LA BOTELLA
JOE BATAAN—Salsoul

En Mexico (Continued from page 116)

infinidad de pedidos de toda la República.

Discos Capitol en lo que significa el mejor momento de su elenco internacional Latino. El esfuerzo de Luis Arturo Cárcamo, dinámico gerente de Publicidad está dando resultados asombrosos; y para muestra tenemos a José Augusto de Brasil con "Candilejas" y "De Que vale tener todo en la vida;" César de Guatemala con "Mi Plegaria;" Nydia Caro de Puerto Rico con "Hoy

Canto por Cantar;" Germain de Chile con "Soy Lo Prohibido;" Los Brios de Argentina con "Tengo Miedo" y Los Angeles Negros de Chile que continúan escuchándose con sus éxitos antiguos. ¡Excelente labor Luis Arturo!

Muy buena producción de Luciana, que aparece con un sencillo con los temas "Cariño Necio" y "Mi Sed, Mi hambre eres tu," en su inconfundible etsilo ranchero . . . ¡Y será hasta la próxima desde México!

Albums

Mexico

By VILO ARIAS SILVA

1. LA NOCHE QUE MURIO CHICAGO
LA BANDA MACHO—CBS
2. TU ERES
GENERACION 2,000—Philips
3. QUE TE VAYA BONITO
VICENTE FERNANDEZ—CBS
4. CONTIGO Y AQUI
ELIO ROCA—Polydor
5. FEELINGS
MORRIS ALBERT—Gamma
6. A FLOR DE PIEL
JULIO IGLESIAS—Polydor
7. COMO SUFRO
LOS BABY'S—Peerless
8. EL REY
JOSE ALFREDO JIMENEZ—RCA
9. HOY CANTO POR CANTAR
NYDIA CARO—Capitol
10. SOY LO PROHIBIDO
GERMAIN—Capitol

Spain

By FERNANDO MORENO

1. FUENTE Y CAUDAL
PACO DE LUCIA—Fonogram
2. SERENADE
NEIL DIAMOND—CBS
3. COMO EL VIENTO DEL NORTE
PATXI ANDION—Fonogram
4. CAMILO
CAMILO SESTO—Ariola
5. EL SONIDO DE FILADELFIA
MFSB—CBS
6. 461 OCEAN BOULEVARD
ERIC CLAPTON—Polydor
7. BORBOLETTA
SANTANA—CBS
8. ANKA
PAUL ANKA—Hispavox
9. CICLOS
LOS CANARIOS—Ariola
10. JOAN MANUEL SERRAT
J. M. SERRAT—Zafiro

Record World en Argentina

By ROBERTO VICTOR CICUTA

■ "No es todo oro lo que reluce." Así lo dice un célebre refrán, y esta es la triste realidad del negocio del disco en Argentina. Hoy, superado en gran parte el problema de la materia prima, las ventas son fabulosas, pero en muchos casos, el nivel de calidad deja mucho que desear. Esa es la principal razón por la que, este corresponsal ha espaciado el envío de los acostumbrados "ranking" para su publicación en la columna latina. Es la línea de conducta que ha impuesto siempre nuestro Director para Latinoamérica, Tomas Fundora, y debe respetarse, para el bien de nuestro querido negocio.

Ya en el plano de las noticias más importantes en el comienzo de este joven 1975, digamos que el cambio de sello grabador del triunfador Sabu, es sin lugar a dudas el "notición." Firmó contrato millonario con Microfon, la empresa que más inquietud viene demostrando en lo que hace a constante ampliación de su elenco: "Es Mi Amor" y "Aleluya Yo

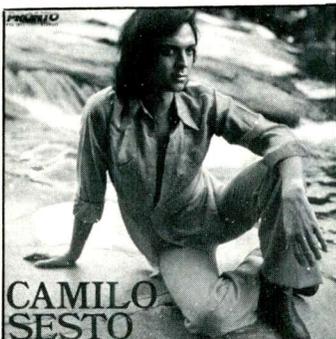
Te Amo" conforman el primer simple de Sabu para Microfon.

La RCA lanzó el nuevo tema grabado en Argentina por Manolo Galvan, sobre muy buenos arreglos del maestro Horacio Malvicino. Felicitaciones a los directivos de RCA nuestro país por este logro, y a Manolo Galvan por creer en nuestros músicos: "Hoy La Calle Esta Sola" es el título que se está promocionando de este simple.

CBS Argentina premió con el "Disco De Oro," más de 100.000 placas vendidas, a sus artistas Sandro, Sergio Denis, Los Prados y Cuarteto Imperial. También a los queridos integrantes del Trio Los Panchos recibieron un merecido "Premio Especial," por haber grabado más de 260 LP'S.

Jairo, Un Argentino Triunfador en España y varios países latinos, está obteniendo gran suceso con "Amigos Mios Me Enamore," el tema de Gian Franco Pagliaro, superando ya los 100.000 discos

(Continued on page 118)



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SAN FRANCISCO (415) 658-9285	NEW JERSEY (201) 923-7474

Nuestro Rincon (Continued from page 116)

Rodríguez) con "Dinora" (G. Matos) con **Johnny Vasquez** en las partes vocales.

Velvet lanzó "Para Todos los Gustos," un long playing interpretado por **Los Caracoles** en producción de **Nelson Henriquez** y con arreglos de **Hector Hurtado** y **Nelson Henriquez**. ¡Muy bueno! . . . Capitol Norteño puso en el mercado "Bajita la Mano," un long playing interpretado por **Los Garza de Sabinas** y a **Los Hermanos Garza** en "Vistiendo Santos," un long playing en el cual se destacan "El Cantaro," (José Luz Alanis) "Pajaro de Mil Colores," (J.L. Alanis) "Mueve la Cintura," (G. Garza) y "Entrega Inmediata (J. Lada C.) . . . RCA lanzó su long playing de **Manuel Capetillo** con el mariachi **Vargas de Tecatitlán** con "Que te Vaya Bonito," (J.A. Jiménez) "El Rey," (J.A. Jiménez) "Calla y Vete" (A. Hernández) y "Se me Olvidó otra vez" (J. Gabriel) entre otras . . . Discos Dominante puso en el mercado "El Nuevo **Eddie Fender**" con sus nuevas creaciones, tales como "Aunque me Hagas Llor," (Fender) "Who's Making Love," (Banks-Crutchter-Davis-Jackson) "Días Felices" (Arr. Fender) y "En la Media Noche." (W. Picket) . . . ¡Y ahora hasta la próxima!

Attorney at law **Ramon Obo**, who attended the Interamerican Seminar of Author's Rights that took place in Quito, Ecuador, representing the Mexican Society of Film Writers of Radio and Television, was designated to participate in the elaboration of the Ecuadorian Author's Rights Law, which will be based primarily on the one from Mexico . . . **Ruben Mella**, well known record man, was appointed by Alamo Records, owned by **Carlos Balido**, as their general manager. Congratulations Ruben! . . . Hispavox released in Spain a single by **Luis Quemada**, ex-member of the group known by the same name, containing "I Feel Strange" and "La Chica de Piel Marrón," a Piraña Music Production.

Lolita de la Colina declared in Mexico to our colleague **Cervantes Ayala** (Excelsior) "The titles and phrases contained in my songs could shock some people, but there is no double meaning involved in them. The reality is that a musical production like mine could surprise some individuals because in them, woman expresses herself with a complete realism when singing songs with lyrics never treated before in a light theme, so some people could easily misjudge them" . . . Caytronics released in the States under their Arcano label an lp by **Juan Erasmo Mochi** in which they included "Un Camino Hacia el Amor," "Mi Mundo Está Vacío," "En tus Manos" and "Ni el Reloj de las Horas" . . . Also on Caytronics is a new album by **Roberto Carlos** in Portuguese, directed to the great Portuguese and Brazilian communities in the States.

Harvey Averde and **Sam Goff** returned from MIDEM with great optimism; they signed licensee agreements for Coco Records with Soul Posters of France, Onda Nueva of Panama, Euromusic of Spain and lempsa of Peru. The Coco Records roster welcomes two new additions to the label: **José Fajardo** and the **Orch. Broadway**. Coco will promptly release albums by these popular orchestras . . . Guerra Company Productions released a single on their Revolution label by **Ruben Ramos** and **Mexican Revolution** containing "Lo Pobre que Soy" b/w "Quiero una Cita" . . . Audio Latino released a single by Colombian singer **Ernesto Alejandro** containing "Ventanas de Papel" (Alejandro) b/w "Por eso quiero que mi Voz" (Alejandro) under the musical direction and with arrangements of Chilean maestro **Toly** (Continued on page 119)



CYS-1430

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LATIN AMERICAN ALBUM PICKS

RICARDO ACOSTA

RICARDO ACOSTA—Caliente CLT 7095

Muy comerciales arreglos respaldan las interpretaciones de Ricardo Acosta, cantante cubano radicado en Colombia. Se luce en "Sueño con Cuba," "Te Olvidaste de Mí," "Solo con mi Tristeza," "Si quieres irte Vete ya" y "Ni Una Lágrima, ni una Ronsira." Todos los temas de R. Acosta.



■ Very commercial arrangements are backing Cuban singer Ricardo Acosta in this CBS Colombian production. Superb package of Ricardo's themes. "Sin tu Cariño," "Maria, Querida Mía," "No te Olvidaré," "Te Olvidaste de Mí" and "Solo con mi Tristeza."

DE TODO

HERMANOS BARRON—Magda MGLP 544

Excelentes interpretaciones de música norteña por los vendedores Hermanos Barron. Gran poder de ventas en la costa oeste con "El Final de Carrasco" (Gumerindo Antunez), "Noche de Invierno" (D.A.R.), "Que Dios me Castigue" (O. Barron) y "Vuela Paloma Vuela" (J. Sanchez-H. Luís).



■ Northern ranchera music performed by one of the top groups from the west coast. Hermanos Barron are at their best in "El Final de Carrasco," "Que Rechulo es Querer," "Madre Angelical" and "La Pajarrera."

COMO NO VOY A QUERERTE

LOS PRADOS—Caytronics CYS 1422

Este grupo musical argentino pudiera dar fuerte internacionalmente. Todo lo necesario está presente. Excelente repertorio! "Como no Voy a Quererte" (M. G. Amui), "Vendrás . . . yo sé que vendrás" (M.G. Amui), "Yo sé bien que te amo" (G. Correa) y "No lo Dudes, Piensalo bien" (M.G. Amui).

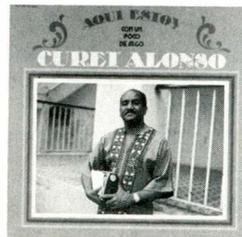


■ New group from Argentina that could easily make it big everywhere. All needed is here! "Como no Voy a Quererte" (M.G. Amui), "Quiero mi Divorcio" (Marquito-Livi), "Mis Dias, Mis Noches, Te Dare" (Juan Marcelo) and "Nada me Falta si te Tengo a Tí" (M.G. Amui).

AQUI ESTOY CON UN POCO DE ALGO

CURET ALONSO—Clip CRS 1701

El gran compositor puertorriqueño en su primera grabación como intérprete de sus canciones. Su toque personalísimo en "Caonabo," "Afuera Lluve," "El Solitario," "Tema de Mi Nostalgia" y "Tu Antifaz."



■ Famous composer Curet Alonso in his first recording as a performer of his own themes. "Tin Ki Tin," "Sin Culpa," "Lo que Fué tu Amor," "Eres la Mulata" and "Triste Vendaval."

En Argentina (Continued from page 117)

vendidos en solo dos meses.

Rabito grabó en Inglaterra su tema "Mi Querida Marla," y Odeon reporta muy buenas ventas de este simple con gran futuro en toda América, continuando así el suceso de "Amante Latino."

En próximas notas un completo panorama de los graves

problemas que afrontan los **Productores Independientes De Radio** en Argentina, con las nuevas mееidas adoptadas por el gobierno, que limitan su trabajo en las emisoras bajo su control. Con este poco alentador panorama para la gente de radio productora de programas musicales, ¡nos despedimos hasta la próxima!

'BlueJays' Debut

(Continued from page 3)

been responsible for some of the Moody Blues' most popular compositions spanning the group's history.

D.H. Toller-Bond, president of London Records, Inc., stated, "Only Carnegie Hall would be a suitable venue to debut a record of this significance. London Records is most proud to be associated with this superb work created by Justin Hayward and John Lodge."

Privileged Listeners

To emphasize the importance and exclusivity of this world premiere event, only a few top-level executives at London Records and Jerry Weintraub's Management III Productions will have heard the actual album by the time of its presentation. Absolutely no radio stations or record distributors in the country will have access to product prior to its performance. The album will be made available to radio stations, distributors and sales outlets immediately after the Carnegie Hall Playback.

Contest

As of Friday, February 14, WNEW-FM in New York will be holding a contest to determine which listeners will be attending the Hayward/Lodge "World Premiere Playback." Listeners are being invited to submit postcards to the station for complimentary pairs of tickets and winners will be selected at random.

Chi-Lites Get GB Tour

■ LONDON—The Chi-Lites have been set for a major tour of Britain, a combination of club dates and concerts, by Ember Concerts.

Nuestro Rincon (Continued from page 118)

Ramirez . . . International released a single by **Germain** with "Soy lo Prohibido" and "Estaré Junto a Ti." **Germain** is smashing in several countries with "Soy lo prohibido" and he could make it big in the States. Also on International, a single by **Los Angeles Negros** with "Eres lo que nunca quise Ser" and "A la Mujer que tanto Amé" . . . Fania released a single by **Hector Lavoe**, containing "El Todopoderoso" b/w "Tus Ojos." Lavoe is very popular because of his great accomplishments as a singer on the **Willie Colon** recordings . . . Vaya released a single by **Andy Harlow** and his **Orchestra**, with **Johnny Vasquez** taking care of the vocals, in which they included "La Mujer Cocinera" and "Dinora" . . . Velvet released an album titled "Para todos los Gustos" by **Los Caracoles**, produced by **Nelson Henriquez** and with arrangements by **Hector Hurtado** and **Nelson Henriquez** . . . Capitol Norteñ released an album by **Los Graza de Sabina**, titled "Bajita la Mano." Also on this label an album by **Hermanos Garza**, in which they included "El Cantaro," "Mueve la Cintura," "Entrega Inmediata" and "Vistiendo Santos," which is the title of the album . . . RCA released an lp by **Manuel Capetillo** backed by mariachi **Vargas de Tecatitlan**, in which he performs "Que te Vaya Bonito," "Callate y Vete" and "El Rey" among others . . . Discos Dominante released "The New **Eddie Fender**," an album containing a package of Eddie's new creations, such as "Aunque me Hagas Llorar," "Hurt Me," "Boogaloo en Monterrey" and "Dias Felices" . . . And that's it for the time being!

Fenter On Capricorn

(Continued from page 3)

Those risks, those shots a company takes with its own money—a journey into the twilight zone of the music business where entrepreneur-dreamers play hunches and instincts for heavy stakes—provide the spark that makes life interesting for the people at Capricorn.

"No doubt about it, record companies make a lot of money," Fenter said, "but they also lose a lot of money. A record company is always the first one to gamble, always the first one to step into the arena; there is nobody else. A label doesn't stand to lose so much money because a label doesn't take that shot. When you're a label, people indulge you; they don't indulge you when you're a record company."

When asked if it wouldn't be less of a hassle to be a label, Fenter said it would but added that individuals in business must grow. If it were still a label,

Fits To a 'T'



Shown beside some of the 2500 letters that have come in for United Artists Records' Electric Light Orchestra "Eldorado" T-Shirt promotion are Jill MacDonald (left), UA media coordinator, and Pam Starke, (right) UA national media director. The company offered the public the much-in-demand T-Shirts for \$3.00 in a national consumer magazine in mid-January and requests have been received from all over the continental United States, Alaska and Hawaii.

Capricorn could make the same expansions, sign the same artists and have a lot of power to boot—"A label can throw all its neuroses onto a company and get what it wants." But the challenge would be a different, less rewarding one.

It has not been that long a haul for Capricorn since its inception to its current status as a full-fledged company. Are things much different for Frank Fenter now that Capricorn has "grown up"? No, he said. Yet Fenter seemed wistful as he reminisced about the early days when the "brash young kids" (Walden and Fenter) rushed into a market with their goods and the shop talk was somewhere along the lines of "Hey man, what's happenin' here?" and "Yeah, well, can you dig this?" and so on and so forth.

The markets are still there, explained Fenter, but "things were funkier in the old days—the way we did business was really funky." But with 21 acts, business is done differently. "In the old days we were boogeying. Now we're boogeying with responsibility."

In the August Dialogue, Fenter was asked if Capricorn would "take some gambles or (try) to maintain a tight and selective policy." He answered that the company would hold with what it had and make a go of it with those acts already signed—"We're going to try and hold it to a very selective roster."

Six months later, Fenter's prognosis is: "We're covering some ground now with the MOR acts, the established rock acts (Allman Brothers), the new rock acts (Wet Willie, Marshall Tucker), established acts that have come to our company (Elvin Bishop, Bonnie Bramlett, Percy Sledge, Kitty Wells) and new country acts (Johnny Darrell, Kenny O'Dell). I don't think a label could take so many risks, but it's a company's responsibility to take those risks. Without kidding itself. It needs to expand. Our goal this year is to really blast into the country market and to make a dent in Top 40. Our forte has not been Top 40, but it can be if we apply our expertise to that area.

"If you look at the history of Capricorn you will not find that we've bought acts from other labels. We've walked away from many big deals, but look at us—five years later and here we are. You won't find another label or company that has bled with an act for five years until that act made it. After all is said and done, we feel it's up to us to finance new acts and to let them grow."

Record Plant Taps Nevison

■ LOS ANGELES — Chris Stone and Gary Kellgren, co-presidents of the Record Plant, California, have announced the appointment of Ron Nevison as director of production of their recording studio organization.

Current Projects

Nevison is an independent producer-engineer who has just finished the sound track recording of the Who's film "Tommy" directed by Ken Russell, to be released in the spring. He has also been working on the new Bad Company lp which is now in post-production stages.

In assuming his duties, Nevison will have the entire Record Plant complex at his disposal, including three studios in Los Angeles, three in Sausalito and a mobile recording facility. He plans both expanded use of the current mobile studio as well as design and implementation of a new one.

Nevison will remain active as an independent producer here and in England, and is currently in London where he is recording tracks at Air Studios with the Faces.

Shur-Jinga Expansion

■ LOS ANGELES — Duffy Hooks III of Shur-Jinga Industries has announced the expansion of the enterprise to include the following firms: Duffy #1 Soul Sounds, Shur-Jinga Records and Tapes Inc., Shango Publishing (BMI), Mella La Salle Publishing (ASCAP), Chocolate Lady Productions, Wishing Bell Productions, Bisal International and Shur-Jinga recording studios.

New offices, Hooks said, will be opened in Atlanta, New York and Los Angeles.

NARM Balloting

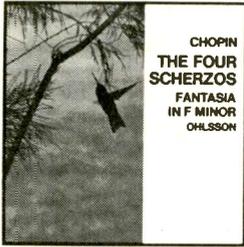
(Continued from page 3)

All NARM regular members—the merchandisers of recorded product—vote for the award winners. Their votes are based on actual sales in their wholly owned retail outlets, leased departments, and in the departments serviced by rack jobbers.

Categories

The categories for this year's awards were determined as a result of a series of meetings of the NARM Convention Committee, the Manufacturers Advisory Committee, and a special Awards Committee. Awards will be given in 17 categories. Four of those categories do not have any nominees. They are determined by a write-in vote on the individual ballots."

CLASSICAL ALBUM PICKS



CHOPIN: SCHERZOS, FANTASIA IN F-MINOR

Ohlsson—Angel S-37017

One of the most important young American pianists, who is emerging as an interpreter as well as a technical expert, Ohlsson adds to his reputation with some finely etched performances of Chopin's Scherzos. He makes them sing—in fact lets them go on some rhapsodic flights—but adheres strictly to the composer's dynamics and moods.



THALBERG: PIANO CONCERTO; CONCERT FANTASIES FOR SOLO PIANO

Ponti, *Westphalian Symphony*, Kapp—Candide CE 31084

Michael Ponti has fun with this one, and the work of Sigismund Thalberg—one of Liszt's most famous contemporaries—deserves an occasional hearing. Quite shallow, the pieces give a virtuosic technique a workout and prove perfect for Ponti's talents. The concerto is really a piece for piano with orchestral accompaniment but entertaining to hear.

CLASSICAL RETAIL REPORT

FEBRUARY 22, 1975

CLASSIC OF THE WEEK



MASSENET THAIS

MOFFO, CARRERAS, BACQUIER, RUDEL
RCA

BEST SELLERS OF THE WEEK

MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA

ALBINONI: ADAGIO—Marriner—Angel

HAYDN: THE COMPLETE SYMPHONIES, VOL. IX—Dorati—London

LUCIANO PAVAROTTI IN CONCERT—London

SAM GOODY/EAST COAST

ADAGIO—Karajan—DG
AFTER THE BALL—Morris, Bolcom—Nonesuch

GERSHWIN: COMPLETE ORCHESTRAL MUSIC WITH PIANO—Siegel, Slatkin—Vox

JASCHA HEIFETZ PLAYS TEN VIOLIN CONCERTOS—RCA

JOPLIN: RED BACK BOOK—Schuller—Angel

MOZART: COSI FAN TUTTE—Caballe, Baker, Gedda, Davis—Philips

ARTHUR RUBINSTEIN PLAYS TEN PIANO CONCERTOS—RCA

TOMITA: SNOWFLAKES ARE DANCING—RCA

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

VERDI: LA TRAVIATA—Freni, Bonisolli, Gardelli—BASF

KING KAROL/N.Y.

MAHLER: DAS LIED VON DER ERDE—Ludwig, Bernstein—Columbia

MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA

MOZART: COSI FAN TUTTE—Caballe, Baker, Gedda, Davis—Philips

MOZART: DON GIOVANNI—Barenboim—Angel

LUCIANO PAVAROTTI IN CONCERT—London

PROKOFIEV: THE STONE FLOWER—Bolshoi Theater—Columbia/Melodiya

SAINT-SAENS: SAMSON ET DALILA—Ludwig, King, Weikl, Patane—RCA

STRAUSS: FOUR LAST SONGS, TOD UND VERKLAERUNG—Janowitz, Karajan—DG

RICHARD TUCKER & ROBERT MERRILL AT CARNEGIE HALL—London

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

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: BRANDENBURG CONCERTOS—Paillard—RCA

BEETHOVEN: SYMPHONIES 1, 2—Marriner—Philips

CHOPIN: SCHERZOS—Ohlsson—Angel
ESTAMPIE—Early Music Quartet—EMI (Import)

HAYDN: COMPLETE SYMPHONIES, VOL. IX—Dorati—London

HAYDN: COMPLETE SYMPHONIES, APPENDICES—Dorati—London

MAHLER: DAS LIED VON DER ERDE—Ludwig, Bernstein—Columbia

MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA

RACHMANINOFF: RHAPSODY ON A THEME OF PAGANINI—Ashkenazy—London

REICH: DRUMMING—Reich—DG

ROSE DISCOUNT/CHICAGO

ALBINONI: ADAGIO—Marriner—Angel

CHOPIN: PIANO MUSIC—Horowitz—Columbia

HERRMANN: CITIZEN KANE—Gerhardt—RCA

MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA

ANNA MOFFO SINGS FRENCH ARIAS—RCA

PAGANINI: VIOLIN CONCERTO NO. 6—Accardo—DG

LUCIANO PAVAROTTI IN CONCERT—London

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

STRAVINSKY: RITE OF SPRING—Solti—London

TOMITA: SNOWFLAKES ARE DANCING—RCA

VOGUE RECORDS/LOS ANGELES

ALBINONI: ADAGIO—Marriner—Angel

BACH: BRANDENBURG CONCERTOS—Paillard—RCA

BARBER: ADAGIO FOR STRINGS—Schipper—Columbia

BARTOK: CONCERTO FOR ORCHESTRA—Kubelik—DG

BRAHMS: COMPLETE SYMPHONIES—Toscanini—Turnabout

DEBUSSY: COMPLETE ORCHESTRAL WORKS, VOLS. I, II—Marathon—Angel

HAYDN: COMPLETE SYMPHONIES, VOL. IX—Dorati—London

SAINT-SAENS: CELLO SONATAS—Walevska—Philips

STRAUSS: DON QUIXOTE—Mehta—London

STRAVINSKY: RITE OF SPRING—Solti—London

DISCOUNT RECORDS/ SAN FRANCISCO

ALBINONI: ADAGIO—Marriner—Angel

BACH: MASS IN B MINOR—Cortoz—Victrola

BEETHOVEN: PIANO CONCERTO NO. 5—Eschenbach, Ozawa—DG

BERLIOZ: SYMPHONIE FANTASTIQUE—Davis—Philips

HAYDN: COMPLETE SYMPHONIES, VOL. IX—Dorati—London

MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA

MOZART: COSI FAN TUTTE—Caballe, Baker, Gedda, Davis—Philips

LUCIANO PAVAROTTI IN CONCERT—London

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

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

MASTERWORKS TWX... FROM COLUMBIA

"THERE IS CURRENTLY NO OTHER VOICE OF SUCH MAGNIFICENCE IN POPULAR MUSIC WITH THE EXCEPTION OF SARAH VAUGHAN. . . SHE RAISED TORCH SINGING TO A WICKEDLY EXULTANT LEVEL. . . AND SHE UNLEASHED THE FULL GRANDEUR OF HER VOICE TO TURN 'CAROLINA IN THE MORNING' INTO A FOOT-STOMPING JUBILEE, EFFECTIVELY WIPING OUT ALL THOSE SINGERS WHO HAVE VIEWED THESE OLD POP SONGS AS CAMP MATERIAL."
—JOHN S. WILSON/N.Y. TIMES

WHO IS HE RAVING ABOUT? BARBARA COOK, THAT'S WHO. . . SHE KNOCKED A CARNEGIE HALL AUDIENCE FOR A LOOP IN A SENSATIONAL CONCERT. . . LOOK FOR "BARBARA COOK AT CARNEGIE HALL" ON COLUMBIA MASTERWORKS. . . SOON.



Clive Davis Rap Session

and '68 promoters had only to concern themselves with empty Fillmore East seats, the halls available and in use in the market today include the Academy of Music as well as assorted Lincoln Center and Madison Square Garden venues, Carnegie Hall and the Bottom Line. "Surely, total ticket sales are ahead of what they used to be; what empty seats in these halls reveal is more the fact that only superstars can fill the larger places and there is an art to packaging a live concert which must be developed." Davis summarized: "Oftentimes, the empty seats are at least in part due to entrepreneurial inefficiencies."

Fielding a similar question about the alleged downturn in "monster" album sellers, Davis responded with an analysis that further suggested why the industry should change its standards of what a healthy climate truly is: "While there are fewer albums selling 1 1/2 to 2 million units, there are certainly more that reach the 500,000 mark today, and there are more gold albums than ever. The record business is doing extremely well, without any one artist or 'sound' trend dominating the field." The Arista president cited the growing acceptance of new artists ranging from Barry Manilow to Gil Scott-Heron along with strong early indications on the new Melissa Manchester product at his own company as examples of the strength of a so-called "trendless scene."

An interesting sidebar to the AGAC rap session was a question from Screamin' Jay Hawkins which sought Davis' advice as to how he could break out of the mold created by his 1956 hit "I

(Continued from page 3)

Put a Spell on You." The artist elaborated, "I am an operatic singer, or at least I'd like to be, and when my name appears on a love ballad no one takes it seriously."

Davis suggested that the artist, to test his own theories, should submit material under a pseudonym, and see if reaction was any different on the part of industry "ears."

GuruSama Pacts With Chrysalis

■ LONDON—Deke Arlon, a partner (along with Kenny Young) and managing director of the newly-formed production company, SamaGura Productions Limited, has concluded a worldwide publishing deal with Chrysalis Music for the catalogues of GuruSama Music Publishing Limited. The GuruSama company was formed to control new songs composed by Kenny Young and Herbie Armstrong, who is now co-writing with Young.

The Chrysalis deal also includes the rights to the past Kenny Young catalogue, previously owned by Kangaroo Music, Inc.

GuruSama Music Publishing has also signed Ron Grainer, a film and television composer from England. Grainer wrote the score for the TV series "Steptoe and Son" and "South Riding," as well as the films "To Sir With Love" and "The Omega Man," among others.

In addition to recent deals in music publishing, Arlon has also concluded a production deal with GTO Records. The first record to be released under the new deal is "Only You Can" by Nooscha Fox.

Gettin' 'Together'



Hot on the heels of their single, "Isn't It Lonely Together," RCA recording artists Stark & McBrien stopped in at Record World's New York office. Pictured from left: Chuck Dembrak, manager, singles promotion, RCA Records; Mike Berniker, director, a&r, RCA Records; Dave Mani, Stark & McBrien's manager; Rod McBrien; Mike Sigman, vice president & managing editor of Record World; Roberta Skopp, assistant editor, Record World; Fred Stark; and Karen Williams, RCA Records' east coast administrator, promotion.

Dialogue (Continued from page 114)

All efforts at gaining exposure other than on the radio level are, at least partially, reactions to pressure exerted by artists, managers or accounts who need advertising dollars, not necessarily to sell the WB albums that they're advertising, but to bring people into their stores. If you listen to a Licorice Pizza spot, you get maybe 40 seconds of Jim Greenwood and 20 seconds of my album. But I understand that when I give Jim Greenwood the money to run those spots, it's for putting my album in a key exposure spot in his store. Another example would be certain rack jobbers who, in order to get a rack from going to a competitor, will promise "x" number of advertising dollars. They have no idea where they're going to get that money, so they come to their suppliers, in this case WEA or us, and solicit funds. Now, these allocations don't really sell our product. What it is, then, is that your advertising money is a sales tool; it's not a situation where that advertising dollar sells a dollar's worth of product.

Posters, mobiles, anything that can get the consumer's attention in the store is helpful in influencing purchases. But some of our advertising dollars are possibly being wasted. What if we could come up with a discount? We could give that to our accounts and let them run their own advertising.

RW: What are your thoughts on TV advertising?

Rosenblatt: In order to run a good TV campaign you need at least a 90 day work period in each market to set up your accounts, to arrange time buys, to get your art together, etc., and we're just not staffed with the 500 people necessary to do that. Television advertising is a thing that you can effectively evaluate, but if you want to run a test case, it takes 90 days to set it up and another 60 days to evaluate sales reaction; that's five months already and we'd know by that time if an album is or isn't going to make it. I read a recent **Record World Dialogue** with the publisher of the National Lampoon in which he said that one of the keys to the magazine's success was the shortening of the closing time of the magazine. National magazines always closed 60 or 90 days before publication—we don't know where our product is going to stand three months from now—and television is the same kind of thing.

Another problem with television advertising is that you really need the cooperation of the rack jobbers. What happens frequently is that a rack will take 10,000 pieces and when you go into the warehouse, you find that he's only laid out a small percentage of that. Or else, he's put it in a dime store or a family department store, stuck in a corner, without any signs or any visibility. The retailers certainly cooperate, but half the time he's 2000 miles away and won't really follow through. There are a lot of problems, but we will be placing some spots as an addition to an overall campaign or when one of our artists is appearing on a rock television show like "In Concert."

RW: How were the "Loss Leaders" albums conceived? Have they been successful as a sales tool?

Rosenblatt: That's an item that was handled by Stan Cornyn and comes under the heading of "Creative services acting on their own, again." We put out the sampler albums for \$2 with approval from all the artists who were involved. We tried to balance them with half the material from artists that are selling well and the other half from artists that are new to the company. We sell about 40,000 to 50,000 of them through mail order and we think they're a success. We don't make money on them—they break even—but we do obtain exposure for our artists.

RW: How have the recent price increases affected the sales of singles and albums?

Rosenblatt: It's very difficult to say. We weren't making any money on singles, although I know that the single is a tool that's used to get people to buy an album. But in talking to one-stops and retailers, I'm finding that many of them don't think that the price increase is really hurting. The problem in evaluating the impact of a price increase is that the accounts don't really know how much product they were selling, say, last January. If the figures were higher then, you'd have to look at what product was in the market at that time, and whether there was something very hot that was contributing to increased sales. The only way for a record company to evaluate where they stand is to evaluate their releases. In other words, if during a given period in one year, 10 major artists shipped product and during the same period of the next year, only 5 had releases, the billing for the second period would obviously be lower.

Nobody really knows what to expect in 1975; the economic news is on the front pages now, not in the financial section, and with so many people out of work, we don't know how the record business will be affected. Everybody is saying "Well, in the depression, the movies did well." We hope that everything will work out. ☺

CANADA

By LARRY LeBLANC



■ TORONTO — The new Reprise album for **Gordon Lightfoot** is titled "Cold On The Shoulder." It was recorded at Eastern Sound in late November; a single is to follow soon. Lightfoot is due to appear at Massey Hall from March 17-23 with an expected audience of 20,000 . . . **Tony Kosinec** working at Toronto Sound with **Terry Brown** helping out on production. Kosinec is looking for a label deal. Ironically, his Smile lp, "All Things Must Come From God," is showing up on FM stations in Cleveland, Akron and Columbus.

RCA Records has dropped sponsorship of CITY-TV's "Boogie" program but the show will continue . . . First **Ron Nigrini** album out on Attic label this week. Due in a week is **Fludd's** first for the label, titled "Great Expectations." A single, "What An Animal," will follow shortly . . . **Greaseball Boogie Band** has been renamed **Shooter** and has released a new single on GRT. It's a remake of the **Leo Sayer** tune "I Can Dance (Long Tall Glasses)," and it sounds like a hit.

New **Jim and Don Haggart** lp on Arpeggio has **Gary Buck** and **John Arpin** sharing production chores. Also released is the single "Follow Your Heart." The duo is set for appearances on "The Tommy Banks Show" and "George Hamilton IV Show" . . . Band gross for **April Wine** for Moncton (Jan. 29) and Halifax (Feb. 3) came to \$21,000 . . . Both **Bachman-Turner Overdrive** and the **Guess Who** are slated for appearances at this summer's CNE and PNE shows. Also, both will tour Canada in August (not together). New single from the **Guess Who** is "Dirty" from the RCA album "Flavours" (catch the Canadian spelling?).

Just being released is the "Fly By Night" lp by **Rush** on Mercury. The group and Toronto Sound's **Terry Brown** split production duties. The band leaves on a 2-3 month U.S. tour on March 1, arranged by ATI . . . **Ian Thomas** to produce **Liverpool** at Toronto Sound. Next week the group leaves for a month-long U.S. tour . . . Set to record for Moon Records is **Joe Mendelson**; an lp is to be recorded this month at Toronto Sound . . . Agent **George Elmes** is leaving Concept 376 to enter management field . . . **PFM** dates here include Toronto (Feb. 24), Montreal (26), Ottawa (27), Quebec City (28) and Sherbrooke (March 1).

Stringband recording at Thunder Sound with **Bill Usher** producing . . . **Downchild Blues Band** has remixed "Let's Go Dancing" for single release . . . **Shirley Eikhard** to study voice with **Cleo Laine** during Easter break . . . **Gordon Lightfoot** taped **Sylvia Tyson's** CBC-Radio program . . . Due this month is **Chris Kearney's** new lp for Capitol . . .
(Continued on page 123)

ITALY

By ALEX E. PRUCCHINI

■ Durium's **Wess & Dori Ghezzi** are flooded with songs these days as a result of their recent victory at Canzonissima which entitles them to take part at the up-coming European Song Festival, to be held this year in Stockholm.

Decca is releasing **Ann Peebles** for the first time here. Her first single for the Italian market will be "You Keep Me" . . . England's **Stallion Records** will be released in the market here by CBS/Sugar after a recent deal between the Italian company and **Joe Napoli**, now based in London. Among other artists who will be included in the roster are **Barry Ryan** and **Nick Simper**.

Frog Records is a newly created label which will be released by Ricordi. Two acts have recently been signed: **Piero & the Cottonfields** and top group **Roveschio Della Megaglia** . . . GRC will be distributed here by Rifi beginning next month.

Some of the best acts from Brazil that recently appeared at a MIDEM Gala will tour in Italy in the Spring. This is the result of a business trip by **Aldo Pagani** to Rio and Sao Paulo. **Claudia Brazil** and **Benito De Paolua** will record their hits in Italian soon.

GERMANY

By PAUL SIEGEL



■ BERLIN—The biggest news story of the week here revolved around who would represent Germany in the forthcoming Grand Prix De La Chanson Eurovision, headquartered this year in Stockholm, Sweden. Winning the vote on the WEA label was **Joy Fleming**, and now manager **Peter Kirsten** of Global Music is busy with preparations.

In the singles department we find the **Pat Boone Family** entering the German charts with "Please Mr. Postman" battling it out with the **Carpenters'** version of the **Marvellettes'** tune . . . BASF has a single that's making strong initial impact with "Ich Hab' Kein Geld" by **Medium Terzett**. Publishing is by **Fred Sammuller** of August Seith Musikverlag, and it looks as if they've got a real hit on their hands . . . Intersong Publishing's got a monster with the **Hollies** on Polydor with "I'm Down."

Album action shows Ariola hot with their new **Peter Alexander** set . . . Over in Stuttgart, Dr. **Udo Unger** of Intercord Records is feeling fine about the success of **Reinhard May's** "20.00 UHR" . . . United Artists' super-hot group now is **Can**.

Just received a fabulous album from **Gaby Richt** of United Artists and Big 3 entitled "Great Western Film Themes" which includes the likes of **Elmer Bernstein's** "The Magnificent Seven" and **Alex North's** "The Wonderful Country" and lots more . . . There's a very talented American in Berlin nowadays—His name is **Nat Wright** and his **Tony Moore** RCA single, "When Will I," is sure to score with the deejays here . . . Rumor has it that wealthy German promoter/publisher/manager **Hans R. Beierlein** has put up a large advance for **Carl Douglas** . . . Producer **Willy Fruth** of MPS Records has a beauty with "Feel" by **George Duke** and "The Way We Are" from the **George Shearing Septet** . . . British Buk Records is now on the BASF distribution label in Germany . . . Auf Wiederseh'n 'til next week!

Tokyo Fest (Continued from page 3)

Augusto Alguero, president of FIFOF (Spain); Japanese music critic Eiryō Ashiwaru; Takis Cambus, VP of FIDOF (Greece); Salvatore T. Chiantia, president of MCA Music and chairman of the National Music Publishers Association (U.S.); Joan Collins, actress (England); Denise Glaser, producer, TV Francaise (France); Danny O'Donovan, president Danny O'Donovan Enterprises, Ltd. (England); Tadasu Okano, president, Music Labo (Japan); Frances Preston, VP, BMI and director of the Country Music Association (U.S.); and Ray N.

Tanaka, director, Musicians Association of Hawaii (U.S.). Advisor to the judges was **Record World** publisher Bob Austin.

Co-sponsors of this year's festival are Music Publishers Association of Japan, Music Managers Association of Japan, Japan Music Songwriters and Composers Society, Japanese Guild of Authors and Composers, Japan Composers Association, Japan Lyricists Association and Japan Phonograph Record Association.

A story on rules and regulations for the festival will appear in next week's issue.



Pictured at the Tokyo Music Festival Foundation press conference are festival executives, from left: K. Takahashi, Augusto Alguero, Shin Watanabe, K. Okamoto and M. Watanabe.

ENGLAND

By RON McCREIGHT

■ LONDON—Chart-toppers **Pilot** plan a six week tour commencing mid-April to coincide with the release of their second EMI album, while chart climber **Betty Wright** ("Shoorah Shoorah"—RCA) plans a visit here in March, and **Syreeta** has just completed a lightning promotion tour to support her climber "Your Kiss Is Sweet" (Tamla). More chart activity comes from **Cockney Rebel** who have broken big after only two weeks with "Make Me Smile" (EMI), Pye, which extends its recent success with the Disco Demand series through "Footsee" by **Wigan's Chosen Few**, and A&M, which has broken **Supertramp** into the singles field with "Dreamer," taken from their classic "Crime Of The Century" album, which has been nominated for a Grammy as the best engineered recording.

After months of speculation, **Rory Gallagher** has just spent two days in Rotterdam recording with the **Stones** although he is only believed to be a temporary replacement for **Mick Taylor** and no plans have been made for Gallagher to appear live with the band. **Leslie West**, **Jimmy Page** and **Ron Wood** are also guesting on the next album.

Former Nems agents **Steve Barnett** and **John Fenton** have formed their own agency, named Barnett Associates, and have the distinction of representing **Elton John**, **Black Oak Arkansas**, **Budgie**, **Deep Purple**, **Kevin Ayres** and the **Kiki Dee Band** among others. Also joining the company are **Jenny Halsall** (artist liaison), **Jane Elliott** and **Margie Mee** (both personal assistants), and **Richard Ogden**, whose company has been appointed public relations consultants. Other recent appointments involve **John Cooper** (not EMI's international manager) who joins CBS as a&r administration manager, **Gordon Collins**, now a director of Phonodisc after a long spell as Polydor's general manager, and **Terry Yason**, who leaves Worldwide to become label manager for Power Exchange.

Polly Brown can look forward to another hit with her follow up to "Puff Of Smoke"—"Dial L For Love" (GTO) and a demolition job by the **Troggs** (Penny Farthing) on the **Beach Boys'** once revolutionary "Good Vibrations" make up the two big singles of the week. Strong singles also from **Chilli Willi** ("Breathe A Little"—Mooncrest), **Budgie** ("I Ain't No Mountain"—EMI) and **Inner Sleeve**, whose EMI single, "Here We Go," received first prize on TV talent show "Opportunity Knocks." Chrysalis band **Strife** has a bright future judging by their first album "Rush," and watch for the next set from **Sassafrass** who are currently completing sessions for Chrysalis after departing from Polydor. **Status Quo's** "On The Level" (Vertigo) makes three strong potential chart albums.

Bell UK chief **Tony Roberts** launched the Arista label with a lavish party at the Inn On The Park hotel, attended by over 300 top personalities from the industry, including his predecessor **Dick Leahy**, who now heads up GTO. A super set from **De-Blanc** brought in for the occasion, proved a most enjoyable bonus.

Campbell Sets Tour; Plans BBC Specials

■ LOS ANGELES—Glen Campbell's fourth annual visit to Britain for concerts has been set for April, and will include six Glen Campbell Specials for BBC-TV, and, as in the past, will be presented by Jeffrey S. Kruger's Em-

ber Concerts.

The Campbell itinerary includes a headline engagement at the London Palladium, which he sold out a year ago, on Sunday, April 13.

Canada (Continued from page 122)

The **King's Singers** have recorded **Ken Tobias'** "Keep On Changin'" for the Angel label . . . New **Diamondback** single is "Boogie The Night Away" . . . Number one priority at WEA these days is **Ray Materick**, with the staff going all out to break the artist. Celebration Music has picked up 6-piece band **Rough Trade** for management . . . **King Biscuit Boy** to tour with ex-Crowbar members **John Gibbard**, **Rheal Lathier** and **Sonny Bernardi**.

The BMI Canada Awards have been set for April 30 at the Hyatt Regency here . . . A&M's **Valdy** to tour nationally from Feb. 15 until mid-April . . . **Anne Murray** has taped TV shows for the **Smothers Bros.**, **Mac Davis** and **Merv Griffin**. She is also co-producing with **Skip Beckwith** an lp for brother **Bruce**. They're recording at Eastern Sound . . . Next set of guests for **John Allan Cameron's** TVer at CFCF (Montreal) are **Steve Goodman**, **Edith Butler** and **Stringband** . . . New single for **Bill King** on Capitol is "Top Dollar Man" . . . **Harry Hinde** at RCA Studio here with **Copperpenny**.

ENGLAND'S TOP 25

SINGLES

- 1 JANUARY PILOT/EMI
- 2 PLEASE MR. POSTMAN CARPENTERS/A&M
- 3 SUGAR CANDY KISSES MAC AND KATIE KISSOON/Polydor
- 4 GOODBYE MY LOVE GLITTER BAND/Bell
- 5 ANGIE BABY HELEN REDDY/Capitol
- 6 THE BUMP KENNY/RAK
- 7 BLACK SUPERMAN JOHNNY WAKELIN AND KINSHASA BAND/Pye
- 8 MORNING SIDE OF THE MOUNTAIN DONNY AND MARIE OSMOND/MGM
- 9 MAKE ME SMILE (COME UP AND SEE ME) STEVE HARLEY & COCKNEY REBEL/EMI
- 10 FOOTSEE WIGANS CHOSEN FEW/Pye
- 11 NOW I'M HERE QUEEN/EMI
- 12 STAR ON A TV SHOW STYLISTICS/Avco
- 13 PROMISED LAND ELVIS PRESLEY/RCA
- 14 YOUR KISS IS SWEET SYREETA/Tamla
- 15 SHAME, SHAME, SHAME SHIRLEY AND CO./All Platinum
- 16 HELP ME MAKE IT THROUGH THE NIGHT JOHN HOLT/Trojan
- 17 GOOD LOVE CAN NEVER DIE ALVIN STARDUST/Magnet
- 18 PURELY BY COINCIDENCE SWEET SENSATION/Pye
- 19 BOOGIE ON REGGAE WOMAN STEVIE WONDER/Tamla
- 20 IT MAY BE WINTER OUTSIDE LOVE UNLIMITED/20th Century
- 21 MY EYES ADORED YOU FRANKIE VALLI/Private Stock
- 22 ROLL ON DOWN THE HIGHWAY BACHMAN-TURNER OVERDRIVE/Mercury
- 23 SOMETHING FOR THE GIRL WITH EVERYTHING SPARKS/Island
- 24 I'M STONE IN LOVE WITH YOU JOHNNY MATHIS/CBS
- 25 PLEASE TELL HIM THAT I SAID HELLO DANA/GTO

ALBUMS

- 1 HIS GREATEST HITS ENGELBERT HUMPERDINCK/Decca
- 2 GREATEST HITS ELTON JOHN/DJM
- 3 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 4 THE SINGLES: 1969-73 CARPENTERS/A&M
- 5 SHEER HEART ATTACK QUEEN/EMI
- 6 DAVID ESSEX/CBS
- 7 GREATEST HITS SIMON AND GARFUNKEL/CBS
- 8 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 9 CAN'T GET ENOUGH BARRY WHITE/20th Century
- 10 CRIME OF THE CENTURY SUPERTRAMP/A&M
- 11 BAND ON THE RUN PAUL McCARTNEY AND WINGS/Apple
- 12 AND I LOVE YOU SO PERRY COMO/RCA
- 13 ROLLIN' BAY CITY ROLLERS/Bell
- 14 COP YER WHACK FOR THIS BILLY CONNOLLY/Polydor
- 15 HIS 12 GREATEST HITS NEIL DIAMOND/MCA
- 16 DONNY DONNY OSMOND/MGM
- 17 NOT FRAGILE BACHMAN-TURNER OVERDRIVE/Mercury
- 18 MUD ROCK MUD/RAK
- 19 BRIDGE OVER TROUBLED WATER SIMON AND GARFUNKEL/CBS
- 20 THE ORCHESTRAL TUBULAR BELLS ROYAL PHILHARMONIC ORCHESTRA AND MIKE OLDFIELD/Virgin
- 21 HERGEST RIDGE MIKE OLDFIELD/Virgin
- 22 GOODBYE YELLOW BRICK ROAD ELTON JOHN/DJM
- 23 RAINBOW PETERS AND LEE/Philips
- 24 FREE AND EASY HELEN REDDY/Capitol
- 25 SLADE IN FLAME SLADE/Polydor

Labelle Covered



Record World research editor Toni Profera presents Stan Monteiro, Epic director of promotion, with a plaque in honor of Labelle's RW cover coverage.

Pasadena Roof Orch. Signs with Island

■ LOS ANGELES—Charley Nucio, president of Island Records Inc., has announced the signing of an exclusive recording contract with England's Pasadena Roof Orchestra.

The 13 piece orchestra, which devotes itself to playing chart hits of the Savoy Ballroom made famous during the twenties and thirties, were invited by Bernard Chevy, president and organizer of MIDEM, to perform at the closing farewell gala party.

An American tour is planned for this Summer and Island will be releasing the Pasadena Roof Orchestra's debut album in mid March.

Tennis Scholarship Funded by Capricorn

■ MACON, GA.—Capricorn Records, Inc., has made a gift of \$1,200 to Mercer University's tennis scholarship fund.

Frank Fenter, executive vice president of the Macon-based recording company, in presenting the gift to Dr. Jerry Turner, Mercer's tennis coach, said, "Capricorn Records is pleased that it has been able to contribute to the tennis program at Mercer. Hopefully, the recipients of the scholarships will go from strength to strength in both the academic and tennis worlds."

Dr. Turner said that few people in Macon realize what a valuable asset Capricorn Records is to the community.

"Phil Walden and Frank Fenter are two of the most visionary people I know," Dr. Turner said. "They have put a lot of faith in us, and we are going to make this faith pay off."

"This gift from Capricorn puts us almost halfway toward our goal of eight full tennis scholarships which we believe will make us nationally competitive as a tennis power," said the tennis coach.

Tina Turner: Positive Enthusiasm

By KAREN FLEEMAN

■ LOS ANGELES—For nearly two decades, Ike and Tina Turner have been churning out a brand of raw, high energy music that has brought them international acclaim as one of America's top blues/soul groups. The duo was one of the select few to be asked by the Rolling Stones to tour with them in England and America, and Tina herself has often been referred to as "the female Mick Jagger."

Being one of the most dynamic female performers on stage and on vinyl, Tina was a natural choice for the part of the "acid queen" in Ken Russell's film version of the Who's rock-opera classic, "Tommy." In a recent interview with *Record World*, Tina enthusiastically relayed her feelings about working with Ken Russell in her first film role. "Ken wasn't a hard person for me to work for," Tina said. "I think he is for people that aren't used to working for other people that are difficult to work with, because Ike isn't easy to work for either, you see. I think most people who are professionals strive for what they want, and they don't stop until they get it. If you have different artists that more or less produce themselves, they're not aware of what it takes for someone else to do it, but when someone else is telling you what to do, all of a sudden you become aware of 'My God, he's never pleased!' You never really stop to think when you're doing it yourself. A lot of artists that Ken has worked with are self-produced artists and they just aren't used to being told what to do so they feel that Ken is really hard to work with, but I didn't find that at all. I just think that he knows what he's seeing through that camera, and when he is or isn't satisfied."

The Part

"The part I play is just straight singing, the whole thing. It's drama, it's roots, it's acting and singing. I felt like I really got a chance to sink my teeth into this thing, and the more it went on, the better it got. I was actually the prostitute who turned into a madwoman. Everything that my subconscious has acquired through the years, came out in this part. I used it, and it came out really great, it's really funny! My face was just beaming. I wasn't just Tina Turner, I was the Acid Queen!"

"It's really good when you can play a part and all those things deep down inside can come out, like the part inside of you that's always wanted to act just really crazy. Ken was just full of that

madness and craziness. That's what the whole thing is, not holding back at all. Holding back is the very last thing to do."

Tina Turner has been repeatedly noted for the frenzied stage dynamics and dancing that she incorporates into her show. Much of her personal repertoire was used in the dance segment of the film. "There was a choreographer working with us," Tina reflected, "but I used most of the steps that I do on stage anyway, except for a little more drama, hands, and more expressions. The whole thing was very natural. It was put on, but easy. I could relate to what I was doing, because I'm really into those crazy, sadistic movies, you know, the whole Vincent Price trip. Everything was fantastic," she smiled.

Straight Acting Role

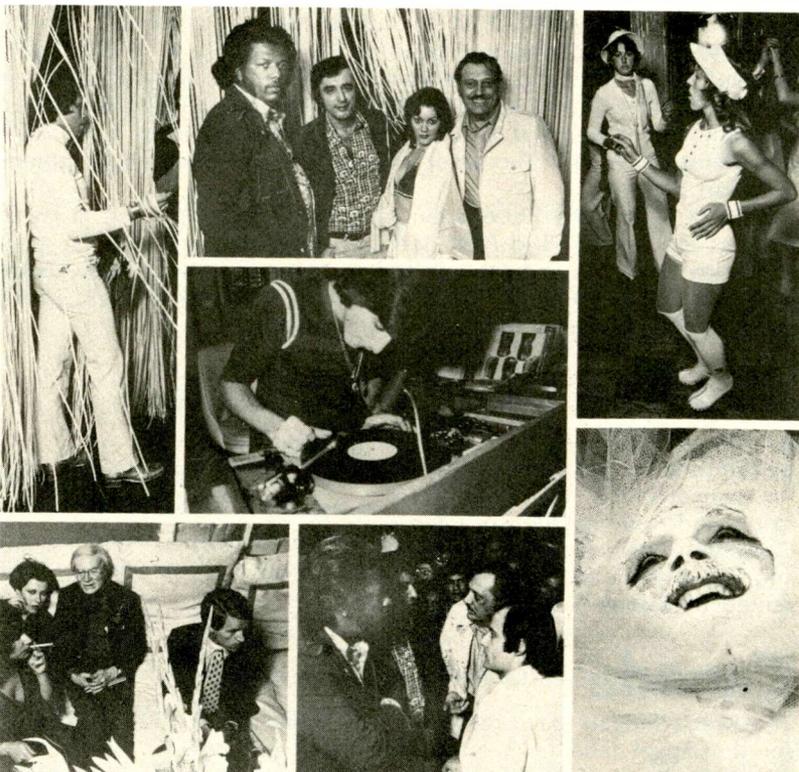
After a healthy taste of playing a musical role, Tina talked about her ideas on straighter acting parts. "I think what I want next is a straight acting part as opposed to a musical. I have a lot of confidence in myself as far as that, because I feel stage and singing

is the same. There's a very thin line between acting and singing. When I sing, I'm a performer, and when I act, I'm performing too. That's why I have so many faces going on when I'm on stage."

Songwriting

Tina has been creatively dabbling in almost every field, and songwriting has been no exception. Ike and Tina's recent hit "Nutbush City Limits" was penned by Tina, and she went on further to explain what motivated her to start writing seriously. "It's so funny. I started writing songs, not because I like to, but because I felt I should. Ike was in the studio with tracks just stacked up and he would just look at me and say, 'Tina, look over it and see what you don't like,' and I thought, if I can do that, why don't I write? So, I started. I like the Beatles' lyrics, they can be related to so many different things and moods. Most of the black r&b songs are about a man being so in love, etc., and I didn't want to write about that, so I ended up writing about hair, lint on the carpet—anything."

White Night Highlights



A star-studded, record mid-week crowd turned out for the second annual "White Night"—a tribute to 20th Century Records' Barry White—on January 29 at the Le Jardin Discotheque. A "White Night" contest (all patrons were requested to wear white) for the best outfits had a grand prize of two first class airline tickets for a weekend at Disneyworld in Florida and a special Le Jardin cassette tape recorder with a Barry White-Love Unlimited tape. Runnerup prizes were 200 Barry White and Love Unlimited long playing albums. Shown in the photos above are: (top center) The judges with the Disneyworld winner. From left, Blanchard Montgomery of Soul Unlimited, Larry Nunes of the Barry White Organization, the Harem-outfitted Disneyworld winner (from Queens, N.Y.), and Tony Sepe, general manager of Barry White Inc.; (top right) some patrons of the record-breaking "White Night" crowd; (bottom right) a "glitter gentleman" dressed in a white wedding ensemble; (bottom center) Montgomery, Nunes and Sepe with Le Jardin's proprietor John Addison; (bottom left) Andy Warhol (third from left) and friends, including his "assistant" Jed Johnson; (top left) 20th Century's Billy Smith hands out Barry White albums to the 200 runner-up winners. In the center photo, Le Jardin's top disc jockey Michael Cappello cues up a record for the "White Night" revelers.

Videocassette Used By Kentucky Fried Chicken

■ NEW YORK—The first commercial application of videocassette technology was announced here at the January 30 meeting of the Videotape Production Association. Guest speaker Peter Miranda, president of Mayday Productions, screened a series of TV spots produced for Kentucky Fried Chicken using the new Sony VO-2850 color videocassette recorder.

Working out of a panel truck, Miranda and his three man crew produced a series of 12 one minute spots using the Sony U-Matic cassette machine as the master recording deck. All material was done on location in Phoenix with transfer to 2" quad tape and mastering done in New York. "We shot on Monday and Tuesday and we were ready to go on the air on Wednesday," said Miranda. Ordinarily, Miranda pointed out, an \$80,000 video tape recorder would have been used for the taping, but he decided to take advantage of available technology by using the Sony cassette deck which retails for \$6,000. Taping in available light and with this limited equipment Miranda reports that the finished product is difficult to tell from video recorded on 2" machines.

Cuts Costs

Miranda said that taping on ¾" U-Matic videocassettes cut his costs 20 percent below what the same production would have been budgeted for 16mm film, allowed for immediate playback and review of footage while on location, and still, with the use of a CVS time base corrector for transfer to 2" for editing, produced high quality signals.

Koss Introduces New Headphones

■ MILWAUKEE—The Koss Corporation has introduced a new level of sophistication for the quadrophonic headphone market with their Phase/2+2 (TM) Quadrafones. The headphones come with a unique Koss Phase/2+2 programmer which the listener holds in his or her hand. This programmer allows the user to expand the center channels of each of the four channels with an Ambience Expander switch.

Koss claims that the listener can achieve "127 personal listening perspectives in quadrophonic sound without having to touch a dial on his amplifier" by using the programming unit.

Audio/Video Notes

■ Lincoln Center caught up in video revolution with plans to begin producing programs on the arts for distribution via cable and pay TV. Center chiefs hope this entry into TV will get them much needed financing and new source of funds . . . Fairchild has introduced a new solid state TV camera about the size of a can of tuna fish. Camera uses a charge-coupled device sensor rather than vidicon tube, weighs 11 ounces, and retails for \$4,000 . . . National Cable TV president David Foster has called upon the nation's religious broadcasters to endorse cable TV as "the most fruitful means of authentic intracommunity communication," adding that religious broadcasters are already using cable TV channels "to bring an entirely new dimension of religious programming to their communities" . . . Marantz has introduced a totally new AM/FM stereo tuner, the Model 125, with special integrated circuits to eliminate background static and provide greater stereo separation. Retail price is \$329.95 . . . Sansui is also getting into use of integrated circuits for its stereo tuners with latest model, TU-7700 FM/AM stereo tuner, featuring large scale use of ic's. Price matches that of new Marantz model at \$329.95 . . . TEAC is distributing new Accuphase line of audio components with national dealer network just about set. Accuphase from TEAC seems similar in intent to Technics, from Panasonic—a high quality set of components of different design than the companies' own line . . . Robert L. Jannen was elected president and director of Subscription Television, Inc. . . . Global Village's John Reilly and Ingrid Wiengand have organized a Video Documentary Festival at the Video Study Center of Global Village in New York. Show will run three weekends this month and features video made by TVTV, Eric Siegel, Nam June Paik and Videofree.

Schlitz Spots King

■ NEW YORK—The 1975 Schlitz Beer campaign features a series of "superstar" commercials arranged and produced by Lucas/McFaul. Highlighting the campaign are radio and TV spots by B.B. King.

Hal Reeves:

Company Communications Save Money

■ NEW YORK—"The biggest problem that management contends with is communication within their companies," says Hal Reeves, Jr., vice president and director of Reeves Teletape in New York. "Private, inter-company communications is like a body of knowledge which can be applied to corporate situations and which can save time and thus money."

Innovators

Long innovators in the audio, film and video fields, Reeves Teletape has organized an entire audio/video program for corporations seeking to expand their in-house capabilities. Using inexpensive, manageable video equipment, Reeves Teletape is presently providing a variety of services in the video field including internal company communications, field communications, training and personnel development, and customer presentations.

Pepsi Networks

Pointing to the videocassette network they recently installed in 400 Pepsi-Cola bottling plants, Hal Reeves says that present video technology allows an effective use of private TV systems. "This equipment is easy to operate," he says, "Nobody should be afraid of it. And the prices are down to \$800 to \$900 for a playback system using any TV. Finally, the nice thing about magnetic recording is that it's economically desirable in that one cassette can be erased and reused to hold hundreds of programs."

Reeves adds, "We're not sell-

ing toys anymore. The technology is here." He does point out that when companies begin to use private inter-company video systems they should concentrate on the creative aspects and leave the technical end to organizations such as Reeves Teletape. "Our responsibility is not to overwhelm the corporation with technology," says Reeves. "But to make it easier for them to use it. We must define what the applications are, their's not ours, and then create a system and programming that is suitable."

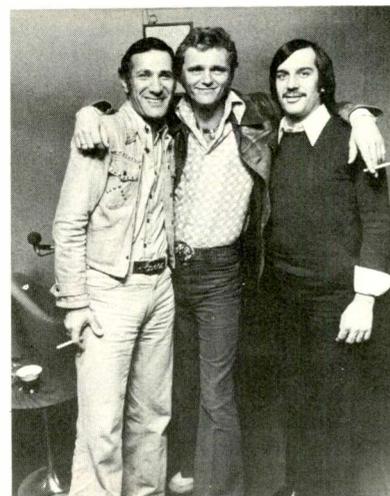
First Video Products Introduced by TEAC

■ MONTEBELLO, CAL. — Long known for their line of high quality tape recorders and audio components, TEAC Corporation of America has introduced their first two video products for what TEAC president George DeRado describes as "special application" markets.

Color Videocassettes

The units include the TEAC VT-1000 color videocassette recorder which uses ¾" video cassettes and weighs less than 30 pounds. The unit is identical to one which Sony has recently put on the market. In conjunction with that portable recorder TEAC is also marketing a hand-held black and white video camera weighing five pounds, the HC-100. Price of the VT-1000 color recorder is \$2,925; the b&w camera is \$870.

Reed Rolls In



On a recent visit to Gotham, RCA country recording artist Jerry Reed (center) visited New York's country music station, WHN, and is shown with WHN disc jockey Lee Arnold (left) and Steve Greenberg, RCA Records' New York promotion manager.

Sutton-Miller Forms Audio/Visual Supply

■ LOS ANGELES—Joe Sutton, president of Sutton-Miller Ltd., parent company of Sound Bird and Shadybrook Records, has announced the formation of S-M Audio/Visual Supply.

The purpose of the new company is to offer a source for soundtrack or individual songs for themes for motion pictures and television.

Brad Miller will head the new division.

Initial project S-M A/V is involved in providing the quadrophonic sound effects and music for the Rueben H. Fleet Space Theatre in San Diego. The theater utilizes the IMAX film process shown at the U.S. Pavilion during Expo '74 in Spokane.

All Americans



Producer George Martin posed in his favorite T-shirt with his favorite group since the heyday of the Beatles. Joining Martin are America's Dan Peek, Gerry Beckley and Dewey Bunnell, whose new album, "Hearts", will be released by Warner Bros. in March, 1975.

CONCERT REVIEW

The Rhodes Kids Rock Las Vegas

■ LAS VEGAS — The entertainment competition in Vegas is heavier than the action on the tables, and it's seldom that an act without a full-blown national reputation gets the spotlight on the showroom stage of a major hotel. Rules of thumb, though, are made to be broken, as evidenced recently (8) by the Rhodes Kids (GRC), seven shiny-faced siblings in green uniforms who, on the strength of a smattering of recent appearances, a couple of records and excellent word-of-mouth, kept the Flamingo Hilton showroom packed to the rafters, with their audience on their feet and clamoring for more.

All seven family members are polished musicians and entertainers, and the success of their performance was in good part due to a flawless sense of timing, both choreographic and musical, on the part of the entire group. Comparisons to the best of the several other family groups could easily be made, but the Rhodes Kids project a lively personality and glossy flair all their

IMA Signs Sayer

■ NEW YORK—Connie De Nave, president of International Media Associates, has announced the signing, for exclusive U.S. public relations representation, of British singer-composer Leo Sayer, whose second Warner Bros. album, "Just a Boy," was recently released in the United States.

Ms. De Nave further announced that for the fourth consecutive U.S. tour, she has been appointed press representative for British recording artists Rod Stewart and the Faces by manager Billy Gaff, of Gaff Management, London.

own. Lead singer Brett Rhodes, a 13-year-old prodigy, was perhaps the most animated family member, and was particularly effective in a series of impersonations (Bobby Darin, Tom Jones, etc.) that managed to surpass those of even the most seasoned Vegas performers. Ron Rhodes' clowning on guitar, Patty Rhodes' sparkling keyboard accompaniment . . . the plaudits could go on and on.

The featured highlight of the show was the group's performance of their current single, the Del Shannon early sixties hit, "Runaway." In contrast to their other, more MOR-oriented material, the "Runaway" rendition was delivered in a fairly straight-faced rock 'n roll style, and pointed to a versatility and diversity of taste in the group that should keep their career rising at its present rapid rate.

Eliot Sekuler

ABC Pub Inks Duboff & Powers



Gerald Teifer, vice president and general manager of ABC Records' music publishing division, has announced the company's signing of writers Steve Duboff, whose past hits have included "Pied Piper" and "The Rain, the Park and Other Things," and Tony Powers, author of such songs as "98.6" and "Lazy Day." Duboff and Powers will write songs both individually and as a team for ABC and both will continue to accept outside production assignments. Pictured (from left) are Hal Yoergler, ABC Music's west coast professional manager, Duboff, Powers and Teifer.

Southern Library

Taps Sharon Shanks

■ NEW YORK — Sharon Lee Shanks has been appointed eastern service representative of the Southern Library of Recorded Music. She will work closely with Roy Kohn, U.S. manager of the Library.

Recently, Southern acquired the new "Selected Sound" Library. Both are now offered as one, and are interchangeable. Selected Sound is available in 100 percent stereo and about 90 percent of the Southern Library is in stereo.

With Shanks in New York and Kohn in Hollywood, complete service will now be from both branches. The new address in New York is 1740 Broadway, New York, New York 10019.

Program One Stop Sets Second Branch

■ UNION, N.J. — Program One Stop of Union, N.J. has announced the opening of a second branch to be located in Saugerties, New York.

Saugerties was chosen for its central location in order to service operators in the Upstate New York, Hudson Valley and Western Mass. area. Program One Stop is located at 5048 Railroad Avenue.

GRC Pushes Heartwood

■ ATLANTA — Michael Thevis, president of General Recording Corporation, has announced the rush-release of a Heartwood album for the third week in February. Heartwood, fresh from dates with the Nitty Gritty Dirt Band and the Earl Scruggs Revue, are the subjects of a major promotional effort on the part of GRC Records designed to maximize radio and live appearance response to the group.

CLUB REVIEW

Chandler Charming At Shepherd's

■ NEW YORK — Say what you will about middle-of-the-road music, but there are times when it has its place and must be considered on its own terms (music is pluralistic). And when MOR is performed by an artist truly possessed by the genre, the result can be genuinely satisfying for an audience.

Welcome to the latter category one Guy Chandler (Pied Piper) who held forth for one month recently at Shepherd's Restaurant in the Drake Hotel. Friday night's (7) early show was a most enjoyable affair, finding Chandler in good voice and ably backed by two beautiful female vocalists and an efficient four-piece band (the Ron Rose Quartet). It was a chance for all those attending to put their minds on a shelf, forget about the world's problems for awhile (it's nice that some people can afford to do so) and concentrate on Chandler's high-spirited performance of songs as current as Neil Sedaka's "Laughter In The Rain" and as old as George M. Cohan's "Mary Is A Grand Old Name."

John Davidson, John Gary and Mac Davis are names springing to mind most readily when one seeks comparisons to Guy Chandler, although his vocal range is not as extensive as Gary's. Like any good night club performer, Chandler is smooth, self-assured and develops a good rapport with his audience. An additional plus would be the working intelligence he demonstrates in his selection of material—the few clinkers in his show are greatly overshadowed by excellent versions of "Angie Baby," "I Believe In Music," and "The Bigger The Love, The Harder The Fall."

Guy Chandler's only drawback as a performer is his lack of any strong original material, which he must have if he is ever to reach a larger audience. One hopes Chandler obtains such material because he is deserving of that larger audience. Such fine talent is given too few headlines these days.

David McGee

PRC Taps Ware

■ NEW YORK — Rich Ware, formerly director of sales, Columbia Magnetics Group with CBS, has been appointed vice president, west coast sales, with PRC Recording. His office will be located in Los Angeles.

PRC offers custom pressing and tape duplication in Richmond, Indiana and has plans to build a manufacturing facility on the west coast.

Academy Of Country Music Expands Awards Presentation

By ELIOT SEKULER

■ LOS ANGELES—Current preparations for the Academy of Country Music's tenth annual awards presentation indicate that the presentation will be "the most elaborate in the Academy's history," according to producers Gene Weed and Bill Boyd. No fewer than 19 top country recording stars and entertainers will perform during the evening's festivities, and as emphasized by the Academy participants, will represent every geographical and artistic element in the medium.

The event, scheduled for February 27, will actually take place in two separate locations. Taping of the show for television and the announcement of some key awards will be held at Hollywood's Aquarius Theatre early in the evening and will not be open to the public. Reasons for the closed-door policy are presumably quality control and so that the taping will not divert interest from the gala awards dinner show and banquet, to be held at the Hollywood Palladium later in the evening. The show will be televised on March 5 via ABC's Wide World of Entertainment. It will be the third year that the awards presentation will be aired.

"Last year the show received the third highest rating for that time slot in ABC's history," asserted Boyd. "The network had some doubts as to whether there was an audience for country music at that time of night. We're hoping that this year will be the last time that we're on The Wide World of Entertainment; if we get ratings as good or better than last year's, we'll be assured a prime-time slot in 1976."

Claiming that the awards have a significant effect on the careers of recipients, Weed cited the Academy's first winner in the Most Promising Male Vocalist category, Merle Haggard: "Merle was Most Promising Vocalist one year and Male Vocalist of The

Year the next. Donna Fargo did the same thing, and other Most Promising winners have included Bobbi Gentry, Olivia Newton-John, Barbara Mandrell and Freddy Weller, all of whom have gone on to become top country stars."

Winners are selected by all members of the Academy, whose membership is comprised of various segments of the country music industry, including artists, producers, journalists and record company personnel. Voting is a three-part process, with the first ballot blank, the second containing 10 entries in each category, the third listing five.

Nominees were announced last week (RW, February 15). Scheduled to perform on the show are Roy Clark, Roger Miller, Loretta Lynn, Donna Fargo, Merle Travis, Connie Van Dyke, T. G. Sheppard, Tom Bresh, Molly Bee, Sharon Leighton, Jerry Inman, Eddie Dean, Dorsey Burnette, Cal Smith, Del Reeves, Billy Armstrong, Crystal Gayle, Mickey Gilley and Kay Austin. Jerry Naylor will emcee.

Dick Frank To Join Acuff-Rose Publishing

■ NASHVILLE — Dick Frank, a partner in the firm of Barksdale, Whalley, Leaver, Gilbert and Frank and legal counsel for the Country Music Association and Country Music Foundation, will soon leave his post with the private law firm and accept a position with Acuff-Rose Publications, according to informed sources. The move will reportedly take place July 1.

Frank has been legal counsel to the CMF since its inception in 1964, and since 1972 has been co-counsel with Mike Milom.

Frank has also been legal counsel for Acuff-Rose for a number of years.

ABC Signs Freddy Weller



Jerold Rubinstein, chairman of ABC Records, has announced the company's signing of Freddy Weller, whose records will appear on the ABC/Dot label. One-time rhythm guitarist with Paul Revere and the Raiders, Weller, who is also a songwriter, has in recent years become a top country artist with such records as his country single, "Games People Play." Pictured at the signing session are (from left) ABC/Dot president Jim Foglesong, Rubinstein, Weller's manager Jim Halsey, Weller and ABC/Dot vice president Larry Baunach.

NASHVILLE REPORT

By RED O'DONNELL



■ Charley Pride on his financial status: "Am I rich? I don't know. Ask my wife Rozene. She handles that phase of my career. I just tell her to give me \$50 and fill up the gas tank. I don't carry much money around with me. I take the 50 bucks and get into the car. I'm happy."

"Seriously, I know I'm not as poor as I was once. But I don't know if I'm really rich. Frankly, I have other things on my mind."

"By the way, if you ask Rozene I doubt if she will tell you. I do know that she is an A-1 handler of money. Rozene could squeeze a dollar bill so tight it would make George Washington come out looking like Booker T. Washington."

Pride hasn't been home (Dallas, Texas) but one day in 1975: "I've worked so much—here and overseas—that I've made up a little joke about it. I tell people I've lost so much sleep I've got 'black' circles under my eyes. Or do you think it would be funnier if I said I've got 'white' circles under my eyes?"

The superstar hasn't changed much since he began recording 10 years ago. "I'm still me," he says. What the audience sees on stage is Charley Pride. What the folks hear on RCA recordings is Charley Pride. There are no gimmicks; it's still Sledge, Miss. (his hometown) Pride."

Dolly Parton has three of her songs on the charts: "Kentucky Gambler" by Merle Haggard, "Carolina Moonshine" by Porter Wagoner and "The Bargain Store" by Dolly herself. What the general Parton fan doesn't know is that she is a pretty darn good song writer. At least she gets quite a few of her songs recorded.

I asked her if she "had" to concentrate on one phase of her career and forget to the rest, what would be her choice?

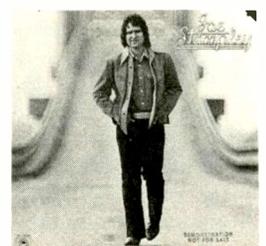
"Well," she replied, "I certainly would hate to give up entertaining" (Continued on page 128)

COUNTRY PICKS OF THE WEEK

SINGLE **MARIE OSMOND, "WHO'S SORRY NOW"** (Mills, ASCAP). Pretty young songstress brings back the Connie Francis hit with a hit treatment of her own that'll pull in requests and dimes. Strong production complements the vocals as it builds a mansion of a song. Marie sings country — and nobody's sorry. MGM M 14786.

SLEEPER **JERRY LANE, "HERE COMES THE BLUES AGAIN"** (RSO/Amnesty/Walden, ASCAP). Jerry gets a repeat performance from the low down blues when his gal is gone. Time is eternal when love is fleeting and she has fled out the door and out of this boy's life. One listen and you'll want to hear these blues again. ABC ABC-12065.

ALBUM **"JOE STAMPLEY."** Joe celebrates his new label with a new album containing his hit, "Roll On Big Mama," and a collection of super songs highlighted with the cut "The Letter." Also included are "From A Jack To A King," "The Grand Tour," "Laura," and "I've Never Loved Anyone More." No bad cuts here — drop the needle anywhere! Epic KE 33356.



Monument Inks Wilson

■ NASHVILLE — Rick Blackburn, vice president and general manager of Monument Records, has announced the signing of singer/songwriter Larry Jon Wilson to a recording contract.

Debut LP

His debut album, "New Beginnings," scheduled for release in March, was produced by Rob Galbraith at Youngun Sound in Murfreesboro, Tennessee.

Wilson will begin an extensive tour of the southeast in early April to coincide with the album release.

CLUB REVIEW

Clement's Charisma Clicks at the Exit/In

■ NASHVILLE — The genius of madness, Jack Clement, appeared recently for two nights at the Exit/In, marking the first time the Nashville legend had performed before a live, organized audience for 20 years.

Songwriter

Clement is known for writing songs such as "Miller's Cave," "Dirty Old Egg Sucking Dog," "Ballad of a Teenage Queen," "Let's All Help The Cowboy Sing the Blues," "The One On The Right Is on the Left," "Guess Things Happen That Way" and "Got Leaving On Her Mind," and producing acts such as Charley Pride, Johnny Cash, Waylon Jennings, Tompall and the Glaser Brothers and Jerry Lee Lewis. He began with Sam Phillips in Memphis and later headed his own label, JMI in Nashville, and publishing company, Jack Music.

Performer

Clement could bring the audience to applauding or rolling in the aisles laughing—in fact, he could wring love out of the devil with his ways. Performing some of his old hits as well as new compositions such as "Freaked Out Over You" and "Don't Tennessee Waltz Out On Me," he displayed a strong voice and an off the wall musicianship he disguised on occasion by asking the piano player what key they were in. All the while, you knew you were watching a true genius and an incredible entertainer who has abandoned the formal stage.

Why No Album?

Oddly enough, Clement has never done an album, and his contribution to music won't be complete until he does. The question rose whether he would be entertaining and effective outside of Nashville and away from his many friends here, but this may have been answered by an unidentified member of the audience who exclaimed, "I don't know who he is, but I love him!"

Don Cusic

Audio Designers, Sound Shop Merge

■ NASHVILLE — A major merger between Sound Shop Studios and Audio Designers has consolidated both companies into Sound Shop, Inc., according to an announcement made by Buddy Killen, chairman of the board for the newly-formed firm.

Killen Amplifies

In making the announcement, Killen noted that all former interests in the Sound Shop record-

ing facility had been purchased, and Craig Deitschmann and Jon Shulenberger will join him as partners in the current complex.

Killen stressed that the transaction would absolutely not affect any of the recording sessions being booked at the studio, and clearly pointed out his operation would continue to cater toward the needs of all labels and individual artists.

History

Opened in 1971, the studio has garnered a reputation for its recording facilities, and has previously attracted such out-of-town artists as Grand Funk Railroad, Carol Channing, Burt Reynolds, Dinah Shore and Paul McCartney.

Former Audio Designer accounts, which are expected to become a part of The Sound Shop's jingle roster, include such well-known names as Budweiser, the Lincoln Mercury Division of Ford Motor Company, Bell Telephone System, General Electric and Fab.

Planning

A second studio and office complex is currently being planned, which is to house the entire jingle operation, and ultimately will be designed to enhance all activities at the Sound Shop's Division Street location.

Regional Promo Mgrs. Appointed by ABC/Dot

■ NASHVILLE—ABC Records has bolstered its promotion field staff with the addition of three regional managers who will work country product exclusively for ABC and Dot Records.

Joe Deters has been assigned to the southeastern market, working from an Atlanta headquarters. Jim Petrie will cover the midwest from a Cleveland base. Henry Withers, residing in Houston, is in charge of the southeastern region.

Before moving into his current post, Petrie worked with Dot Records from January, 1974 as field marketing director. Deters was employed in record sales and promotion with Capitol Records for 18 years before joining ABC. Withers had been employed by ABC for nearly 18 months in promotion before devoting his efforts exclusively to country product.

Jade Records Formed

■ NASHVILLE — Jade Stone has announced the formation of a new label, Jade Records as part of Jade Stone Enterprises. Sagcap, an ASCAP publishing company, is also part of Jade Stone Enterprises.

The first release is "Sing A Little Love Song" by Jade Stone and the Cumberland Gap.

Stafford to Melodyland

■ LOS ANGELES—Terry Stafford has been signed to a long-term exclusive recording contract with Melodyland Records, a division of the Motown Record Corporation, announced Herb Belkin, Motown's vice president of creative operations.

In Nashville

Stafford is presently in Nashville selecting material for his debut single and album for Melodyland Records.



Shown at the Terry Stafford signing to Melodyland Records are (from left) Herb Belkin, vice president, Motown creative operations; Suzanne dePasse, vice president, Motown creative division; John Widdecombe, general manager, Melodyland Records; and Stafford (seated).

Tree Taps Gregg

■ NASHVILLE — Joe Gregg, former general manager of Warner Brothers Music, has been appointed as a member of the professional department at Tree International, according to an announcement by officials of that firm.

Background

Immediately prior to his move to Nashville, Gregg held the position of professional manager at Jobete Music in Hollywood. He also served as GM of Landers-Roberts Music in Los Angeles, and has worked in the area of promotion for Elektra Records and ABC Dunhill Records on the west coast.

Gregg, who has been assigned to work with the entire Tree catalogue, is to become responsible for placing material within all categories of music. He assumes his new duties immediately.

Nashville Report *(Continued from page 127)*

and singing and recording. But to get to your hypothetical question (ahem!), I'd settle for writing. No, it is not easier; in fact it is more difficult. It is just more challenging."

Jerry Bradley warned Chet Atkins: "Don't go out in this rainy weather or you might catch pneumonia." Chester B. grinned and retorted, "Is there such a disease as oldmonia?" (Chet's getting to be a punster in his middle age???)

Perry Como here to tape a CBS-TV special, skedded for airing Feb. 17, recalled the first time he met Atkins:

"I was here for a recording session and after it was finished I told one of my managers, Mickey Glass, 'That guy Chet is slower than I am.'"

MCA Records humorist Jerry Clower cuts his next album Friday night (Feb. 21) at the Picayune, Miss. High School Auditorium, at a benefit for the town's Civic Women's Club.

Picayune, as a word, is loosely defined a something of "small value." Hardly a description of Clower as an entertainer or human being.

Steel guitarist Tony Farr hired a band for his act and named it "The Farr Outs." Have show will travel Farr???

Freddy Weller, after many years with Columbia, shifted to ABC-Dot, and after shopping around for a producer selected ABC's Ron Chancey. Weller's first sessions will be in Nashville "in a few weeks."

I asked Weller why he changed labels.

"Sometimes a change will change your luck," replied Weller. "It's a healthy thing to do—I hope. I've had some good years with Columbia."

Faron (the Baron) Young talking:

"The other day a young entertainer came to me and asked for some tips on how to be successful in the business of entertainment. I told him—'Stay out of Tulsa.'"

The facetious remark was in reference to his arrest there on New Year's Eve.

It seems that two of today's top female country singers have some differing opinions with their newest releases: Tammy Wynette wants to have kids and Loretta Lynn wants to skip that whole scene. Tammy's latest release is "(You Make Me Want To Be) A Mother" and Loretta's is "The Pill."

Rodriguez To Guest At Palsy Telethon

■ LOS ANGELES—Johnny Rodriguez has been set as a special guest star of the 15th Annual United Cerebral Palsy Telethon scheduled to air from Memorial Coliseum in Corpus Christi, Texas, on Saturday, March 1. Rodriguez is honorary chairman of the fund-raising event.

Following his headline stand at the San Antonio Livestock Show February 10-13, the entertainer moves onto almost two dozen concerts, ending in Memphis March 29.

Connie Smith's Message Carries Deep Meaning

■ NASHVILLE — Columbia's Connie Smith is a country singer, a gospel singer, a wife, a mother and a woman with a message and purpose in her life—to bring her belief in Jesus to as many people as she can.

Connie has done this in her recording — she records one gospel album a year and two gospel songs on all her other albums—and in her lifestyle as a devoted wife, mother and Christian. She combines all these by topping it off with being a country singer with acres of vocal talent and a string of number ones behind her such as "Cincinnati, Ohio" and "Once A Day."

Still Sings Heart Songs

Even though Connie has a strong commitment to her religion and gospel music, she still sings "heart songs" because, she states, "you can't be so heavenly minded that you're no earthly good" and that she has many country fans who she can reach and relate to quicker through her country recordings than by any other means.

Although she has stopped touring for the time being—she has a baby at home and another on the way — she plans to become more active later as her family grows. Doing a limited number of television appearances, personal appearances and continuing to record has let her remain one of the dominant female vocalists in country music even though she spends most of her time at home with her family.

Connie Smith believes that since her recording career has given her the opportunity to reach many people, she should make the most of that opportunity to reach as many of those as possible with her message and belief in Jesus. And she does it with her charming, winning style—the style of a woman with talent and purpose to make life better for everyone.

Don Cusic

First TV Special Set for Hoyt Axton

■ NASHVILLE — A&B recording artist Hoyt Axton has been signed by executive producers, Riddle/Walton Productions to star in his first 60 minute musical variety special, now slated for a March airing on NBC owned and operated stations.

The project, titled "The Hoyt Axton Country Western Boogie Woogie Gospel Rock and Roll Show," will feature guests Rita Coolidge, Doug Dillard, Arlo Guthrie, Loggins & Messina, Harry Nilsson, Charlie Rich, Linda Ronstadt, Buffy Ste. Marie, Ringo Starr, and LaCosta and Tanya Tucker.

Phillip Browning has been set to produce with Kip Walton directing and Craig Stereo to sponsor.

Como Tapes Special At The Opry House

■ NASHVILLE — RCA recording artist Perry Como and His Nashville Friends took over Opryland's Grand Ole Opry House last Thursday evening (February 6) for the taping of Perry's February 17 special to be seen on the CBS-TV network. The taping was the fifth major TV show taping featuring country artists in less than a month.

The Como special was taped in about three hours before 4000 people and featured Charley Pride (who had just returned Tuesday from a 10-day "sold out" tour of England and Scotland), Charlie Rich, Donna Fargo, Minnie Pearl, Loretta Lynn, Chet Atkins, Boots Randolph, Floyd Cramer and Danny Davis and the Nashville Brass.

Looking Flushed



Several promotions with a similar theme met head on in Record World's Nashville office last week. Kenny Earl (MGM) has a new single entitled "Use Me Up," and the MGM promotion staff has sent out toilet paper with the record title and artist's name on it. Mercury artist Jerry Lee Lewis has a new release entitled "I Can Still Hear the Music in the Restroom" and the Mercury promotion staff has sent out toilet seats with the record glued to the top. Dave Mack (left), head of country promotion for MGM, and Jack Pride (right), head of country promotion for Mercury, recently dropped by Record World's offices to deliver their goods to RW's Marie Ratliff and Don Cusic. The RW staff stated that the releases "wiped them out" and wished success in flushing a hit on the charts by each of the artists.

Tammy Clicks at KLAC



During a recent visit to Los Angeles, Tammy Wynette dropped by at KLAC to appear on Larry Scott's All Night Trucker's Show and to promote her latest Epic Records single, "(You Make Me Want To Be) A Mother." Pictured from left are: Larry Scott, KLAC music director Carson Schreiber, Ms. Wynette and KLAC air personality Gene Price.

Sound Shop Inc. Taps Barbra Nagel

■ NASHVILLE — Barbra Nagel, former associate producer at McCann-Erickson Advertising Agency in New York, has been named to the staff of Nashville's Sound Shop, Inc., according to an announcement made by president Craig Deitschmann.

In her new post, Ms. Nagel will serve as an account executive and is to be responsible for new advertising business outside the Music City area.

Ms. Nagel, who had previously worked as associate producer for Billy Davis on the Coca-Cola and Miller Beer accounts, also served as radio producer on several campaigns for both clients.

In addition, she was formerly affiliated with Doyle, Dane & Bernbach as production coordinator, where she was associated

with such accounts as Volkswagen, Quaker Oats, Clairol and Gillette. Her work as producer on a Burlington campaign won the coveted Clio Award.

Ms. Nagel assumes her new duties immediately.

Antique Signs Barlow; IRDA To Distrib. Disc

■ NASHVILLE — John Poznich, vice president of Antique Records of Pittsburg, Kansas, travelled to Nashville recently to sign country recording artist Jack Barlow to the Antique label.

Barlow's first release on Antique will be "All Night Country Radio," written and produced by Dallas Corey, to be distributed by International Record Distributing Associates.

Country Radio (Continued from page 113)

selves working in the framework of a country format (and might very well not even like country music), are quite susceptible to playing anything that is well produced and "sounds" country, especially when they are helped along by the friendly neighborhood promotion man who probably doesn't know anymore about his "country" product than the guy he's pushing it to.

Some months ago a major market station went "country" and I called one of the people on the air and the response I got, from the major market jock, to a question was "Who's Ernest Tubb?" Luckily, this man is now out of country and back into another format, but the very fact that he could occupy a full air shift in a top 10 market on a "country" station is just a little scary. This argument will rage on forever, and as the decline of total listenership to a single rock station in each market continues, many "country" stations will supplant former "MOR" stations, and perhaps things will move back to a more definite musical delineation. That old saw about "it sounds country, so I'm playing it" really doesn't hold much water.

Mike Millard moves into WUBE in Cincy; Don Michaels now middaying at WJAZ (Albany); Mike Phillips is the new MD at KXEL (Waterloo).

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

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

HILLMAN HALL—Warner Brothers WBS 8071
THE LORD AND HIS CO-WORKERS (Buckhorn, BMI)
 Hillman's debut single combines an infectious melody with the story line that heaven has branch offices all over. You can't pass this one by!

BILLY SWAN—Monument ZS8 8641
I'M HER FOOL (Combine, BMI)
 Following his "I Can Help," Billy brings out this number with a catchy beat and the message that he's at his lady's beck and call 'cause she does him right. A hit with no foolin'!

STATLER BROTHERS—Mercury 73665
ALL AMERICAN GIRL (American Cowboy, BMI)
 Smooth voiced quartet sings the praises of the girl of every man's dreams—the all American girl. An all-American hit!

JERRY WALLACE—MGM M 14788
COMIN' HOME TO YOU (Four Tay, BMI)
 Country crooner belts out this strong ballad saying how much he loves to come home to his lady. Comin' home with a hit!

CONNIE CATO—Capitol P-4035
HURT (Miller, ASCAP)
 Miss Superskirt lays out a super ballad that shows another side to her vocal talents. She'll be feelin' good when this one strikes.

NICK NIXON—Mercury 73654
IT'S ONLY A BARROOM (DebDave/Briarpatch, BMI)
 It's only a barroom, but it's a castle for a king with no queen. It'll be heard on every juke in every tavern in town.

JERIS ROSS—ABC ABC-12064

PICTURES ON PAPER (Acoustic, BMI)

Jeris tells the other ladies that they'd better do right for their man 'cause if he leaves, he's only gonna leave memories and leftovers.

RAY PILLOW—ABC/Dot DOA-17543

SIMPLE THINGS IN LIFE (Blue Creek, BMI)

Countrified Ray likes the simple things in life and his smooth voice will sing back some memories for you. The good ole days is today's hit!

PAT TORPEY—NRS NRS 664

UNTITLED YODEL (Tree/Windchime, BMI)

Pat yodels the praises of lovin' in the country with some country callin'. Listeners will be yodelin' their requests here.

PURE PRAIRIE LEAGUE—RCA PB-10184

AMIE (McKenzie/Dunbar, BMI)

A group with an easy country acoustic sound sings about a lady named Amie. A toe tapper perfect for drive time.

BILL RICE—20th Century TC-2169

LEAVE MY WOMAN ALONE (Jack & Bill, ASCAP)

Country funk from superwriter Rice warning others to keep their eyes and hands off his lady. Listeners won't leave it alone—they'll be demanding more.

LORETTA LONG—RCA PB-10204

RAINY DAY FRIEND (Sunbury, ASCAP)

Newcomer sings a song for all kinds of weather, telling her man that he only comes to her when times are rough. Jukes will collect more dimes than a coin collector.

BURFORD ROCKEFELLER—Capitol P-4033

TODAY I ALMOST FELT YOU TOUCH ME (Front Lawn/House of Loyd, BMI)

Singer has his share of problems, but this ballad ain't one of them; it's all there in the tracks! It'll bring tears and requests.

Loretta Lynn

Back To The Country

Featuring Her Single

The Pill

MCA-40358

New



MCA-471

MCA RECORDS

Meridian Mississippi Has
Given Us Jimmy Rogers,
and now

PAUL DAVIS

RIDING TO THE TOP OF THE COUNTRY CHARTS

RECORD WORLD

65  album
37  single



NOMINATED FOR ALBUM PACKAGE
OF THE YEAR

**MORE TO COME
FROM**



COUNTRY



THE COUNTRY ALBUM CHART

FEBRUARY 22, 1975

FEB. 22	FEB. 15		WKS. ON CHART
1	2	SONGS OF FOX HOLLOW TOM T. HALL—Mercury 73641	9
2	4	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	9
3	1	I CAN HELP BILLY SWAN—Monument KZ 33279	9
4	3	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	10
5	7	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538	15
6	5	THE SILVER FOX CHARLIE RICH—Epic KE 33250	10
7	6	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	30
8	10	HIGHLY PRIZED POSSESSION ANNE MURRAY—Capitol ST 11354	7
9	8	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	21
10	9	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734	22
11	24	LINDA ON MY MIND CONWAY TWITTY—MCA 469	3
12	12	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	14
13	14	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	17
14	11	COUNTRY HEART N' SOUL FREDDIE HART—Capitol ST 11353	11
15	17	BREAKAWAY KRIS & RITA—Monument PZ 33278	6
16	26	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	4
17	35	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846	2
18	20	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	38
19	15	MISS DONNA FARGO—ABC/Dot DOSD-2002	15
20	13	GET ON MY LOVE TRAIN LaCOSTA—Capitol ST 11346	13
21	16	COUNTRY PARTNERS CONWAY TWITTY & LORETTA LYNN—MCA 427	34
22	22	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY HANK WILLIAMS/HANK WILLIAMS, JR.—MGM M3HB-4975	8
23	36	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 467	3
24	23	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ— Mercury SRM1-1012	19
25	18	SHE CALLED ME BABY CARLIE RICH—RCA APL1-0686	14
26	33	SONS OF THE MOTHERLAND STATLER BROTHERS—Mercury SRM1-1019	3
27	28	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603	30
28	27	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	22
29	29	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	22
30	52	EVERYTIME I TURN THE RADIO ON BILL ANDERSON—MCA 454	2
31	19	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	13
32	30	LATEST AND GREATEST DANNY DAVIS—RCA APL1-0774	11
33	31	I WISH I HAD LOVED YOU BETTER EDDY ARNOLD—MGM M3g-4961	6
34	43	BARBI DOLL BARBI BENTON—Playboy PB-404	4
35	21	REUNION GLEN CAMPBELL—Capitol ST 11336	9
36	32	CHAMPAGNE LADIES AND BLUE RIBBON BABIES FERLIN HUSKY— ABC ABCD-849	6
37	25	ANNE MURRAY COUNTRY—Capitol ST 11324	25
38	34	THAT'S THE WAY LOVE SHOULD BE BRIAN COLLINS— ABC/Dot DOSD-2008	11
39	—	ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32927	1
40	37	MEL TILLIS' GREATEST HITS—MGM M3G-4970	14
41	56	BEST OF JIM REEVES SACRED SONGS—RCA APL1-0793	2
42	40	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CPM1-0818	13
43	38	I WONDER WHOSE BABY JERRY WALLACE—MCA 402	12
44	41	BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H3G-4516	14
45	39	CLASSIC CLARK ROY CLARK—ABC/Dot DOSD-2010	18
46	44	PORTER AND DOLLY—RCA APL1-0646	26
47	49	EXPRESSIONS RAY GRIFF—ABC/Dot DOSD-2011	5
48	50	DICK FELLER WROTE—United Artists UA-LA349-R	5
49	61	BOOTS RANDOLPH'S GREATEST HITS—Monument PZ 33242	2
50	45	GREATEST HITS, VOL. 1 BILLY CRASH CRADDOCK—ABC ABCD-850	11
51	—	I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH— Columbia KC 33375	1
52	42	FALL AWAY TEX RITTER—Capitol ST 11351	6
53	47	WHAT A MAN MY MAN IS LYNN ANDERSON—Columbia KC 33293	11
54	46	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	36
55	48	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441	26
56	—	PICKIN' GRASS AND SINGIN' COUNTRY OSBORNE BROTHERS— MCA 468	1
57	55	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	96
58	58	LORETTA LYNN'S GREATEST HITS—MCA 120	37
59	53	NOW BRENDA LEE—MCA 433	13
60	51	WORKIN' AT THE CARWASH BLUES TONY BOOTH—Capitol ST 11352	7
61	59	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712	22
62	60	PURE LOVE RONNIE MILSAP—RCA APL1-0500	43
63	57	IT'S A MONSTER'S HOLIDAY BUCK OWENS—Capitol ST 11332	19
64	63	NASHVILLE HIT MAN CHARLIE McCOY—Monument KZ 32922	21
65	—	RIDE 'EM COWBOY PAUL DAVIS—Bang 401	1
66	62	DIANA TRASK'S GREATEST HITS—ABC/Dot DOSD-2007	16
67	54	I CAN LOVE YOU ENOUGH GEORGE JONES—RCA APL1-0815	7
68	64	COUNTRY IS TOM T. HALL—Mercury SRM1-1009	25
69	67	SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA APL1-0700	20
70	66	BEST OF CHARLIE RICH—Epic KE 31933	40
71	68	COUNTRY BUMPKIN CAL SMITH—MCA 424	38
72	71	ANOTHER GOODBYE SONG REX ALLEN, JR.—Warner Bros. WBS 2821	16
73	65	FAMILY AND FRIENDS ROY CLARK—ABC/Dot DOSD-2005	15
74	73	ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-0606	31
75	74	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	49

EPIC NASHVILLE WELCOMES STAMPLEY.

You've expected big things from Stampley in the past. Consistently big sales from an ever-growing fandom. Top-5 records every time out. Sold-out concerts.

Now expect even bigger things.

Stampley's on Epic, and his first single, "Roll On Big Mama," is destined to be his biggest yet.

**Joe
Stampley**

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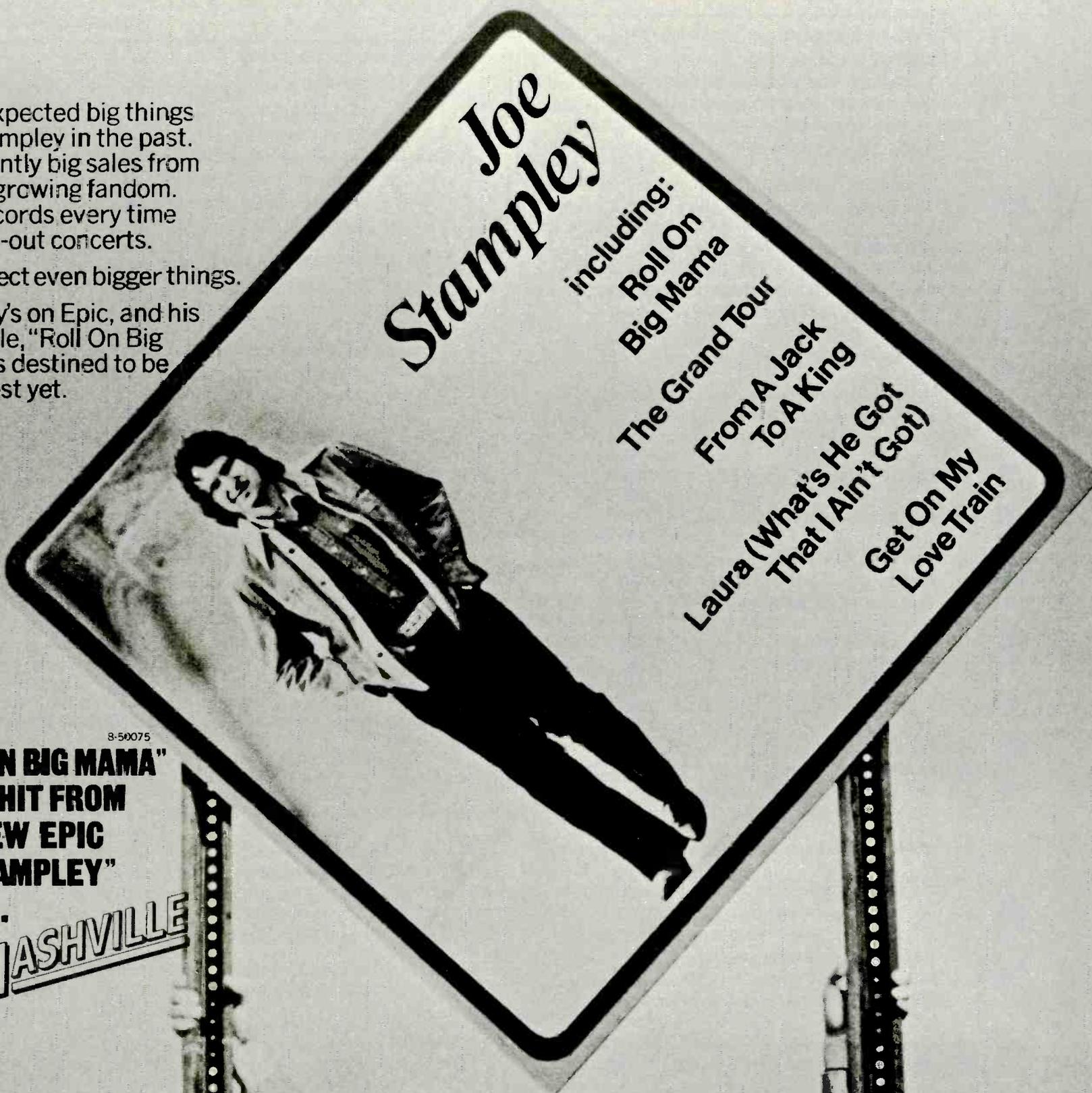
Roll On
Big Mama

The Grand Tour

From A Jack
To A King

Laura (What's He Got
That I Ain't Got)

Get On My
Love Train



8-50075

**"ROLL ON BIG MAMA"
IS THE HIT FROM
THE NEW EPIC
"JOE STAMPLEY"
ALBUM.**

EPIC NASHVILLE



KE 33356
Also available on tape
© 1975 CBS Inc.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

FEB. 22 FEB. 15

WKS. ON CHART

1	2	I CARE/SNEAKY SNAKE TOM T. HALL Mercury 73641	9
2	4	DEVIL IN THE BOTTLE T.G. SHEPPARD/Melodyland M6002F	11
3	3	THE TIES THAT BIND DON WILLIAMS/ABC/Dot DOA-17531	11
4	5	RAINY DAY WOMAN WAYLON JENNINGS/RCA PB-10142	9
5	9	LINDA ON MY MIND CONWAY TWITTY/MCA 40339	6
6	6	I CAN'T HELP IT LINDA RONSTADT/Capitol 3990	9
7	7	WRONG ROAD AGAIN CRYSTAL GAYLE/United Artists UA-XW555-X	14
8	1	IT'S TIME TO PAY THE FIDDLER CAL SMITH/MCA 40335	12
9	15	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC/Dot DOA-17540	5
10	11	WOLF CREEK PASS C. W. McCALL/MGM 14764	12
11	10	THEN WHO AM I CHARLEY PRIDE/RCA PB-10126	11
12	14	I'M A BELIEVER TOMMY OVERSTREET/ABC/Dot DOA-17533	10
13	12	CITY LIGHTS MICKEY GILLEY/Playboy 6015	12
14	18	SWEET SURRENDER JOHN DENVER/RCA PB-10148	7
15	13	(I'D BE) A LEGEND IN MY TIME RONNIE MILSAP/RCA PB-10112	13
16	8	IT WAS ALWAYS SO EASY MOE BANDY/GRC 2036	13
17	22	HOPPY, GENE AND ME ROY ROGERS/20th Century TC 2154	8
18	30	LOVIN' YOU WILL NEVER GROW OLD LOIS JOHNSON/ 20th Century TC 2151	7
19	16	WHATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE/Capitol 3980	12
20	27	I BELIEVE THE SOUTH IS GONNA RISE AGAIN TANYA TUCKER/Columbia 3-10069	8
21	28	WRITE ME A LETTER BOBBY G. RICE/GRT 014	6
22	31	PENNY JOE STAMPLEY ABC/Dot DOA-17537	4
23	23	THAT'S HOW MY BABY BUILDS A FIRE JOHNNY RUSSELL/ RCA PB-10135	8
24	29	YOU ARE THE ONE MEL TILLIS & SHERRY BRYCE/MGM 14776	7
25	26	ROCK 'N ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) MAC DAVIS/Columbia 3-10070	6
26	37	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES/ Columbia 3-10072	4
27	38	THE BARGAIN STORE DOLLY PARTON/RCA PB-10164	4
28	34	WHOEVER TURNED YOU ON DAVID WILKINS/MCA 40345	8
29	39	LIFE MARTY ROBBINS/MCA 40342	4
30	33	HE'S EVERYWHERE MARILYN SELLARS/Mega 1221	9
31	19	GREAT EXPECTATIONS BUCK OWENS/Capitol 3976	13
32	32	CHAMPAGNE LADIES AND BLUE RIBBON BABIES FERLIN HUSKY/ABC 12048	7
33	41	I'LL SING FOR YOU DON GIBSON/Hickory H 338	4
34	40	OH BOY DIANA TRASK/ABC/Dot DOA-17536	5
35	52	MY ELUSIVE DREAMS CHARLIE RICH/Epic 8-50064	3
36	44	JUST LIKE YOUR DADDY JEANNE PRUETT/MCA 40340	5
37	42	RIDE 'EM COWBOY PAUL DAVIS/Bang 712	5
38	17	LADY CAME FROM BALTIMORE JOHNNY CASH/ Columbia 3-10066	11
39	50	SOULFUL WOMAN KENNY O'DELL/Capricorn CPS 0219	4
40	46	MAMA DON'T 'LOW HANK THOMPSON/ABC/Dot DOA-17535	5
41	55	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 40349	3
42	49	LEAVE IT UP TO ME BILLY LARKIN/Bryan 1010	5
43	57	ROSES AND LOVE SONGS RAY PRICE/Myrrh MS 150	3
44	24	THERE'S A SONG ON THE JUKEBOX DAVID WILLS/ Epic 8-50036	14
45	56	I'LL STILL LOVE YOU JIM WEATHERLY/Buddah 444	3
46	21	IT'S A SIN WHEN YOU LOVE SOMEBODY GLEN CAMPBELL/ Capitol 3988	10
47	25	CAROLINA MOONSHINER PORTER WAGONER/ RCA PB-10124	10
48	20	LET'S SING OUR SONG JERRY REED/RCA PB-10132	10



49	35	THE BUSIEST MEMORY IN TOWN DICKEY LEE/RCA PB-10091	13
50	59	BEST WAY I KNOW HOW MEL TILLIS/MGM 14782	4
51	58	COME ON DOWN TENNESSEE ERNIE FORD/Capitol 3916	4
52	66	I STILL FEEL THE SAME ABOUT YOU BILL ANDERSON/ MCA 40351	3
53	74	I JUST CAN'T GET HER OUT OF MY MIND JOHNNY RODRIGUEZ/Mercury 73659	2

CHARTMAKER OF THE WEEK*

54	—	THE PILL LORETTA LYNN MCA 40358	1
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55	60	JANUARY JONES JOHNNY CARVER/ABC 12052	5
56	63	THE CROSSROAD MARY KAY JAMES/Avco CAV-605	4
57	70	BLANKET ON THE GROUND BILLIE JO SPEARS/ United Artists UA-XW584-X	2
58	76	IT DO FEEL GOOD DONNA FARGO/ABC/Dot DOA-17541	2
59	61	I'LL BELIEVE ANYTHING YOU SAY SAMI JO/MGM 14773	4
60	67	I CAN'T HELP MYSELF PRICE MITCHELL & JERRI KELLY/ GRT 016	4
61	68	LONELY MEN, LONELY WOMEN CONNIE EATON/ABC 15022	4
62	69	COVER ME SAMMI SMITH/Mega 1222	4
63	73	DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY/Elektra 45229	3
64	79	MY BOY ELVIS PRESLEY/RCA PB-10191	2
65	65	DON JUNIOR JIM ED BROWN/RCA PB-10131	5
66	—	ALWAYS WANTING YOU MERLE HAGGARD/Capitol 4027	1
67	—	(YOU MAKE ME WANT TO BE) A MOTHER TAMMY WYNETTE/Epic 8-50071	1
68	71	ALL THE LOVE YOU'LL EVER NEED CLIFF COCHRAN/ Enterprise ENN-9109	4
69	78	PROUD OF YOU BABY BOB LUMAN/Epic 8-50065	3
70	—	HE TOOK ME FOR A RIDE LaCOSTA/Capitol 4022	1
71	43	LAY BACK LOVER DOTTIE WEST/RCA PB-10125	10
72	77	SHOULD I COME HOME JOE ALLEN/Warner Bros. WBS 8052	4
73	36	BIG MAMOU FRENCHIE BOURQUE/20th Century TC 2152	9
74	62	ME AS I AM CHIP TAYLOR/Warner Bros. WBS 8050	6
75	47	BUTTERFLY EDDY ARNOLD/MGM 14769	7
76	48	MR. SONGWRITER SUNDAY SHARPE/United Artists UA-XW571-X	9
77	85	CLEAN YOUR OWN TABLES STONEY EDWARDS/Capitol 4015	2
78	45	MY WOMAN'S MAN FREDDIE HART/Capitol 3970	16
79	72	YOURS AND MINE O. B. McCLINTON/Enterprise ENN-9108	4
80	82	THE WAY I LOSE MY MIND CARL SMITH/Hickory H 337	4
81	81	IS THIS ALL THERE IS TO A HONKY TONK JERRY NAYLOR/ Melodyland M6003F	4
82	—	UPROAR ANNE MURRAY/Capitol 4025	1
83	91	CAT'S IN THE CRADLE COMPTON BROTHERS/ABC/Dot 17538	2
84	64	WATCH OUT FOR LUCY TONY BOOTH/Capitol 3994	7
85	—	I CAN SEE CLEARLY NOW REX ALLEN, JR./Warner Bros. WBS 8046	1
86	—	CHAINS BUDDY ALAN/Capitol 4019	1
87	87	ONCE AGAIN I GO TO SLEEP WITH LOVIN' ON MY MIND MELODY ALLEN/Mercury 73638	4
88	89	COME ON HOME MARY LOU TURNER/MCA 40343	4
89	92	IT'S A FEELING CALLED LOVE BILLY MIZE/Mega 1223	3
90	93	SAWMILL DEPOT JACK GREENE/MCA 40353	4
91	99	I FOUGHT THE LAW SAM NEELY/A&M 1651	2
92	100	BAD WATER GENE WATSON/Resco 630	2
93	95	GONNA FIND ME A BLUEBIRD BUD LOGAN/Shannon S 825	4
94	84	PADRE JUDY LYNN/Warner Bros. WBS 8059	4
95	97	LOVE IS THE FOUNDATION BUD LOGAN & WILMA BURGESS/Shannon S 826	3
96	—	I'M NOT LISA JESSI COLTER/Capitol 4009	1
97	—	PUT ANOTHER NOTCH IN YOUR BELT KENNY STARR/ MCA 40350	1
98	—	CHARLEY IS MY NAME JOHNNY DUNCAN/Columbia 3-10085	1
99	—	AIRPORTS AND PLANES PAT ROBERTS/ABC/Dot DOA-17539	1
100	—	HOW COME IT TOOK SO LONG (TO SAY GOODBYE) DAVE DUDLEY/United Artists UA-XW585-X	1

*CHARTMAKER OF THE WEEK IS THE HIGHEST DEBUTING RECORD

Hot off Ray's great hit
'LIVIN' IN THE SUNSHINE OF YOUR LOVE'
comes another smash single

Ray Pillow

**'SIMPLE THINGS
IN LIFE'**

DOA-17543



**Ray Pillow
Countryfied**



COUNTRYFIED
Ray Pillow/DOSD-2013

Both hits
are in
Ray's new
album!

Exclusively on



'Oh Boy' What a
woman and Oh Boy
what a hit;
Diana Trask's
new single

"OH BOY"

DOA-17536



**DIANA TRASK'S
GREATEST HITS**

LEAN IT ALL ON ME
I FALL TO PIECES/CRY
HOLD ON TO YOUR MAN
IT'S A MAN'S WORLD



DIANA TRASK'S GREATEST HITS
DOSD-2007

Diana's
latest
album is
dynamite!



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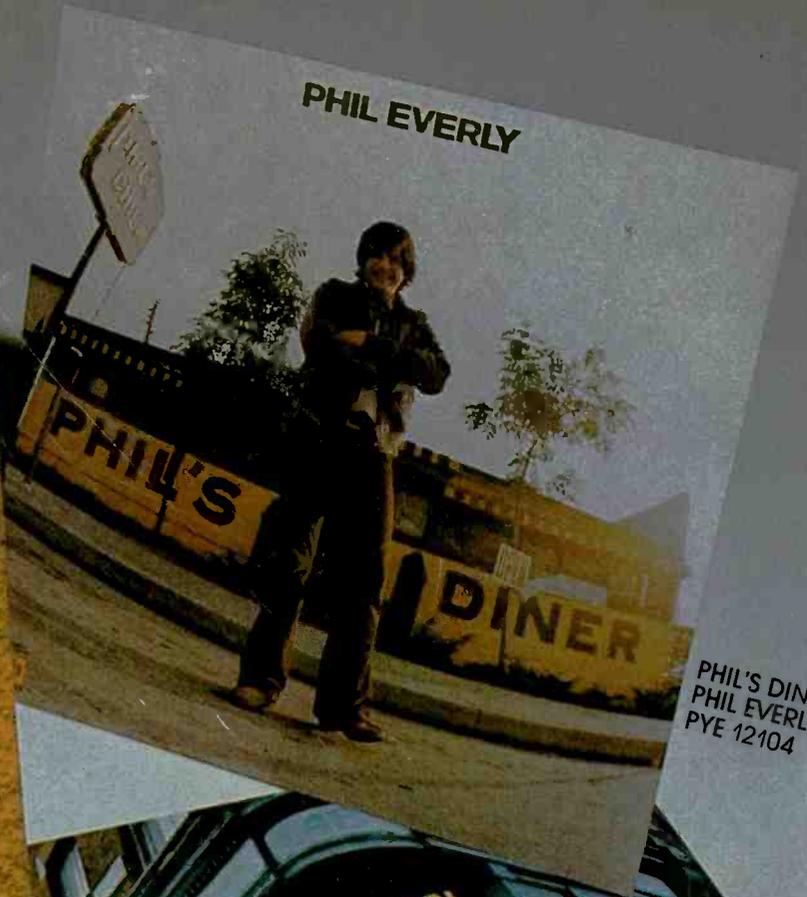


**We
mean
business.**

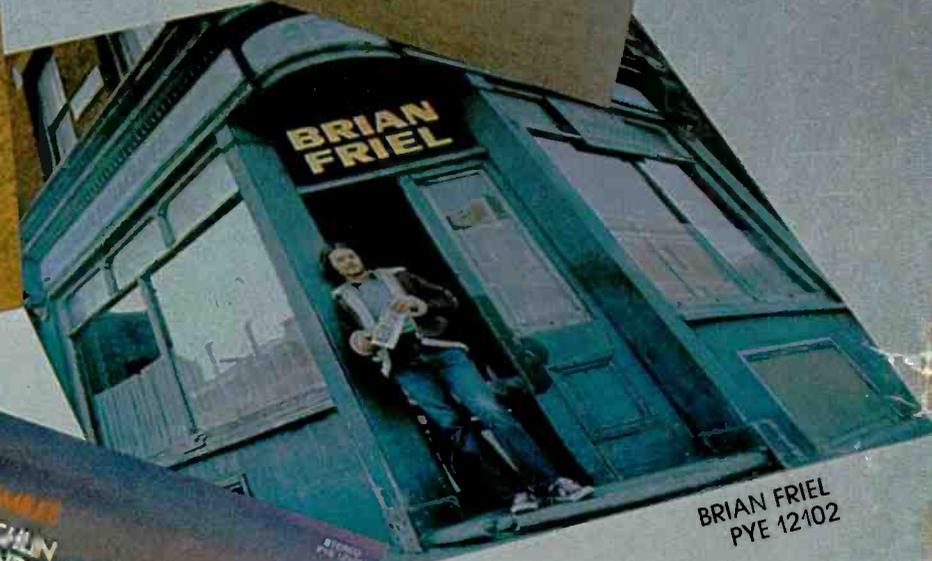
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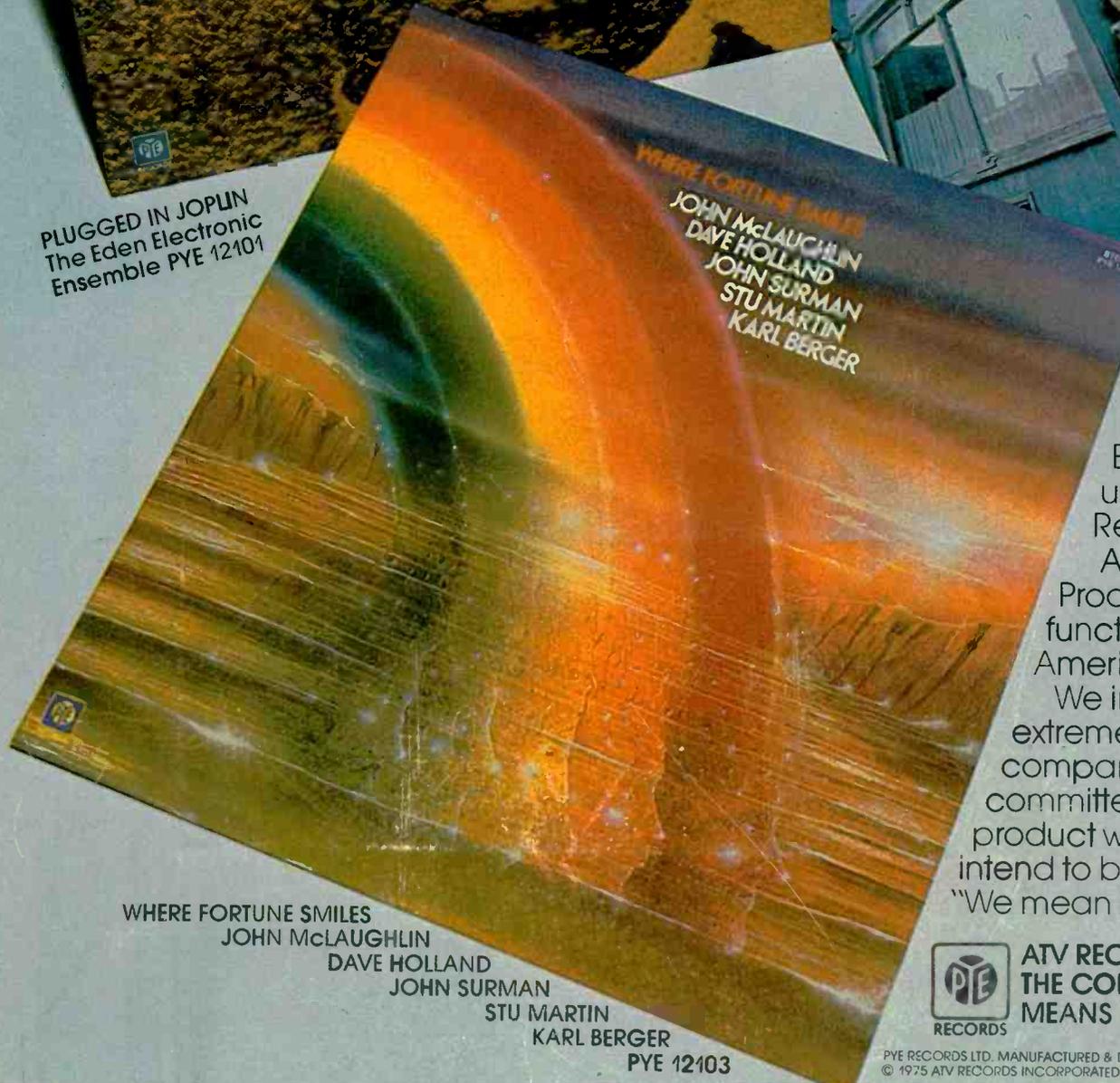
PLUGGED IN JOPLIN
The Eden Electronic Ensemble PYE 12101



PHIL'S DINER
PHIL EVERLY
PYE 12104



BRIAN FRIEL
PYE 12102



WHERE FORTUNE SMILES
JOHN McLAUGHLIN
DAVE HOLLAND
JOHN SURMAN
STU MARTIN
KARL BERGER
PYE 12103

A new American Record Company was formed in August, 1974. It is part of the Pye Records Group of England and will operate under the name of ATV Records Incorporated. ATV will distribute Pye Product in America and function actively as an American Record Company. We intend to be an extremely promotion-intensive company and we are fully committed to support the product we release—because we intend to back up what we say, "We mean Business."



**ATV RECORDS INCORPORATED.
THE COMPANY THAT
MEANS BUSINESS.**

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