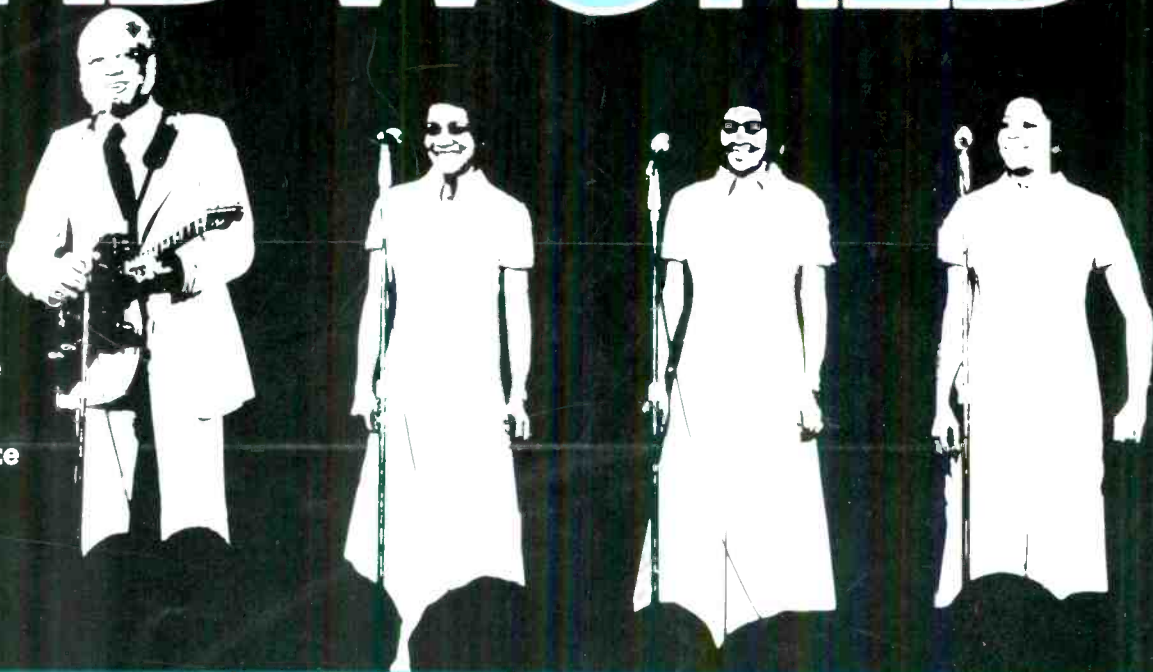


RECORD WORLD

Who In The World: Staple Singers

With Their Album 'City In The Sky' Following In The Wake Of Their Soulfully Successful Single Of The Same Name, The Gospel-Rooted Stax Quartet Continues To Capture A Broad Cross-Section Of Audience Appeal. See Story On Page 18.



HITS OF THE WEEK

SINGLES

JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND, "WHATEVER GETS YOU THRU THE NIGHT" (prod. by John Lennon) (Lennon/ATV, BMI). There's two Johns tracking here, and one sure sounds like Elton! An original Lennon tune that should score as his brightest night-light since "Imagine." Buoyantly abetted sax-filled boogie! Apple 1874 (Capitol).

GOLDEN EARRING, "CANDY'S GOING BAD" (prod. by Golden Earring/Fred Haayen) (Larry Shayne, ASCAP). Printed label copy instructions read "play loud." But then, what better way to hear the Dutch rockers' follow-up to "Radar Love"? Hard rock "Candy" for both AM and FM sweet tooth's telling of an offending offspring. MCA/Track 40309.

PAPER LACE, "THE BLACK-EYED BOYS" (prod. by Mitch Murray & Peter Callander/Bus Stop Records) (Murray-Callander, ASCAP). Keep a lookout down the road and up the charts for this motorcyclin' rock 'n roll band. No Hell's Angels they, but bikers more into makin' music than mischief. First gear idea from the "Chicago Died" guys. Mercury 73620.

EDGAR WINTER GROUP, "EASY STREET" (prod. by Rick Derringer) (Silver Steed, BMI). You can always count on Edgar and crew to come up w. th a Winter wonderland of hit product. This one is a bistro-slink saga of good time avenue with lyrically loose but instrumentally tight terminology. An exciting departure from boogie boulevard! Epic 8-50034.

SLEEPERS

NEIL SEDAKA, "LAUGHTER IN THE RAIN" (prod. by Neil Sedaka & Robert Appere) (Don Kirshner, BMI/KEC, ASCAP). The veteran writer/performer's first in a while could do for him what "(You're) Havin' My Baby" accomplished for Paul Anka. His most hummable copyright in years is destined to put a smile under every umbrella! MCA/Rocket 40313.

SOUL SURVIVORS, "CITY OF BROTHERLY LOVE" (prod. by Gamble-Huff and Soul Survivors) (Rose Tree, ASCAP). Record reunites the producer/performer combination that first sped right to the top on an "Expressway to Your Heart." A mellower sound should see their hit footsteps to the red-carpeted comeback trail. TSOP ZS8-4756 (Phila. International).

GARRY BONNER, "BABY BABY (LOVE IS WAITIN')" (prod. by Bob Ezrin) (Hudson Bay, BMI). Former Turtles are coming out of their shells sporting singular name tags. The latest to do so is Bonner; his solo debut proves Ezrin's Alice Cooper base can support pure top 40 structures. Unique success situation awaits! Atlantic/Migration 3208.

YVONNE FAIR, "WALK OUT THE DOOR IF YOU WANNA" (prod. by Norman Whitfield) (Stone Diamond, BMI). A dare her man better not take, but one that every pop and soul programmer should heed with all due speed. Yvonne's setting recalls the fiery best of the Temptations' giants as she puts in a performance no one can cut out on. Motown M 1323F.

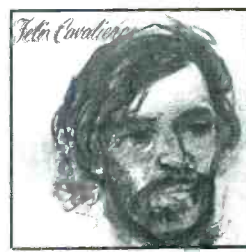
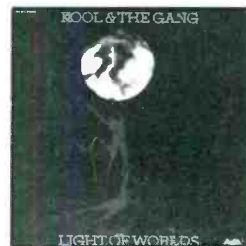
ALBUMS

KOOL & THE GANG, "LIGHT OF WORLDS." With two gold singles and one gold album (their last) under their collective belt, this self-contained band returns to its roots to combine jazz with their successful funk flavor. The single, "Higher Plane," is ascending the charts, with the entire set exemplifying their musical maturation. De-lite DEP-2014 (PIP) (6.98).

RASPBERRIES, "STARTING OVER." Masters of the top pop sound team up for a fourth time with production whiz Jimmy Ienner for one of the best albums to have emerged this year. The single, "Overnight Sensation," is exactly that, with the unedited version being a tour de force. "Play On," "Cruisin' Music" and the title tune go all the way! Capitol ST-11329 (6.98).

"FELIX CAVALIERE." The man whose vocals thrilled us in the late sixties when he fronted the Rascals comes forth with a groovin', good lovin' solo set. Deft co-production from Todd Rundgren embellishes Cavaliere's rich vocals, as "A High Price to Pay" leads the pack of gems with a hook that can't miss. The dawning of a major artist. Bearsville BR 6955 (WB) (6.98).

"THE ROCKY HORROR SHOW." This show has been creating a sensation in Los Angeles, packin' 'em in every night, receiving critical acclaim, and has a New York opening imminent—all factors suggesting strong sales success for the original cast recording. The Richard O'Brien score is lively with a fifties flair and Lou Adler production excels. Ode SP 77026 (A&M) (6.98).



Record World
Presents

OPERA '74

A Special
Section

Wayne Berry

The first album by

'Home At Last'

CPLI/CPSI/CPKI-0603

Produced by Norbert Putnam of Code 615 Productions, Inc.



REAL Records and Tapes

RECORD WORLD

RCA Pacts Phantom Label

■ NEW YORK—RCA Records has announced it will manufacture and market world-wide the product of Phantom Records, a new label to be formed by Bud Prager, president of the highly successful Windfall Records label.

The announcement was jointly made with Prager by RCA Record's president Ken Glancy, who stated; "Our excitement runs high about Bud and Phantom. We feel extremely fortunate, in this agreement, to have secured the creative talent and organizational expertise of a man involved in the success of Mountain, Felix Pappalardi, Leslie West, and in conjunction with Pappalardi's production, the Cream albums. This new association assures for us an even wider representation in the vital and profitable rock market."

Prager, who will also serve as a consultant to RCA Records in the contemporary area, said, "We consider Phantom and our agreement with RCA to be a formidable challenge. It is so difficult to build success with even one artist; establishing a label—like Phantom—is a complex undertaking. But, with the strength and enthusiasm of RCA Records and Ken Glancy

(Continued on page 63)



Pictured from left: RCA Records president Ken Glancy, Bud Prager, Mel Ilberman, division vice president, business affairs, RCA Records.

Roulette Expands

■ NEW YORK — With two groups currently riding the charts and several more signed and ready to go, Morris Levy has announced plans to expand the Roulette label, which kicked off the careers of some of the best known American artists of the 1960s.

In its future activities, Levy stressed, Roulette will follow the course which brought it so many successes in the past — that of discovering and launching new talent.

In the same statement, Levy also announced the appointment of Joe Isgro to the position of director of national promotion

(Continued on page 18)

Canadian Conclaves

■ VANCOUVER, B.C. — Two important conventions took place here late last week, back-to-back. Thursday and Friday (19-20), Columbia Records of Canada held their 1974 sales meet at the Western Canadian site; following that, RPM Weekly convened its Communication 9 (C9) convention on Saturday and Sunday (21-22).

Record World publisher Bob Austin served as a guest speaker for the C9 meet. Further details next week.

New Hits from Veteran Acts Point to a 'Comeback' Trend

By ROBERT ADELS

■ NEW YORK—Spurred on by a new label contract and/or a realignment of direction, several acts on The Singles Chart are proving that their track records are more than memories. Together, these renewed success stories prove that the often cyclical nature of pop music can be used to a veteran's advantage when the right combination of excitement and performance level is captured once again in the studio. Chart "cold periods" of as long as 12 years no longer seem to be top 40 barriers.

4 in Top 10

Record World lists no less than four artists in this week's top 10 alone, bearing this "comeback" trend out. Dionne Warwick is bulleted in a duet with the Spinners on Atlantic ("Then Came You" at 3), an outcome of an agreement with her current label,

Warner Brothers. She previously achieved her greatest successes on Scepter where her last top 10 disc was "I'll Never Fall in Love Again" some four years ago; this is her first effort as part of a vocal combination.

Andy Kim's first single for Capitol ("Rock Me Gently" at 5 this week) is his first entry of equal impact since his hit-string with Steed Records ('68-'70). With it, he makes his bow as a self-contained act handling production and writing chores as well. The renewed album and tour success of Eric Clapton (RSO) has been reflected in his recent and first number one single, "I Shot the Sheriff" (at 6 this week). Paul Anka's first on the United Artists label, the recent chart-topper "(You're) Having My Baby" (8 this week) recalls his golden era on RCA (circa 1960) and is his first number one in 15 years.

Guess Who, Tymes

The Guess Who (RCA) who have recently re-grouped as a performing unit, have their biggest single in some four years with "Clap for the Wolfman" (bulleted at 14). The Tymes, Parkway's ballad phenomenon of '63/'64, have another national hit with their first release in a long while, their debut outing for RCA. Representing their first uptempo action record as well, "You Little Trust-maker" is currently a bulleted 22.

(Continued on page 32)

Capitol Beach Boys Anthology Makes Album Chart History

By LENNY BEER

■ LOS ANGELES—In a move virtually unprecedented in recent industry history, a repackaged album set by a group with no current hits has attained the number one spot on the Record World album chart. This week The Album Chart is topped by the "Endless Summer" double album by the Beach Boys on Capitol. Capitol released this repackage of early Beach Boys material in July, and it has steadily climbed the chart, reaching its current position after nine weeks. The story of the rise of this album is one which tells still another chapter in the value of television advertising on record sales.

Since there is no new Beach Boys material currently released, and since the group is constantly touring, Capitol Records decided to capitalize on these factors by reselling their catalogue product during the summer season, which has long been the peak time for the group's sales. In an interview with Record World, Don Zimmermann, senior vice president/marketing for Capitol, stated that although the first idea was to re-

lease a greatest hits package, they looked further and decided instead on a "summer concept" album which would be supported by Capitol's first all-out TV advertising blitz.

Brian Wilson was then called in, and he thought of the title for the package, and also took part in the selection of material. All of the cuts on the album had been previously released at least once, and many sides had been made available on two and even three different albums. This makes the significance of the sales success even greater.

Capitol also decided to release and sell the album through their normal distribution channels rather than through a television sales company. The album was released as a normal part of the Capitol catalogue and will remain on sale as long as there is demand. There were instantaneous sales upon the release of the record, and it debuted the first week with a bullet on the 101-150 album chart. Then, the TV advertising began with 30 and 60 sec-

(Continued on page 32)

CMA Names Finalists

■ NASHVILLE — The membership of the Country Music Association has selected the finalists for the annual CMA Awards. The winners in each of ten categories, as well as the newest addition to the Country Music Hall of Fame, will be announced October 14 when Johnny Cash hosts the Eighth Annual CMA Awards Presentation live and in color from the stage of the new Grand Ole Opry House. The show will air via the CBS Television Network at 9:00 p.m. CDT.

(Continued on page 68)

George Harrison Plans Major Tour

■ LOS ANGELES — George Harrison has set a major concert tour of the United States and Canada. The tour will begin in Vancouver on November 2 and will include approximately 50 concerts in 27 cities over a period of seven weeks.

This tour will mark George Harrison's first concert appearance since The Concert For Bangla Desh in 1971 and his first American tour since 1966.

Shankar to Perform

Joining Harrison on the tour will be Ravi Shankar, whose artistry was so instrumental in bringing the influence of Indian music to contemporary western music in the past decade. Now Ravi Shankar is heading a new group which will be performing all original Shankar compositions.

The musicians accompanying George Harrison will be Tom Scott, sax and woodwinds; Chuck Findley, trumpet and trombone; Robben Ford, guitar; Andy Newmark, drums; Emil Richards, percussion; Willie Weeks, bass; and Billy Preston at the keyboard.

Dates Set

Harrison's full itinerary is as follows: Nov. 2, Vancouver; Nov. 4, Seattle; Nov. 6, San Francisco; Nov. 8, Oakland; Nov. 10, Long Beach, Cal.; Nov. 11, 12, Los Angeles; Nov. 14, Tempe; Nov. 16, Salt Lake City; Nov. 18, Denver; Nov. 20, St. Louis; Nov. 21, Tulsa; Nov. 22, Ft. Worth; Nov. 24, Houston; Nov. 26, Baton Rouge; Nov. 27, Memphis; Nov. 28, Atlanta;

Mick Ronson Joins Mott the Hoople

■ NEW YORK—At a special press conference held at the St. Moritz Sky Gardens here (19), Mott the Hoople lead singer and writer Ian Hunter announced that Mick Ronson would be joining the group as lead guitarist, replacing Ariel Bender. According to Hunter, Mott and Ronson had long hoped to be able to join forces. Ronson will continue to record as a soloist for RCA, but he pointed out that he would be devoting most of his efforts toward working with the band.

Tours Scheduled

Asked if the addition of Ronson would change Mott's sound, Hunter replied that Ronson played more in the middle range of his instrument and would probably change the effect to one of a still heavier sound. The group begins rehearsing in England this week for European and English tours set for this Fall. Current plans are for an American tour next Spring.

(Continued on page 59)



George Harrison (sitting) with Ravi Shankar

Nov. 30, Chicago; Dec. 2, Cleveland; Dec. 4, Detroit; Dec. 6, Toronto; Dec. 8, Montreal; Dec. 10, Boston; Dec. 11, Providence; Dec. 13, Washington, D.C.; Dec. 15, Uniondale, L.I.; Dec. 16, 17, Philadelphia; and Dec. 19, 20, New York City.

Handleman Sales Up, Earnings Decline

■ DETROIT — Handleman Company has announced that sales for the first quarter ended July 31, 1974 were \$23,223,000, compared with \$21,511,000 for the first quarter last year. Net earnings for the quarter were \$599,000 or \$.14 per share, compared with \$831,000 or \$.19 per share for the first quarter last year.

The board of directors declared a regular quarterly dividend of \$.10 per share, reduced from the previous regular quarterly dividend of \$.17 per share. The dividend is payable on October 7, 1974 to stockholders of record at the close of business on September 20, 1974.

ABC Pacts GTO



Jay Lasker, president of ABC Records, has announced that the company has made an agreement with the British-based GTO Records whereby ABC will market all GTO product in the U.S. and Canada. Pictured upon completion of the agreement, from left: Bill Sammeth and Eileen Bradley, of GTO; Lasker; GTO's David Joseph; and ABC VP Dennis Laventhal.

ABC Names Rosica VP, Marketing

■ LOS ANGELES—In a move designed to coordinate the functions of the company's service departments more closely with the needs of its distribution arm, Jay Lasker, president of ABC Records, has announced the appointment of John Rosica to the newly-created position of vice president, marketing, of the label. Rosica, who joined ABC last month as vice president and general manager of ABC/Impulse Records and head of ABC's new east coast office, will relocate to the west coast to assume his new post.

In his new position, Rosica will be charged with supervising the efforts of ABC's art, creative services, new releases, production and sales departments on behalf of new product, and acting as a liaison between those departments and the company's eight branches. He will work closely with department heads Peter Whorf, art; Craig Bowers, creative services; Joe Carbone, new releases; Don Thorn, production; and Julie Zimand, sales. In addition, he will join Bill Mulhern, his successor as director in charge of east coast operations and sales, in working to strengthen ABC's merchandising force in the East.

Jones Leaves Polydor

■ NEW YORK—Philip Jones has resigned his position as vice president of marketing at Polydor, Inc. Jones will announce future plans shortly, but at present can be reached at (203) 226-9021.

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PUT THE MUSIC WHERE YOUR MOUTH IS.

A single called "Do It Over" by Olympic Runners recently set all New York City a'dancing.

Then it was turned over.



Now, there's a new disco smash.
In New York City, Chicago, Washington,
Los Angeles, Milwaukee, St. Louis, Cleveland,
Detroit, Philadelphia, Memphis...and spreading fast.

"PUT THE MUSIC WHERE YOUR MOUTH IS."
BY OLYMPIC RUNNER. On London Records. #202

It's off and running.

Watch for the forthcoming new Olympic Runners album, including "Do It Over" and "Put The Music Where Your Mouth Is."

MCA Promo Alignment

■ LOS ANGELES — Vince Cosgrave, MCA Records' vice president, promotion, has announced several new appointments within the MCA Records, Inc. organization throughout the United States.

Ray D'Ariano has been named promotion manager at MCA's New York office. D'Ariano was formerly in the special projects department of Sicilia Associates in New York.

In Boston, Bab DiPietro has been appointed promotion manager of MCA's office. DiPietro comes to MCA from Buddah Records where he had been their New England regional promotion director.

Fred Humphrey has been named promotion manager of MCA's Cleveland office. He was formerly in the sales department of London Records.

Bob Osborne, formerly promotion manager of MCA's Houston branch, has been transferred to San Francisco to head up MCA's promotion department in that city. Taking Osborne's place in Houston is Wayne McManners, formerly in the sales division of MCA's Houston office.

Bell Benson Promo

■ NEW YORK—Eighteen-year-old Robby Benson, who has a featured role in "Godfather II" and also starred in the title role of "Jeremy Jones," has recorded a single for Bell Records titled "Hey Everybody." The song was written and produced by Joe Brooks for Cashman and West Productions and will receive a promotion campaign on a special market-to-market basis, it was announced by David Carrico, vice president in charge of promotion.

Casablanca Ups Harris, Names Lathower

■ LOS ANGELES — Neil Bogart, president of Casablanca Records has announced the appointments of Larry Harris and Mauri Lathower to the respective positions of vice president and assistant to the president for the new independent label organization.

Harris, formerly with Bogart at Buddah Records will assume al-

Cat Stevens Plans UNICEF Donations

■ LOS ANGELES — Cat Stevens will donate the proceeds from his forthcoming live album, "Saturnight," to UNICEF.

Stevens' involvement with the Third World was intensified recently when he visited Kenya and Ethiopia. During the trip, Stevens was able to take a close look at UNICEF's commitment to the children of these underdeveloped countries and of the world. "Hopefully, my concern will encourage others to contribute in any way they can," commented Stevens.

Stevens has already donated the proceeds from his recent world tour to UNICEF and is currently finalizing the arrangements for the donation of the proceeds from his forthcoming album, scheduled to be released in November. Stevens is also in the process of forming "Hermes," a special foundation designed specifically to aid children. More details concerning this project will be available at a later date.

"Saturnight," soon to be released on A&M Records, will be an anthology of songs from Cat Stevens' previous albums: "Mona Bone Jakon;" "Tea for the Tillerman;" "Teaser and the Firecat;" "Catch Bull at Four;" and "Buddha and the Chocolate Box." The album was recorded live in concert at the Sun Plaza in Nakano, Japan, during his last tour. Also on the album is "Another Saturday Night," Stevens' current hit single, which was recorded in Japan.

Stevens will soon be leaving for South America, where he will be visiting several underdeveloped countries as well as writing.

bum marketing duties in addition to his current roles in artist relations and album promotion.

Lathower, a 17 year veteran of the Capitol Records organization in a&r, promotion and sales, will now handle foreign activities, advertising, production, a&r and general administrative duties for Casablanca.

NARAS, Vanderbilt Law School Host Tape Piracy Symposium

By DON CUSIC

■ NASHVILLE — NARAS and the Vanderbilt University School of Law hosted a Tape Piracy symposium Friday and Saturday, Sept. 13-14, at Vanderbilt in Nashville. The Symposium featured members of the music industry, law enforcement agencies, the fields of jurisprudence, education and government focusing on the problem of pirated tapes on the market.

Opening Remarks

Opening remarks Friday were by Robert Knauss, Dean of the Vanderbilt School of Law, and Henry Romersa of the NARAS Institute. An "overview" of tape piracy was then given by W. Robert Thompson, head of the SESAC office in Nashville and chairman of the NARAS Anti-Piracy Committee.

Speeches by Ray Patterson, Dean of Emory Law School in Atlanta, and Harold Orenstein on the dual nature of copyrighted material followed. After this, a talk was given on piracy's economic impact on the music industry with Tony Martell, president of Famous Music Corp. of New York, citing that the recording industry estimates its annual loss to tape piracy at between \$200 and \$300 million.

Industry's Plight

Martell compared the plight of the music industry to that of a tick infested dog — calling tape pirates parasites who "started bloodsucking exactly like a tick in a small irritating manner and when the government didn't crack down — when the various states didn't establish laws fast enough — persisted." He continued, "Now he's got us getting nervous and showing irritableness."

Others who joined Martell on this portion of the symposium were Jules Malamud, executive director of the National Association of Record Merchandisers and Sal Chianti, president of MCA Music.

The status of copyright was the first panel discussion on Friday afternoon with Ms. Barbara Ringer, Register of Copyrights in Washington, D.C.; Hon. Thomas C. Brennan, chief counsel on the Senate sub-committee on Patent, Trademark and Copyright; Herman Finkelstein, retired general counsel of ASCAP; Mrs. Theodora Zavin, executive vice president of BMI; and Albert Ciancimino, house counsel of SESAC on the panel.

The major factor dealt with at the symposium was the copyright law and its enforcement. Limited protection is given to

record companies under a 1972 Federal law which expires in 1975. Currently, the recording industry is seeking to strengthen and lengthen the measure.

The continuing need for legislative effort on the federal and state level was the final topic for discussion Friday with a panel composed of Stanley Gortikov, president of RIAA as the moderator and members Mary Reeves Davis, president of Jim Reeves Enterprises; Albert Berman, managing director of the Harry Fox Agency; Joe Talbot, chairman of the board of directors for the Country Music Association; and Richard Frank, attorney for the CMA.

Judicial Attitude

Saturday morning opened with a panel discussion on law enforcement and the judicial attitude towards piracy with John Murphy, Chief, Government Regulation, Criminal Division, Justice Department in Washington, D.C.

Murphy stated that "We have reached the apex of the curve of increase and now we can look forward to a decrease." He cited a near-perfect conviction record on tape pirates, saying that of 81 persons charged with tape piracy under the 1972 amendment, 80 have been convicted. He did, however, stress the need for more severe penalties.

Heavier Sentencing

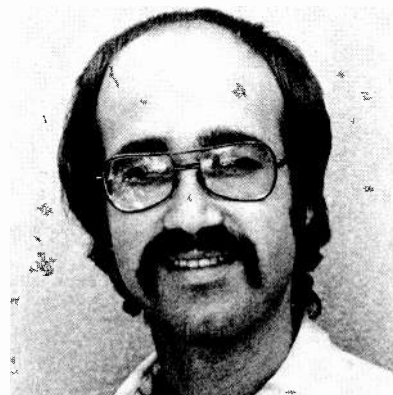
"Until we get more severe sentences from the courts—and this will be precipitated, we hope, by an increase in the penalties and an increase in the nature of the offense from misdemeanor to a felony—we probably can't hope to see a diminution in the frequency to a negligible point," Murphy said.

Elaborating, Murphy stated that "the statute is a misdemeanor but perhaps what the public does not understand is though the maximum penalty is one year in prison and/or a \$1,000 fine, each violation can constitute a separate offense. These can be multiplied, and usually are in the criminal information which is filed. The maximum term can mount up to very substantial amounts and fines."

Increased Penalties

"Nonetheless," he continued, "the Department of Justice is supporting legislation which would increase the penalties for this offense to three years and a \$25,000 fine for first offenses and seven years and a \$50,000 for a second or subsequent offense."

Murphy stated emphatically that there is a need for the public
(Continued on page 70)



Larry Harris



Mauri Lathower

**NEIL DIAMOND'S
NEW SINGLE
IS COMING
NEXT WEEK.**

ON COLUMBIA RECORDS

THE COAST

KAREN FLEEMAN



■ **DYLAN TO WED??** There is a possibility that **Bob Dylan** will spend little time as a bachelor after his divorce proceedings are over. He allegedly confided to a music engineer friend in New York that he plans to wed **Ellen Bernstein**, director of a&r at Columbia's

RITA TURNER



San Francisco office, as soon as his current marriage has terminated. The two have been reported to have been spending a lot of time together in New York, San Francisco and Minnesota, but perhaps that is because she is his a&r representative for Columbia . . . Confirmed nuptials include **Paul Williams**, who just tied the knot with **Katie Clinton**, his girlfriend of three years, in a small ceremony in Las Vegas. A few close friends were flown in via private plane, and instead of "We've Only Just Begun," a string quartet played, "Don't Fence Me In." . . . **Gary Thain**, bass player with **Uriah Heep**, suffered a serious electric shock on stage September 15, as the band headlined an indoor concert in Dallas. He was hospitalized in Dallas, where he experienced a short period of amnesia. He was later flown to a Los Angeles hospital, and has since been released. Although he has recovered, the doctors prescribed several weeks' rest, and the remaining dates on the tour were cancelled. The group has returned to London . . . Best wishes go to **Lionel Hampton**, who has been hospitalized for internal bleeding. Some tour dates have been cancelled . . . **Orrin Keepnews** Fantasy's VP in the jazz a&r department suffered a heart attack, and is reportedly resting at his home in San Francisco . . . Hickory Records recording artist **Sue Thompson**, has recovered from her unfortunate accident at the Reno rodeo, in which her stage coach overturned. She has had acupuncture treatments . . . **Rick Landy** gave up his executive position as manager of the Michael Thevis Music Group rather than relocate to Atlanta, Georgia . . . **Tom Sullivan**, a 25-year old blind artist, who has been much contested over, will sign to Bell Records. Sullivan has written two books, scheduled for a Spring release. He is a truly gifted musical performer, and a movie about his life is in the works . . . **Mick Jagger** is reportedly trying to buy an old church to convert into a studio—ala **Leon Russell** . . . Festival Records general manager in Australia presented **Jethro Tull's** lead singer, **Ian Anderson**, with a gold map of the country for the many gold records the group has had on their shores . . . The entire Chrysalis staff will go on the road for the next two weeks to promote Jethro Tull's new single and album . . . Atlantic Records prexy **Ahmet Ertegun** hosted a luncheon for **Emerson, Lake & Palmer**, to honor them for their fifth consecutive platinum album, "Brain Salad Surgery." . . . UCLA is offering a course on how to design album covers. The workshop, which teaches graphic design forms, will concentrate on concept and design of front covers for albums.

CHAMPAGNE BUBBLES, ANYONE? **Lawrence Welk** and his musical family are celebrating 50 years in music this year . . . The new **Kiss** album, which will be released next month, will have liner notes printed in both Japanese and English. It is reportedly the first time that cover notes have been printed in both languages. The reason for the two languages, according to Casablanca Records president **Neil Bogart** is that "Japan is the second largest record market in the world, next to the U.S." . . . **Roberta Flack**, because of her 40-pound weight loss, was questioned as to how she would fit into her upcoming **Bessie Smith** role. She replied, "They'll just pad me everywhere it's needed." . . . **Madame Tussaud's** in London is preparing the wax figure of **Ella Fitzgerald** for the wax museum. The artists will have the image ready for 1975 . . . New additions: **Andy Denno** (formerly with **Sly and the Family Stone**) is the new bass player for **Joe Cocker's** newly-formed **Cock 'n Bull** band. **Tim Hinckley** has been added to **Humble Pie**. He's been credited as one of the top ten studio session keyboard players in England. The band is in the studio recording their next album, scheduled for a January release . . . **Tito Jackson**, guitar player of the **Jackson Five**, hosted a party for **Al Green** prior to Green's Universal Amphitheatre stint. Guests included **David and Angie Bowie**, **Quincy Jones** and **Peggy Lipton** (who have decided to wed), **Don Cornelius**, **Michael Jackson**, the **Supremes** and **Lamont Dozier**. Highlighting the evening was Michael Jackson teaching Bowie the "Robot" dance, and Green and Bowie exchanging stage presentation secrets

(Continued on page 24)

Graeme Edge:

Takin' The Solo Route

By ROBERT ADELS

■ NEW YORK—Moody Blues fans, at least in the states, refuse to believe that the British group is no longer one whole functioning entity. Perhaps it's because their "break-up" was on such seemingly amiable grounds, but more than likely, it's due to the fact that the news hit hot on the heels of the announcement of solo projects from each of the band's five members. And the low-level profile each of the men had (considering the total acceptance of the act as a whole) seems to be fostering a belief that these individual projects will just mean there will be five times as much Moodies music in the future. After all, that's easy to swallow, for there hasn't been a MB album

in over two years.

Percussionist Graeme Edge explained it all this way on the occasion of a New York promotional visit on behalf of his first solo outing for Threshold, the London-distributed label for which the group collectively retains ownership: "Sure, we can all sit, drink and laugh together, but we can't work together. No rows or anything like that—it just played itself out. We're trapped in our own image, and it's not in us to change for change's sake . . . We decided to throw away 80 minutes of tape—the last studio work we all did together—right after our last date

(Continued on page 58)

A Wonder-Full Party



Attending a party celebrating the kick-off of Stevie Wonder's first national tour since his auto accident more than a year ago were such notables as Mick Jagger and Roberta Flack. The party, held at the Delmonico Hotel in New York Thursday (12), was hosted by Genevieve Waite, John Phillips, Ms. Flack, Peter Beard, Beverly Johnson and Dan Cornelius. The tour was officially launched the following night when Wonder played the Nassau Coliseum.

Morgan Heads TRO Division

■ NEW YORK—Howard S. Richmond, president of TRO, Inc. in New York, has announced the appointment of Eddie Morgan as director of new projects. Morgan will headquarter in New York, and will work directly with Richmond and Al Brackman in the development of U.S.A. originated projects in all areas of pop music. Morgan's activities will also include a close association with David Platz of the Essex Music Group of music publishing and production activities in London. Morgan will act as liaison in servicing U.S.A. record companies with new product originating out of England.

Morgan comes to TRO from RCA Records, New York. Prior to joining RCA, he was associated with SESAC for many years.

Bad Co. Goes Gold

■ NEW YORK—Bad Company's debut album on Swan Song, "Bad Co.," has been certified gold by the RIAA.

David Essex Stars In Second Movie

■ NEW YORK—Columbia recording artist David Essex has recently completed work on his second major motion picture, entitled "Stardust." The film is a follow-up to "That'll Be The Day," the '73 British film in which Essex also starred. In both films, Essex plays the part of Jim MacLaine, who comes out of a lower-middle class background and rises to become a rock star.

"Stardust" recently opened in Great Britain after battling with England's film censor for an AA certificate, in order to allow teenagers over the age of 14 to see the film. Originally, the British censors had planned to give "Stardust" an X certificate which would bar movie-goers under 18, but Essex' fans, many of whom are under 18, protested.

"Stardust" is scheduled to be released in the U.S. this fall by Columbia Pictures. Negotiations are currently under way to have "That'll Be The Day" released in this country as well.

THE GREAT

LOU RAWLS

**HAS JUST
CREATED A NEW
STANDARD!**

**“SHE’S
GONE”**

RECORD WORLD COVER PICK

“Definitely the man’s finest hour since his Grammy-winning performance of “Natural Man.”

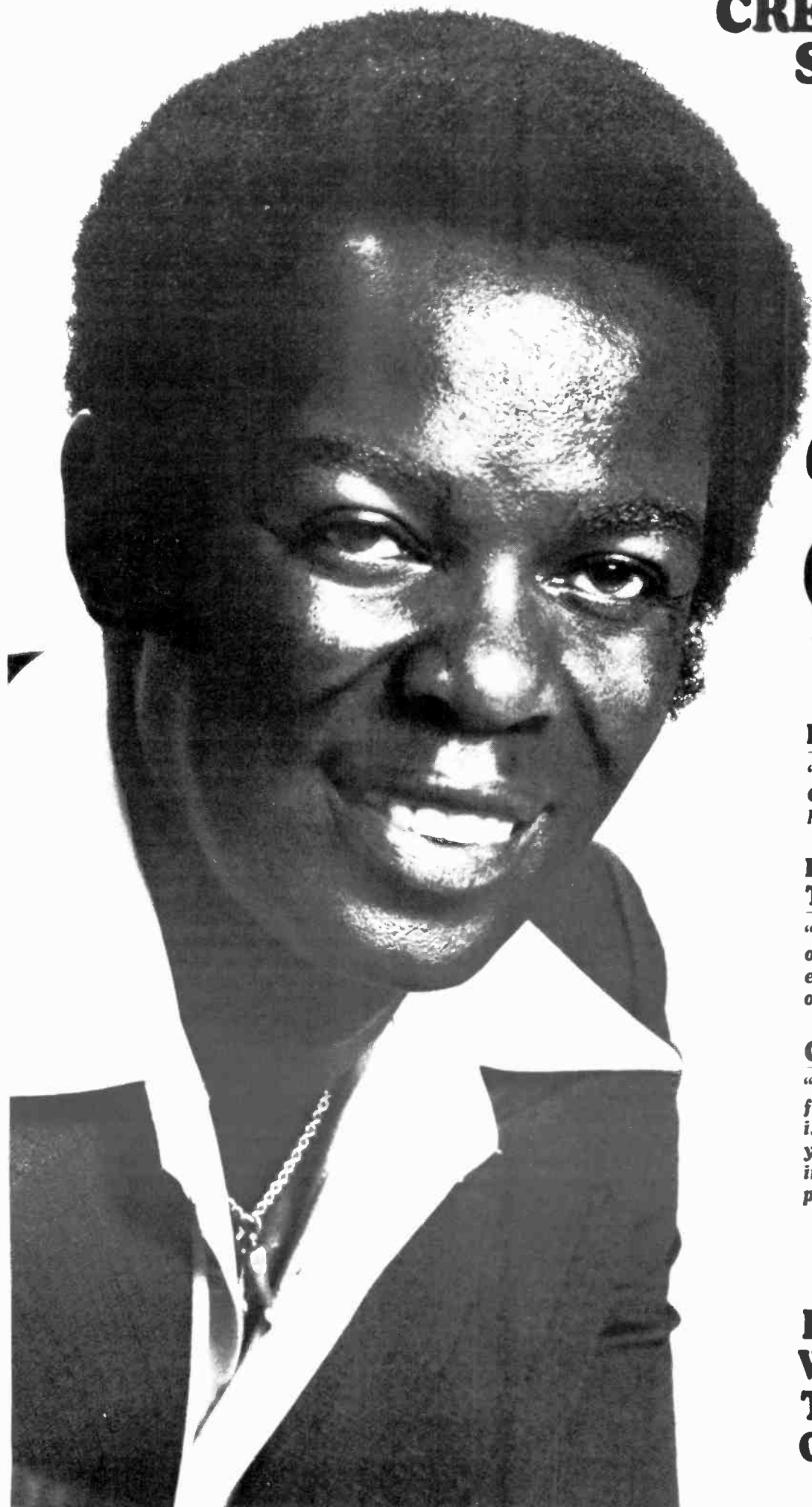
**BILLBOARD POP PICK OF
THE WEEK**

“One of the truly magnificent song stylists of our time comes up with his most commercial entry in years. Should put him right back on top of the charts.”

CASH BOX PICK OF THE WEEK

“Now this is a treat! This classic song is perfectly covered by this great song stylist in what is easily his best recorded performance in years. The intensity of the song seems to have increased tenfold. Get to know this incredible performance.”

**BELL RECORDS
WELCOMES
THE SUPERB ARTISTRY
OF LOU RAWLS!**



Mercury Rushes New Stewart LP

■ CHICAGO—The Mercury label of Phonogram, Inc. is rush-releasing the new Rod Stewart solo album, "Smiler," during the first week of October. The album will be released simultaneously worldwide through Phonogram.

Delayed

The album was delayed from release due to an injunction placed on the product in May by Warner Bros., restraining Rod Stewart from delivering the tapes to Mercury. This led to a mutual agreement among Warner Bros., Mercury and Stewart to withhold product until an agreement was reached with the courts. However, last week the three parties agreed to release the album on Mercury, as they felt it was detrimental for the artist to be out of the public's reach for such a long period.

In November, Irwin Steinberg, president of Phonogram, Inc., Arnold Rich of Polygram, New York, and Leonard Levin, Phonogram's legal counselor, will meet with Mercury's barrister, solicitor and leading counselor in London to attend the court hearings. At that time the courts will decide which company will release Stewart's solo product in the future, as well as who will have legal rights to the "Smiler" album after that date.

First In Two Years

"Smiler" marks Stewart's first solo album in more than two years. It features songs written especially for the LP by Elton John and Paul McCartney, plus three Stewart originals. In addition there are songs by Chuck Berry, Carole King, Sam Cooke and Bob Dylan.

A full scale print, radio and advertising campaign is planned to support the album.

DeMarino Leaves CMA

■ NEW YORK—Al DeMarino has resigned from Creative Management Associates where, for the past eighteen months, he was head of the music department in New York and a vice president of the company. His future plans will be announced shortly.

'The Force': Warner/Reprise Fall Campaign

■ NEW YORK — "The Force" is the theme of the Warner Bros. Records Fall campaign, to extend to all areas of the company's activity and to be highlighted by a film of the same name.

Promo Film

The film was directed by Penelope Spheeris of Rock and Reel, a Los Angeles-based production company. It will be shown to the WEA sales force and retailers in each of the eight WEA branch cities and features live footage of a number of artists (Ian Anderson of Jethro Tull, Graham Central Station, Maria Muldaur, Randy Newman and Montrose), as well as a cameo appearance by actor Peter Fonda. The film serves as a retrospective presentation of Warner's current albums as well as a preview of forthcoming product. Various members of the Warner "Force" provide narration, including Stan Cornyn (creative services); Ed Rosenblatt (sales and promotion); Billie Wallington (publicity); Lou Dennis (sales); Adam Somers (merchandising); and Gary Davis and Don McGregor (promotion).

"The Force" was conceived by Warner Bros. art director Ed

Thrasher, who also coined the "Ol' Blue Eyes is Back" phrase.

Follow-Through

Follow-through on the campaign will be total with merchandising and advertising reflective of "The Force" campaign for the remainder of the year. Double-truck full color ads will unveil the campaign to the industry while Warner Bros. force members will be carrying police department-style "Force" wallets and badges, and wearing "Force" tee-shirts on the street; these items as well as a "Force" poster were produced by the Warner's merchandising department under director Adam Somers

New Release

The first album release keyed to the campaign is now in the hands of WEA branches and sales offices throughout the country. The Warner Bros. portion of the release includes Graham Central Station's "Release Yourself;" Bonnie Raitt's "Streetlights;" and the Faces' Ron Wood's first solo effort, "I've Got My Own Album to Do." Also in the release is Dory Previn's first for the label, "Dory Previn;" the album debut

of Jay Dee, "Come On In Love;" and a country album by Rex Allen, Jr. titled "Another Goodbye Song."

Reprise is represented by John Sebastian's "Tarzana Kid;" Randy Newman's "Good Old Boys;" "Heroes Are Hard to Find" by Fleetwood Mac; and "Music Maker" by Jimmy Cliff.

Bearsville's contribution to the Warner's September release features the debut solo album of Felix Cavaliere, the former leader of the Raspals with production by Todd Rundgren.

Capricorn

Capricorn releases include "High Roller" from the James Montgomery Band and "Watch for Fallen Rock," a debut album by the Nashville-based rock group Fallen Rock.

DiscReet Records has a two album set from Frank Zappa and the Mothers, titled "Roxy & Elsewhere;" Tim Buckley's latest, "Look at the Fool," and from Ted Nugent's Amboy Dukes comes "Tooth, Fang & Claw."

Other efforts represented in Fall releases include new albums from Maria Muldaur, Frank Sinatra, Alice Cooper, Gordon Lightfoot, Tower of Power, Deep Purple, Black Sabbath, Van Morrison, Montrose, Mike McGear, Manfred Mann's Earth Band, Badfinger, Candi Staton, the Beach Boys, Allen Toussaint, Foghat, Gregg Allman, the Marshall Tucker Band, Jethro Tull, Todd Rundgren and more.

Paul Anka People



Shown sharing their enthusiasm for Paul Anka's new United Artists album, "Anka," are (standing, from left) Terry Stevens, program director, WIXY; Al Teller, president of United Artists Records; Odia Coates, who sings on Anka's chart topping single "(You're) Having My Baby" and who will soon have an answer record of her own out; Brent Marcoquisepe, Cleveland Phonodisc district director; and Dick Bremcamp, general manager, WIXY; (kneeling, from left) Vic Perrotti, local United Artists promotion man with the irrepressible Marge Bush, music director, WIXY.

Black Oak Arkansas Files Affidavits On Hawaii Incident

■ LOS ANGELES — Black Oak Arkansas personnel have sent sworn affidavits to the Honolulu, Hawaii, police department for the announced purpose of filing criminal charges against one of the people reportedly involved in a Labor Day weekend concert at the Honolulu Raceway that ended with allegations of weapons being brandished, lives being threatened, and at least two road crewmen physically assaulted by armed guards.

Filed In Arkansas

The affidavits, filed with police in Mountain Home, Arkansas, on Tuesday, Sept. 10, assert that promoter Fred Samango of Honolulu was responsible for events that led to the uproar and the physical abuse incurred by David Glover, Ronnie Stone and Kenny Bosemer of the Black Oak organization. Glover, Stone and Bosemer each signed the affidavits. The actual charges must be filed in Honolulu, according to police officials there.

WIL-FM Goes Country

■ ST. LOUIS — In a major programming change, WIL-FM, the sister station to WIL-AM in St. Louis, launched Great American Country, the Drake-Chenault modern country format on September 1.

The Lin Broadcasting FM station changed call letters from KFMS and dropped a "beautiful music" format to join Drake-Chenault's Great American Country format.



See Page 69

1974



ELTON JOHN'S TOUR

with

Davey Johnstone, Dee Murray, Nigel Olsson and Ray Cooper



- Sept. 25 Dallas, Convention Center
- 26 Houston, Hofheinz Pavilion
- 27 Mobile, Municipal Aud.
- 28 Tuscaloosa, U. of Alabama
- 29 Baton Rouge, Louisiana State U.
- Oct. 3 Los Angeles, Forum
- 4 Los Angeles, Forum
- 5 Los Angeles, Forum
- 6 Los Angeles, Forum
- 8 San Diego, Sports Arena
- 9 San Francisco, Cow Palace
- 10 Oakland, Coliseum
- 12 Seattle, Coliseum
- 13 Seattle, Coliseum

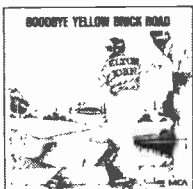
- 14 Vancouver, Pacific Coliseum
- 15 Portland, Coliseum
- 26 Honolulu, HIC
- 27 Honolulu, HIC
- 30 St. Louis, Arena
- 31 St. Paul, Civic Arena
- Nov. 1 Chicago, Stadium
- 2 Chicago, Stadium
- 3 Columbus, Ohio State U.
- 4 Cleveland, Coliseum
- 8 Greensboro, Coliseum
- 9 Knoxville, U. of Tennessee
- 10 Atlanta, Omni
- 12 Pittsburgh, Civic Arena
- 13 Cincinnati, Garden

- 14 Detroit, Olympia Stadium
- 15 Detroit, Olympia Stadium
- 17 Montreal, Forum
- 18 Toronto, Maple Leaf Garden
- 20 Boston, Garden
- 21 Washington, D.C., Capitol Center
- 22 Washington, D.C., Capitol Center
- 23 New Haven, Coliseum
- 28 New York, Madison Sq. Garden
- 29 New York, Madison Sq. Garden
- 30 Nassau, Coliseum
- Dec. 1 Nassau, Coliseum
- 2 Philadelphia, Spectrum
- 3 Philadelphia, Spectrum

ELTON JOHN'S GREATEST HITS



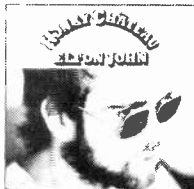
MCA-2116



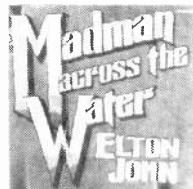
MCA 2-10003



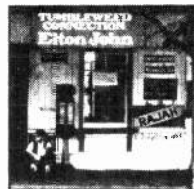
MCA-2100



MCA-2017



MCA-2016



MCA-2014



MCA-2015



MCA-2012

Available on
MCA RECORDS
8-Track and Cassettes



FANCY—Big Tree 16026 (Atlantic)

TOUCH ME (prod. by Mike Hurst/Solid Gold)
(Intersong, ASCAP/AI Gallico, BMI)

Having taken their first chart bite with a toothy version of "Wild Thing," sensuous and solid act tackles an equally enthralling and throbbing r&r strutter.

DR. HOOK & THE MEDICINE SHOW—
Columbia 3-10032

THE BALLAD OF LUCY JORDON (prod. by Ron Haffkine) (Evil Eye, BMI)

Touch of steel drums and mellotron set their latest Shel Silverstein short story apart from formerly Hook-ed outings. Lyrics will speak to Ms. Housewife U.S.A.

SUZI QUATRO—Bell 45-609

DEVIL GATE DRIVE (prod. by Mike Chapman, Nicky Chin) (Chinnichap/RAK, ASCAP)

From her rockin' second album, the cut that could be her perfect vehicle. As a driver from the word "go!" what better setting for her Satanic majesty's boogie?

CARL DOUGLAS—20th Century 2140

KUNG FU FIGHTING (prod. by Biddu/Pye Records)
Chappell, ASCAP)

English sensation is not the first pop side to be inspired by a Bruce Lee flick, but it's surely one of the strongest contenders in the ring. Fight on!

BOOKER T—Epic 8-50031

EVERGREEN (prod. by Booker T. Jones) (Universe, ASCAP)

Man who cooked up a hit batch of "Green Onions 'bout 12 years back still shows his tasty colors. On his label debut, BT's instrumental work is verdant funk.

BUDDY MILES—Columbia 3-10030

WE GOT LOVE (prod. by Johnny Bristol)
(Bushka, ASCAP)

The "Hang On in There Baby" man helms the controls as the rock drummer makes his best vocal bid yet. Bristol's bravado stamps this one as a persuasive prospect.

TIM BUCKLEY—DiscReet DSS 1311 (WB)

WANDA LU (prod. by Joe Falsia) (Fifth Floor, ASCAP)

New producer has taken Tim on his most commercial limb yet. The truckin' trunk of this r&r original befits both the boogie and the jazzman in him. A lulu!

KEITH GREEN—Rustic 503

PARDON ME (TRANSCRIPT OF THE 18 MINUTE TAP GAP) (prod. by Keith Green) (April/Bear/Iam, ASCAP)

In the rinkydink tradition of "King Herod's Song" from "Jesus Christ Superstar," a right-on-topical tale of Nixon and Ford. No excuses necessary for this novelty.

CON-FUNK-SHUN—Fretone 017

MR. TAMBOURINE MAN (prod. by Ted Sturges)
(WB, ASCAP)

Dylan was talkin' politics, but these guys speak only of the disco passion for shakin' those rhythm-makers. Most unusual and effective reworking of the Byrds biggie!

BOB MARLEY & THE WAILERS—
Island 005

I SHOT THE SHERIFF (prod. by Chris Blackwell & Wailers) (Cayman, ASCAP)

The writer of the current Clapton smash steps out front of his Jamaican group to infuse island soul back into the copyright. Chart re-entry shooting at r&b targets.

VAN MORRISON—Warner Bros. 8029

BULBS (prod. by Van Morrison/Caledonia Prod.)
(Warner-Tamerlane/Caledonia Soul, BMI)

Something like a performance from his "Astral Weeks" days with a graft of pedal steel. Van benefits from a renewed power surge without changing sockets. Shiner!

ROBBY BENSON—Bell 45-611

HEY EVERYBODY (prod. by Joe Brooks/Cashwest Prod.) (Big Hill, ASCAP)

Pollyanna song in the abstract comes alive with a sensitive performance and super production from the music man of "Lords of Flatbush"/Madison Ave. fame. Hey, hit!

DEODATO—MCA 40302

SUPER STRUT (prod. by Eumir Deodato/Kenya Music) (Kenya, ASCAP)

Fond of calling his more dance-oriented jazz pieces "struts," this title obviously speaks for itself. His best single for pop and soul movement since "2001."

WILSON PICKETT—RCA PB-10067

ISN'T THAT SO (prod. by Brad Shapiro & Wilson Pickett) (Fourth Floor, ASCAP)

Wicked Pickett mellows down some in his methods to make strong impressions on this Jesse Winchester song. Its more subtle gospel inflections are well-handled.

MALCOLM ROBERTS—BASF 19566

LOVE IS ALL (prod. by EMI Records) (Felsted, BMI)

In the sex symbol/balladeer mold of a Tom Jones or an Engelbert, here's another British bold one on the hit horizon. MORs should start this "All" off nicely.

CHOCOLATE SYRUP—Brown Dog 9002
(Mainstream)

WE'VE GOT TO GET TOGETHER (BROTHERLY LOVE) (prod. not listed) (Lifestyle, BMI)

Sundae soulmen saw some hit drippings topping off their last effort, but this disco sound should prove an even sweeter success. Tastefully together!

WAYLON JENNINGS—RCA PB-10020

I'M A RAMBLIN' MAN (prod. by Wayon Jennings and Ray Pennington) (Tree, BMI)

The supreme country renegade's first solid crossover single is a hard-drivin' on-the-road song. Uncompromisingly, it's best categorized as just "Waylon music."

MARLENA SHAW—Blue Note
BN-XW550-X (UA)

THE FEELING'S GOOD (prod. by George Butler)
(Fox-Gimbel, BMI)

Writers whose "Killing Me Softly" set musical standards hard to live up to have done it again, penning another in the tradition. Shaw's stuff's across-the-board!

42nd STREET—Sunburst 531

COOL DUDE & FOXY LADY (prod. by Seth Greenky)
(42nd Street, SESAC)

Dropping their preamble moniker "The Harlots of," group is eyeing top 40 acclaim. This doo-wop groove is just what their glitter needs for a chart glow.

RAY CONNIFF—Columbia 3-10022

WHEN MABEL COMES IN THE ROOM (prod. by Jack Gold) (Jerrycos, ASCAP)

Ray's chorus is most vocal on this lively version of the tune from the upcoming White Way brightener. He hasn't had one this potent since the "Dr. Zhivago" theme.

BROOKLYN PEOPLE—Cheri 502

BROOKLYN EXPRESS—(prod. by Talise)
(Jimnah/Brendi, BMI)

An example of a "paarty!" record linked to a geographical location but headed everywhere that's up. Strong, funky whistle-blower inviting all to get on board!

BERT CONVY—Era 112

JUST GIVE ME A CHANCE (prod. by Herb Newman)
(Pattern, ASCAP)

As ABC-TV's "Miss Teenage America" pageant emcee, he debuted this one coast to coast recently with video impact. Now it's radio's chance to get in on it.

SCOTT GRADY—Christi 308

RIP IT UP (prod. by Major Bill Smith) (Venice, BMI)

Little Richard's '56 rouser, also strongly identified with Elvis' early rise is given its first righteous treatment in a long time. And rockabilly shall rise again!

SIDNEY JOE QUALLS—Dakar 4537
(Brunswick)

I ENJOY LOVING YOU (prod. by Carl Davis & Sonny Sanders) (Julio-Brian, BMI)

Talent-on-the-build for the label comes across with a rhythm ballad of superior Qualls-ity. Lyrically soulful liberties taken set S.J.'s career free to explode.

RCA

WITH

A TALKING
ALBUM ONLY

HAVING FUN **ELVIS** ON STAGE



CPM1/CPS1/CPK1-0818

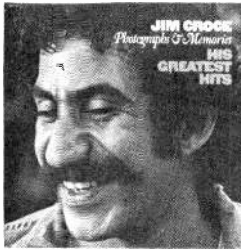
NOW AVAILABLE.

RCA
Records and Tapes

PHOTOGRAPHS & MEMORIES/HIS GREATEST HITS

JIM CROCE—ABC ABCD-835 (6.98)

The late Jim Croce has left quite a musical legacy, as is well evidenced by this staggering compilation. His genius is visible throughout, from the lively aura of "Bad, Bad Leroy Brown" and "You Don't Mess Around With Jim," to the poignant tenderness surrounding "Operator" and "Lovers Cross." A befitting tribute.



CELEBRATE LIFE

JOHNNY NASH—Epic PE 32828 (6.98)

Nash really stirs it up on his latest, departing from a pure reggae sound and rather blending pop, funk, r&b and jazz with a hint of reggae. A thoroughly enjoyable set from start to finish—the flowing "You Can't Go Halfway," the compelling "Fanny Big Horn," and the jubilant title tune spotlight. Celebrate clearly now!



DORY PREVIN

Warner Bros. BS 2811 (6.98)

Always known as a brilliant lyricist, Ms. Previn takes a more commercial turn here with Nikolas K. Venet production and able assistance from fine sessionmen. "Lover, Lover Be My Cover" is a sweet ballad with country flavor; "Coldwater Canyon" is a terrific lifestyle statement; and "The Obscene Phone Call" is a swell ditty.



URUBAMBA

Columbia KC 32896 (5.98)

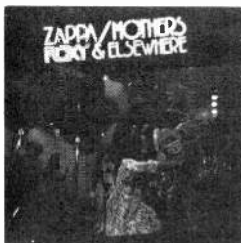
The four South American musicians who accompanied Paul Simon on his recent concert tours have come forth with an album featuring their unique sound. The mood is mellow, the instruments unlike the norm, and the Paul Simon production sparkling. MOR programming and FM segue possibilities are limitless for this dulcet delight.



ROXY & ELSEWHERE

ZAPPA/MOTHERS—DiscReet 2DS 2202 (WB) (9.98)

This ensemble has been on the scene for some time, and they are now receiving strong public acceptance, as their last release, "Apostrophe," reached top 20 status. This two-record, live set features their fine musicianship and satirical lyrics, and continues in their bizarre tradition. Could be their biggest yet!



IT COULD HAVE BEEN ME

SAMI JO—MGM 53G 703 (6.98)

Deep-throated thrush who charted with both "Tell Me a Lie" and the impassioned title track, shows off her richly emotive vocal strength on the lushly orchestrated selections. In addition to the aforementioned compositions, striking cuts include "I'll Believe Anything You Say" and "Start Again."



GINO CUNICO

Kama Sutra KSBS 2601 (Buddah) (6.98)

Richly demonstrative vocals from Cunico, along with the selections that are predominantly self-authored, team up with lush and fitting productions from Artie Ripp and Toxie French (individually), to make for a fine effort. Highlighting the set are "Hollywood Boulevard," "She's Sweet, She's Somebody" and "Younger Girl."



I'VE GOT MY OWN ALBUM TO DO

RON WOOD—Warner Bros. BS 2819 (6.98)

Facer Wood steps out solo and directly upon release slides into the Flashmaker of the Week spot on the FM Airplay Report. In addition to the strong FM attention already garnered, pop possibilities lie in "I Can Feel the Fire," "Am I Groovin' You" and "Sure the One You Need." Keith Richard and Andy Newmark provide fine accompaniment for this instant favorite.

SAMA LAYUCA

McCOY TYNER—Milestone M-9056 (Fantasy) (6.98)

Tyner's magical fingers whirl over the keys in a breath taking display of musical expertise. All the selections are self-penned and serve as fine examples of Tyner's uniquely compelling style. Kudos to Bobby Hutcherson, Gary Bartz and Azar Lawrence as sessionmen and Orrin Keepnews for production.



VIVA EMILIANO ZAPATA

GATO BARBIERI—Impulse ASD-9279 (ABC) (6.98)

Compelling and intensely emotional, jazz saxophonist Barbieri furthers and enhances his musical integrity and depth with this fine set. "Milonga Triste" is an acutely moving selection; "Cuando Vuelva A Tu Lado" (What a Difference a Day Makes) is gently and refreshingly delivered; and the title track is a fast-paced gem.



THE RAMBLIN' MAN

WAYLON JENNINGS—RCA APL1-0734 (5.98)

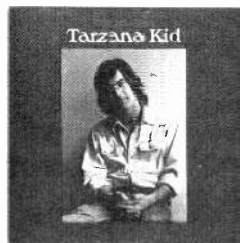
The man who's putting the western back into country & western makes room for pop inroads with his honest, rugged approach. Not one to mince words, the songs are hard-hitting and grabbing, as "Cloudy Days," the oft-covered "Midnight Rider" and the stunning title tune polish the stone. Wail on Waylon!



TARZANA KID

JOHN SEBASTIAN—Reprise MS 2187 (WB) (6.98)

It's been a long wait between albums from this good-time musicman, but one listen will assure that it's been well worth it. The warmth that he generates stays afloat during the disc's course, particularly special on "Friends Again," "Wild About My Lovin'" and "Singin' the Blues." A spoonful of melodies with lots of lovin'!



THE SYLVERS III

MGM M3G 4940 (6.98)

Families have been reigning supreme in the pop field of late, and the Sylvers are no exception. The hit-making siblings dispense funky rhythms and vocal prowess, and demonstrate their potent songwriting capabilities. Best displaying their musical agility are "I Aim To Please You," "Don't Give Up the Good Life," "Am I Truly Yours" and "T.C.B."



NINETY DAY CYCLE PEOPLE

CHARLES WRIGHT—Dunhill DSD-50187 (ABC) (6.98)

Former leader of the Watts 103rd Street Rhythm Band solos again, skillfully showing several musical faces on the self-produced set. "Outside Forces" is a consistently commercial cut; "Is It Real?" is a gently flowing ballad; and "Gimme That Sammich" is just the right blend of funk and jazz.



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RADIO WORLD

The Record Breakers:

KLIV and the San Jose Market

By LENNY BEER

■ LOS ANGELES — It has been said that the key to opening up the vital San Francisco market as well as airplay in other major markets is found at radio station KLIV in San Jose, California. KLIV's music director, John Bettencourt, spoke to **Record World** last week about his station and the market.

KLIV generally plays about 36 records, a top twenty with ten extras and an additional six hit-bounds. The music is changed each week on Tuesday at a meeting hosted by Bettencourt and attended by the station's disc jockeys. There are three ways a record is added at KLIV: first, if it is being played and is a hit in San Francisco; second if it is doing well in one of the markets that the station watches closely—Spokane, Sacramento or Columbus; and third if the music department hears the record as a super-smash which usually occurs only in the case of novelty records such as "The Streak" by Ray Stevens. There are between three and four new additions each week.

Bettencourt mentioned that the station does extensive research for sales in the market. Their survey movement is based on both sales and requests because the market cannot move very much product, but the emphasis is definitely on sales. KLIV receives sales reports from Penney's, Warehouse, Record Factory, J. L. Marsh and other smaller accounts. Bettencourt feels that Penney is the best gauge for a cross-section of the San Jose population which is only 1.6 percent black. The station usually finds sales on a new record by the end of the first week if the record is super hot, by the end of the second for the average record, and will stay at

Albuquerque Gets FMer

■ ALBUQUERQUE, N.M. — The Albuquerque market is awaiting the arrival of radio station KMYR, a new FM free-form rocker which will be broadcasting with 20,000 watts of power, beginning some time late in September.

To date, the KMYR staff includes program director Frank Cody, formerly of KBPI (Denver); music director Jeff Pollack, formerly of KFML (Denver); and director of special projects Peter MacKay, formerly of KCFR (Denver).

least three weeks on almost every record they play. Many records which are hits do take a while to show sales, and Bettencourt feels it is unfair to take a record off before three weeks.

Bettencourt reads all of the industry tip sheets and especially likes and goes by the Bill Gavin Report. Further, he follows all of the trade papers closely. However, he relies more closely on key markets and action in his own marketplace rather than a life-or-death belief in a bullet or a pick.

Other Stations

The San Jose market has two other rock stations. KOMA-FM is a progressive rocker and KSJO-FM, a former progressive has recently gone top 40 and is now a competitor for KLIV's audience. The market will be entering its first rating period since the switch at KSJO-FM and Bettencourt will be closely watching the results. To combat the challenge, KLIV has continued its policy as a community radio station. They are constantly running a lot of promotions and giveaways to keep the people of San Jose involved in the radio station. KLIV's goals are set inward towards the San Jose community, but their scope has been one which effects the national record scene. It is this way with all of the Record Breakers.

Wilson Executive VP Of Bartell Media Broadcast Division

■ NEW YORK — George Wilson has been named executive vice president in charge of the broadcast division at Bartell Media Corporation. He replaces Louis Faust, who has resigned.

Wilson, who is also a vice president of Bartell Media, has served in various capacities with the broadcast division and most recently has been national programming director.

Wittberger

Russell Wittberger, vice president and general manager of KCBQ, Bartell's San Diego radio station, has been named senior vice president of the broadcast division and will assume additional duties in that post. Wittberger has also been elected a vice president of Bartell Media Corporation.

AM ACTION

(Compiled by the Record World research department)

■ Carl Carlton (Back Beat). Breakout record of the week. This record emerged last week in both r&b and pop markets and continues to obtain remarkable action along both avenues. New additions this week are KHJ, KFRC, WOKY, KJR, KILT and WPIX.

Mac Davis (Columbia. "Stop And Smell The Roses" is stopping for no one. The disc garners KFRC, WLS, KSLQ and has taken some good jumps on the following: 10-7 WDGY, 10-6 WMAK, 12-10 WQXI, 20-16 WOKY.



Bachman-Turner Overdrive

Carole King (Ode) continues to maintain positive action in all markets where played. Enters the top twenty this week with adds on WDGY, WFIL, WMAK and especially WABC.

America (Warner Bros.) keeps up its incredible momentum of the last two weeks by garnering more and more major sections of the country. The disc picks up WOKY, WQXI, WIXY and WPIX.

Bachman-Turner Overdrive (Mercury) had another exciting week airplay-wise, catching on immediately in almost all markets. This week's additions include WRKO, WOKY and KSLQ. It moves extra-27 WSAI and HB-20 at WQXI.

Billy Swan (Monument) "I Can Help." Another record with an early country base appears to be making strong inroads into the pop market. Added this week were KJR and KIMN to go along with a host of others from the previous week. It receives number 24 on WSAI.

John Denver (RCA) continues his swift stride up the charts as radio stations come right in. Jumping on the record this week are KLIF, WDGY and WCOL.

CROSSOVER

B.T. Express (Scepter) "Do It (Til' You're Satisfied)." With a solid r&b sales base, it look like we have another one of those rare records that breaks pop out of New York. The addition by WABC along with WPIX should open many top 40 doors for this group.



John Lennon

NEW ACTION

The Pointer Sisters (Blue Thumb). Bulleting up the country charts, this unusual record was given a shot a few weeks back on key crossover station WMAK. It now maintains the #1 position on that station and is evidently causing some positive commotion throughout the entire market, as WHBQ is now also on the disc. 'Yes, they can can' have a hit again!

John Lennon (Apple). "Whatever Gets You Through The Night," Lennon's first single in quite a while (with backup vocals by Elton John) receives astonishing acceptance on the heaviest stations in the country, among those being WABC, KHJ, WFIL, KJR and WCOL. An obvious automatic.



Atlantic Records recently hosted a luncheon for the newly reformed Electric Flag. Getting together to celebrate the Flag's unique contractual agreement with Atlantic—which calls for alternate releases and shared profits with Columbia Records—and a new album called "The Band Kept Playing" produced by Jerry Wexler, executive vice president of Atlantic, and Buddy Miles' birthday are (from left) band members Nick Gravenites and Buddy Miles; Flag manager Debbie O'Brien; Jerry Wexler; and band members Roger "Jellyroll" Troy, Barry Goldberg, and the Flag's current touring horn section.

Labelle at the Met

■ NEW YORK — Epic recording group Labelle will be making an appearance at New York's Metropolitan Opera House on Sunday, October 6. Labelle will become the first black group, and only the third group in all of popular music, to perform at Lincoln Center's Opera House. The concert will be presented by Ron Delsener.

Coinciding with the gala event, Epic will be releasing Labelle's debut album for the label, "Nightbird." Finishing touches are currently being put on the album, which was produced in New Orleans by renowned producer Allen Toussaint. Labelle consists of Patti LaBelle, Nona Hendryx and Sarah Dash.

Epic has recently launched a special campaign to promote this concert throughout the New York metropolitan area. Ads have been placed on practically every radio station covering the New York marketing area, and print ads will appear in virtually every local publication, both large and small. Also, posters have been made up especially for the appearance, and handbills and flyers are to be distributed at discotheques, department stores and other high-traffic areas.

Elvis 'Talking Album' Is Planned by RCA

■ NEW YORK—RCA Records has announced a special release on September 25 of "Having Fun with Elvis On Stage."

A talking album only, this unique package was originally pressed on Boxcar Records and sold only as a souvenir at Presley's personal appearance venues. It is being released nation-wide on RCA Records and will coincide with Elvis' forthcoming tour starting Sept. 28.

The content of "Having Fun With Elvis On Stage" is comprised of spontaneous remarks made by Elvis during many of his performances on recent concert tours.

CBS Taps Peale

■ HOUSTON — Roger Metting, branch manager, CBS Records' Houston branch, has announced the appointment of Bob Peale to the dual position of Columbia and Epic/Custom Label local promotion manager, CBS Records, New Orleans.

Territory

In his new capacity, Peale will be responsible for all promotional activities in the New Orleans marketing area, which includes Louisiana, southern Mississippi, southern Alabama and the panhandle of Florida. He will also be responsible for working with Columbia, Epic and Custom Label artists in this region. He will report directly to Metting.

Peale joins CBS Records after working for KLOL-FM Radio in Houston.

CLUB REVIEW

Alaina Reed—Unlimited Potential

■ NEW YORK—The Grand Finale night club played host recently (14) to one of the circuit's finest, and as yet unsigned, song stylists, Ms. Alaina Reed.

Ms. Reed's repertoire consists in the main of soft, easily accessible rock (e.g., Paul McCartney's "My Love," Leon Russell's "Song For You"), with an occasional up-tempo number ("Be Your Bad Self") functioning almost as a frill in a set aimed with unswerving efficiency at the heart.

The McCartney and Russell songs were the set's bookends, and a dramatic distance was traveled between the two. The dominant themes were lost love and the ensuing scramble from the ashes of a blasted life. A wonderful medley, arranged by the lovely Cheryl Hardwick (Ms. Reed's musical director and pianist), was the highlight of the set; a lyrical chronicling, as it were, of a time in one person's

Welk Celebrates Golden Anniversary With Special Album

■ LOS ANGELES—Ranwood Records is issuing a special album, "Lawrence Welk and His Musical Family Celebrate 50 Years in Music," to commemorate the golden musical anniversary of Lawrence Welk, who made his first professional appearance in early 1924.

18 Selections

The album, which includes an eight-page photo album, will be displayed in specially-designed merchandising units and counter boxes and features 18 tracks which have been selected to represent the broad spectrum of Welk's music. Current performers on "The Lawrence Welk Show," which has been in syndication since 1971 and reaches an estimated weekly audience of more than 30 million people, offer newly-recorded renditions of such Welk favorites as "Champagne Time," "Vienna Echoes," and "Liechtensteiner Polka."

Clapton Adds Dates

■ LOS ANGELES — Eric Clapton will make an additional eight concert appearances in the U.S. and Canada beginning Sept. 28, it was announced by his manager Robert Stigwood. The concerts were booked in response to heavy demand for tickets during Clapton's July tour.

Stigwood also announced that the opening act for the show will be Love featuring Arthur Lee. Both Clapton and Love record for RSO Records.

Anka Package Planned by Sire

■ NEW YORK—The original recordings of Paul Anka's greatest hits, which have not been available since 1962, will soon be released in a specially packaged and priced two-record set by Sire Records following an agreement reached between Bill Buster of American Record Sales, who holds the exclusive license to this product and Sire's managing director Seymour Stein.

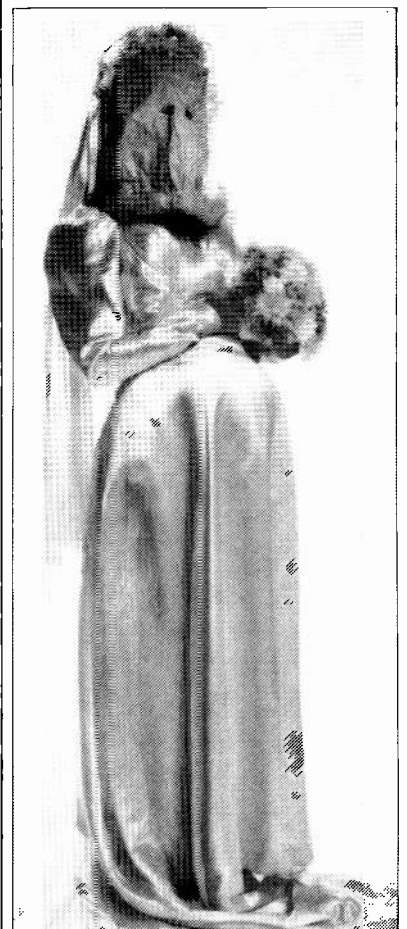
Early Recordings

These recordings cover the period from 1957-1962 when he was under contract to ABC-Paramount. Titles include "Diana," "Lonely Boy," "Put Your Head On My Shoulder," "Puppy Love," "You Are My Destiny," "It's Time To Cry," "My Home Town" and "Dance On Little Girl," all of which were top 10 hits for Anka and all of which will be contained in this package.

October Release

Sire plans to release the double album in October as part of their first release since signing their new ABC distribution pact, as an historic package filled with photos and memorabilia with special liner notes by Greg Shaw, editor of Phonograph Record Magazine.

(Continued on page 47)



Mr. and Mrs. Glen Watkins of Pasadena, California announce the marriage of their daughter, Patricia Jaws, to Mr. Cheech y Chong, sons of Mr. and Mrs. Chong of Siam.

David McGee

Who In The World:

Their 'Sky' Is Ever Bright As The Staple Singers Shine

By ROBERT ADELS

■ NEW YORK — One show biz venue often overlooked in musical circles is the "Holy Circuit" within which major gospel attractions make their daily livelihood and where a one-nighter usually means singing for a church group of some kind. The black gospel sound has been perpetuated for years with this kind of live appearance, and has served as a spring board for a select few to achieve secular stardom.

Sometimes that stardom is short-lived. On other occasions, an act maintains its prominence by turning its back on the world of spirituals and gospel and going strictly "pop" or "soul." Seldom does there emerge one long-lasting career which maintains drawing-power in both arenas. The Staple Singers is one such righteous exception.

First "discovered" by the non-gospel audience through appearances at the Newport Folk Festi-

vals in the early '60s, the group, consisting of Roebuck "Pop" Staples and daughters Mavis, Cleo and Yvonne, broadened their musical base on record as well. In '67, they had a regional hit in several pop markets and a major soul sensation with Steve Stills' "For What It's Worth." But it wasn't until their subsequent move to Stax Records and first '71 breakout — "Sha-La-Boom (Makes You Happy)" — that the quartet firmly became entrenched in both pop and gospel worlds.

The Staple Singers continue to achieve success in all areas with their message music. Their most recent example, "City in the Sky," was a top 10 r&b single and a top 40 pop charter. Now making further inroads with their album of the same name, it appears clearer than ever that even the "Sky" is no limit for the soulful vocal group.

ATV Names La Rosa

■ NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, the new American operating company of Pye Records of London, has announced the appointment of Carmen La Rosa as director of sales. La Rosa, who will report directly to Siegel, will have complete responsibility for sales, distribution and manufacturing of the newly formed company.

Prior to his appointment to ATV, La Rosa was director of sales for Famous Music Inc. for three years.



Carmen La Rosa

UJA Honors Chicofsky

■ NEW YORK — The Coin Machine Industry of the UJA-Federation will honor Ben Chicofsky as man of the year at a testimonial dinner dance on Saturday, December 7, at the New York Hilton.

Levy Announces Roulette Expansion

(Continued from page 3)

with the expanded label. Isgro, who comes to Roulette after two years with the Schwartz Bros. of Philadelphia, and prior to that three years in regional promotion with Paramount Records, also emphasized the label's interest in providing a launching pad for talented newcomers. In his new position at Roulette Isgro will be recruiting personnel for a strong, in-house promotion team, which will act in coordination with independent distributors and promotion personnel across the country.

Continuing as heads of their respective departments with the expanded Roulette label are Joe Kolsky, vice president in charge of sales, and Fred Bailin, director of a&r. Bailin, who expressed great interest in finding new and as yet undiscovered talent for the label, reiterated the company's wide-open policy. "We're making a concerted effort," he said, "to bring in artists who can really go all the way . . . The door is open to new talent at all times, and we're also reaching out to find producers with good track records."

The decision to expand Roulette's activities was reached after a year of successes for the label. Ecstasy, Passion and Pain, a group produced by Bobby Martin, has had three chart records since January with "I Wouldn't Give You Up," "Good Things Don't Last Forever" and their latest, "Ask Me."

A second Roulette group, Moment of Truth, has also fared well this year, as evidenced by their current single, "Your Love," which was produced by Reid Whitelaw and Norman Bergen.

R&B/Pop Groups

Among the talent newly signed to Roulette are several r&b/pop oriented groups who are highly active as club and concert performers. The Ghetto Children, working under the supervision of Nise Productions, are currently recording their first single, while Freada Wallace, a southern singer-songwriter, will shortly be going into the studios with producer Tony Camillo. Also slated for recording time in the near future are Heaven and Hell, a six member r&b/pop group, and Gentle Persuasion, an all-girl vocal trio who will be produced by Bobby Martin. A fifth new Roulette act is Truth, a rock band which is currently active on the college concert circuit.

Encourages New Talent

Citing the music industry's current reluctance to open its doors to new and unproven artists, Levy summarized his ambitions for Roulette with his stated wish that the label should become, in coming years, as strong a force for the encouragement of new talent as it was in the past. "We really hope," he said, "to activate Roulette to the point where it was before."

Daltco Taps Samela

■ TEANECK, N.J. — Dalton Oille, president of newly formed Daltco, Inc., has announced he has contracted for the services of Vito Samela to manage all areas of sales and marketing on behalf of Daltco, Inc. effective immediately.

Recording companies and other firms who require production of albums or tapes (RW, Aug. 31) will be split geographically. Daltco's west coast office is located in Hollywood and can be reached at (213) 874-8315. Samela will handle all record firms who are located east of the Rockies and can be reached at (201) 837-0060, Daltco's east coast office.

Samela has had extensive experience at the VP level with Capitol Records and most recently as head of MGM's eastern operations division.

Buddah Inks Levitt



Art Kass (right), president of The Buddah Group, and Don Rubin (left), president of Don Rubin Productions, have jointly announced the signing of Estelle Levitt to the Buddah label. Ms. Levitt was the grand prize winner in the professional category of the 1974 American Song Festival competition. The winning song entry, "Lonely Together," will be released after October 18 as a single. The song will also be the title track of Ms. Levitt's first lp consisting of original songs written in conjunction with various collaborators. Flanking Ms. Levitt are husband/producer Artie Polhemus (left) and Lewis Merenstein, Buddah VP and general manager.

Southland Appoints Two

■ ATLANTA — Moving to expand independent distribution services in the southeast, Don Johnson, president of Southland Distributing Company in Atlanta, has announced the appointment of two executives to the firm's promotion force.

Joining Southland as r&b gospel promotion manager is Ray Evans. Evans' experience includes promotion stints with both Atlantic and United Artists Records as well

and Isaac Hayes Enterprises in the areas of creative writing and personal management. Evans joins with Herb Lance in working r&b product in the southeast.

Also joining Southland as pop country promotion manager is Chris Morgan, a ten-year veteran of southeastern radio and formerly CTI's regional promotion manager. The full field promotion force will be working under the direction of Ms. Gwen Kesler.

Felix Cavaliere. Introducing a man whose music needs no introduction.

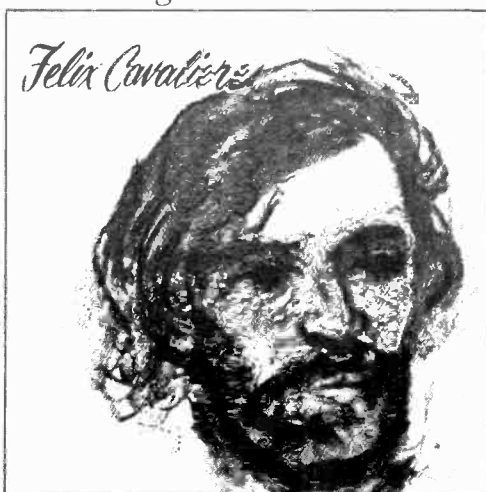


As lead singer, keyboard player, and mastermind of one of rock music's premiere bands, The Rascals, Felix Cavaliere's magic was heard on such classics as "Groovin,'" "People Got To Be Free," and "Good Lovin'."

Today, Felix is as much a catalyst for great music as ever. With the expert help of co-producer Todd Rundgren, Felix has created an album of

contemporary pop and soul that goes well beyond the foundations he set in the past.

A beautiful mixture of style, voice and experience that calls our attention to the future.



**"Felix Cavaliere!"
Some of the greatest
pop music....Again.
On Bearsville Records
and Tapes.**



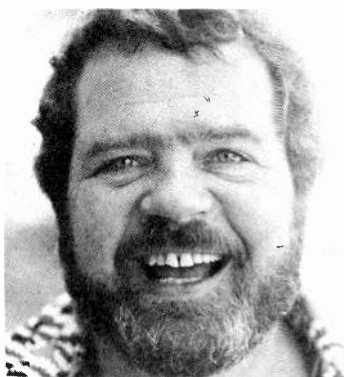
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Charles Nuccio on Island's Independent Marketing

By LENNY BEER

Few people in the music industry today have the proven record of results in virtually every phase of the business that Charley Nuccio can claim. Nuccio began his career 21 years ago as a local salesman for an independent record distributor in Chicago. Then came 14 years at Capitol Records, where he rose through myriad assignments to the major position of vice president-promotion and independent labels. Making hits and breaking new artists were a workaday part of



Charles Nuccio

his professional life at the point he exited Capitol to become general manager of Apple Records, a post he held for three and a half years prior to joining Island on May 1 of this year. In the following Dialogue Nuccio discusses the new challenge of taking a major British-based label to market in America through independent distribution.

Record World: Why at this point when many small labels are moving toward conglomerates, going with the big companies, have you decided to split your ties with Capitol and take the independent route?

Charles Nuccio: Well, three years at Capitol didn't provide Island with what I thought had to be done in the U.S. market and that is label presence. It's unfortunate that when you tie yourself up with a conglomerate and your acts are successful it is generally their success—meaning a Capitol or a Warner Brothers or a Columbia rather than your record company—so therefore the benefits for being a successful record company are somewhat shattered; the doors aren't open to new acts, primarily because an act would go to Capitol before they would come to one of the subsidiary labels and that's the story not only there but every place else. We feel we've got more to offer.

RW: So basically you want to get yourself into a situation where your priorities are first.

Nuccio: Right! Island sets its own priorities with our own people. We work a piece of product or an act, an album or a single until we feel the project is completed . . . Either there's been acceptance or no acceptance and we're not bound by 22 competitive albums from the same distributor. We had no control at Capitol, from releases on Apple Records or Capitol or so on or so forth. So when one of our new acts needed that kind of promotion, he was often over-shadowed so much he was lost in the shuffle. Not that they were all hits, but no one could really tell you that everything had been done that we know how to do in the industry.

RW: There have been some recent shakeups in the independent distributor set-up in the country. Has that made you re-evaluate your decision?

Nuccio: If you mean are we worried by the collapse of two or three independent distributors in the last year and a half, I'd say yes. However, I think the network as most of us see it is probably 90 percent sound. So I think the possibility of bad-debts that every company has is no more prevalent at the independent distributor level than it is against the company-owned branches . . . Their bad debts are probably higher than ours at the end of any one given year.

RW: Can you explain what's happening now between you and Capitol? With the product that was formerly out, who owns the rights to what?

Nuccio: It's an agreement which terminated on June 30, 1974 and Capitol has a one year sell-off on existing product which returns to us after the year. Further, on June 30 they had to destroy their stampers etc. . . . so when they run out of stock of a given catalogue album, it then reverts to Island.

RW: Tell us how your new organization is set up.

Nuccio: Well, first of all, we decided to start a company, an American company that is a first licensee of the English company. It's not a satellite company. It's autonomous. But we do have first refusal rights to all product from the U.K. They also have first refusal on all product we sign. So it's a reciprocal agreement. But we're not required to release everything that's released in England and vice versa. At the present time, we've got 21 acts under contract that we do have first refusal. So, for the first six or nine months we really won't have the American product, because again Island's philosophy is one which subscribes to licensing only product which we can take fullest potential. So we don't throw 25 albums out into the market place and hope that five stick.

Each piece of product is worked separately, and that is the reason we formed our own company and went through independent distributors. To back up that point, we've released four albums in the last six weeks, all four of which are appearing on the national charts. We're watching each particular piece of product to the finish, and that's our aim on all product we release.

RW: How is your field force set up for sales and promotion?

Nuccio: When Chris Blackwell and I got together and decided to form a U.S. company, our thought after looking at other companies which have started in America, was that when they fail so quickly, or when some of them have failed quickly, they've always had a tremendous overhead which I don't think is entirely necessary in today's record business. So what we did was to start with what we considered two key areas, sales and promotion, and hire the two strongest people available to handle that particular type of problem as against hiring a complete field staff. We're in the process of staffing three regional promotion sales people so that by the end of the year we'll have 12 to 15 people working for Island Record. I think that's enough. Everybody does a little bit of everybody else's job. We have constant communication with distributors, record stores and radio stations at all levels. I think that's the way to staff a record company and that's what we do.

RW: How are you dealing with the problems inherent in being a west coast company?

Nuccio: An office in New York because the three hour lag, in my opinion, is just too much for a record company that's so-called based on the west coast. Our sales office and sales manager are in the east.

“ . . . the possibility of bad debts that every company has is no more prevalent at the independent distributor level than it is against the company-owned branches.”

RW: Who's in sales in New York?

Nuccio: Herb Corsack, who's been at Vanguard for 22 years, who knows independent distribution as well as anybody in the industry. I thought we had to have that type of strength at that level to really make it work. So when we get in the office at 9:15 or 9:30 in Los Angeles, we have already covered the east coast. Capitol, Columbia, etc., do that all the time, but it is different for a small record company because it's generally a catch-up. I believe 80 percent of the business is east of the Mississippi, and we want to be there when they open up for business.

RW: Island Records has always been known as a tasty-type label with homogeneous product, impeccably well produced. When you think of Island records you think of Capaldi and Traffic and so on. Are you going to make any attempt in the signing of American acts to broaden your base?

Nuccio: Yes, I think it's imperative that the U.S. company does move into areas that have not been big sellers in foreign countries: namely country music and black music. I think Island U.S. should be in those areas; in fact we just signed our first two new American acts, J. D. Bryant and Charlie Whitehead. Both are black artists and they'll be out with their product shortly.

(Continued on page 26)

"I've been an admirer of Urubamba since 1965."

Paul Simon



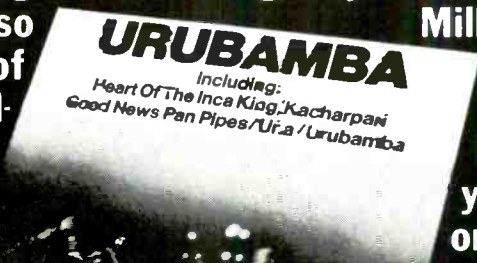
In 1965, Paul Simon was working clubs in Paris. It was there he discovered **URUBAMBA**, then known as "Los Incas," four skilled musicians who took the age-old South American melodies and brought them to appreciative audiences. Paul was so impressed with the vitality and freshness of their music that he wrote lyrics and recorded their "El Condor Pasa," collaborated with them in recording "Duncan" from his first solo album, toured the world with them to make his live album, and then produced their debut album.

With original Incan instruments, **URUBAMBA** plays the music of one of the world's most advanced cultures—music as pure as the gold sought by the conquistadores.

Millions have heard **URUBAMBA** on Top 40 radio; thousands have seen them in concert. Listen to **URUBAMBA**, and you'll join Paul Simon as one of their fans.

On Columbia Records and Tapes

KC 32896



URUBAMBA

Produced by Paul Simon

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CONCERT REVIEW

The 'King of Swing' Returns to Carnegie

■ NEW YORK—Benny Goodman, the King of Swing, who literally consecrated the stage of Carnegie Hall 36 years ago, returned to his temple last Friday night (13) and renewed his vows before a capacity crowd, many of whom were present on that fabled night in January 1938.

Star-studded Sidemen

Accompanied by a star-studded line-up of the finest sidemen in the business, Goodman presented his quintet, sextet, septet and finally his full-fledged 10-piece band, as the musicians joined the group on stage in consecutive order. On hand were Hank Jones, piano; Slam Stewart, bass; Bucky Pizzarelli, guitar; and Grady Tate, drums when the quintet opened with "I Wanna Be Happy," followed by a solo of "Body and Soul" played in the inimitable BG solo style. When Peter Appleyard (vibes) joined the group to form the sextet, they swung into "Avalon." Zoot Sims' saxophone soloed as the septet played several ballads, followed by an Urbie Green trombone solo of "Stardust." Slam Stewart's vocal-bassing brought immediate recognition from the SRO audience on "Big Noise From Winnetka" and Benny turned to more current sounds with another solo, this one Stephen Sondheim's "Send In The Clowns," delivering a sensitive and poignant rendition.

The guest star of the evening, Bobby Hackett, took the stage backed by the Goodman band and did "The Good Life" and "All the Things You Are." With the entire ensemble warmed to the occasion, the band broke into "Slipped Disc," an oldtime Goodman original.

A parody of "The Sting" and the familiar "Sweet Georgia Brown" had the crowd calling for more as the band broke into "Don't Be That Way," the tune which opened the first BG performance in 1938. With the crowd

on its feet, Goodman led the band into renditions of "Savoy" and "After You've Gone" before taking four curtain calls amidst applause, much in the same spirit and enthusiasm as heard on the 36-year old Columbia albums of the original Carnegie performance before sliding into the BG closing theme, "Goodbye."

Perhaps the only criticism of the evening's performance is in itself a tribute to the genius of Benny Goodman and the unstinting loyalty and devotion of an audience whose idolatry has lasted for close to four decades. The crowd came to hear Benny Goodman regardless of the talent and notoriety of some of the finest sidemen in the business who ac-

(Continued on page 63)

Ferguson Feted



Columbia recording artist Maynard Ferguson recently made his first appearance at New York's Bottom Line club. Ferguson is currently on tour promoting the release of his sixth Columbia lp, "Chameleon." Shown above, backstage following the opening night performance are (from left) Teo Macero, the Columbia staff producer who produced "Chameleon;" Ferguson; jazz artist Artie Shaw, who dropped by to see the show; and Bruce Lundvall, vice president and general manager, Columbia Records.

new york central

By IRA MAYER

■ WHY ARE THESE PEOPLE GIGGLING? Well, if you were Ed Naha, ace Columbia publicist, trying to make reason out of an interview between **RW** and **Diana Marcovitz**—the latter one of the label's more off-beat singing humorists—you'd have been chuckling too. You see, the last time we ran into (almost over) Diana, she had just fallen off her bicycle on West 71 Street between Central Park West and Columbus Avenue. Displaying our valiant gallantry, we attempted to reset the bicycle chain in its place, and send Diana off to home sweet home, two blocks away. Upon this next meeting, in the **RW** offices 42 floors atop the Stage Deli, she informed us that our efforts were futile and in vain. No sooner had we departed than the chain fell off once again, and, alas, Diana walked her bicycle home.



singing in a semi-torch vibrato-cum-loudee voice. She is, as her album title puts it, "A Horse of a Different Feather."

WHAT NEXT: **Curtis Mayfield** has written the music for, and will star in, an all-black cast film called "Mimi," based on the **Puccini** opera *La Boheme*. Among the others set to start shooting October 14 in New Orleans are **Al Green**, **Melba Moore**, **Clifton Davis** and **Jonelle Allen**. Director is **Paul Leaf**, and the movie will be distributed by Columbia Pictures.

NOTED: **Frank Rose** has been promoted to New York bureau chief for Zoo World . . . Crawdaddy with **Holy Modal Rounder Peter Stampfel** writing about Rounder Records, a Somerville, Mass.-based communal record company . . . Crawdaddy also hoping to attract commercial as well as college radio stations to its (newly named) "Crawdaddy Radio Revue." The recently completed first segment for this year concerns the **Crosby, Stills, Nash & Young** reunion . . . Good Times, a metropolitan area music and entertainment paper, will publish concert programs for the Academy of Music in cooperation with Howard Stein Enterprises . . . And while on the subject, **Howard Stein** hosted a fourth anniversary cocktail party at Luchow's preceding the **Traffic** concert which opened the new season Wednesday (18) . . . **Bob Dylan**, taking time off from sessions at Columbia studios to catch **Little Feat** at the Bottom Line.

Randy Newman Tour Set, New Album Released

■ BURBANK — Reprise recording artist Randy Newman begins a seven-week cross-country tour on October 5 at the Symphony Hall in Atlanta, Georgia. This will mark the first major U.S. tour Newman has ever done over a three year history of performing, coinciding with the release of an album. Dates will encompass both halls and colleges.

In tandem with this tour, Reprise has released "Good Old Boys," Newman's fifth album for the label. In it, he presents a collection of Newmansque glimpses into the collective mind and past of a maligned, neglected and vital portion of America: the South.

Newman will debut "Good Old Boys" at the commencement of the tour, in Atlanta, and will be accompanied by the 87-piece Atlanta Symphony Orchestra, conducted by Emil Newman, Randy's uncle. Musicians for a special symphony orchestra are currently being selected to perform with Newman in Boston, Philadelphia and New York, with Emil Newman conducting.

Byrd Scores Film

■ LOS ANGELES — Blue Note artist Donald Byrd is set to score an independently produced motion picture written by Leonard Lamensdorf and directed and produced by Joe Manduke.

The film is an adaptation of a book called "Hot Butcher" and will be called "Hit The Open Man." It includes such stars as Rosalind Cash, Bernie Casey, Matt St. Clair (co-star of "Conrack"), Moses Gunn, child actor Larry Fishburn and Keith Wilkes.

20th Taps Tashjian



Paul Lovelace, national promotion director, 20th Century Records, has added Ralph Tashjian to the firm in the newly created post of national singles promotion manager, effective immediately. Tashjian joins the company following a tenure with MCA Records. Pictured from left: Lovelace, Tashjian and Russ Regan, president, 20th Century Records.

Candy's Going Bad

A new single from

MCA-40309

Golden Earring



Golden Earring Fall '74 Tour

September

- 27 Fairgrounds, Oklahoma City, Okla.
- 28 Sam Houston Coliseum, Houston, Tex.
- 29 Hirsch Memorial Coliseum, Shreveport, La.

October

- 2 Municipal Auditorium, Atlanta, Ga.
- 3 Curtis Hixon Hall, Tampa, Fla.
- 4 Sports Arena, Orlando, Fla.
- 5 Jacksonville Coliseum, Jacksonville, Fla.
- 6 Jai La Fronton, Miami, Fla.
- 10 Santa Monica Civic Center, Santa Monica, Calif.
- 11 Winterland, San Francisco, Calif.
- 12 Winterland, San Francisco, Calif.
- 14 Phoenix Show Palace, Phoenix, Ariz.
- 16 Civic Center, Minneapolis/St. Paul, Minn.
- 17 Performing Arts Center, Milwaukee, Wisc.
- 18 Allen Theatre, Cleveland, Ohio
- 19 The Spectrum, Philadelphia, Pa.
- 20 Baltimore Civic Center, Baltimore, Md.
- 22 Erie County Fieldhouse, Erie, Pa.
- 25 Capitol Theatre, Passaic, N.J.
- 26 Academy of Music, New York City, N.Y.
- 27 The Coliseum, Hampton Roads, Va.
- 29 The Agora, Columbus, Ohio
- 30 Auditorium Theatre, Chicago, Ill.
- 31 Albee Theatre, Cincinnati, Ohio

November

- 2 Orpheum Theatre, Boston, Mass.
- 3 Cobo Hall, Detroit, Mich.
- 4 War Memorial, Rochester, N.Y.
- 5 Civic Arena, Pittsburgh, Pa.



Moontan MCA-396

Management: Pete Rudge, Sir Productions
Agency: Premier Talent Associates



MCA RECORDS

Music Distributors Anniversary



Pictured at the first anniversary party for the North Hollywood, California branch of Music Distributors of America are, from left: Len Chapman, branch manager; Florence Greenberg, president of Scepter Records; David Lipton, personal manager; Beverly Bremers, Scepter recording artist; and David Knight, promotion manager.

Roy Joins Cooper

■ LOS ANGELES—Harvey Cooper has announced that Del Roy has joined the firm of Harvey Cooper & Associates. Roy's background in all phases of radio, records and publishing includes stints with London, MGM, UA, RCA and Acuff-Rose as well as with radio stations in Texas, Kentucky, Mississippi and California. He was also one of the founding members of the Southern California Promotion Men's Unassociation.

Mega Indie

In addition to his new duties with Harvey Cooper, Del will continue his independent affiliation with Mega Records and others.

Triumvirat Tours U.S.

■ HOLLYWOOD—Triumvirat, the German rock group whose Capitol debut album on the Harvest label is titled "Illusions On A Double Dimple," arrives in the U.S. this week to begin rehearsals prior to embarking on their first American tour, announced Al Coury, CRI senior vice president, a&r promotion/artist development.

Extensive Support

Highlighting the extensive tour will be one of Capitol's most energetic campaigns to date, featuring an all-encompassing marketing approach enhanced by the massive promotional campaign already underway.

Jan Davis Guitar To Quad-ett Label

■ LOS ANGELES—The Jan Davis Guitar has signed with Quad-ett Records, a newly formed indie label, in association with Quad Teck Recording Studios, which recently opened for commercial recording.

Headquarters

Quad Teck and Quad-ett Records are located in the former XERB studios at 4007 W. Sixth St. L.A. 90020. The label head is Hank Waring. The label is in the process of setting up indie distributors throughout the country.

The debut single is entitled "Hot Sauce" b/w "Soulmate"—by the Jan Davis Guitar and is being shipped now.

Keene Joins Sun West

■ LOS ANGELES — Charles Sullivan, owner of Sun West Recording Studio, and Margy Sisco, studio manager, have announced the addition of S. Barry Keene as the new director of engineering. Keene was formerly road engineer for Frank Zappa and Ike Turner. It was also announced that J. "Feedback" McNeil has been promoted to the position of engineer. Bryna Chimenti has been appointed traffic manager. Chimenti was formerly with Gordon/Casady doing public relations for Kenny O'Dell.

The Coast (Continued from page 8)

... In the little known facts department, David Bowie's "Sorrow" was first recorded by **Rick Derringer and The McCoys** on Bang Records, a B side!

RECORDING AND TOURING: **Allen Toussaint's** "Brickyard Blues" seems to be a really popular song these days, as **Frankie Miller** on Chrysalis, the **James Montgomery Band** on Capricorn and **Three Dog Night** have all recorded versions of it. **Maria Muldaur** will be recording the tune next month. Wonder if Allen will record it? ... Rocket Records' artist **Neil Sedaka** is currently recording at Clovers Recorders in L.A., and **Elton John** will sing background on a few tracks, with **Nigel Olsson** on drums. Sedaka will be joining Elton and **Kiki Dee** on their upcoming tour ... **Delaney Bramlett** is currently recording, with **Leon Russell** sitting in on piano ... **Lori Lieberman** goes into the Record Plant this week with producers **Charles Fox** and **Norman Gimbel** to record a new single for Capitol ... **Randy Newman** begins his first extensive tour in over three years to coincide with his Reprise release, "Good Old Boys." He will be at the Troubadour Sept. 27 thru 29, and will begin the tour October 5 in Atlanta, which should be interesting considering some of the lyrics and song titles on his album. On many of his tour dates, he will be backed by the 87-piece Atlanta Symphony Orchestra, which is conducted by his uncle, **Emil Newman** ... **Bonnie Raitt**, who just released a new album, "Streetlights," has embarked on a 38-city tour ... Western swing band **Dusty Drapes & The Dusters** has been set to appear at the annual convention of the National Association of Cattle Transporters, to be held in Wichita during November. Dusty, "The Singing Cowboy," is thrilled with the booking, and says he used to be a bull shipper himself.

The Way We Were Given Gold



Columbia Records associate national promo director Bob Sherwood and Marianne Schmitt (clockwise) present to Record World a gold disc award on the occasion of the success of Barbra Streisand's "The Way We Were" at recent festivities. Accepting for the magazine are research editor Toni Profera and marketing director Lenny Beer.

'Flying Circus' Sets U.S. Airing

■ NEW YORK—The BBC-TV series "Monty Python's Flying Circus" is going to be broadcast in America.

Via Public TV

Although the Python team made an appearance on NBC-TV's "Midnight Special," and excerpts from their BBC series were used on the "Dean Martin's Comedyworld" shows this Summer, October will mark the debut of the half-hour "Flying Circus" programs in their entirety. The only stations with the opportunity

to air the show are the non-commercial (public broadcasting) outlets.

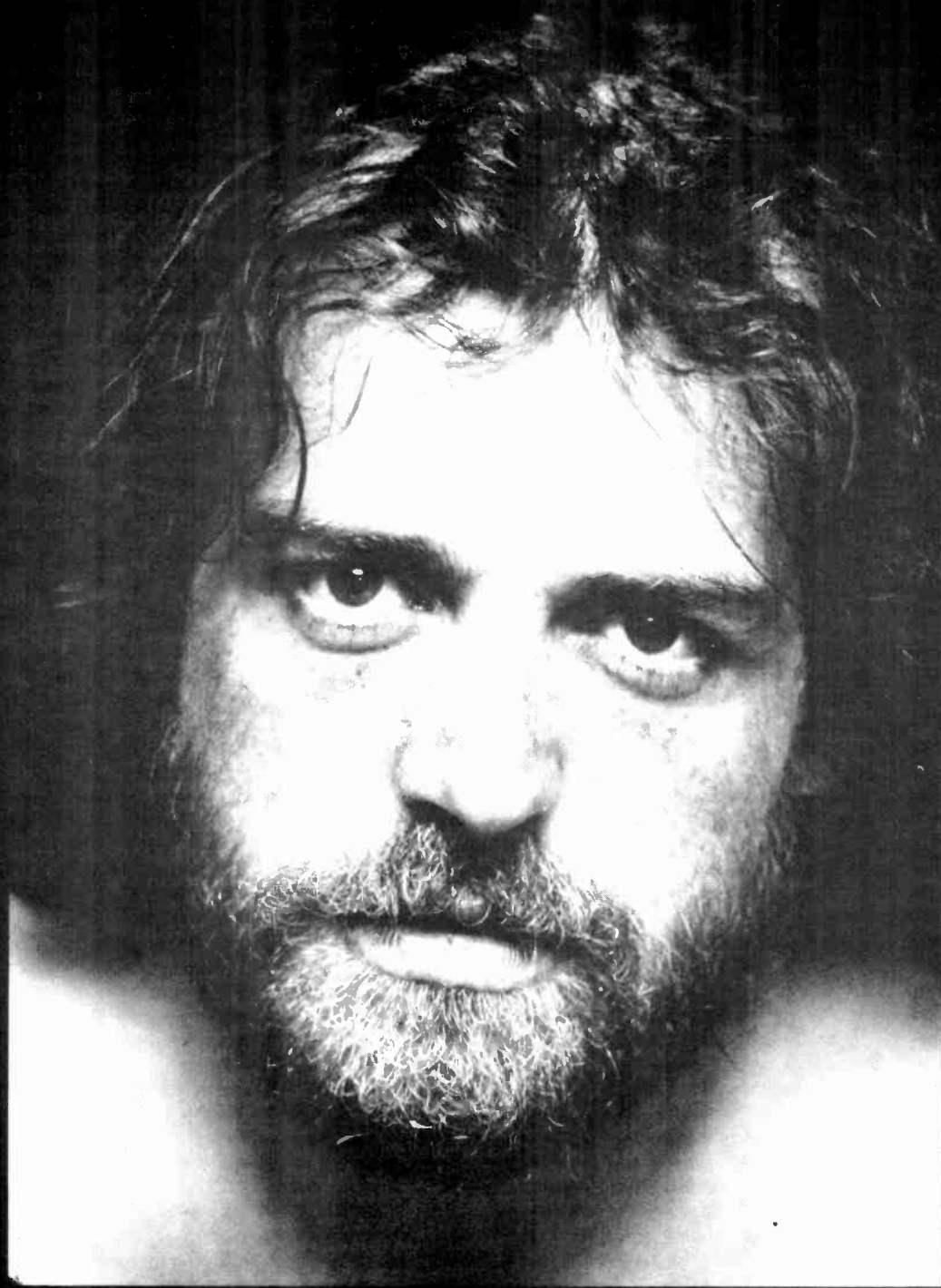
Ten markets—primarily in the northeastern part of the country—so far are committed to airing the first 13-week series: WNET (New York City); WNED (Buffalo, N.Y.); WVIA (Scranton, Pa.); WSBE (Providence, R.I.); WQED (Pittsburgh, Pa.); WQLN (Erie, Pa.); WETA (Washington, D.C.); WNPE (Watertown, N.Y.); WTTW (Chicago, Ill.); and KERA (Dallas, Texas).



See Page 69

Presenting the song that reconfirms beyond any doubt
that Cocker Power is definitely back.

“I CAN STAND A LITTLE RAIN”
from
JOE COCKER



The new single from the album of the same name.
(AM 1626) (SP 3633)

ON A&M RECORDS

Produced by Jim Price

Dialogue *(Continued from page 20)*

RW: Do you have any plans for any types of marketing or merchandising dealing with television?

Nuccio: We've kicked around some television projects, I just haven't been able to put my finger on the success of television campaigns. I've seen some, I think. The Beach Boys campaign on Capitol has worked out very well, but I don't know if it's a good way to break in a new act. I don't know if a one minute audio-visual is enough to really sell somebody's music. But we are thinking in that direction, and if we ever come to some conclusion, sure we'll be in it, but at the present time, I'm just unsure.

RW: What plans do you have for national tours for your acts?

Nuccio: That's one thing about Island, all of the Island acts are working acts and they do tour extensively both in Europe and here. They have for years and it's the type of act that Island has a tendency to sign. Chris Blackwell, being so artist-oriented, comes up with the type of act that tours and does well. We don't have any hidden closet talent that really can't perform their records, and I think that's essential.

I think Island is one of the last companies left that still signs and records artists that aren't commercially acceptable at this time or might never be. But the association between that type of artist and superstar is so strong that Island has a reputation for music and for talent as against commercial success. The success comes, as you know, with some of the acts like John Martyn, whose esteem in the rock business is high but has never been a commercial success. We're still recording him. Elektra used to do a lot of that in the U.S., but they don't do much of it any more. Island does and it will continue to do that.

We're not a charitable organization, most record companies are not; however we think we've come up with a solution to allow us to record the John Martyns in the U.S. and Canada and still make a profit on sales of 10-12,000 albums. The conglomerate can't do that. They need 150 or 200,000 to break even. Artists are in the red that are selling 80-90,000 albums. That seems to me very silly.

It's great to have an album that sells 600,000 but it's not a necessity. Our music business works much like the classical lines: Angel Records, Columbia Masterworks, Red Seal. They're in the business to make money but you certainly can't stop a recording of Beethoven's 9th because it may not be a money maker. It's something that should be done for music. Island does a lot of that in the pop field with reggae. Jamaican music has not been commercially accepted yet. We think it will be, we think we're right on the verge of that trend especially now that the number one record in the country was Eric Clapton's "I Shot The Sheriff" which is a Jamaican tune written by Bob Marley and the Wailers. If that's acceptable, we think real reggae can be acceptable, and that's one of our upcoming campaigns.

RW: We've seen all the successful product you've put out over the Summer, what's coming in the near future?

Nuccio: Well, we're just ready to release the first album in quite some time of Georgie Fame. We think that Georgie Fame will be a very big act for us since the album is just sensational. We've done a Broadway show called "Good Evening," the Peter Cook-Dudley Moore show and we'll be releasing that in the East about the 15th of September. We're also coming out with new albums by Bob Marley and the Wailers, the Sutherland Brothers and Quiver and Kevin Ayers, who has a very successful album in the U.K. Sparks has just finished a second album which we'll probably have towards the end of the year. We're waiting for an album from the Sharks who are now in the U.S. and John Martyn and Fairport Convention will be on tour. We're issuing a live album by Fairport in the next three weeks, and it's just very exciting because we feel that that product has a tremendous potential.

RW: Let's talk a little about the "Good Evening" soundtrack. Will there be a special campaign going on?

Nuccio: We're doing a very large, very good campaign in the East as it's still running on Broadway. It will run through January, so the bulk of our campaign will be in New York. We'll introduce it very heavily on the retail level with the N.Y. Times, radio time buys, windows up and down Broadway etc. We hope to break them out of New York. It's a very funny show. Three years in London and a year on Broadway, and it'll start touring in January. We're giving it our super Broadway campaign . . . it's only a two man show so there is very little musical content but it's very humorous.

RW: It's been said that Island stresses basics on the retail level supporting their acts, going into the retail store in support of the artist.

(Continued on page 63)

Blue Swede Soiree



Capitol Records executives hosted a party for EMI recording artists Blue Swede prior to the group's debut American tour which kicks-off in late September. Pictured from left, (standing) are Don Zimmermann, senior vice president, marketing; Bruce Wendell, CRI national promotion manager; Brown Meggs, CRI chief operating officer; Blue Swede members Anders Berglund and Michael Areklew; Timm Emmons, the group's U.S. manager; Jim Mazza, director, international marketing; and Bronco Waltner, group's Swedish manager. Seated are Blue Swede members Bo Liljedahl, Jan Guldack, Bjorn Skifs, Tom Berglund and Hinke Ekestubbe.

Stereo FM Network Planned by CBC

By LARRY LeBLANC

■ TORONTO — The Canadian Broadcasting Corporation plans to have the world's longest FM stereo radio network operating in Canada by mid-1975. It will link existing stations in Toronto, Montreal, Ottawa, Winnipeg and Vancouver with new ones planned in St. John's, Nfld., Halifax and Calgary. Stations are to be added later in Edmonton and Windsor.

History

The corporation has operated AM radio networks in both English and French for years. But it has had few FM stations. There was one French-language station in Montreal. The English stations from Montreal to Vancouver have been connected for mono network broadcasting, but not for stereo.

Recently, a French-language FM network was started, linking new

stations in Ottawa, Chicoutimi and Quebec City, to the one established outlet in Montreal.

The CBC has long-term plans to divide its English radio programming into two network services—with the existing AM network concentrating on information and pop music, and with a new FM tie-in leaning more to the old image of the classics in both music and entertainment.

However, this division has been postponed until the CBC could achieve fairly complete coverage of the population with both services. It has been working toward this end by building new AM transmitters of its own in cities that previously got only a few hours a week of network programs on privately-owned affiliated stations and by building new FM transmitters as quickly as finances will allow. Linking these into an FM network is a further step in the expansion of coverage.

S,R,O



Irwin Steinberg (right), president of Phonogram, Inc. recently had occasion to welcome two newly-signed artists. Roy Orbison was in Chicago on personal business and dropped in to say hello. There he met Jeannie C. Riley, also newly signed. She was in town to meet Mercury's staff. Both artists are produced in Nashville by Jerry Kennedy.

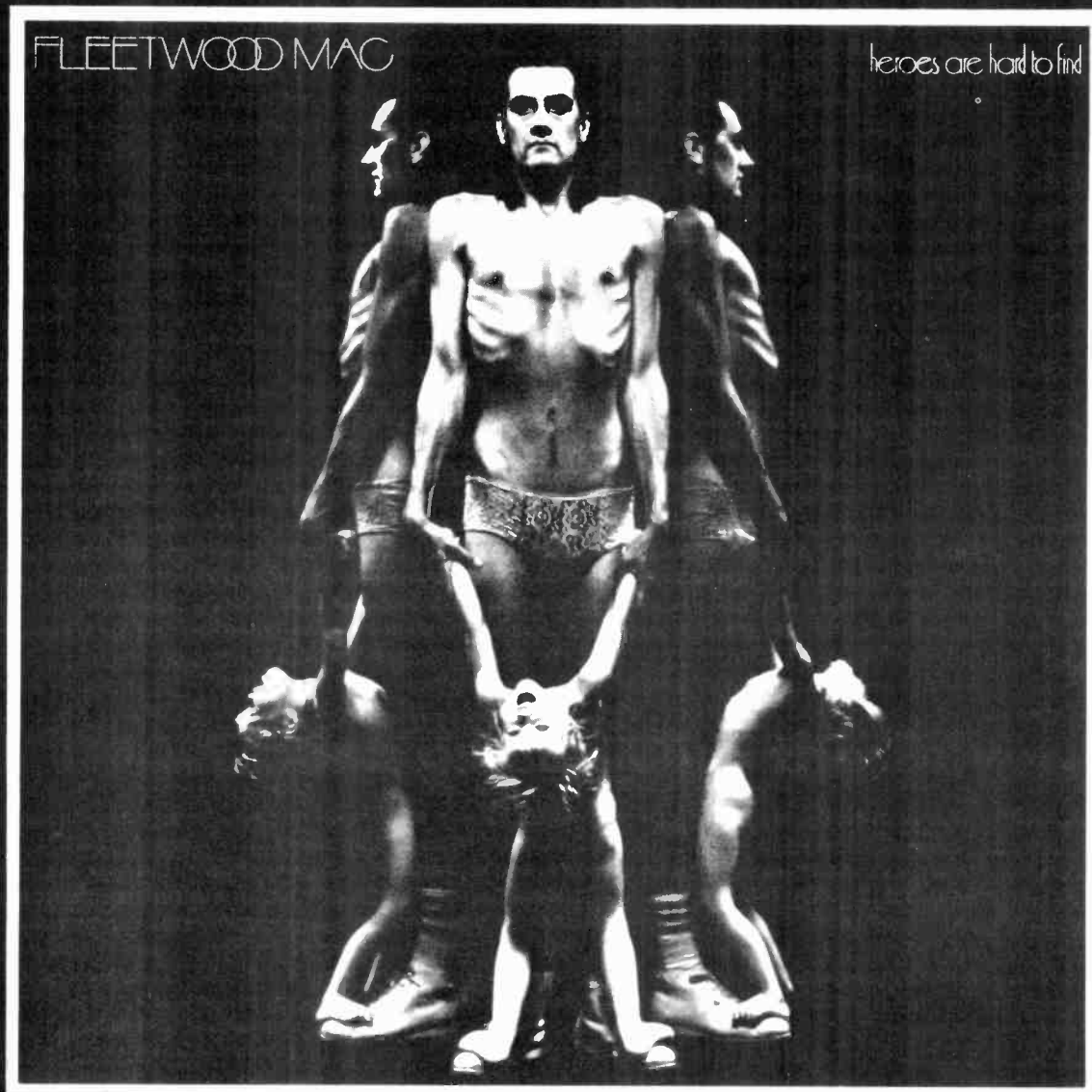
BMF Moves

■ NEW YORK—Jon Podell, head of BMF Enterprises in New York, has announced that the company has moved into larger quarters at 206 E. 60th Street, Second Level, New York City, N.Y. 10022, phone: (212) 371 7395.

Podell also recently noted the appointment of David Libert as a new associate.

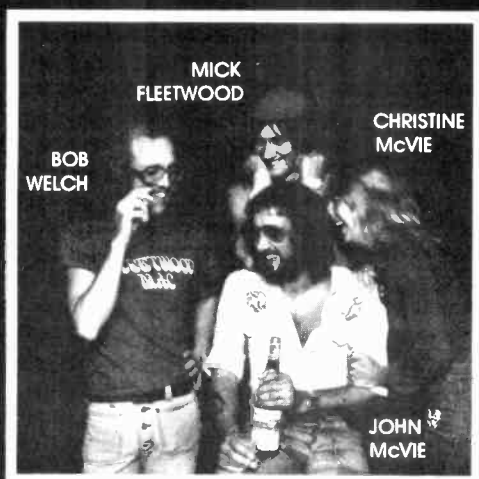
BMF acts as tour consultant for all Capricorn Records artists, including the Allman Brothers Band, Marshall Tucker Band, plus Wet Willie.

YOUR ATTENTION, PLEASE:
 THE NEW FLEETWOOD MAC ALBUM,
 "HEROES ARE HARD TO FIND,"
 IS NOW AVAILABLE.



MS 2196

ON REPRISE RECORDS AND TAPES.



CATCH FLEETWOOD MAC ON TOUR:

- | | |
|------------------------------|-------------------------|
| 10/4 - Boston | 11/4 - Oklahoma City |
| 10/5 - New York City | 11/5 - Dallas |
| 10/6 - Washington, D.C. | 11/6 - Houston |
| 10/9 - Providence | 11/7 - Austin |
| 10/11 - Philadelphia | 11/8 - Odessa |
| 10/12 - Rutherford, N.J. | 11/9 - Amarillo |
| 10/13 - So. Orange, N.J. | 11/12 - El Paso |
| 10/14 - Pittsburgh | 11/13 - Albuquerque |
| 10/15 - Columbus | 11/14 - Denver |
| 10/16 - Cleveland | 11/15 - Salt Lake City |
| 10/17 - Cincinnati | 11/16 - Bozeman, Mont. |
| 10/18 - Detroit | 11/17 - Missoula, Mont. |
| 10/19 - Chicago | 11/21 - Eugene |
| 10/20 - Stevens Point, Wisc. | 11/22 - Portland |
| 10/21 - Minneapolis | 11/23 - Seattle |
| 10/23 - Eau Claire, Wisc. | 11/24 - Vancouver, B.C. |
| 10/24 - Milwaukee | 11/26 - Sacramento |
| 10/25 - St. Louis | 11/27 - San Diego |
| 11/1 - New Orleans | 11/29-30 - Los Angeles |
| 11/3 - Kansas City | 12/1 - San Francisco |

Diamond Dolly Parton Glistens with Down-Home Talent

By ROBERT ADELS

■ NEW YORK — "I'm never in style," a spritely and prone to effervesce Dolly Parton (RCA) told **Record World**, "But I've always got it!"

The country star's songs have been compared to old-timey folklore, still handed down from generation to generation in close-knit rural families. But while Ms. Parton's very much at home with her own kin (quite literally, as several of her brothers and sister make her suburban Nashville house their own) — she also has one big city weakness. "Oh, jewelry!" she expounds with a gleam in her eye and a twinkle in her voice that could almost be calibrated in carats, "I'm just mad about jewelry."

Normally prone to spend more on her relatives than herself while on the road, this one time in New York saw her shop around to the tune of a five figure total, encompassing every store she could fit into a busy schedule of interviews concurrent with her recent Madison Square Garden gig. "But you people here are weird. Every place I guess has weird people, but this town's got a different sort of weird. One guy tried to sell me some jewelry in the movie theater right across the street!"

'Jan Akkerman' Guitar Introduced by Framus

■ NEW YORK—Atlantic recording artist Jan Akkerman, lead guitarist of the Dutch rock group Focus and a solo performer in his own right, recently achieved the unique distinction of having a new guitar named after him.

Framus Axe

Framus of Nashville Inc., introduced the "Jan Akkerman" model electric, a top-of-the-line instrument which ranges in price from \$1000 to \$1200, at the recent NAMM Convention. The guitar features deluxe construction, materials and specially-wired Bill Lawrence "humbucking" pickups.

Rossetti Forms Velvet

■ LOS ANGELES — Claudia Rossetti, formerly of MGM Records and Bob Marcucci's Romar Records, has announced the formation of her own promotion/song placement/publicity organization, Velvet Production.

Among clients taking advantage of the multi-services of Velvet Productions are Michael Allen, Harold Dumont, Cleemo Records, September Music, and songwriters Carolyn Harris and Clive Kennedy.



Dolly Parton

The incident in question took place at the Paris Theater, across from the Plaza where Ms. Parton was staying. "These three guys just sat down right next to us and whipped out these pieces — I didn't know what they were at first; they could have been something that would have blown up in my face for all I knew, so I was nervous. But after I took a good look at the stuff, I was just sorry I didn't have the cash on me at the time!"

Prolific Writer

When not scouting for baubles or gifts, Dolly is most likely to be found writing, turning out some five songs a day — "sometimes up to 15 really fine ones in a week when I'm hot." With several hundred songs published (and recorded by everyone from Merle Haggard to Maria Muldaur and Tina Turner), she claims to have "thousands" that she has written which she hasn't let anyone see yet for various reasons.

Thus, her unique soprano and striking figure (which she claims to have problems with, especially in regard to getting anything "right off the rack that fits") are not her only star qualities. While Dolly hasn't done much instrumental work in the studio for herself as yet, Merle Haggard has asked her to do some for his next album and her current solo road show features her on guitar and banjo. And more and more people of all musical persuasions seem to be getting into her original tunes.

Natural Woman

Diamonds have the propensity for turning the heads of country gals to a befuddling extent. In the case of one Dolly Parton, however, they only seem to reflect the sparkle of her own natural wit, charm, talent and country sensibilities.

Dolly Parton is surely one of pop music's perfectly priceless best friends.

Ames Named Partner In Rustic Records

■ LOS ANGELES—Neal Ames has been named a partner in Rustic Records, according to Bobby Stevens, president of the label and manager of the Checkmates Ltd., the principal owners of the record company.

Ames, who serves as general manager of Rustic, was formerly president and general manager for Buffalo Records.

Marlena Magic



Caught in various stages of amusement during Blue Note artist Marlena Shaw's recent engagement at Los Angeles' Memory Lane nightspot are (from left) Eddie Levine, head of Blue Note promotion for the UA-distributed jazz label; Marlena Shaw; George Butler, general manager of Blue Note Records; Keg Johnson, co-producer of Gene Harris' new Blue Note album "Astralsignal;" and Gene Harris. Blue Note has recently released Ms. Shaw's new single "The Feeling's Good."

CLUB REVIEW

Gillespie Scores

■ LOS ANGELES — Reservations were being accepted weeks in advance for Dizzie Gillespie's week-long engagement at the Playboy Club's "Playroom" in Century City, and the response was so overwhelming that press night was pushed back several days. Gillespie is the fifth in the line-up of nine artists comprising the Playboy Jazz Festival, and his performance Monday night (16) proved the five-day delay well worth it. His set was mellow compared to the intensely powerful Santa Monica Civic concert last year, and was perfectly suited for the intimate club setting.

Back-Up Group

Backed by Al Gafa on guitar, Earl May on bass, Mickey Roker on drums and some tough competition from trumpeter John Faliss, Gillespie provided a memorable evening for all present. Many moods were represented within the tune "Alligator," as the bass and drums kept a rather funky beat going. Observing the show from such a short distance, it is possible to imagine Gillespie as having the largest capacity for air in the mouth among hornmen, if not in the lungs as well; his balloon-like cheeks swelled and diminished as a lengthy phrase was rendered in perfect control.

"Manha de Carnival" from the film "Black Orpheus" was extremely intense, and the drummer created a Latin flavor with his snare beat. Highlighting the set was the Gillespie penned "Ole," in which each musician displayed outstanding improvisational capabilities and technical expertise.

The Playboy Club is providing a tremendous opportunity to the Los Angeles area by presenting artists such as Gillespie and his band during their First Annual Jazz Festival — there are four weeks remaining in the series.

Rita Turner

Duncan Inks Helms For Film Theme

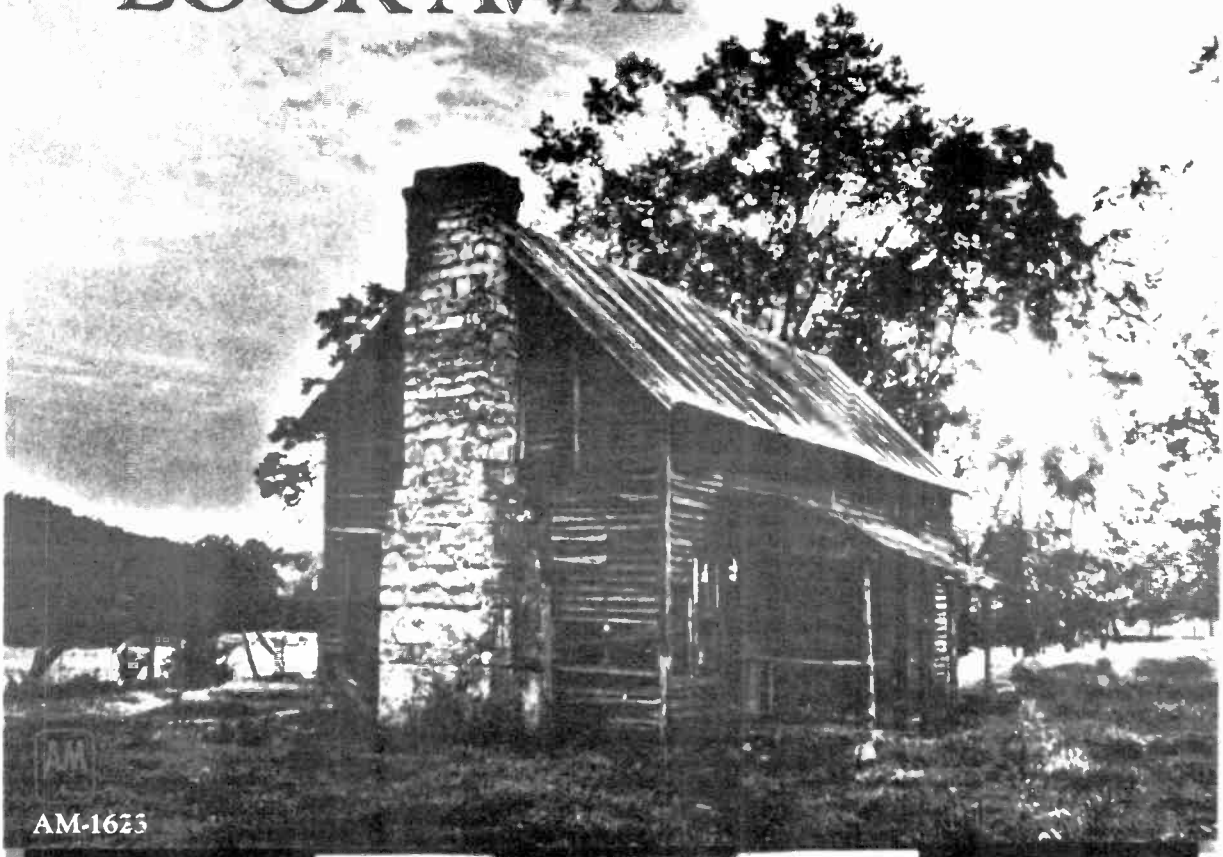
■ NEW YORK — Film newcomer Christa Helm, who will be introduced to film audiences in the action suspense-thriller "Let's Go For Broke," has signed a recording contract with Stuart Duncan Productions to sing the title song to the movie. Frank Military, co-president of Music Maximus, owners of the publishing rights to the music witnessed the transaction along with Stuart Duncan, who produced the motion picture on locations in Haiti and Miami. A. Kenneth, who wrote the "Let's Go For Broke" lyrics, and Joel Diamond, who penned the music, were also on hand.

From out of the Ozarks in October of 1973
came Buddy Brayfield, Steve Cash, Randle
Chowning, John Dillon, Michael "Supe"
Granda, and Larry Lee, known as

The Ozark Mountain **DAREDEVILS**

Introducing their new single:

The Ozark Mountain Daredevils LOOK AWAY



AM-1625



The **OZARK MOUNTAIN
DAREDEVILS**

Produced by David Ardelle and Glyn Johns



Produced by David Ardelle and Glyn Johns
ON A&M RECORDS

Bad Company: Off to a Good Start

By KAREN FLEEMAN

■ LOS ANGELES—Bad Company, whose debut album is the first record released on Led Zeppelin's Swan Song label is one of the most talented and successful groups to have hit the charts this year. Their debut album is currently No. 3 on the **Record World** Album Chart and their first single release, "Can't Get Enough," is bulleted at 18 on the Singles Chart.

Not Newcomers

Although they're a new group collectively, they are by no means newcomers individually. Both lead singer Paul Rodgers and drummer Simon Kirke were formerly with Free, who recorded the smash hit "It's Alright Now." Mick Ralphs, the group's guitarist, was most recently lead guitar player for Mott the Hoople, and bassist Boz Burrell was formerly with King Crimson.

Swan Song's First

Being the first group on a small label such as Swan Song (distributed by Atlantic) definitely has its advantages. Many new groups that sign to major labels having enormous artist rosters complain bitterly that they aren't receiving the attention, as far as promotion and publicity, that they need for proper exposure. However, Bad Co.'s product has been released with high priority support from the parent company.

Simon Kirke, Bad Co.'s drummer, discussed with **Record World** the advantages of not only being on a small label, but the attention that is being directed toward the group, because the label they are on happens to be run by Led

Zeppelin, a major force in rock today. Kirke commented, "The publicity has been good, it hasn't been overdone, and it's been executed with a certain amount of taste, without hype. Hype, to me, is a publicity campaign to make up for the deficiency of the band that the company is promoting. Good publicity is on the same level as the band. The weight that Led Zeppelin carries with Atlantic opens a lot of doors and makes things a lot easier for us, but it doesn't take away the fact that however good the management, promotion or publicity is, it's all down to the band. Our whole aim is just playing to people. We don't categorize our music or cater to fashions or tastes. We try to be as real as possible, because when you're real, you're putting out truth, and that's the strongest form. It's very hard to lie in public. If a group can't live up to the publicity that they are receiving, then it doesn't matter if Aristotle Onassis is backing them!" Bad Co. is definitely receiving a good share of publicity, and it seems like they haven't had any trouble living up to it.

One might speculate that a disadvantage of having Led Zeppelin as "big brothers" would be the pressure of having to live up to their luminous image and success, although comparisons really shouldn't be made because the two bands are completely different in music and style. Kirke reflected, "Sometimes, even the people we work with, that look after Zeppelin as well, such as their sound man and roadies, start telling us tales of the extravagances Zeppelin have, and in a way, it's a challenge. Of course, they are an amazing band, and

they receive amazing treatment, their whole scale is very, very big. But it's after five years of hard work, which we also feel quite capable of doing. Musically, we're totally different and just as original, and I think we will be able to shrug off that comparison that people will put on us."

Swan Song presently maintains a small roster and plans to keep it a relatively tight, family-oriented organization. Kirke remarked that, "Everyone in this circle realizes the danger of a record company becoming too big. With future groups that might come on the label, we want to retain a family atmosphere, so we look to see if they are nice people that we can get along with, as well as checking their musical abilities. The act has to be conducive to the label and what we want. People that strike a certain rapport with "the family," with us, Maggie Bell, Peter Grant and Zeppelin, if there's someone we all really dig, then we'll put them forward. There's no business influence or control that Zeppelin have in our direction. They happen to be in the same company as we are."

After coming off their extremely successful tour, the group's immediate plans are to record a second album in England. Kirke commented, "We're really looking forward to recording our second album, because after all these gigs we've done on our recent tour, the band is a lot tighter and better than we were on our first album. There is really a "unit" feeling now, and the fluidness of the band is increasing and heading in a direction and standard that is always reaching for something better." It looks like Bad Company is off to quite a good start.

Withers' Troub Triumph



Bill Withers (center) recently concluded a 20-city concert tour with a SRO engagement at Los Angeles' Troubadour. Seen congratulating him backstage were Warner Bros. Music president Ed Silvers (right) and executive vice president Mel Bly. Immediately following the appearance Withers flew to Africa to perform in the Zaire '74 music festival. Upon his return, Withers will complete production of recordings with Gladys Knight and the Pips for Buddah Records and will assume several additional independent production assignments. A Sussex Records recording artist, Withers has also scheduled studio time to complete his own album which will again include all original compositions.

Five LPs From GRC

■ ATLANTA — GRC Records has announced the mid-fall premier of five albums from the firm's label.

According to GRC president, Michael Thevis, product releases to begin September 24 feature the country singing duo Lonzo & Oscar with "He Came Back;" Heartwood's "Guaranteed To Win," produced by Paul Hornsby; r&b vocalist Dee Ervin's "I Love What You're Doin' To Me;" pop vocalist Eddie Reeves' "What Are We Doin';" and an album from pop singer/guitarist Jim Turner and Houston singer/performer Bill Nash.

ABBA To Visit Gotham

■ NEW YORK — Swedish group ABBA will arrive in New York Sunday, Sept. 29 for a three day promotional tour. Their American manager, Sid Bernstein, who had previously announced that the group would not be arriving here until the start of their nationwide tour after the first of the year, is bringing the foursome in now because of media interest.

Act One Inks Killough

■ ATLANTA—Act One Music Co., Inc. (BMI) the Atlanta-based music publishing company, has announced the signing of Rock Killough to a six-year exclusive songwriting contract. The negotiations were finalized by Act One Music president Michael Thevis.

Fairbanks Comments On GRT-Released Olivier Albums

■ NEW YORK — When "Douglas Fairbanks, Jr. Presents Sir Laurence Olivier in a Dramatic Performance of the Bible With Music From the Holy Land" was first released by EMI/Capitol about four years ago, the leather-bound, eleven-record set retailed for approximately \$80. Currently being re-released by GRT through a major mail-order campaign, Fairbanks hopes that the new \$29.95 price tag will make the set more readily attainable by individuals as well as schools and institutions.

Reached by telephone, Fairbanks "simplified" the run of events which led to the eventual production of the ambitious biblical reading. "One night I was having supper after the theater with Laurence Olivier — we'd been friends for about 40 years—

(Continued on page 59)

Way Above Average



Atlantic recording artists the Average White Band recently finished an engagement at New York's Bottom Line. Pictured backstage (from left) are: Steve Leeds and Mark Meyerson from Atlantic; band member Hamish Stuart; Dick Neer of WNEW-FM; band member Onnie McIntyre; Tunc Erim, Barbara Carr and Earl McGrath from Atlantic; band members Alan Gorrie and Malcolm Duncan; Carol Miller of WNEW-FM; band member Roger Ball; and Jerry Greenberg and Dickie Kline of Atlantic Records.



Battle Of New Orleans
Mountain Whippoorwill
Nitty Gritty Dirt Band

Stars & Stripes
On United Artists Records and Tapes

© MCMLXXIV United Artists Records, Inc.

PHOTO: DOUG METZLER

“Battle Of New Orleans,” a new live single by the Nitty Gritty Dirt Band (UA-XW544-X)
From their album **Stars & Stripes Forever** produced by William E. McEuen, Aspen Recording Society, on United Artists Records.

Beach Boys Number One

(Continued from page 3)

ond spots in all major markets. The record immediately moved strongly into the top 100 album chart as the Chartmaker of the Week and has continued its climb, equalling and finally surpassing all of the giant albums on the chart. Zimmerman stated that Capitol spent \$250,000 on TV spots and another \$75,000 for a combination of in-store merchandising, banner displays and radio giveaways.

Surfin' Single

Along with this effort by the sales and marketing departments, Capitol's promotion department went to work. They re-released "Surfin' U.S.A." from the album. Although the single only re-charted as a current record in a few major markets, it revived high rotation oldie play around the country. This led to both increased album sales and excitement about the group, which led to Beach Boys weekends airing at many stations around the country, and this spiraled into still more sales.

Alice Faye Fete



Stanyan Records' president Wade Alexander (left) and writer Richard Oliver (right) were on hand to greet Alice Faye and Phil Harris at the gala party following the Los Angeles premiere of the Broadway-bound musical, "Good News." Stanyan Records recently released the album "Alice Faye's Greatest Hits," with a single from the lp, "Rose Of Washington Square," shipping this week.

Cleo Laine Tours

■ NEW YORK—Singer Cleo Laine launches her fall concert tour of America with an Oct. 2 appearance at Carnegie Hall in New York, and RCA Records will release her new album, "A Beautiful Thing," at the same time.

The results of all this effort, planning and investing from Capitol can be seen both in the chart position and the national sales picture. Zimmerman reported that as of September 17, sales on the album have reached 910,000 units—620,000 in albums at \$5.88, 270,000 in 8-track tapes and another 20,000 cassettes at \$6.88. Further, Zimmerman estimated that the release will go platinum by the end of the month.

'Gamble'

The \$250,000 television advertising investment on the part of Capitol was quite a gamble, but it has helped to build one of the enormous sellers of the year. Television advertising can produce significant results on product by established artists. Many companies have taken this route and have stayed away from supporting new artists through advertising at this level (see Charley Nuccio Dialogue in this issue), because of the large investment and high volume payoff levels.

'Comeback' Trend (Continued from page 3)

The Miracles have their first hit since Smokey Robinson left the group with "Do It Baby" (Tamla, bulleted at 26), their biggest crossover single in almost four years. Joey Levine, who as part of the Ohio Express helped coin the term bubblegum in the late '60s, is back with a new studio group, Reunion. Their debut effort "Life Is a Rock" (RCA) is a bulleted 46 this week. And since their reformation under the Mums banner, former hard-rock kings Steppenwolf are making similar strides with their label debut, "Straight-Shootin' Woman" as bulleted at 51.

A chart act since 1965, The Three Degrees (Phila. Intl.) look to have their biggest in four years with their currently bulleted "When Will I See You Again" (already at 60 after only three weeks in release).

And in just the past two weeks, label debuts from Neil Sedaka (MCA/Rocket), Lou Rawls (Bell), Soul Survivors (TSOP) and Booker T (Epic) seem to indicate there's

Buddah Signs Jimmy Jackson



Soul singer Jimmy Jackson has signed an exclusive contract with The Buddah Group, announced Hank Talbert, director of r&b operations for the company. A songwriter as well as performer, Jackson has been managed and produced by Marty Kugell and Al Altman. His first single for Buddah will be "I Love You To Want Me." Pictured at the signing (from left) are Altman, Jackson, Buddah president Art Kass, Kugell, and Buddah national director of r&b promotions Johnny Lloyd.

Hagers to Elektra

■ LOS ANGELES—The Hagers—the duo of Jim and Jon—have been signed to a long-term recording contract, David Geffen, chairman of Elektra/Asylum Records has announced. The Hagers will record for the Elektra label.

Stone County Inks Davis

■ DENVER—Stone County associates Keith Case and Lance Smith have announced worldwide representation of Bang recording artist and composer Paul Davis. Davis's new lp is "Ride 'Em Cowboy." The title cut has been released as a single.

Bang Records president Eddie Biscoe has announced a major promotional effort on both the album and single to be personally supervised by promotion coordinator Wynn Jackson. Stone County will showcase Davis in selected markets this Fall and Winter to tie in with the record company promotion.

New Stafford Promo

■ LOS ANGELES—The second stage of a major push behind Jim Stafford's debut album for MGM Records has been initiated by the label.

Beginning this week, album promotion will be bolstered by a concentrated series of spot television commercials nationwide, with particular saturation in five major markets: Los Angeles, New York, Chicago, Dallas and Atlanta.

Dickson to RSO



Barbara Dickson, currently involved with the English musical "John, Paul, George, Ringo . . . and Bert" has signed an exclusive five year recording contract with RSO Records and Tapes. Pictured at the signing, from left: Bernard Theobald, Ms. Dickson's manager; Chris Youle, RSO European manager; Ms. Dickson; and Keith Turner, legal advisor to the Robert Stigwood Organization. . .

Notable Acquires Song Fest Winner

■ NEW YORK—Cy Coleman's Notable Music (ASCAP) has acquired the publishing rights to Marcia DeFren and Gloria Nissen's "And A Little Child Will Lead Us." The song was a first prize winner in the American Song Festival's r&b professional category and has been recorded by Al Wilson (Rocky Road).



See Page 69

A NEW ALBUM FROM

OHIO PLAYERS

CLIMAX

WB 1003

A NEW
ALBUM FROM
THE GROUP
WHICH BROUGHT
YOU THE HITS
FUNKY WORM,
PAIN AND
SKIN TIGHT

PAIN

PLEASURE

ECSTASY



WB 2015



WB 2017



WB 2021



Westbound Records are Nationally Distributed By Chess Janus Records A Division Of GRT Corporation/1633 Broadway, N.Y. 10019/Also Available On GRT Music Tapes

*Not available on this label

CONCERT REVIEW

Byrd, Hubbard Stir New Jazz Energies

■ AVERY FISHER HALL, NYC — Two sides of trumpet and flugelhorn mastery were spotlighted at a recent WRVR-FM co-sponsored concert (6) featuring Donald Byrd (Blue Note) and Freddie Hubbard (Columbia).

Byrd, who made pop and soul history with his breakthrough "Black Byrd" album proved that his version of street jazz is still a powerful force, through performances of compositions like "Miss Kane" from his more recent "Street Lady" album. This particular venue also served to place Byrd's Howard University students, otherwise known as The Blackbyrds (Fantasy), in the forefront.

Indeed, Byrd seemed more like a free spirit gliding through the six-man vocal and instrumental group's own trip than a typical jazz leader this night. His proteges have much in common with groups like Kool & the Gang, as they displayed a funky preview of their forthcoming second album, "I Dig You." But they've also learned to get into their master's mellowness, as evinced by the beauty of "Summer Love" from their current lp. And as the cut "Gut Level" is spreading from the concert hall right into the discos, a breakthrough seems to be near for Prof. Byrd's jazz class similar to the mass acceptance that has recently greeted his own music.

Freddie Hubbard's star is also tied in its ascendancy to another talent: in his case, it's his keyboardist George Cables whose compositions and competency co-dominate the hornman's new album "High Energy." Both "Ebony Moonbeams" and "Camel Rise" from Freddie's Columbia debut gave ample proof of both his pen and ivory genius working in Hubbard's behalf. Another feature of the opening set was Stevie Wonder's "Black Maybe," a pivotal part of the "High Energy"-prone evening.

Robert Adels

McCoy Tyner Month Set by Milestone

■ BERKELEY, CAL. — Milestone Records has declared McCoy Tyner Month, from September 15 to October 15, with an all-out promotional campaign to be spearheaded by the simultaneous release of two new McCoy Tyner albums.

One new lp is "Echoes of a Friend," a solo piano album dedicated to John Coltrane, with whom Tyner played for many years. The second album is "Sama Layuca" which features a group including Bobby Hutcherson, Gary Bartz and Azar Lawrence.



JAZZ

By MICHAEL CUSCUNA



■ An impressive label has made its debut this year in Copenhagen, The label is Steeplechase, which already has some fifteen albums in its catalogue. A large portion of the product is devoted to **Jackie McLean's** first work since his re-entry into the field of active playing. Included are two albums of McLean and quartet live at the Montmartre Club, two albums of an exciting encounter with **Dexter Gordon** at the same club and a studio disc encounter with **Gary Bartz**.

The label has had extraordinary success in Europe with recording duets by pianists **Paul Bley** and **Kenny Drew**, each accompanied by bassist **Neils Henning Orsted Petersen**. Steeplechase has also recorded albums by two neglected figures of the fifties post-bop era, **Duke Jordan** and **Horace Parlan**, neither of whom had been heard from in too many years.

Among the interesting albums to be released by the new company are two albums by saxophonist **Anthony Braxton** in an unaccustomed setting: playing bop tunes and standards with a rhythm section that includes **Albert Tootie Heath**. **Lee Konitz** has also recorded two albums.

The label is not distributed in this country, but is imported into certain shops. Inquiries can be directed to Steeplechase, Flinterenden 4, 4th, DK-2300 Copenhagen S. Denmark.

* * *

Another new label is Keystone, based in Den Haag, Holland and owned by flautist **Chris Hinze**. The initial release is an impressive one that includes "Infinite Jones" by bassist **John Lee** and drummer **Gerry Brown**, an excellent rhythm team that has been living in Europe for the past eighteen months. The album features some of Gary Bartz' finest playing to date and some extraordinary writing from Lee. Also in the release is an album by **Toots Thieleman** with a contemporary, gutsy sound that should win him many new fans, and an album by **Charlie Mariano**. The label is expected to begin a distribution deal in the States very soon.

* * *

Pianist **Roland Hanna**, who had several albums on Atlantic about 10 years ago, has been limited to the status of brilliant sideman for too many years. The time seems right for new opportunities and public recognition for this neglected creator. BASF released a fine trio album of his last year with bassist **Dave Holland**. This year a small label called Choice has issued a solo album entitled "Sir Elf" (Choice Records, 245 Tilley Place, Sea Cliff, New York 11579). Then this summer Hanna did a solo performance at Montreux that must be considered the highlight of the event and will be issued on Freedom Records next year.

Meanwhile Hanna, **Ron Carter**, **Ben Riley** and **Frank Wess** have formed a cooperative group entitled the **New York Jazz Quartet**, which also works occasionally under the names of **Roland and Ron**. The quartet has worked a San Francisco club, the Newport Festival and a European tour. They are planning to record later this year.

* * *

Two yet-to-be-released albums will grace the extensive legacy of the great **Gene Ammons**, who died last month. One album will feature **Sonny Stitt**, the other will include the unusual line-up of **Nat Adderley** and **Gary Bartz**.

* * *

Forthcoming albums on Muse this fall will be **Eddie Jefferson** and **Phil Woods'** first discs for the label as well as new albums from **Eric Kloss**, the **Visitors** and **Red Rodney**. . . Trumpeter **Lester Bowie** of the **Art Ensemble of Chicago** is currently in New York working with **Paul Jeffrey's** octet and recording his first solo album. . . RCA has released "Septober Energy" by the incredible 55 piece British avant garde jazz orchestra **Centipede** under the direction of **Keith Tippett**. The music is unusual and appealing. . . Vanguard has issued in this country a CBS/Sony album by saxophonist **Sadao Watanabe**, who played with **Chico Hamilton** during his stay in the States in the sixties. The new album, recorded in Japan, features **Chick Corea**, **Miroslav Vitous** and **Jack DeJohnette**.



SEPTEMBER 28, 1974

1. **BODY HEAT**
QUINCY JONES/A&M SP 3617
2. **ONE**
BOB JAMES/CTI 6043 (Motown)
3. **HEADHUNTERS**
HERBIE HANCOCK/Columbia KC 32731
4. **STREET LADY**
DONALD BYRD/Blue Note LA 040-F (UA)
5. **REGGAE**
HERBIE MANN/Atlantic SD 1655
6. **CROSSWINDS**
BILLY COBHAM/Atlantic SD 7300
7. **WINTER IN AMERICA**
GIL SCOTT-HERON/Strata-East 19742
8. **BLACKBYRDS**
Fantasy F 9444
9. **SPECTRUM**
BILLY COBHAM/Atlantic SD 7268
10. **YESTERDAYS**
GATO BARBIERI/Flying Dutchman BDL1-0550 (RCA)
11. **TREASURE ISLAND**
KEITH JARRETT/Impulse AS 9274 (ABC)
12. **SCOTT JOPLIN: THE RED BACK BOOK**
GUNTHER SCHULLER/Angel S 36060
13. **MAGIC AND MOVEMENT**
JOHN KLEMMER/Impulse AS 9269 (ABC)
14. **HIGH ENERGY**
FREDDIE HUBBARD/Columbia KC 33048
15. **LOVE, SEX AND THE ZODIAC**
CANNONBALL ADDERLEY/Fantasy F 9445
16. **SOLO CONCERTS**
KEITH JARRETT/ECM 3-1035/37 (Polydor)
17. **BLUES ON BACH**
MODERN JAZZ QUARTET/Atlantic SD 1652
18. **POWER OF SOUL**
IDRIS MUHAMMAD/Kudu 17 (Motown)
19. **AFRICA BRASS SESSIONS, VOL. II**
JOHN COLTRANE/Impulse AS 9273 (ABC)
20. **LEAVING THIS PLANET**
CHARLES EARLAND/STANLEY TURRENTINE/CTI 6029 (Motown)
21. **PERFORMANCE**
ESTHER PHILLIPS/Kudu 18 (Motown)
22. **SCOTT JOPLIN: PIANO RAGS VOLS. 1 & 2**
JOSHUA RIFKIN/Nonesuch HB73026
23. **APOCALYPSE**
MAHAVISHNU ORCHESTRA/Columbia KC 32957
24. **MYSTERIOUS TRAVELLER**
WEATHER REPORT/Columbia KC 32494
25. **LOVE IS THE MESSAGE**
MFSB/Phila. Intl. KZ 32707 (Columbia)
26. **SCRATCH**
CRUSADERS/Blue Thumb BTS 6010 (ABC)
27. **CHAMELEON**
MAYNARD FERGUSON/Columbia KC 33007
28. **WHIRLWINDS**
DEODATO/MCA 410
29. **PYRAMID**
CANNONBALL ADDERLEY/Prestige F 9455
30. **UP THE STREET, ROUND THE CORNER**
KENNY BURRELL/Fantasy F 9458
31. **I AM NOT AFRAID**
HUGH MASEKELA/Blue Thumb BTS 6015 (ABC)
32. **TREASURE CHEST**
HERBIE HANCOCK/Warner Bros. 2WS 2807
33. **IN CONCERT**
FREDDIE HUBBARD/STANLEY TURRENTINE/CTI 6044 (Motown)
34. **BLACK BYRD**
DONALD BYRD/Blue Note LA 047-F (UA)
35. **BLACKS AND BLUES**
BOBBI HUMPHREY/Blue Note LA 142-G (UA)
36. **IS IT IN**
EDDIE HARRIS/Atlantic SD 7304
37. **JAMALCA**
AHMAD JAMAL/20th Century T 432
38. **BRASSWINDS**
GENE AMMONS/Prestige 10080
39. **STRAIGHT AHEAD**
BRIAN AUGER'S OBLIVION EXPRESS/RCA APL1-0454
40. **MORE SCOTT JOPLIN RAGS**
NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE/SCHULLER Golden Crest 6

Immediate reaction! Instant phones!

THE RECORD THAT SPEAKS FOR MILLIONS!

MY COUNTRY

(3960)



JUD STRUNK

I am the red clay canyons of the Colorado River
I'm the Old Dominion in the rain
I'm a windswept battlefield at Vicksburg
I'm the last two minutes of the game
I'm an Indiana cornfield on a hot summer's day
I'm a popsicle and the popcorn at the park
I'm suburban
I'm a slum
A forgotten fife and drum
I am underground Atlanta, after dark
I'm a streetfight and a crap game up in Harlem
I'm the Rams
And I'm Your Old Kentucky Home
I'm a politician's cheater
I'm a two cheeseburger eater
I'm a couple
I'm a crowd
And I am alone

I am Jack, and I am Bobby, and I am Martin Luther King
And with sorrow I have watched these young men die
From riches and from rags I have buried them in flags
And I have loved them for they cared enough to try
And I have had my brothers beaten in the jungles of the cities
And I have seen them raped and pillaged on the plains
I made mistakes
But that's the breaks
So did Jesus for Christ's sake
And I'm willing to accept my share of blame
I'm Abe Lincoln
I'm a slave
I'm a coward
And I am brave
I'm a wino
I'm a lid

I'm the Coca-Cola kid
I'm two-cent lemonade
I'm the fireman's parade
I am country
I am soul
I'm the blues
And rock and roll
And I won't stand for everything
My country is about
But I am willing to stand for my country
For I'm damn glad to be an American

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Words by Jud Strunk — Music by Dennis McCarthy



Produced by Glen Campbell for Glenco Productions and Pierre Cossette Co.



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
SEPT. 28	SEPT. 21
1 3 I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN MCA 40280	7
2 1 CAN'T GET ENOUGH OF YOUR LOVE, BABE BARRY WHITE/ 20th Century TC 2120	10
3 4 THEN CAME YOU DIONNE WARWICKE & SPINNERS/ Atlantic 3202	11
4 6 NOTHING FROM NOTHING BILLY PRESTON/A&M 1544	12
5 5 ROCK ME GENTLY ANDY KIM/Capitol 3895	16
6 2 I SHOT THE SHERIFF ERIC CLAPTON/RSO 500 (Atlantic)	12
7 9 YOU HAVEN'T DONE NOTHIN' STEVIE WONDER/ Tamla T54252F (Motown)	8
8 7 (YOU'RE) HAVING MY BABY PAUL ANKA/UA454-W	13
9 10 HANG ON IN THERE BABY JOHNNY BRISTOL/MGM 14715	14
10 12 EARACHE MY EYE CHEECH & CHONG/Ode 66102 (A&M)	8
11 18 NEVER MY LOVE BLUE SWEDE/EMI 3938 (Capitol)	6
12 15 ANOTHER SATURDAY NIGHT CAT STEVENS/A&M 1602	9
13 16 SWEET HOME ALABAMA LYNRYD SKYNYRD/ Sounds of the South/MCA 40258	10
14 17 CLAP FOR THE WOLFMAN GUESS WHO/RCA APBO-0324	11
15 14 WHO DO YOU THINK YOU ARE BO DONALDSON & THE HEYWOODS/ABC 12006	9
16 11 IT'S ONLY ROCK N' ROLL (BUT I LIKE IT) ROLLING STONES/ Rolling Stones RS 19301 (Atlantic)	8
17 21 JAZZMAN CAROLE KING/Ode 66101 (A&M)	5
18 23 CAN'T GET ENOUGH BAD COMPANY/Swan Song 70100 (Atlantic)	8
19 22 STEPPIN' OUT (GONNA BOOGIE TONIGHT) TONY ORLANDO & DAWN/Bell 45601	7
20 25 SKIN TIGHT OHIO PLAYERS/Mercury 73609	7
21 24 BEACH BABY FIRST CLASS/UK 49002 (London)	10
22 27 YOU LITTLE TRUSTMAKER TYMES/RCA PB 10022	8
23 8 I'M LEAVING IT (ALL) UP TO YOU DONNY & MARIE OSMOND/MGM 14735	12
24 31 STOP AND SMELL THE ROSES MAC DAVIS/Columbia 3-10018	6
25 13 YOU AND ME AGAINST THE WORLD HELEN REDDY/ Capitol 3897	15
26 30 DO IT BABY MIRACLES/Tamla T54248F (Motown)	6
27 45 LOVE ME FOR A REASON THE OSMONDS/MGM 14746	5
28 39 THE BITCH IS BACK ELTON JOHN/MCA 40297	3
29 20 LET'S PUT IT ALL TOGETHER STYLISTICS/Avco 4640	10
30 26 FREE MAN IN PARIS JONI MITCHELL/Asylum 11041	10
31 29 I LOVE MY FRIEND CHARLIE RICH/Epic 8-20006	9
32 28 SUGAR BABY LOVE RUBETTES/Polydor 14089	13
33 41 FALLIN' IN LOVE SOUTHER, HILLMAN, FURAY BAND/ Asylum 45201	7
34 47 TIN MAN AMERICA/Warner Bros. WBS 8014	5
35 36 I SAW A MAN AND HE DANCED WITH HIS WIFE CHER/ MCA 40273	8
36 33 THE NIGHT CHICAGO DIED PAPER LACE/Mercury 73492	15
37 19 TELL ME SOMETHING GOOD RUFUS/ABC 12010	17
38 40 KINGS OF THE PARTY BROWNSVILLE STATION/Big Tree BT 16001 (Atlantic)	6
39 34 FEEL LIKE MAKIN' LOVE ROBERTA FLACK/Atlantic 3203	16
40 32 DON'T LET THE SUN GO DOWN ON ME ELTON JOHN/ MCA 40259	15
41 35 WILDWOOD WEED JIM STAFFORD/MGM 14737	13
42 37 SHININ' ON GRAND FUNK/Capitol 3917	12
43 42 RUB IT IN BILLY "CRASH" CRADDOCK/ABC 12013	14
44 38 WILD THING FANCY/Big Tree 15004 (Atlantic)	17
45 44 SIDESHOW BLUE MAGIC/Atco 6961	21
46 54 LIFE IS A ROCK (BUT THE RADIO ROLLED ME) REUNION/RCA PB 10056	4
47 50 PAPA DON'T TAKE NO MESS, PT. 1 JAMES BROWN/ Polydor 14255	5
48 48 IT COULD HAVE BEEN ME SAMI JO/MGM South 7034	11
49 56 GIVE IT TO THE PEOPLE RIGHTEOUS BROTHERS/ Haven 7004 (Capitol)	4



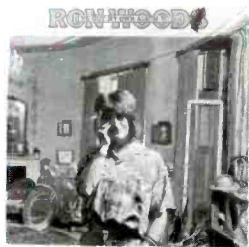
50 51 DOOR TO YCUR HEART DRAMATICS/Cadet 5704 (Chess/Janus)	10
51 59 STRAIGHT SHOOTIN' WOMAN STEPPENWOLF/Mums ZS8-6031 (Col)	4
52 52 TELL HER LOVE HAS FELT THE NEED EDDIE KENDRICKS/ Tamla T54249F (Motown)	9
53 70 YOU AIN'T SEEN NOTHING YET BACHMAN-TURNER OVERDRIVE/Mercury 73622	2
54 46 KEEP ON SMILIN' WET WILLIE/Capricorn CPS 0043 (WB)	19
55 49 ROCK AND ROLL HEAVEN RIGHTEOUS BROTHERS/ Haven 7003 (Capitol)	20
56 57 BOOGIE BANDS AND ONE NIGHT STANDS KATHY DALTON/DiscReet DSS 1300 (WB)	8
57 64 SO YOU ARE A STAR HUDSON BROTHERS/Casablanca NES 0108	3
58 62 AIN'T NOTHING LIKE THE REAL THING ARETHA FRANKLIN/Atlantic 3200	4
59 66 CAREFREE HIGHWAY GORDON LIGHTFOOT/Reprise 1309	4
60 73 WHEN WILL I SEE YOU AGAIN THREE DEGREES/ Phila. Intl. ZS8-3550 (Col)	2
61 43 PLEASE COME TO BOSTON DAVE LOGGINS/Epic 5-11115	20
62 60 ROCK YOUR BABY GEORGE McCRAE/T.K. 1004	19
63 84 BACK HOME AGAIN JOHN DENVER/RCA PB 10065	2
64 71 AFTER THE GOLDRUSH PRELUDE/Island 002	2
65 87 EVERLASTING LOVE CARL CARLTON/Back Beat 7001 (ABC)	2
68 81 OVERNIGHT SENSATION (HIT RECORD) RASPBERRIES/ Capitol 3946	2
67 69 SUZIE GIRL REDBONE/Epic 8-50015	5
68 75 SECOND AVENUE GARFUNKEL/Columbia 3-10020	4
69 74 PEOPLE GOTTA MOVE GINO VANNELLI/A&M 1614	3
70 72 HIGHER PLANE KOOL & THE GANG/Delite 1562 (PIP)	4
71 80 I'VE GOT THE MUSIC IN ME KIKI DEE BAND/ Rocker 40293 (MCA)	3
72 79 HONEY HONEY ABBA/Atlantic 3209	3
73 82 YOU CAN HAVE HER SAM NEELY/A&M 1612	5
74 76 MIDNIGHT FLOWER FOUR TOPS/Dunhill 15005	5
75 77 YOU GOT TO BE THE ONE CHI-LITES/Brunswick 55514	4
76 83 THE NEED TO BE JIM WEATHERLY/Buddah 420	5
77 92 SECOND AVENUE TIM MOORE/Asylum 45208	3
78 85 VIRGIN MAN SMOKEY ROBINSON/Tamla T54250F (Motown)	2
79 55 ROCK THE BOAT HUES CORP./RCA APBO-0232	20
80 88 LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS/ Atlantic 3206	2

CHARTMAKER OF THE WEEK

81 — MY COUNTRY JUD STRUNK Capitol 3960	1
82 — PLAY SOMETHING SWEET (BRICKYARD BLUES) THREE DOG NIGHT/Dunhill 15013	1
83 — DISTANT LOVER MARVIN GAYE/Tamla T54253F	1
84 — CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45203	1
85 — DO IT (TIL' YOU'RE SATISFIED) B. T. EXPRESS/Scepter 12395	1
86 89 ONE DAY AT A TIME MARILYN SELLARS/Mega 205 (PIP)	6
87 — TRAVELIN' SHOES ELVIN BISHOP/Capricorn CPS 0202 (WB)	1
88 — I CAN HELP BILLY SWAN/Monument ZS8 8621 (Col)	1
89 98 LET'S STRAIGHTEN IT OUT LATIMORE/Glades 1222	2
90 94 HONEY HONEY SWEET DREAMS/ABC 12008	3
91 93 THE PLAYER, PT. 1 FIRST CHOICE/Philly Groove PG 200 (Bell)	2
92 96 BLOOD IS THICKER THAN WATER WILLIAM DeVAUGHN/ Roxbury 2001	3
93 95 YOU CAN'T GO HALF WAY JOHNNY NASH/Epic 8-50002	3
94 — EARLY MORNING LOVE SAMMY JOHNS/GRC 2021	1
95 78 SURFIN' U.S.A. BEACH BOYS/Capitol 3924	5
96 — JAMES DEAN EAGLES/Asylum 45202	1
97 99 YOU CALL ME BACK CLYDE BROWN/Atlantic 2908	2
98 100 MY MELODY OF LOVE BOBBY VINTON/ABC 12022	2
99 — RAMBLIN' MAN WAYLON JENNINGS/RCA PB 10020	1
100 — IN THE BOTTLE BROTHER TO BROTHER/Turbo 039 (All Platinum)	1



FLASHMAKER OF THE WEEK



I'VE GOT MY OWN ALBUM TO DO

RON WOOD
WB

TOP FM AIRPLAY THIS WEEK

- I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
- SALLY CAN'T DANCE—Lou Reed—RCA
- STREETLIGHTS—Bonnie Raitt—WB
- FELIX CAVALIERE—Bearsville
- GOOD OLD BOYS—Randy Newman—Reprise
- QUAH—Jorma Kaukonen & Tom Hobson—Grunt

WNEW-FM/NEW YORK

- DORY PREVIN—WB
- FELIX CAVALIERE—Bearsville
- I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
- LIFESONG—Cashman & West—ABC
- NEWPORT IN NEW YORK '73—Various Artists—Buddah
- QUAH—Jorma Kaukonen & Tom Hobson—Grunt
- STARTING OVER—Raspberries—Capitol
- STREETLIGHTS—Bonnie Raitt—WB
- TARZANA KID—John Sebastian—WB
- WHERE HAVE I KNOWN YOU BEFORE—Return to Forever featuring Chick Corea—Polydor

WBCN-FM/BOSTON

- AVERAGE WHITE BAND—Atlantic
- DAWN OF AWARENESS—Monomono—Capitol
- FREE BEER & CHICKEN—John Lee Hooker—ABC
- GOOD OLD BOYS—Randy Newman—Reprise
- HIGH ROLLER—James Montgomery Band—Capricorn
- I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
- QUATRO—Suzi Quatro—Bell
- STREETLIGHTS—Bonnie Raitt—WB
- THE KIDS & ME—Billy Preston—A&M
- WRAP AROUND JOY—Carole King—Ode

WMMR-FM/PHILADELPHIA

- FELIX CAVALIERE—Bearsville
- GIL EVANS PLAYS JIMI HENDRIX—RCA
- HISTORY OF THE BONZOS—UA
- QUAH—Jorma Kaukonen & Tom Hobson—Grunt
- SALLY CAN'T DANCE—Lou Reed—RCA
- VIVA EMILIANO ZAPATA—Gato Barbieri—Impulse

WHERE HAVE I KNOWN YOU BEFORE—

Return to Forever featuring Chick Corea—Polydor

WBAB-FM/LONG ISLAND

- CARAVAN & THE NEW SYMPHONIA—London
- EVERYONE IS EVERYBODY ELSE—Barclay James Harvest—Polydor
- FELIX CAVALIERE—Bearsville
- HEROES ARE HARD TO FIND—Fleetwood Mac—Reprise
- I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
- QUAH—Jorma Kaukonen & Tom Hobson—Grunt
- SALLY CAN'T DANCE—Lou Reed—RCA
- STREETLIGHTS—Bonnie Raitt—WB

WCMF-FM/ROCHESTER

- FELIX CAVALIERE—Bearsville
- HIGH ROLLER—James Montgomery Band—Capricorn
- HOME AT LAST—Wayne Berry—RCA
- MANDRILLAND—Mandrill—Polydor
- QUATRO—Suzi Quatro—Bell
- STARTING OVER—Raspberries—Capitol
- STREETLIGHTS—Bonnie Raitt—WB
- TARZANA KID—John Sebastian—WB
- WHERE HAVE I KNOWN YOU BEFORE—Return to Forever featuring Chick Corea—Polydor

WPLR-FM/NEW HAVEN

- FELIX CAVALIERE—Bearsville
- FOUR OR FIVE TIMES—Peter Dean—Buddah
- GOOD DAY—Lighthouse—Polydor
- LADIES LOVE OUTLAWS—Tom Rush—Col
- SALLY CAN'T DANCE—Lou Reed—RCA
- SLEWFOOT—Norman Connors—Buddah
- STARTING OVER—Raspberries—Capitol
- THRUST—Herbie Hancock—Col
- TON-TON MACOUTE—Johnnie Jenkins—Capricorn
- WHERE HAVE I KNOWN YOU BEFORE—Return to Forever featuring Chick Corea—Polydor

WRNW-FM/WESTCHESTER

- EVERYONE IS EVERYBODY ELSE—Barclay James Harvest—Polydor
- GOOD OLD BOYS—Randy Newman—Reprise
- HERGEST RIDGE—Mike Oldfield—Virgin
- HISTORY OF THE BONZOS—UA
- IN FOR THE KILL—Budgie—MCA
- MIXED BAG II—Richie Havens—Stormy Forest
- QUAH—Jorma Kaukonen & Tom Hobson—Grunt
- QUATRO—Suzi Quatro—Bell
- SALLY CAN'T DANCE—Lou Reed—RCA
- SOUTHPAW—Michael Wendroff—Buddah

WORJ-FM/ORLANDO

- FEEL THE SOUND OF HARVEY MANDEL—Janus
- HOME AT LAST—Wayne Berry—RCA
- INTRODUCING EDDIE & THE FALCONS—Roy Wood's Wizzard—UA
- LADIES LOVE OUTLAWS—Tom Rush—Col
- SALLY CAN'T DANCE—Lou Reed—RCA
- THRUST—Herbie Hancock—Col
- WRAP AROUND JOY—Carole King—Ode

WABX-FM/DETROIT

- FELIX CAVALIERE—Bearsville
- GOOD OLD BOYS—Randy Newman—Reprise
- HISTORY OF THE BONZOS—UA
- I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
- LOOK AT THE FOOL—Tim Buckley—DiscReet
- QUAH—Jorma Kaukonen & Tom Hobson—Grunt
- ROXY & ELSEWHERE—Frank Zappa/Mothers of Invention—DiscReet
- SEVEN SONGS FOR QUARTET & CHAMBER ORCHESTRA—Gary Burton—ECM
- STREETLIGHTS—Bonnie Raitt—WB
- VIVA EMILIANO ZAPATA—Gato Barbieri—Impulse

WXRT-FM/CHICAGO

- HERGEST RIDGE—Mike Oldfield—Virgin
- ILLUSION SUITE—Stanley Crowell Trio—ECM
- ISAAC GUILLORY—Atlantic
- I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
- JEWEL & THE LOTUS—Bernie Maupin—ECM
- MOTO GROSSO FEIO—Wayne Shorter—Blue Note
- SALLY CAN'T DANCE (single)—Lou Reed—RCA
- TOOTH, FANG & CLAW—Ted Nugent & the Amboy Dukes—DiscReet
- WILLIS ALAN RAMSEY—Shelter
- WRAP AROUND JOY—Carole King—Ode

KSHE-FM/ST. LOUIS

- BLOOD ON THE SNOW—Coven—Buddah
- FEEL THE SOUND OF HARVEY MANDEL—Janus
- HEROES ARE HARD TO FIND—Fleetwood Mac—Reprise
- I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
- SALLY CAN'T DANCE—Lou Reed—RCA
- WRAP AROUND JOY—Carole King—Ode

FM SLEEPER OF THE WEEK



FELIX CAVALIERE
Bearsville

KBPI-FM/DENVER

- GOOD OLD BOYS—Randy Newman—Reprise
- HEROES ARE HARD TO FIND—Fleetwood Mac—Reprise
- I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
- KIDS & ME—Billy Preston—A&M
- NUTZ—A&M
- STREETLIGHTS—Bonnie Raitt—WB
- WRAP AROUND JOY—Carole King—Ode

KPFT-FM/HOUSTON

- ASTRAL SIGNAL—Gene Harris—UA
- HIGH ENERGY—Freddie Hubbard—Col
- JAMES NEWTON HOWARD—Kama Sutra
- LADIES LOVE OUTLAWS—Tom Rush—Col
- PEACE ON YOU—Roger McGuinn—Col
- PIECES OF DREAMS—Stanley Turrentine—Fantasy
- QUAH—Jorma Kaukonen & Tom Hobson—Grunt
- SALLY CAN'T DANCE (single)—Lou Reed—RCA
- THRUST—Herbie Hancock—Col
- WHEN THE EAGLE FLIES—Traffic—Asylum/Island

KPRI-FM/SAN DIEGO

- ANTHOLOGY, VOL. II—Duane Allman—Capricorn
- HELL—James Brown—Polydor
- SALLY CAN'T DANCE—Lou Reed—RCA
- WELCOME BACK—Emerson, Lake & Palmer—Manticore

KMET-FM/LOS ANGELES

- FREE BEER AND CHICKEN—John Lee Hooker—ABC
- GOOD OLD BOYS—Randy Newman—Reprise
- HEROES ARE HARD TO FIND—Fleetwood Mac—Reprise
- ISIS—Buddah
- I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
- ROCKY HORROR SHOW—Ode
- SKINNY BOY—Robert Lamm—Columbia
- SLOW FLUX—Steppenwolf—Mums
- STREETLIGHTS—Bonnie Raitt—WB
- THE KIDS & ME—Billy Preston—A&M

KSAN-FM/SAN FRANCISCO

- INSIDE—Eloy—Janus
- LADIES LOVE OUTLAWS—Tom Rush—Columbia
- QUATRO—Suzi Quatro—Bell
- QUO—Status Quo—A&M
- ROMANCE IS ON THE RISE—Genevieve Waite—Paramour

KZEL-FM/EUGENE, ORE.

- GOOD OLD BOYS—Randy Newman—Reprise
- HEROES ARE HARD TO FIND—Fleetwood Mac—Reprise
- HIGH ROLLER—James Montgomery Band—Capricorn
- I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
- RAMBLIN' MAN—Waylon Jennings—RCA
- ROXY & ELSEWHERE—Frank Zappa/Mothers of Invention—DiscReet
- SALLY CAN'T DANCE—Lou Reed—RCA
- STREETLIGHTS—Bonnie Raitt—WB
- THE KIDS & ME—Billy Preston—A&M
- THRUST—Herbie Hancock—Col

CHUM-FM/TORONTO

- BINGO—Ekseption—London
- BROKEN RAINBOWS—Mike D'Abo—A&M
- DANCING—Downchild Blues Band—GRT
- HALL OF THE MOUNTAIN GRILL—Hawkind—UA
- INTRODUCING EDDIE & THE FALCONS—Roy Wood's Wizzard—UA
- ON THE AVENUE—Ronnie Foster—Blue Note
- PRIME CUTS—Randy Edelman—20th Century



SALESMAKER OF THE WEEK



WELCOME BACK
EMERSON, LAKE & PALMER
Manticore

TOP RETAIL SALES THIS WEEK

- WELCOME BACK**—Emerson, Lake & Palmer—Manticore
- WRAP AROUND JOY**—Carole King—Ode
- WHEN THE EAGLE FLIES**—Traffic—Asylum/Island
- BAD COMPANY**—Swan Song
- KIDS & ME**—Billy Preston—A&M
- NOT FRAGILE**—Bachman-Turner Overdrive—Mercury

MUSICLAND/NATIONAL

- ANKA**—Paul Anka—UA
- BAD COMPANY**—Swan Song
- CAN'T GET ENOUGH**—Barry White—20th Century
- IF YOU LOVE ME LET ME KNOW**—Olivia Newton-John—MCA
- LIVE**—Marvin Gaye—Tamla
- LIVE IT UP**—Isley Bros.—T-Neck
- PAPER LACE**—Mercury
- PUSSY CATS**—Harry Nilsson—RCA
- RAGS TO RUFUS**—Rufus—ABC
- VERITIES & BALDERDASH**—Harry Chapin—Elektra

RECORD BAR/NATIONAL

- BAD COMPANY**—Swan Song
- FEATS DON'T FAIL ME NOW**—Little Feat—WB
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- IF YOU LOVE ME LET ME KNOW**—Olivia Newton-John—MCA
- NOT FRAGILE**—Bachman-Turner Overdrive—Mercury
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- THRUST**—Herbie Hancock—Col
- WELCOME BACK**—Emerson, Lake & Palmer—Manticore
- WHEN THE EAGLE FLIES**—Traffic—Asylum/Island
- WRAP AROUND JOY**—Carole King—Ode

KORVETTES/NATIONAL

- ANKA**—Paul Anka—UA
- ANTHOLOGY VOL. II**—Duane Allman—Capricorn
- FULFILLINGNESS' FIRST FINALE**—Stevie Wonder—Tamla
- HIGHWAY CALL**—Richard Betts—Capricorn
- GIVE IT TO THE PEOPLE**—Righteous Bros.—Haven
- KIDS & ME**—Billy Preston—A&M
- NOT FRAGILE**—Bachman-Turner Overdrive—Mercury
- SANTANA'S GREATEST HITS**—Col
- SO FAR**—Crosby, Stills, Nash & Young—Atlantic

- WELCOME BACK**—Emerson, Lake & Palmer—Manticore
- WRAP AROUND JOY**—Carole King—Ode

DISC RECORDS/NATIONAL

- BAD COMPANY**—Swan Song
- CARIBOU**—Elton John—MCA
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- HERGEST RIDGE**—Mike Oldfield—Virgin
- KIDS & ME**—Billy Preston—A&M
- KIMONO MY HOUSE**—Sparks—Island
- LADIES LOVE OUTLAWS**—Tom Rush—Col
- PEACE ON YOU**—Roger McGuinn—Col
- PHOEBE SNOW**—Shelter
- THRUST**—Herbie Hancock—Col

TWO GUYS/EAST COAST

- CARIBOU**—Elton John—MCA
- ENDLESS SUMMER**—Beach Boys—Capitol
- FULFILLINGNESS' FIRST FINALE**—Stevie Wonder—Tamla
- HIGHWAY CALL**—Richard Betts—Capricorn
- I CAN STAND A LITTLE RAIN**—Joe Cocker—A&M
- IF YOU LOVE ME LET ME KNOW**—Olivia Newton-John—MCA
- KIMONO MY HOUSE**—Sparks—Island
- LIVE**—Marvin Gaye—Tamla
- QUATRO**—Suzi Quatro—Bell
- WRAP AROUND JOY**—Carole King—Ode

KING KAROL/N.Y.

- ANKA**—Paul Anka—UA
- HALL OF THE MOUNTAIN GRILL**—Hawkwind—UA
- HERGEST RIDGE**—Mike Oldfield—Virgin
- NOT FRAGILE**—Bachman-Turner Overdrive—Mercury
- RAGS TO RUFUS**—Rufus—ABC
- THRUST**—Herbie Hancock—Col
- WELCOME BACK**—Emerson, Lake & Palmer—Manticore
- VIRTUOSO**—Joe Pass—Pueblo
- WHEN THE EAGLE FLIES**—Traffic—Asylum/Island
- WRAP AROUND JOY**—Carole King—Ode

GARY'S/RICHMOND

- ANTHOLOGY VOL. II**—Duane Allman—Capricorn
- FEATS DON'T FAIL ME NOW**—Little Feat—WB
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- IF YOU LOVE ME LET ME KNOW**—Olivia Newton-John—MCA
- RAGS TO RUFUS**—Rufus—ABC
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- SO FAR**—Crosby, Stills, Nash & Young—Atlantic
- VERITIES & BALDERDASH**—Harry Chapin—Elektra
- WELCOME BACK**—Emerson, Lake & Palmer—Manticore
- WRAP AROUND JOY**—Carole King—Ode

POPLAR TUNES/MEMPHIS

- BAD COMPANY**—Swan Song
- CAN'T GET ENOUGH**—Barry White—20th Century
- FEATS DON'T FAIL ME NOW**—Little Feat—WB
- KIDS & ME**—Billy Preston—A&M
- KIMONO MY HOUSE**—Sparks—Island
- LIVE IT UP**—Isley Bros.—T-Neck
- NOT FRAGILE**—Bachman-Turner Overdrive—Mercury
- PHOEBE SNOW**—Shelter

- WELCOME BACK**—Emerson, Lake & Palmer—Manticore
- WRAP AROUND JOY**—Carole King—Ode

NATL. RECORD MART/MIDWEST

- CAN'T GET ENOUGH**—Barry White—20th Century
- GIVE IT TO THE PEOPLE**—Righteous Bros.—Haven
- HIGHWAY CALL**—Richard Betts—Capricorn
- I'M LEAVING IT ALL UP TO YOU**—Donny & Marie Osmond—MGM
- KIDS & ME**—Billy Preston—A&M
- LIVE IT UP**—Isley Bros.—T-Neck
- PERFECT ANGEL**—Minnie Riperton—Epic
- SO FAR**—Crosby, Stills, Nash & Young—Atlantic
- WELCOME BACK**—Emerson, Lake & Palmer—Manticore
- WHEN THE EAGLE FLIES**—Traffic—Asylum/Island

RECORD REVOLUTION/CLEVE.

- FEATS DON'T FAIL ME NOW**—Little Feat—WB
- HIGH ENERGY**—Freddie Hubbard—Col
- LADIES LOVE OUTLAWS**—Tom Rush—Col
- ONE**—Bob James—CTI
- QUATRO**—Suzi Quatro—Bell
- SALLY CAN'T DANCE**—Lou Reed—RCA
- SNOWFLAKES ARE DANCING**—Isao Tomita—RCA Red Seal
- THRUST**—Herbie Hancock—Col
- WHEN THE EAGLE FLIES**—Traffic—Asylum/Island
- WRAP AROUND JOY**—Carole King—Ode

RECORD SERVICE/CHAMPAIGN, ILL.

- FEATS DON'T FAIL ME NOW**—Little Feat—WB
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- FULFILLINGNESS' FIRST FINALE**—Stevie Wonder—Tamla
- HIGHWAY CALL**—Richard Betts—Capricorn
- NOT FRAGILE**—Bachman-Turner Overdrive—Mercury
- VERITIES & BALDERDASH**—Harry Chapin—Elektra
- WELCOME BACK**—Emerson, Lake & Palmer—Manticore
- WHEN THE EAGLE FLIES**—Traffic—Island
- WONDER OF IT ALL**—Heartsfield—Mercury

ONE OCTAVE HIGHER/CHICAGO

- BACK HOME AGAIN**—John Denver—RCA
- BAD COMPANY**—Swan Song
- CARIBOU**—Elton John—MCA
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- ILLUSIONS ON A DOUBLE DIMPLE**—Triumvirat—Harvest
- KIDS & ME**—Billy Preston—A&M
- OUTSIDE THE LAW**—Epitaph—Billingsgate
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA
- WELCOME BACK**—Emerson, Lake & Palmer—Manticore

ROSE DISCOUNT/CHICAGO

- CAN'T GET ENOUGH**—Barry White—20th Century

- DANCING MACHINE**—Jackson Five—Motown
- KIDS & ME**—Billy Preston—A&M
- LIVE AT THE OPERA HOUSE**—Pointer Sisters—Blue Thumb
- MANDRILLAND**—Mandrill—Polydor
- WELCOME BACK**—Emerson, Lake & Palmer—Manticore
- WHEN THE EAGLE FLIES**—Traffic—Asylum/Island
- YOU'RE GONNA LOVE YOURSELF IN THE MORNING**—Bonnie Koloc—Ovation

CIRCLES/PHOENIX

- BAD COMPANY**—Swan Song
- CAN'T GET ENOUGH**—Barry White—20th Century
- FULFILLINGNESS' FIRST FINALE**—Stevie Wonder—Tamla
- KIDS & ME**—Billy Preston—A&M
- MANDRILLAND**—Mandrill—Polydor
- NOT FRAGILE**—Bachman-Turner Overdrive—Mercury
- THRUST**—Herbie Hancock—Col
- WELCOME BACK**—Emerson, Lake & Palmer—Manticore
- WHEN THE EAGLE FLIES**—Traffic—Asylum/Island
- WRAP AROUND JOY**—Carole King—Ode

WHEREHOUSE/CALIFORNIA

- ANKA**—Paul Anka—UA
- BACK HOME AGAIN**—John Denver—RCA
- BAD COMPANY**—Swan Song
- CAN'T GET ENOUGH**—Barry White—20th Century
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- FULFILLINGNESS' FIRST FINALE**—Stevie Wonder—Tamla
- HIGHWAY CALL**—Richard Betts—Capricorn
- LIVE IT UP**—Isley Bros.—T-Neck
- WELCOME BACK**—Emerson, Lake & Palmer—Manticore
- WRAP AROUND JOY**—Carole King—Ode

TOWER/LOS ANGELES

- DANCING MACHINE**—Jackson Five—Motown
- FEATS DON'T FAIL ME NOW**—Little Feat—WB
- KIDS & ME**—Billy Preston—A&M
- LIVE IT UP**—Isley Bros.—T-Neck
- PEACE ON YOU**—Roger McGuinn—Col
- QUATRO**—Suzi Quatro—Bell
- ROCKY HORROR SHOW (Soundtrack)**—Ode
- WELCOME BACK**—Emerson, Lake & Palmer—Manticore
- WHEN THE EAGLE FLIES**—Traffic—Asylum/Island
- WRAP AROUND JOY**—Carole King—Ode

LICORICE PIZZA/LOS ANGELES

- BAD COMPANY**—Swan Song
- CHILD OF THE NOVELTY**—Mahogany Rush—20th Century
- JOURNEY TO THE CENTRE OF THE EARTH**—Rick Wakeman—A&M
- NOT FRAGILE**—Bachman-Turner Overdrive—Mercury
- ON THE BEACH**—Neil Young—Reprise
- ROCKY HORROR SHOW (Soundtrack)**—Ode
- SO FAR**—Crosby, Stills, Nash & Young—Atlantic
- THRUST**—Herbie Hancock—Col
- WHEN THE EAGLE FLIES**—Traffic—Asylum/Island
- WRAP AROUND JOY**—Carole King—Ode

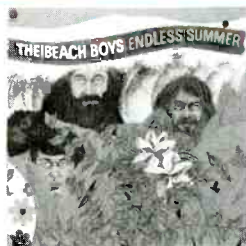


THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

SEPT. 28	SEPT. 21		WKS. ON CHART	
1	3	ENDLESS SUMMER BEACH BOYS Capitol SVBB 11307	9	F
2	1	BACK HOME AGAIN JOHN DENVER/RCA CPL1-0548	13	F
3	4	BAD COMPANY /Swan Song SS 8410 (Atlantic)	11	F
4	2	461 OCEAN BOULEVARD ERIC CLAPTON/RSO SO 4801 (Atlantic)	11	F
5	6	FULLFILLINGNESS' FIRST FINALE STEVIE WONDER/ Tamla T6-332S1 (Motown)	8	F
6	7	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 411	15	F
7	5	RAGS TO RUFUS RUFUS/ABC ABCX 809	10	E
8	8	CARIBOU ELTON JOHN/MCA 2116	13	F
9	14	WELCOME BACK EMERSON, LAKE & PALMER/Manticore MC3-200 (Atlantic)	4	J
10	15	NOT FRAGILE BACHMAN-TURNER OVERDRIVE/Mercury SRM 1-1004	5	F
11	10	STOP AND SMELL THE ROSES MAC DAVIS/Columbia KC 32582	10	E
12	9	SOUTHER, HILLMAN, FURAY BAND /Asylum 7E-1006	11	F
13	12	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374	42	F
14	11	MARVIN GAYE LIVE /Tamla T6-333S1 (Motown)	12	F
15	25	CAN'T GET ENOUGH BARRY WHITE/20th Century T444	4	F
16	28	SO FAR CROSBY, STILLS, NASH & YOUNG/Atlantic SD 18100	4	F
17	17	SECOND HELPING LYNRYD SKYNYRD/Sounds of the South 413 (MCA)	22	F
18	18	LOVE SONG FOR JEFFREY HELEN REDDY/Capitol SO 11284	24	F
19	20	BODY HEAT QUINCY JONES/A&M SP 3617	17	F
20	19	CHICAGO VII /Columbia C2-32810	27	H
21	21	BACHMAN-TURNER OVERDRIVE II /Mercury SRM 1-696	34	F
22	16	ON THE BEACH NEIL YOUNG/Reprise R 2180	8	F
23	23	SMALL TALK SLY & THE FAMILY STONE/Epic PE 32939	10	F
24	13	BAND ON THE RUN PAUL McCARTNEY & WINGS/Apple SO 3414	42	F
25	32	I CAN STAND A LITTLE RAIN JOE COCKER/A&M SP 3633	5	F
26	26	SANTANA'S GREATEST HITS /Columbia PC 33050	9	F
27	38	ANKA PAUL ANKA/United Artists LA314-G	3	F
28	29	SKIN TIGHT OHIO PLAYERS/Mercury SRM 1-705	20	F
29	37	HIGHWAY CALL RICHARD BETTS/Capricorn CP 0123 (WB)	5	F
30	30	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	66	F
31	27	THAT NIGGER'S CRAZY RICHARD PRYOR/Partee PBS 2404 (Stax)	15	E
32	24	HELL JAMES BROWN/Polydor PD 2-9001	9	H
33	33	SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177	33	F
34	22	MOONTAN GOLDEN EARRING/MCA 396	18	F
35	31	BEFORE THE FLOOD BOB DYLAN/THE BAND/Asylum AB 201	12	I
36	36	ILLUSIONS ON A DOUBLE DIMPLE TRIUMVIRAT/ Harvest ST 11311 (Capitol)	7	F
37	34	JOURNEY TO THE CENTRE OF THE EARTH RICK WAKEMAN/ A&M SP 3621	16	F
38	35	BRIDGE OF SIGHS ROBIN TROWER/Chrysalis CHS 1057 (WB)	23	F
39	39	LIVE IN LONDON O'JAYS/Phila. Intl. KZ 32953 (Col)	13	E
40	40	ROCK YOUR BABY GEORGE McCRAE/T.K. 501	7	E
41	46	COMIN' FROM ALL ENDS NEW BIRTH/RCA APL1-0495	6	E
42	41	PRETZEL LOGIC STEELY DAN/ABC ABCD 808	26	F
43	42	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499	65	E
44	49	STARS AND STRIPES FOREVER NITTY GRITTY DIRT BAND/ United Artists LA184-J2	8	H
45	43	TRES HOMBRES Z Z TOP/London XPS 631	20	F
46	47	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247	56	E
47	48	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 32712	28	E
48	45	FROM THE MARS HOTEL GRATEFUL DEAD/Grateful Dead GD 102	12	F



49	44	LIVE ON STAGE IN MEMPHIS ELVIS PRESLEY/RCA CPL1-0606	10	F
50	74	WHEN THE EAGLE FLIES TRAFFIC/Asylum/Island 7E-1020	2	F
51	50	ON STAGE LOGGINS & MESSINA/Columbia PG 32848	20	G
52	51	FREEDOM FOR THE STALLION HUES CORPORATION/RCA APL1-0323	13	E
53	52	OPEN OUR EYES EARTH, WIND & FIRE/Columbia KC 32712	28	E
54	54	HOLIDAY AMERICA /Warner Bros. W 2808	12	F
55	55	ON THE BORDER EAGLES/Asylum 7E-1004	24	F
56	66	ALICE COOPER'S GREATEST HITS /Warner Bros. W 2803	4	F
57	53	AMERICAN GRAFFITI SOUNDTRACK/MCA 2-8001	51	H
58	56	WALKING MAN JAMES TAYLOR/Warner Bros. W 2794	13	F

CHARTMAKER OF THE WEEK

59 — **WRAP AROUND JOY**
 CAROLE KING
 Ode SP 77024 (A&M)



60	57	GOODBYE YELLOW BRICK ROAD ELTON JOHN/ MCA 2-10003	50	I
61	59	DAWN'S NEW RAGTIME FOLLIES /Bell 1130	25	E
62	62	COURT AND SPARK JONI MITCHELL/Asylum 7E-1001	35	F
63	60	JIM STAFFORD /MGM SE 4947	16	F
64	79	COUNTRY ANNE MURRAY/Capitol ST 11324	4	F
65	61	LET'S PUT IT ALL TOGETHER STYLISTICS/Avco 69001	18	F
66	121	THE KIDS AND ME BILLY PRESTON/A&M SP 3645	1	F
67	67	STREET PARTY BLACK OAK ARKANSAS/Atco SD 36-101	7	F
68	65	DIAMOND DOGS BOWIE/RCA CPL1-0374	11	F
69	68	THE STING ORIGINAL SOUNDTRACK/MCA 2040	40	F
70	82	LIVE IT UP ISLEY BROTHERS/T-Neck PZ 33080 (Col)	2	F
71	58	SHININ' ON GRAND FUNK/Capitol SWAE 11278	27	F
72	73	BUDDHA AND THE CHOCOLATE BOX CAT STEVENS/A&M SP 3623	25	F
73	64	KEEP ON SMILIN' WET WILLIE/Capricorn CP 0128 (WB)	11	F
74	69	SOME NICE THINGS I'VE MISSED FRANK SINATRA/ Reprise F2195	9	F
75	70	I GOT A NAME JIM CROCE/ABC ABCD 797	42	F
76	76	BEST OF BREAD /Elektra EKS 75056	63	F
77	77	I & II SEALS & CROFTS/Warner Bros. 2WS 2809	5	H
78	63	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCD 756	69	F
79	72	HIS 12 GREATEST HITS NEIL DIAMOND/MCA 2106	15	F
80	78	OZARK MOUNTAIN DAREDEVILS /A&M SP 4411	19	F
81	91	GIVE IT TO THE PEOPLE RIGHTEOUS BROS./Haven ST 9201 (Capitol)	2	F
82	80	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)	57	E
83	136	FEATS DON'T FAIL ME NOW LITTLE FEAT/Warner Bros. BS 2784	1	F
84	85	ROAD FOOD GUESS WHO/RCA APL1-405	19	E
85	97	PUSSY CATS HARRY NILSSON/RCA CPL1-0570	2	F
86	113	I'M LEAVING IT ALL UP TO YOU DONNY & MARIE OSMOND/MGM M3G 4968	1	F
87	88	WHALE MEAT AGAIN JIM CAPALDI/Island ILPS 9254	6	F
88	93	KIMONO MY HOUSE SPARKS/Island ILPS 9272	2	F
89	92	HAMBURGER CONCERTO FOCUS/Atco SD 36-100	4	F
90	90	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601	43	F
91	83	LYNYRD SKYNYRD /Sounds of the South 363 (MCA)	29	F
92	94	THE MIRROR SPOOKY TOOTH/Island ILPS 9292	3	F
93	95	SHEET MUSIC 10cc/UK AUKS 53107 (London)	4	F
94	102	VERITIES & BALDERDASH HARRY CHAPIN/Elektra 7E-1012	1	F
95	—	THRUST HERBIE HANCOCK/Columbia PC 32965	1	F
96	81	THE HOLLIES /Epic KE 32514	11	E
97	107	ANTHOLOGY, VOL. II DUANE ALLMAN/Capricorn 2CP 0139 (WB)	1	H
98	75	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W 2750	30	F
99	101	MACHINE GUN COMMODORES/Motown M6-798S1	1	F
100	71	SHOCK TREATMENT EDGAR WINTER GROUP/Epic PE 32461	19	F

Announcing the first album from
DARK HORSE RECORDS



Splinter is Bill Elliott and Bob Purvis.
And their first album is nine original songs
about drinking all day, a gravy train, life in
somebody's city, a China light, a girl named
Elly May, and the place they love.

SPLINTER

"THE PLACE I LOVE"
(SP 22001)



Produced by George Harrison

Distributed by A&M Records, Inc.

RECORD WORLD THE R&B SINGLES CHART

SEPTEMBER 28, 1974

SEPT. 28	SEPT. 21	
1	4	YOU HAVEN'T DONE NOthin' STEVIE WONDER— Tamla T54252F (Motown)
2	1	DO IT BABY MIRACLES—Tamla T54248F (Motown)
3	5	SKIN TIGHT OHIO PLAYERS—Mercury 73069
4	2	CAN'T GET ENOUGH OF YOUR LOVE , BABE BARRY WHITE— 20th Century TC 2120
5	3	THEN CAME YOU DIONNE WARWICKE & SPINNERS—Atlantic 3029
6	6	LIVE IT UP (PT. 1) ISLEY BROTHERS—T-Neck Z58 2254 (Columbia)
7	8	MIDNIGHT FLOWER FOUR TOPS—Dunhill 15005
8	9	TELL HER LOVE HAS FELT THE NEED EDDIE KENDRICKS— Tamla T54249F (Motown)
9	11	AIN'T NO LOVE IN THE HEART OF THE CITY BOBBY BLAND— Dunhill 15003
10	12	IN THE BOTTLE BROTHER TO BROTHER—Turbo 039 (All Platinum)
11	7	LET'S PUT IT ALL TOGETHER STYLISTICS—Avco 4640
12	14	DO IT ('TIL YOU'RE SATISFIED) B. T. EXPRESS—Scepter 12395
13	17	VIRGIN MAN SMOKEY ROBINSON— Tamla T54250F (Motown)
14	10	NOTHING FROM NOTHING BILLY PRESTON—A&M 1544
15	21	PAPA DON'T TAKE NO MESS PT. 1 JAMES BROWN—Polydor 14255
16	16	DOOR TO YOUR HEART DRAMATICS—Cader 5704 (Chess/Janus)
17	22	THE PLAYER, PT. 1 FIRST CHOICE— Philly Groove 200 (Bell)
18	24	AIN'T NOTHING LIKE THE REAL THING ARETHA FRANKIN—Atlantic 3200
19	13	HANG ON IN THERE BABY JOHNNY BRISTOL—MGM 14715
20	26	YOU GOT TO BE THE ONE CHI-LITES—Brunswick B 55514
21	27	DO IT FLUID BLACKBYRDS—Fantasy 729
22	23	SUGAR LUMP LEON HAYWOOD— 20th Century TC 2103
23	14	TELL ME SOMETHING GOOD RUFUS—ABC 12010
24	40	HIGHER PLANE KOOL AND THE GANG— Delite 1562 (PIP)
25	31	BLOOD IS THICKER THAN WATER WILLIAM DeVAUGHN— Roxbury 2001 (Chelsea)
26	33	DON'T SEND NOBODY ELSE ACE SPECTRUM—Atlantic 3012
27	35	CAREFUL MAN JOHN EDWARDS—Aware 043
28	30	HAPPINESS IS NEW YORK CITY —Chelsea 3000
29	39	PARTY DOWN, PT. 1 LITTLE BEAVER—Cat 1993 (TK)
30	37	HAPPINESS IS BEING WITH YOU TYRONE DAVIS—Dakar 4536
31	32	LOVE MAKES IT RIGHT SOUL CHILDREN—Stax STA 0218
32	20	STANDING ON THE VERGE OF GETTING IT ON FUNKADELIC—Westbound 224
33	19	YOU BILL WITHERS—Sussex 518
34	18	YOU BRING OUT THE BEST IN ME NATURAL FOUR—Curtom 2000
35	28	ALL STRUNG OUT ON YOU PERSUADERS—Atco 6964
36	29	FEEL LIKE MAKIN' LOVE ROBERTA FLACK—Atlantic 3203
37	25	UP FOR THE DOWNSTROKE PARLIAMENT— Casablanca NES 0102 (WB)
38	54	LET'S STRAIGHTEN IT OUT LATIMORE—Glades 1222 (TK)
39	46	I WASH MY HANDS OF THE WHOLE DAMN DEAL NEW BIRTH—RCA PB 10017
40	47	YOU'VE BEEN DOING WRONG THELMA HOUSTON— Motown M 1316F
41	41	KEEP ON SEARCHING MARGIE ALEXANDER— Future Stars FSA 1005 (Stax)
42	56	DEVOTION EARTH, WIND AND FIRE— Columbia 3-10026
43	53	LET THIS BE A LESSON TO YOU INDEPENDENTS—Wand 11279

GOSPEL TIME

By IRENE JOHNSON WARE



■ Gospel Music Workshop of America's 7th Annual Convention convened August 17-23, in Cleveland, Ohio with services being held nightly at the Cleveland Convention Center.

This organization has grown from a following of 3000 in 1968 to more than 15,000 in 1974.

It was a very informative session for singers, musicians and gospel announcers. Courses were offered in Bible I and II, Business Opportunities in Music, Choir Administration, Choir Orientation,

Choir Decorum, Choral Directing I, II and III, Composition I and II, Harmony I and II, Piano II and III, Voices I and II, Orchestration, Organ I and II, Hymnology and many others. Three scholarships were awarded to three deserving young people. The 1975 convention will be held in New York City.

From Jewel Records the latest lp's are "Getting It On With Jesus," **Andrew Jackson & The Cyc Choir**; "He Didn't Have To Do It," **Warren "Donell" Hickman and the San Francisco Inspirational Choir**; and "Grandma's Hands" by **Rev. Brady L. Blade**. Newest single on Jewel "Blessed Assurance"/"Ain't No Way," by **Clarence Fountain**. Further information available from: **Stan Lewis**, Jewel Records, 728 Texas St., Shreveport, Louisiana.

Century II of Nashville keeps **Coy Cook** and the **Premiers** busy in Canada. Already this year they have worked fifteen days in Canada in gospel concerts and fairs. Contracts were for the Saskatchewan Fair for this fabulous group, working to capacity crowds in Grand Stand for seven straight days. "God Save the Queen" has become a favorite song of the Premiers!

Jake Hess and the **Jake Hess Sound** worked North and South Dakota during the month of June with **Archie Campbell**, in some of the largest fairs in those two states. Century II reports that both Jake Hess and Archie Campbell had super crowds in Flaxton and Bottineau.

Century II has announced the signing of **Alvis and the Barnettts** to an exclusive booking contract. This young group has made great inroads into gospel music with the introduction of several new songs to the business, and Alvis Barnett is one of gospel music's finest instrumentalists.

Frank H. Connor, president of Carl Fischer, and **Buryl Red**, head of BR Productions, have announced the joint formation of three companies: Triune Music Inc., Triangle Records, Inc. and Trigon Music, Inc.

The three new companies will be based in Nashville. Triune Music Inc. will publish gospel, gospel-rock and contemporary sacred music for youth and adults, including youth musicals and commissioned works. The Trigon label will feature educational and secular music suitable for school curriculum and performance. The Triangle label will be the innovative recording arm for the music published by Triune and Trigon. For additional information contact **Jim Breeden**, Tribune Music, 1710 Hayes Street, Nashville, Tenn. 37213 phone: (615) 329-1429.

Bro. **Jimmy Byrd** ended a two year retirement and returned to gospel radio as director of gospel and deejay at WJNR, Newark, N.J. Send all gospel product to him at 1700 Union Ave., Union, New Jersey, phone: (201) 688-5000.

The taping schedule for the "Gospel Singing Jubilee" television series over the next several months has been announced by **Florida Boys'** manager **Les Beasley**, who also hosts the show. Taping is in Nashville, at WNGE-TV studios October 7, 8, 9, and November 11, 12 and 13.

Billy Rayborn is no longer with Word Records. His former responsibilities have been assumed by **Roland Lundy**.

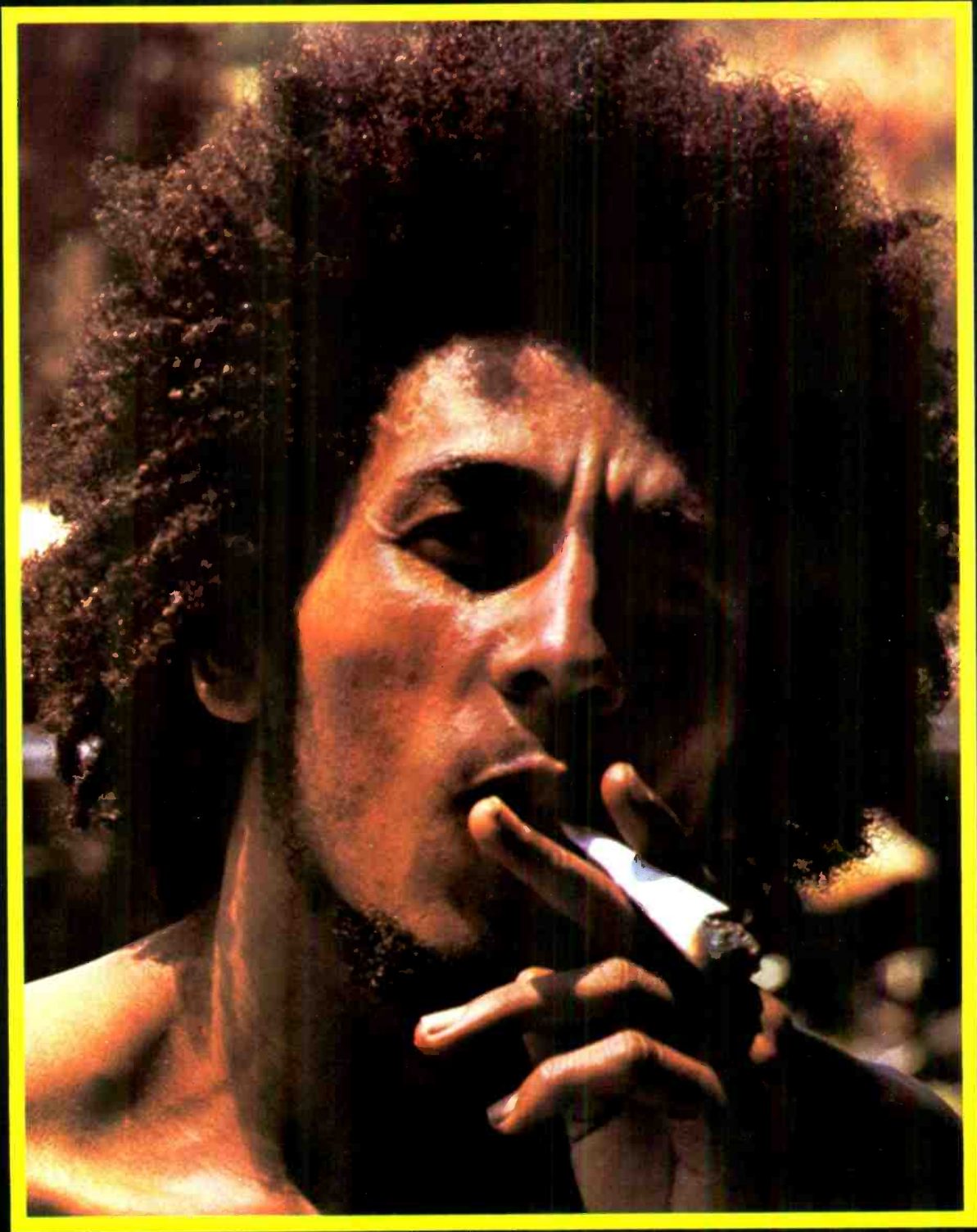
Century II announces that one of the finest homecomings ever afforded an entertainer was presented in Greenville, South Carolina, by **Wayne Sumner** and **Wally Mullinax** of WESC (Greenville, South Carolina) at the Memorial Auditorium, Friday and Saturday, August 23 and 24. The building was filled to near-capacity both nights and **Hovie Lister** and the **Statesman** were royally honored. A standing ovation was given Hovie (who was born in Pumpkintown and has become an international star) when he was presented to the vast throng.

John and Vermya Phillips, husband and wife duo heard every Sunday morning over KBCA-FM (L.A.) are asking that all gospel product be sent to them at 501 E Palmer Ave., Compton, California.

Cecil D. "Sonny" Simmons, II, chairman of the board of Century II Promotions has announced that on July 10, **James Sego** signed an exclusive booking contract with Century II.

44	52	I SHOT THE SHERIFF ERIC CLAPTON—RSO 500 (Atlantic)
45	49	I DON'T WANT TO BE THE PRESIDENT PERCY MAYFIELD—Atlantic 3207
46	48	HOOKED, HOGTIED AND COLLARED PAUL KELLY—WB 8008
47	55	YOU LITTLE TRUSTMAKER TYMES—RCA PB 10022
48	50	EBONY PRINCESS JIMMY BRISCOE AND THE LITTLE BEAVERS— Pi Kappa 600
49	58	EVERLASTING LOVE CARL CARLTON—Back Beat 7001 (ABC)
50	51	I'M A FOOL FOR YOU UNDISPUTED TRUTH— Gordy G7139F (Motown)
51	59	SOMETHING'S MIGHTY, MIGHTY WRONG IMPRESSIONS—Curtom 2003
52	62	SUGAR PIE GUY, PT. 1 JONESES—Mercury 73614
53	60	LEARNING TO LOVE DELLS—Cader 5703
54	61	WHAT'S YOUR NAME MOMENTS—Stang 5056
55	63	LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS—Atlantic 3206
56	64	ASK ME ECSTASY, PASSION & PAIN— Roulette 7159
57	69	IF I EVER LOSE THIS HEAVEN QUINCY JONES—A&M 1606
58	65	SHE'S GONE TAVARES—Capitol 3957
59	—	DISTANT LOVER MARVIN GAYE—Tamla T54253F
60	68	WORN OUT BROKEN HEART SAM DEES—Atlantic 3205
61	—	SHA-LA-LA (MAKE ME HAPPY) AL GREEN—Hi 5N2274 (London)
62	—	LA LA PEACE SONG O. C. SMITH—Columbia 3-46081
63	—	WHEN WILL I SEE YOU AGAIN THREE DEGREES— Phila. Int. Z58 3530 (Col)
64	—	KEEP ON STEPPIN' FATBACK BAND—Event 217 (Spring)
65	—	YOU WERE RIGHT ON TIME RIPPLE—GRC 2030
66	70	SHOE SHOE SHINE DYNAMIC SUPERIORS— Motown M1324F
67	66	DON'T CHANGE HORSES (IN THE MIDDLE OF THE STREAM) TOWER OF POWER— Warner Bros. WBS 8010
68	—	LA LA PEACE SONG AL WILSON—Rocky Road 30200 (Bell)
69	71	YOU CAN'T GO HALFWAY JOHNNY NASH—Epic 8 50021
70	72	HELL OF A FIX MARION JARVIS—Roxbury 2000 (Chelsea)
71	—	I CAN'T FIGHT YOUR LOVE MODULATIONS—Buddah 418
72	74	BETCHA IF YOU CHECK IT OUT QUADRAPHONICS— Warner Bros. 7826
73	—	KIBURI INCREDIBLE BONGO BAND— Pride 760
74	75	LET'S MAKE LOVE AT HOME SOMETIME ESCORTS—Alithia 6066
75	—	HEY, POCK-A-WAP METERS—Reprise RPS 1307

"I wanted to say 'I shot the police' but the government would have made a fuss, so I said 'I shot the sheriff' instead... but it's the same idea: justice, mon, justice!" Bob Marley



"I Shot the Sheriff"

written by Bob Marley

finally available as a single from the island LP *Burnin'* by **Bob Marley and The Wailers**.



island records
los angeles, california 90046

single: IS 005
album: ILPS 9256

SEPTEMBER 28, 1974

1. **RAGS TO RUFUS**
RUFUS/ABC ABCX 809
2. **SKIN TIGHT**
OHIO PLAYERS/Mercury SRM 1-705
3. **CAN'T GET ENOUGH**
BARRY WHITE/20th Century T-444
4. **BODY HEAT**
QUINCY JONES/A&M SP 3617
5. **COMIN' FROM ALL ENDS**
NEW BIRTH/RCA APL1-0495
6. **FULFILLINGNESS' FIRST FINALE**
STEVIE WONDER/Tamla T6-332S1
7. **MIGHTY LOVE**
SPINNERS/Atlantic SD 7269
8. **STANDING ON THE VERGE OF GETTING IT ON**
FUNKADELIC/Westbound WB 1001
9. **MARVIN GAYE LIVE**
Tamla T6-333S1
10. **FRIENDS**
B.B. KING/ABC ABCD 825
11. **OPEN OUR EYES**
EARTH, WIND & FIRE/Columbia KC 32712
12. **DREAMER**
BOBBY BLAND/Dunhill DSX 50169
13. **THAT NIGGER'S CRAZY**
RICHARD PRYOR/Pardee PRS 2404 (Stax)
14. **HELL**
JAMES BROWN/Polydor PD2-9001
15. **ROCK YOUR BABY**
GEORGE McCRAE/T.K. 501
16. **CAN YOU FEEL IT**
VOICES OF EAST HARLEM/Just Sunshine JSS-3504 (ABC)
17. **WILD AND PEACEFUL**
KOOL AND THE GANG/Delite DEP 2013
18. **FREEDOM FOR THE STALLION**
HUES CORP./RCA APL1-0323
19. **LET'S PUT IT ALL TOGETHER**
STYLISTICS/Avco AV 69001
20. **BLUE MAGIC**
Atco SD 7038
21. **LIVE IN LONDON**
O'JAYS/Phila. Intl. KZ 32953 (Columbia)
22. **SMALL TALK**
SLY & THE FAMILY STONE/Epic PE 32930
23. **PERFECT ANGEL**
MINNIE RIPERTON/Epic KE 32561
24. **KEEP ON DANCIN'**
BOHANNON/Dakar DK 76910
25. **I NEED TIME**
BLOODSTONE/London APS 647
26. **BE THANKFUL FOR WHAT YOU GOT**
WILLIAM DeVAUGHN/Roxbury 100 (Chelsea)
27. **THE KIDS AND ME**
BILLY PRESTON/A&M SP 3645
28. **SWEET SURRENDER**
MARGIE JOSEPH/Atlantic SD 7277
29. **LIVE IT UP**
ISLEY BROS./T-Neck PZ 33080 (Col)
30. **THRUST**
HERBIE HANCOCK/Columbia PC 32965
31. **BLACKBYRDS**
Fantasy F 9444
32. **DO IT BABY**
MIRACLES/Tamla T6-334S1 (Motown)
33. **THE MIGHTY MIGHTY DELLS**
Cadet CA 60030 (Chess/Janus)
34. **CITY IN THE SKY**
STAPLE SINGERS/Stax STS 5515
35. **MIGRATION**
CREATIVE SOURCE/Sussex SRA 8035
36. **DANCING MACHINE**
JACKSON 5/Motown M6-780S1
37. **TREASURE CHEST**
HERBIE HANCOCK/Warner Bros. 2WS 2807
38. **ANOTHER TIME**
EARTH, WIND & FIRE/Warner Bros. 2WS 2798
39. **MANDRILLAND**
MANDRILL/Polydor PD 2-9002
40. **ANTHOLOGY**
FOUR TOPS//Motown M9-809A3

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Walk Out The Door If You Wanna" — Yvonne Fair (Motown). Super production with everyday lyrics enhanced by the delivery of this underrated artist. Ms. Fair does without a doubt an exceptional job with this Whitfield monster. Don't "walk out the door" on this one.

DEDE'S DITTIES TO WATCH: "I Enjoy Loving You" — Sidney Joe Qualls (Dakar-SLO); "Move Me Baby" — Gwen McCrae (Cat-UPT).

DISCO POTENTIALS: "Super Strut" — Deodato (MCA); "I Can't Leave You Alone" — George McCrae (T.K.) "Black Moses" Isaac Hayes has filed suit for \$5.3 million against Stax Records and their subsidiaries, Birdee's Music and East Memphis Music. Hayes filed suit in the Federal District Court in Memphis, stating that Stax owes him more than \$1 million in royalties alone. Hayes contends that Union Planters' Bank would not honor a check in the amount of \$270,000 because of insufficient funds. He is now seeking a release from his contract, on which the termination date is January 20, 1977. Hayes has just opened a new recording studio, Hot Buttered Soul. Be on the lookout for future developments.

Friday, the 13th in Englewood Cliffs, New Jersey, Joe Robinson, president of All-Platinum Records, held a surprise party for his newly appointed vice-president, Rowena Harris. Ms. Harris came up through the ranks of that company, did so well, and now has the vice presidency. Robinson feels that Ms. Harris deserves this appointment because she is a serious-minded individual who handles her end of the business with great care and concern.

Exiting Motown, last Friday (13) was Chris Jonz who had been affiliated with the company for approximately a year. Jonz has now secured a job as administrator for Taurus Productions. This production company belongs to Stevie Wonder and will be based between L.A. and New York.

It has come to our attention that Harvey Lynch's WNJR-AM in Newark has made #1 over WABC-AM in teens between the hours of 10 and 3 in the Trendex ratings.

Shown here from left to right are Pete Marshall, Bobby Hamilton, Charles Blagom, and Maduro along with Dede Debney, Record World's r&b editor. This group makes up the Choice 4 (RCA). They stopped by to promote their new album "Choice 4."



Buddah Records has promoted Hank Talbert to director of r&b operations. Johnny Lloyd remains director of r&b promotion. Assisting Lloyd is Carol Holmes Cruickshank. Talbert has hired Cesar Hancock for Houston local promotion and Earl Tyson is responsible for Chicago local. His responsibilities with this new position entail promotion, a&r, advertising and merchandising of singles and lps.

Detroit's WJLB-AM has gone through administrative changes with Jay Butler not handling the music entirely. Butler's status is now handling research for that department. Also look for another change in the scope of his probable new life.

TOP GOSPEL ALBUMS

1. **LORD HELP ME TO HOLD OUT**
JAMES CLEVELAND & THE HAROLD SMITH MAJESTICS—Savoy
2. **YOU KNOW NOT THE HOUR**
SENSATIONAL NIGHTINGALES—Peacock
3. **LIVE AT CARNEGIE HALL**
ANDRAE CROUCH—Light
4. **IT'S TIME**
MIGHTY CLOUDS OF JOY—Dunhill
5. **MY BIBLE IS RIGHT**
BETHLEHEM GOSPEL SINGERS—HSE
6. **MORE CHURCH IN THE HOME**
INEZ ANDREWS—Songbird
7. **THE HARVEST IS PLENTIFUL**
REV. ISSAC DOUGLAS & THE JOHNSON ENSEMBLE—Creed
8. **THE INVITATION**
SHIRLEY CAESAR—Hob
9. **THE REAL THING**
REV. W. LEO DANIELS—Jewel
10. **DON'T LET HIM DOWN**
PILGRIM JUBILEES—Peacock
11. **GOSPEL SAXOPHONE OF VERNARD JOHNSON**
Glari
12. **WHEN IT'S ALL OVER**
DOROTHY LOVE COATES—Nashboro
13. **SPIRIT AND SOUL**
VIOLINAIRES—Jewel
14. **IN THE GHETTO**
JAMES CLEVELAND—Savoy
15. **YOU OUGHT TO KNOW THE MAN**
SWANEE QUINTET—Creed
16. **AMAZING GRACE**
ARETHA FRANKLIN/JAMES CLEVELAND—Atlantic
17. **STRENGTH POWER & SOUL**
SOUL STIRRERS—Jewel
18. **CLOSE TO THEE**
ERNEST FRANKLIN—Jewel
19. **I'LL DO HIS WILL**
JAMES CLEVELAND—Savoy
20. **GOSPEL SOUL OF SAM COOKE & THE SOUL STIRRERS**
Specialty

FOLLOW GOSPEL NEWS
WITH RECORD WORLD

**BRUNSWICK PROUDLY ANNOUNCES
A NEW SUPER STAR!**

**SIDNEY
JOE QUALLS**

ON THE DAKAR LABEL



“I ENJOY LOVING YOU”

DK 4537

BRUNSWICK

DAKAR

101 THE ALBUM CHART 150

SEPTEMBER 28, 1974

SEPT. 28	SEPT. 21	
101	99	BACHMAN-TURNER OVERDRIVE/Mercury SRM 1-673
102	96	TALKING BOOK STEVIE WONDER/Tamla T319L (Motown)
103	100	BEST OF BREAD VOL. TWO/Elektra 7E-1005
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105	116	PERFECT ANGEL MINNIE RIPERTON/Epic KE 32561
106	106	BO DONALDSON AND THE HEYWOODS/ABC ABCD 824
107	103	APOSTROPHE' FRANK ZAPPA/DiscReet DS 2175 (WB)
108	108	BLACKBYRDS/Fantasy F9444
109	104	SHIP AHOY O'JAYS/Phila. Intl. KZ 32408 (Columbia)
110	105	BLUE MAGIC/Atco SD 7038
111	98	MIGHTY LOVE SPINNERS/Atlantic SD 7296
112	112	LET IT FLOW ELVIN BISHOP/Capricorn CP 0135 (WB)
113	124	HERGEST RIDGE MIKE OLDFIELD/Virgin VR 13-109 (Atlantic)
114	150	MANDRILLAND MANDRILL/Polydor PD2-9002
115	129	SLOW FLUX STEPPENWOLF/Mums PZ 33093 (Col)
116	128	REMEMBER THE FUTURE NEKTAR/Passport PPS 89002 (ABC)
117	110	HERE COMES THE WARM JETS ENO/Island ILPS 9268
118	127	CHICAGO VI/Columbia KC 32400
119	120	STEVIE WONDER PRESENTS SYREETA/Motown M6-808S1
120	86	DIANA ROSS LIVE AT CAESARS PALACE/Motown M6-801S1
121	125	LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)
122	84	LOVE SONG ANNE MURRAY/Capitol ST 11266
123	89	MARIA MULDAUR/Reprise MS 2148
124	—	PEACE ON YOU ROGER McGUINN/Columbia KC 32956
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126	87	WONDERWORLD URIAH HEEP/Warner Bros. W 2800
127	111	LED ZEPPELIN 4/Atlantic SD 7208
128	139	CHICAGO TRANSIT AUTHORITY/Columbia GP 8
129	131	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
130	134	CHILD OF THE NOVELTY MAHOGANY RUSH/20th Century T-541
131	141	MIAMI JAMES GANG/Atco SD 36-102
132	137	IRISH TOUR '74 RORY GALLAGHER/Polydor PD2-9501
133	—	QUATRO SUZI QUATRO/Bell 1313
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136	147	PAPER LACE/Mercury SRM1-1008
137	117	STANDING ON THE VERGE OF GETTING IT ON FUNKADELIC/Westbound WB 1001 (Chess/Janus)
138	138	THE MIGHTY MIGHTY DELLS DELLS/Cadet CA 60030 (Chess/Janus)
139	144	NOBODY DOES IT LIKE ME SHIRLEY BASSEY/UA LA214-G
140	—	AVERAGE WHITE BAND/Atlantic SD 7308
141	115	LIFE AND TIMES JIM CROCE/ABC ABCD 769
142	141	ONE BOB JAMES/CTI 6043 (Motown)
143	143	THE ENTERTAINER MARVIN HAMLISCH/MCA 2115
144	—	HIGH ENERGY FREDDIE HUBBARD/Columbia KC 33048
145	149	DO IT BABY MIRACLES/Tamla T6-334S1 (Motown)
146	148	SENSE OF DIRECTION CLIMAX BLUES BAND/Sire SAS 7501 (ABC)
147	—	HALL OF THE MOUNTAIN GRILL HAWKWIND/UA-LA328-G
148	—	HANG ON IN THERE BABY JOHNNY BRISTOL/MGM M3G 4959
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154	PHOEBE SNOW/Shelter SR 2109	179	HYDRA/Capricorn CP 0130 (WB)
155	ANOTHER TIME EARTH, WIND & FIRE/Warner Bros. 2WS 2798	180	MAC DAVIS/Columbia C 32206
156	CITY IN THE SKY STAPLE SINGERS/ Stax STS 5515	181	TUNEWEAVING DAWN/Bell 1112
157	IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND/ MGM M3G 4944	182	CHAMELEON MAYNARD FERGUSON/ Columbia KC 33007
158	WILD MAGNOLIAS/Polydor PD 6026	183	ANTHOLOGY FOUR TOPS/ Motown M9-809A3
159	SNOWFLAKES ARE DANCING ISAO TOMITA/RCA ARL1-0488	184	KEEP ON DANCIN' BOHANNON/ Dakar DK 76910 (Brunswick)
160	BE THANKFUL FOR WHAT YOU GOT WILLIAM DeVAUGHN/Roxbury RXL 100 (Chelsea)	185	LAYLA DEREK & THE DOMINOS/ Polydor PD 2-3501
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162	DREAMER BOBBY BLAND/ Dunhill DSX 50169	187	THIRD ANNUAL PIPEDREAM ATLANTA RHYTHM SECTION/ Polydor PD 6027
163	RUB IT IN BILLY "CRASH" CRADDOCK/ABC ABCX 817	188	COME SEE ME 'ROUND MIDNIGHT NINO TEMPO & 5TH AVE. SAX/ A&M SP 4369
164	LYDIA COLD BLOOD/Warner Bros. BS 2606	189	TOBY CHI-LITES/Brunswick 754200
165	FRIENDS B.B. KING/ABC ABCD 825	190	WHAT AMERICA NEEDS FRESH START/Dunhill DSX 50175
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167	ANTHOLOGY SMOKEY ROBINSON & THE MIRACLES/Motown M793-R3	192	INNER SPECTRUM ACE SPECTRUM/ Atlantic SD 7299
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169	RUSH/Mercury SRM 1-1011	194	THE WAY WE WERE ANDY WILLIAMS/Columbia KC 32949
170	WINTER IN AMERICA GIL SCOTT- HERON/Strata East 19742	195	OSIBIROCK OSIBISA/ Warner Bros. BS 2802
171	REJUVENATION METERS/ Reprise MS 2200	196	THE MADCAP LAUGHS/BARRETT SYD BARRET/Harvest SABB-11314
172	PERRY PERRY COMO/RCA CPL1-0585	197	ONE MORE FOR THE ROAD FRANK SINATRA/Capitol ST 11309
173	BORN AGAIN RARE BIRD/ Polydor PD 6506	198	SWEET SURRENDER MARGIE JOSEPH/ Atlantic SD 7277
174	TREASURE CHEST HERBIE HANCOCK/ Warner Brothers 2WS 2807	199	THE FIRST CLASS FIRST CLASS/ U.K. 53109
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Arts Centre Orchestra Announces Season Plans

■ OTTAWA — The National Arts Centre Orchestra opens its fifth season next month with travel plans taking it to Mexico, the U.S., Ontario, Quebec and the Maritime provinces.

36 Concerts

Scheduled for Ottawa are 36 regular concerts, including six family nights and six student concerts drawn from the regular schedule. The orchestra will also perform Handel's Messiah at a special Christmas season concert.

In October and November, the 46 member orchestra under the musical direction of Mario Bernardi will tour the Quebec centers of Sorel, St. Hyacinthe, Chicoutimi, Jonquiere, Riveiere-du-Loup and Joliette. In December it will play in Hartford, Conn., and two concerts at New York's Carnegie Hall international series. In January, it will perform at the St. Lawrence Centre in Toronto.

February

Next February, it will play in Barrie, Welland and Hamilton, Ont., and in Sackville, N.B., Antigonish, Truro, Halifax and Wolf-

ville, N.S. A tour of Newfoundland has been set for May.

A tour of 11 cities in Michigan, Illinois, Oklahoma and Indiana is scheduled for late next February, followed by a week in Mexico City and other Mexican centers in March.

Two Premieres

Two new Canadian works are to have their premiere performances here during the season — a piece by Charles Wilson which was commissioned originally by the CBC for an arts centre orchestra performance this summer in Kingston, Ontario, and a piece by Galt MacDermott to end the season.

In addition to the orchestra concerts, the Arts Centre is expanding its music program in the 1974-75 season with six Sunday afternoon chamber concerts, and 10 recitals by Anton Kuerti of Toronto playing the complete 32 piano sonatas by Beethoven. A series of organ recitals is also being arranged.

Six artists and groups will be presented in the second annual

series of recitals and concerts designed as a showcase for rising young performers. These will feature Camerata, the Toronto chamber group that made its home last summer at Niagara-on-the-lake, Ottawa pianist Christina Petrowska-Brejent, Montreal pianist Henri Brassard, pianist Mari-Elizabeth Morgen of Kitchener, Ontario, Toronto harpist Erica Goodman and Toronto soprano Riki Turofsky.

Chamber Series

The Music for a Sunday Afternoon chamber series features members of the Arts Centre orchestra performing with guest stars who also spend a week with the orchestra coaching players.

Guests for the chamber series this year include violinist Karen Tuttle, French horn virtuoso Barry Tuckwell, soprano Gwenlynn Little, violinist Charles Libove, cellist Bernard Greenhouse and pianist Malcolm Frager.

The first concert of the season, Oct. 3 in the 2000 seat opera house at the centre, will feature pianist Philippe Entremont. The Toronto and Montreal Symphony orchestras and the Orchestre de la Suisse Romande will also perform as part of the subscription series.

Royal Concept



Concept Marketing Intl. (CMI) has added The King Family to a growing list of clients whom they represent exclusively for special marketing according to firm principals Irv Wasserman and Bob Dempster. The announcement came during the signing of The King Family with Longines Symphonette for a special TV record promotion for this coming Christmas. Pictured here are a&r VP Bill Bell (left) and Bob Clark (kneeling) with other King Family members.

Cosell to Emcee Sinatra Concert

■ NEW YORK—When Frank Sinatra appears at Madison Square Garden October 13, Howard Cosell will act as emcee, to give the to-be-televised-live event the aura of a boxing match. The stage will be set up as a boxing ring, too.

Checkmates Ltd. to Tour in Fall

■ LOS ANGELES—Rustic Records' recording artists, the Checkmates Ltd. have reached an agreement with Shamar Productions of Denver to headline a Fall concert tour with the Coasters and Jackie Wilson, according to Bobby Stevens, president of Rustic Records and manager of the group.

The tour, which coincides with the release of the Checkmates Ltd.'s fifth album "F/S/O" will

cover 25 cities during the month of October and is the most extensive performance schedule the group has undertaken since a 31-city tour with Herb Alpert & the Tijuana Brass.

October 2 Start

Starting off in the San Diego Sports Arena on October 2 the tour will cover the South from coast-to-coast and will include seven college dates.

Power Pacted



Polydor recording artists Power of Attorney, a group consisting of nine musicians from Graterford Prison near Philadelphia, recently performed at a press luncheon held at the Americana Hotel. Their debut album on Polydor is entitled "The Power of Attorney—From The Inside." A portion of the proceeds from the musicians' salaries will be donated to the prison inmate welfare fund for all the residents of Graterford. Pictured in photo are group and management.

Engineering Sessions Planned for NAB Meet

■ WASHINGTON — For the first time, this year's series of Fall conferences of the National Association of Broadcasters will feature as a highlight six workshops for broadcast engineers.

The engineering conference will be held the first day of the day-and-a-half meetings and will cover basic problems encountered by radio and television engineers.

Workshop

The workshops and participants (unless otherwise specified, participants will appear at all meetings):

Interconnection of Program Facilities — Jack Moseley, president, Moseley Associates (New York, Atlanta, Chicago); John Leonard, marketing manager, Moseley Associates (Dallas, Denver, Las Vegas); Fred Zellner, manager of allocations, ABC; Rhodes Lawton, a representative of AT&T.

Quad

Is Quad in Your Future?—Byron Fincher, manager, RCA communications systems division.

New Advancements in Audio/Video Switching Techniques — Jerry Cudlipp, regional broadcast sales manager, Telemation (New York, Atlanta, Chicago); Vern

Pearson, manager, broadcast sales, Telemation (Dallas, Denver, Las Vegas).

FCC Rules

FCC Rules and Regulations — Wallace Johnson, chief, broadcast bureau, Federal Communications Commission (Denver); Harold Kassens, assistant chief, FCC broadcast bureau (except Denver); George Bartlett, NAB vice president for engineering.

Transmitters

Transmitters — Tuning and Maintenance — Fred Riley, field service engineer, Gates-Harris (New York, Atlanta, Chicago); M. W. Massey, service manager, Gates-Harris (Dallas, Denver, Las Vegas).

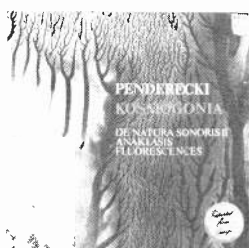
Principle of Microphone Utilization—Bob Carr, manager, professional products, Shure Brothers (New York, Atlanta, Chicago); Ken Reichel, manager, sales engineering, Shure Brothers (Dallas, Denver, Las Vegas).

The conferences will be held: New York, Oct. 22-23, Waldorf Astoria; Atlanta, Oct. 28-29, Hyatt; Chicago, Oct. 30-31, Hyatt O'Hare; Dallas, Nov. 14-15, Fairmont; Denver, Nov. 18-19, Brown Palace; Las Vegas, Nov. 20-21, Sands.

PENDERECKI: KOSMOGONIA, DE NATURA SONAORIS NO. 2, ANAKLISIS, FLUORESCENCES

National Philharmonic, Warsaw, Markowki—Philips 6500 683

The importance and virtuosity of Krzysztof Penderecki's work is shown again on this interesting record. Experiments with sound and the human voice give character and originality, and the new Polish school has never seemed any more descriptive as when it paints space in "Kosmogonia." A very important disc, beautifully recorded.



SHERRILL MILNES: AMAZING GRACE

Hymns with Organ Accompaniment—RCA ARL1-0561

If the Protestant heartland of America is as strong and as interested in church music as it once was, this record should prove a big seller. Milnes' voice sounds fresh and sincere; he keeps theatrics at a minimum and is at his best in an old standby such as "Faith of Our Fathers."



MOZART: PIANO CONCERTO NO. 20, 21

Geza Anda Plays and Conducts Vienna Symphony—RCA ARL1-0610

A stirring and convincing reading of two of Mozart's most popular concertos. Anda's romanticism never exceeds the bounds of good taste, and his playing is accurate and full of heart. He conducts with the same kind of passion he brings to the piano.



TCHAIKOVSKY: SYMPHONY NO. 6 "PATHETIQUE"

London Symphony, Stokowski—RCA ARL1-0426

In the current Schwann catalogue, among the 27 versions of this piece, Leopold Stokowski's thoughts are not represented, and the nonagenarian has something to say. Sort of sweetly romantic, with the expected dramatic push, the maestro's interpretation avoids bathos or overstatement. A strong, individual statement well recorded.



BACH: SONATAS FOR VIOLA DE GAMBA

Leonard Rose, Glenn Gould—Columbia M 32934

The use of a piano and cello instead of harpsichord and viola da gamba may turn off some listeners, but for those interested in a magnificent and stirring performance with much feeling, this record is a must. Rose has rarely achieved a more consistent singing tone, and in places his use of the tremolo is sensational. Gould has his usual consummate grasp of Bach.



SEPTEMBER 28, 1974

CLASSIC OF THE WEEK



MASSENET THERESE

TOURANGEAU, DAVIES,
QUILICO, BONYNGE
London

BEST SELLERS OF THE WEEK

MASSENET: THERESE—Tourangeau, Davies, Quilico, Bonyngé—London
BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
TOMITA: SNOWFLAKES ARE DANCING—RCA

SAM GOODY/N.Y.

ALBENIZ: IBERIA—De Larrocha—London
BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey
BEETHOVEN: SYMPHONIES NO. 8, 9—Boehm—DG
CORNET FAVORITIES—Schwartz—Nonesuch
FRANCK, BACH: SONATA IN A MAJOR, PARTITA NO. 2—Heifetz—Seraphim
HANDEL: COMPLETE FLUTE SONATAS—Rampal—Odyssey
MASSENET: THERESE—Tourangeau, Davies, Quilico, Bonyngé—London
MOSTLY MOZART—De Larrocha—London
MOZART: SIX GREAT PIANO CONCERTOS—Casadesu, Szell—Columbia
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London

KING KAROL/N.Y.

BERNSTEIN: TROUBLE IN TAHITI—Williams, Patrick, Bernstein—Columbia
DELIUS: SEA DRIFT—Groves—Angel
CHARLES IVES: 100TH ANNIVERSARY—Columbia
IVES: SYMPHONY NO. 4—Serebrier—RCA
JOPLIN: MAGNETIC RAG—Southland Stingers—Angel
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
MASSENET: THERESE—Tourangeau, Davies, Quilico, Bonyngé—London
SIBELIUS: SCARMOUCHE—Jalas—London
TOMITA: SNOWFLAKES ARE DANCING—RCA
WAGNER: DUETS FROM PARSIFAL, DIE WALKUERE—Nilsson, Brilioth—Philips

RECORD HUNTER/N.Y.

ADAGIO—Karajan—DG

BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey

BEETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solti—London

BERLIOZ: ROMEO ET JULIETTE—Maazel—London

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

DELIUS: SEA DRIFT—Groves—Angel

HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA

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

SCHUMANN: FAUST—Harwood, Fischer-Dieskau, Britten—London

TOMITA: SNOWFLAKES ARE DANCING—RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

BERNSTEIN: TROUBLE IN TAHITI—Williams, Patrick, Bernstein—Columbia

HAYDN: SYMPHONY NOS. 99, 100—Jochum—DG

JOPLIN: MAGNETIC RAG—Southland Stingers—Angel

MOSTLY MOZART—De Larrocha—London

MUSSORGSKY: PICTURES AT AN EXHIBITION—Mackerras—Vanguard

RACHMANINOFF: COMPLETE PIANO MUSIC, VOL. I—Laredo—Columbia

CONCERTOS FOR RECORDER—Munrow—Angel

SCOTT & MATTHEWS: PASTIMES AND PIANO RAGS—Bolcom—Nonesuch
WAGNER: DUETS FROM PARSIFAL, DIE WALKUERE—Nilsson, Brilioth—Philips

VOUGE BOOKS & RECORDS/L.A.

AMERICAN QUARTETS 1900-50—Johon Quartet—Vox

HOLST: THE PLANETS—Previn—Angel

IVES: SYMPHONY NO. 4—Serebrier—RCA

JOPLIN: MORE RAGS—Schuller—Golden Crest

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

MASSENET: THERESE—Tourangeau, Davies, Quilico, Bonyngé—London

MOZART: PIANO CONCERTO NO. 21—Anda—RCA

SCOTT & MATTHEWS: PASTIMES AND PIANO RAGS—Bolcom—Nonesuch

SHOSTAKOVICH: SYMPHONY NO. 8—Previn—Angel

VILLA LOBOS: CHORUS NO. 6—Villa-Lobos—Turnabout

MUSIC STREET/SEATTLE

BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

BOITO: MEFIStOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel

CARLOS: SWITCHED-ON BACH II—Columbia

CORNET FAVORITES—Schwartz, Bolcom—Nonesuch

DELIUS: KOANGA—Groves—Angel

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

MASSENET: THERESE—Tourangeau, Davies, Quilico, Bonyngé—London

MOZART: SIX PIANO CONCERTOS—Casadesu, Szell—Columbia

TOMITA: SNOWFLAKES ARE DANCING—RCA

DG and Some Rare Nuggets

■ Critics of opera recordings have for years bemoaned that an opera such as *La Bohème* has eleven available recordings while Hans Pfitzner's *Palestrina*, to pick one example, could not be found in the catalogue. Record executives retorted that the public would not buy such an arcane opera, and there the argument has remained. In the case of *Palestrina*, Deutsche Grammophon laid one argument to rest. Cast carefully—Helen Donath, Brigitte Fassbaender, Nicolai Gedda, Herman Prey, Dietrich Fischer-Dieskau—and conducted by Rafael Kubelik, the opera scored a major chart success (2711013). Frequently a Best Seller of the Week over a four month period, it attained Classic of the Week several times.

Kubelik probably was the major reason for the opera's critical success: his approach is poetic, rhapsodic and manages to catch the composer's religiosity without pomposity. The Bavarian Radio Orchestra (Kubelik's own) plays superbly, and the singers are immersed in the mystery.

For once, however, the critics might have been right in their predictions: many sales of *Palestrina* took place before the rapturous reviews. The opera public is adventurous, and as long as something about the record piques their curiosity, the evidence mounts that they will buy. *Palestrina* sales may not have lasted as long for DG as their monumental Metropolitan Opera *Carmen* (2709043), which still occasionally is listed on the charts by a record store, but the sales in the U.S. must have been worth the investment.

One longs for the company, with so many of the greatest stars of the international German wing at its beck and call, to explore some more rarities of repertory: some of the Schubert operas, perhaps Marschner's *Vampyr* which influenced Wagner so much or Hugo Wolf's *Corregidor*. Certainly *Palestrina* seems to show that critical desire and popular success can go hand in hand.

Earlier this year DG issued an important *Freischuetz* (2709046). Weber's seminal opera, the most popular German work of its time and the purest example of Ger-

(Continued on page 54)

Opera Leads the Way in Classical Sales Surge

By SPEIGHT JENKINS

■ NEW YORK—Though no one can argue that classical music is taking over the record business or even giving rock strong competition, the percentage of sales of classical music is slowly rising. At the head of the wave over the last two years is the opera market. Talk to record store salesmen in California, New York and Chicago and most will tell you that the big opera sets, particularly those of rare operas or a first recording of a work or a new and arresting conglomeration of stars, will sell many records quickly. Opera people, those who pay regular money for subscriptions and also buy single tickets for favorite singers or operas, buy records, too.

Because of the magnitude of expense to a record company in recording an opera—even a one-acter—**RW** chose to devote a special to opera—a survey of the new recordings and a personal look at particularly notable, still very saleable recordings. In no way does this special replace the January classical special and its concurrent awards: this will take

RCA: Cornucopia for the Fall

■ Since Enrico Caruso first put his golden voice on disc for the Victor Talking Machine Co., RCA has been heavily into opera. In the last few years the company has specialized in works of the standard repertory or operas on its fringe, and has had the good fortune often to have the only recording of works that have suddenly leapt into popularity in the U.S. *Luisa Miller* (LSC-6168), starring Anna Moffo, came out just before the Met's revival of the work and had quite a vogue. Even more intense was the reaction to Verdi's *Vespri Siciliani*, which had never had popularity in this country; it scored a major success on the charts this year when it appeared in conjunction with the Met's revival. Conducted by James Levine with the same brilliance he brought to the score in the opera house, *Vespri* (ARL4-0370) had a first-class cast and was picked up all over the United States as the Met toured the opera last spring. *Vespri* was proved so successful that a highlights record will be issued this September.

The month, however, offers many more riches than one high-

place in a few months and will survey the field of 1974 records. The opera special particularly celebrates the launching of most of the major U.S. companies for the 1974-75 season.

San Francisco and the New York City Opera led off the procession, the first on August 28, the second on September 13; Chicago and its Lyric Opera followed on September 20 and this week the Metropolitan Opera opens its doors for its 90th anniversary season.

As many dealers know, tying records to opera seasons makes sales. In the New York area small record stores as far away from New York as New Haven feature the Met and City Opera repertory, and it pays off. This season the City Opera opened with Beverly Sills in *Lucia di Lammermoor*, an opera she recorded for ABC (ATS-20006) and in its second week offered her Anna Bolena, the lead role in another Donizetti opera recorded two years ago for the same company (ABC-ATS-20015). Early in September Miss Sills sings

lights record. It started off strong with the issue of a shockingly good *Hansel and Gretel* (ARL2-0637). Humperdinck's "children's" opera has nosedived in popularity in the last 30 years because children over the age of six find it silly. What is so unfair about this is that it contains some of the best German romantic music, with tunes and orchestration that take the best of Wagner and add something original. *Hansel* is about as complicated and subtle an opera as exists, as anyone who has ever tried to sing it will tell you.

For 20 years the definitive recording starred Elisabeth Schwarzkopf, Elisabeth Gruemmer and Herbert von Karajan. Now curiously unavailable, even on Seraphim, it has a worthy and completely different successor. Kurt Eichhorn leads the Bavarian Radio Orchestra in a supple reading that allows the contrapuntal texture of Humperdinck's writing to remain clear: he is big in the grand moments and intimate when the composer wants it.

The reason that 80 percent of the buyers of *Hansel* will pur-

(Continued on page 52)

another of her Tudor Queen roles, Maria Stuarda, also recorded for ABC (ATS-20010). The City Opera's two new fall productions, *Manon Lescaut* and *Fledermaus*, have several good recordings each but not with the principals of the City Opera performances.

Out in San Francisco a look down the repertory and singers classifies the Bay City as the last of the star centers: almost every current superstar puts in an appearance there this year, and general manager Kurt Herbert Adler's box office should be so busy he'll have no time to count the money. The season opener, Puccini's *Manon Lescaut* stars Leontyne Price. Miss Price has not recorded the whole role yet, but she has both arias on a major recital album of Puccini arias (RCA LSC-3337) that gives an idea of the lady's way with Puccini's first love.

On October 2 Renata Scotto, who has not been heard in New York for two seasons, will be heard as Madama Butterfly, one of her most famous roles and one that she has recorded for Angel (S-3702). She will be partnered, as was Miss Sills in the City Opera opening *Lucia* by the young Spanish tenor, José Carreras. One of the hottest properties on the opera scene, RCA has snapped him up for at least one recently made recording, Massenet's *Thaïs*, which is due the early part of next year.

On October 11 San Franciscans get the opportunity to hear Birgit Nilsson's Isolde in a new production of the Wagner opera, and Bay area stores will sell more of one of the greatest recordings, DG's capture of a 1966 Bayreuth festival performance starring Miss Nilsson (2713 001). Joan Sutherland returns to San Francisco, but in an opera that London has not yet issued, Massenet's *Esclarmonde*, a rarity by any standard. Her appearance there and the coincidental arrival in town of Luciano Pavarotti for *Luisa Miller* will no doubt spark another huge London sponsored record-signing party. (Continued on page 50)

Record World classical editor Speight Jenkins, who was reports editor for *Opera News* from 1967-73, wrote all the articles in this special section.

London Records:

Georg Solti and Mozart

■ Ever since the mid-fifties London Records has had one of the impressive opera catalogues, and three names immediately come to mind as London artists: Renata Tebaldi, Joan Sutherland and Sir Georg Solti. The conductor has recorded occasionally for other labels (his new *Bohème* for RCA is one example), but that is distinctly a loan. London recorded Solti first in 1947 as a pianist, then issued his first orchestral recording, with the London Philharmonic Orchestra. In their current catalogue, the company has 18 operas led by the Hungarian maestro, some of which stand as the most distinguished recordings of the operas involved.

'Cosi'

This month his second recording of a Mozart opera, *Così Fan Tutte*, comes out. The ladies seem balanced for effulgent lyricism: Pilar Lorengar who has many London operas and recitals to her name, sings Fiordiligi, and Teresa Berganza, her friend and confidante, Dorabella. Miss Berganza, never heard enough in the United States, gave New York a matchless Rosina a few years ago and San Francisco her Cinderella and Dorabella. She is an aristocratic artist, with a mellow warmth in the sound of her voice. Both her Rosina and Isabella in *L'Italiana in Algeri* are preserved in vintage London recordings (OSA-26007, 25947). On the new *Così*, Despina will be sung by the French soprano Jane Berbié, who has often sung the role with great success in Europe.

Gabriel Bacquier plays the old roué Don Alfonso, who starts the whole plot in motion, and the two men are portrayed by the British tenor Ryland Davies and the Finnish baritone Tom Krause. *Così* is not an opera associated with Sir Georg in the public mind; the results of his work on it can only be interesting, and his enormous public will doubtless flock to buy.

Another September release is by Solti, the highlights from his *Tannhäuser* (OS 26299). One of the best Wagner recordings available, this was the opera in which Solti made his Metropolitan Opera debut, in 1960. Then he did not have the rehearsal advantage that he had for this recording, or the Venus or *Tannhäuser*. On the recording Christa Ludwig makes Venus into a star role of sensuous, immense proportions, and René Kollo, whatever the size of his voice in a large opera house, comes over as far and away the best *Tannhäuser* on records. His youthful, manly sound, a really young, heroic tenor, han-

dles all the hurdles of this fiendish role from the heights of the "Hymn to Venus" through the "Rome Narrative."

Solti had the good taste to use the Paris version, and the sound he draws from the Vienna Philharmonic in the Bacchanale must be heard to be believed. It is hard to imagine anyone who likes opera buying the highlights record and not going back to buy the whole thing (OCA-1438). This is one of the best opera recordings available.

Britten

London's October plans include a very timely recording. It has a distinguished catalogue of the works of Benjamin Britten, led off by an evocative and lyrical reading, conducted by the composer, of *Peter Grimes* (OSA 1305). *Albert Herring*, *Billy Budd*, *A Midsummer Night's Dream* plus other less well-known works are available. Now London issues Britten's latest opera, *Death in Venice*, in conjunction with its American premiere at the Metropolitan Opera. Peter Pears will sing Aschenbach, and John Shirley-Quirk will take the nemesis roles. Stuart Bedford, who will along with the others will make his Met debut, will conduct the orchestra. It is an important addition to the catalogue, and at least in the New

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Opera Brings Out the Buyer

(Continued from page 49)

The Lyric Opera of Chicago inaugurates its gala twentieth season with a new production of Verdi's dour opera *Simon Boccanegra*. RCA issues its new recording simultaneously with Piero Cappuccilli as the Doge, the role he sings in Chicago. Though the other principals of the recording are different from those in the performance, Martina Arroyo, Lyric's Maria, has her own recent recording success — RCA's highlights from *La Juive* (ARLI-0447). The season continues with several performances that indeed cry for recording. Why on earth has no one put on disc Jon Vickers' Peter Grimes, one of the outstanding performances of this era? The great Canadian helden-tenor is singing the Britten hero again in Chicago.

Favorita

And another role in Italy has yet to be recorded: Fiorenza Cossotto as the heroine of Donizetti's *Favorita*. Alfredo Kraus joins Miss Cossotto in Chicago, and Nicola Resigno returns to the Windy City after some sixteen years to conduct. The season ends, however, with a famous recorded

Philips: Uncharted Verdiana

■ This month Philips Records adds another controversial opera to its unusual collection: Verdi's *Giorno di Regno* (also called *Il Finto Stanislao*, the composer's second opera and only comedy prior to *Falstaff*). For a record company without a *Rigoletto*, *Traviata* or *Aida* the possession of a first-class *Attila* and now *Un Giorno di Regno* may sound strange. But the whole concept of Philips operas flies in the face of what other companies do, and the company must be making it pay. Certainly the Dutch are not known to be spendthrifts.

Philips has in fact cornered the market in certain rare, currently popular areas. Take Berlioz for instance. *Les Troyens* (6709002) was released in 1970, and caught the cast that had performed the opera at the Royal Opera, Covent Garden. The recording is not only top quality as records go, it has the inestimable benefit of Colin Davis as conductor. From first to last Davis pays homage to Berlioz as a romantic composer whose mind was firmly grounded in the classical period.

The reading is sculptured and exciting, and it catches Jon Vickers' Aeneas at the very top of his considerable form. One of the most thrilling moments on any record takes place when Aeneas leaves his son with Dido and sets out to lead her forces in battle against invading Africans. Davis,

Vickers, the orchestra and chorus unite in a display of voice and conductorial brilliance. And though other Didos such as Christa Ludwig or Janet Baker have brought more to the role than Josephine Veasey, hers is a major contribution.

Two years later Philips came out with *Benvenuto Cellini* (6707-109), a Berlioz work still unknown in performance in this country. Again Davis conducted and again the quality was extraordinarily high; last year the conductor led an extremely lyrical *Damnation de Faust* that built carefully to some tempestuous pages near the end.

Two Years Later

But back to Verdi. Two years ago the company issued its successful *Attila* (6700056) which brought three of the greatest male singers in the world—Carlo Bergonzi, Sherrill Milnes and Ruggero Raimondi—together with Cristina Deutekom, under the baton of Lamberto Gardelli. Reaction was excited, and the early Verdi opera seemed to flourish again. It has had a performance or so since in America, one taking place near New York City at the Opera Theater of New Jersey, and audiences came much better prepared because of Philips.

Now comes *Giorno di Regno*, a work that was recently performed in Italy in a small city near Lake

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performance, Birgit Nilsson as Bruennhilde in *Goetterdaemmerung*, available now on two albums (London OSA 1604, with Solti; Philips 674049, with Boehm). In Chicago she will be led by Ferdinand Leitner, and her Siegfried is the Alabama tenor, Jean Cox.

And so to the Metropolitan and this week. The house that has thrived the longest on the star system does not seem to have many shining this year. Opening night duplicates much of RCA's popular recording of *I Vespri Siciliani*, with Placido Domingo and Sherrill Milnes (ARL4-0370), but the rest of the week features no artists who have made major recordings of the operas they are singing. Two certainly should: Marilyn Horne as Isabella in Rossini's *Italiana in Algeri* should be preserved on disc, and probably Judith Blegen and Domingo's *Romeo et Juliette* will offer much to cherish.

In October London Records will issue the first recording of Britten's *Death in Venice* with the original cast, coincidentally that of the Met's production of

the work. That should provide an exciting comparison as the recording was made just after the premiere, and the cast and conductor have had a year to contemplate the work.

The second new production of the year, Leos Janacek's *Jenufa* should mean quite a few sales of the excellent recording from the Czech National Theater on Angel (S-3756). Here is a major, largely unknown opera in the U.S. with tremendous chance for a great popular success. Maybe the Met's new production will spark a company into a new recording, featuring the Met's stars such as Teresa Kubiak, Astrid Varnay and Vickers.

The long season stretching out ahead seems exciting, and records will introduce and familiarize many a member of the audience who will then enjoy far more deeply whatever opera he goes to in whatever city he lives. Recorded operas consistently make for more intelligent, more musical audiences, and good recordings cannot be saluted enough by critics, subscribers and those who are the real afficianados.

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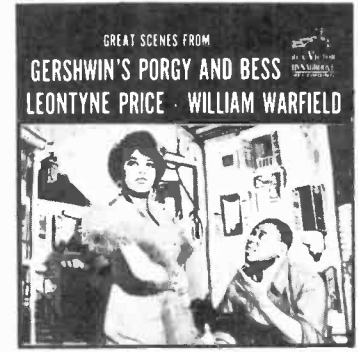
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LSC-6194



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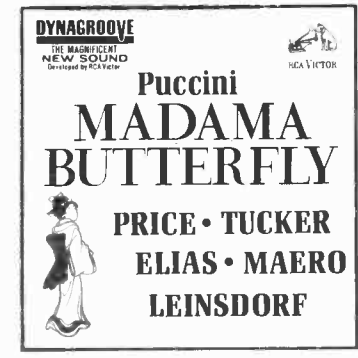
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Angel Records:

Quality in Three Labels

■ Any discussion of opera and Angel Records, an American label now entering its third decade, should begin with its beginning. When Dario and Dorle Soria began the label as the American branch of EMI in 1953, they had the benefit of the many notable recordings by Elisabeth Schwarzkopf. They also had a super bomb in the then just exploding personality of Maria Callas. In that first release of November, 1953 came Miss Callas' *Tosca*. With Victor de Sabata conducting, Giuseppe Di Stefano as Cavaradossi and Tito Gobbi as Scarpia, the recording proved to be a *Tosca* still unsurpassed. Fortunately, Angel realizes the treasure, and the recording is very available (BL-3508).

October Release

But Angel is certainly not all history. In October comes the studio realization of a performance that had all Europe talking. A few summers back in Salzburg Herbert von Karajan led Jon Vickers, Mirella Freni and Peter Glossop in a much acclaimed *Otello*. Vickers recorded the Moor under Georg Solti a decade or so ago for RCA; since then the Canadian tenor has performed the role countless times and has grown immeasurably in it. For the past two seasons at the Met he has shown his mature concept; it is not only the best sung *Otello* of anybody's recollection, but his dramatic concept has gelled. All he needs is a smart lingo—that is, one who sounds and acts intelligently. The supple beauty of Miss Freni's voice was made for Desdemona; the recording should be an event.

November

In November comes an important addition to Angel's catalogue, at least in terms of the forces employed. The current Schwann catalogue lists only four recordings of what is probably the world's most popular opera, Verdi's *Aida*; all are with sopranos who have frequently sung the role in the United States. Angel now comes forward with a new *Aida* starring Montserrat Caballé in the title role. Miss Caballé sang the role often in her early career, and last season she performed it in Barcelona; her reading will be novel for most Americans. With her are three familiar artists who have not recorded *Aida* before: Fiorenza Cossotto, arguably the most exciting Amneris today and the only major Italian artist currently famed in the role, Plácido Domingo and Piero Cappuccilli. Riccardo Muti, one of the most acclaimed Italians in the opera world today, will conduct.

In September Angel continues to plumb the riches of Soviet recording with a new Melodiya recording of Mussorgsky's *Khovanshchina* (SRDL-4125). Produced at the Metropolitan in 1950, the opera has been neglected in New York since. It served to open the Lyric Opera of Chicago season in 1971, and proved a lyrical, moving work on-stage. The part of Martha, to be sung on the recording by Irina Arkhipova, demands an almost contralto sound with some occasional high extensions. An opera of religious persecution, political power and personal sacrifice, *Khovanshchina* moves from its familiar evocative prelude to a drama of low voices: basses and baritones with one important tenor. The artists on the Melodiya recordings are largely unknown, in the West: Aleksei Krivchenya (bass) sings Prince Ivan; Vladislav Pyavko (tenor) performs Andrei, baritone Viktor Nechipailo enacts Shaklovity, and bass Aleksander Ognitvsev sings Dosifei, the leader of the Old Believers. Ognitvsev sang Gremin in the earlier and excellent Melodiya recording of Tchaikovsky's *Eugen Onegin* (SRCL-4115). Boris Khaikin, who conducted the properly

ghostly Melodiya recording of Tchaikovsky's *Queen of Spades* (SRD-4104), will conduct.

Gaps Filled

Three recent Angel releases have filled notable and important gaps in repertory. Boito's *Mefistofele* made an enormous hit at the New York City Opera in 1969; it was only this year that we finally got Norman Treigle's characterization and Julius Rudel's conducting on disc (SCLX-3806). A much rarer opera issued last year, Verdi's *Giovanna D'Arco*, proved unexpectedly to be a first-class seller. And much of the reason came from the public's interest in the exciting cast and conductor. James Levine, the principal conductor of the Metropolitan Opera, has just begun to show the record buying public what he can do. This August in London he recorded *Il Barbiere di Siviglia* with Beverly Sills for Angel; if he brought as much to the familiar Rossini as he did to this early Verdi work everyone will be benefited.

A slightly older release again gives the public two of the stars of *Mefistofele* and *Giovanna D'Arco*, Montserrat and Plácido Domingo, now as the lovers in

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RCA (Continued from page 49)

chase the record, however, comes from the presence of Christa Ludwig as the Witch. For years critics have pointed out that the role is not comic in its vocal demands; no croaky baritone or old comprimario should sing her. Miss Ludwig happily has proved us right. It is a Wagnerian role, and she does it to a turn, with a joy that will not stop.

Helen Donath and Anna Moffo turn in superb performances as the two children. They are the antithesis of Schwarzkopf-Grüemer: where the former phrase and phrase, purling one sophistication on top of another to amazing effect, Donath-Moffo make the listener believe that these are children. Their freshness and honesty does not ignore musical subtlety; it just sounds like two innocents.

Mid-Verdi

Following RCA's success with rare Verdi operas comes a new *Simon Boccanegra*, a mid-Verdi opera that has not had real success in the U.S. since the Rethberg-Pinza performances at the Met in the thirties. Katia Ricciarelli, the young Italian soprano who makes her New York debut this season, sings Maria. Plácido Domingo pours out his usual

quotient of golden sound as Gabriele Adorno; the tenor aria has not been so well sung in my experience; and Piero Cappuccilli gives evidence of artistic growth in the title role. His voice has always been beautiful; he shows more subtlety here than previously; note the ease he sustains the pianissimo "Figlia" at the end of the recognition scene, and his "Plebe, Patrici" rings with conviction. Ruggero Raimondi contributes a sonorous Fiesco, and Gianandrea Gavazzeni conducts vigorously.

New Bohème

Also coming this month is a much touted *La Bohème* conducted by Sir Georg Solti and starring Montserrat Caballé, Judith Blegen, Domingo and Sherrill Milnes. Domingo has long been known for his Rodolfo, and Miss Caballé sang Mimi last year on one of the Texaco broadcasts from the Metropolitan Opera. The new elements are Miss Blegen who should offer the most musical Musetta on records, Milnes as an uncommonly weighty Marcello and Solti himself. No one envisions him as a Puccini conductor, and the results should tickle the fascination of all who collect opera.

London

(Continued from page 50)

York area the album should be a big seller.

Looking over the list of operas on London, favorites spring out from all composers and all fields. Christa Ludwig and Walter Berry united a few years ago with the late Istvan Kertesz to make a romantic, almost Wagnerian reading of Bartok's *Bluebeard's Castle* (OSA 1158). One can hear in Kertesz a link between the Strauss of *Elektra* and *Die Frau ohne Schatten* not particularly clear in other recordings of the opera, or even in Strauss' own works.

Tebaldi Treasury

The treasure of Renata Tebaldi on London hardly needs to be enumerated. Two recordings might have been overlooked, however. One is a highlights record from *Mefistofele* (OS 26274) which features Giuseppe di Stefano as a much stronger Faust than Mario del Monaco on the complete recording. It shows Miss Tebaldi off to better advantage, too, and should not be missed. The other is a very early recording, *La Bohème* on Richmond (RS 62001). The soprano is fresh, lyrical and totally believable as Mimi. The soaring, arching line she achieves in each of her two arias and the first act duet recalls

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Two single aria records come out this month: one called "The Incomparable Anna Moffo" gives another sample of the American soprano's art, and there is a record for the fanciers of Cathy Berberian—her recent recital at the Edinburgh Festival.

October Releases

RCA also has an interesting October. Leading off the releases is one promised for a year or more; Leontyne Price singing Richard Strauss. Miss Price sings the Four Last Songs (which she sang all over the U.S. in her 1973 concert tour) and three opera scenes that should open new doors on her considerable art: the Nightmare Scene of the Empress in *Die Frau ohne Schatten*, the Marschallin's monologues from the first act of *Der Rosenkavalier* and a real rarity, Freihild's aria from his first opera, *Guntram*. Just seeing the names of the selections whets anticipation; each selection offers Miss Price a different facet of Strauss to explore.

The Welsh soprano Margaret Price made a sensation in San Francisco a few years ago, and has since taken a good many European capitals by storm. RCA will issue her in a Mozart aria

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The Magnificent Moffo

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LUCIA DI LAMMERMOOR

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as LUCIA

Puccini

LA RONDINE

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DG and Some Rare Nuggets

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man romanticism, was the first opera led by the German sensation, Carlos Kleiber, son of the late Erich Kleiber, himself a great conductor. Kleiber works in Munich mostly, and has received rave reviews for a *Wozzeck* and a *Rosenkavalier* done in that theater. He has made quite a splash in German opera generally by demanding more rehearsals for standard repertory operas than anyone in history.

In this *Freischuetz* all the work pays off. It is an exciting, romantic reading, with plenty of dynamic variation and the feel of the theater about it. In Gundula Janowitz, Kleiber has a pure Agathe (whose "Leise, leise" is breathtakingly poetic). Edith Mathis repeats her successful Aennchen, heard at the Met a few years ago, and though Peter Schreier has a bit lighter tenor than one usually expects for Max, he works on records.

In the near future DG has three releases planned, all on the rare side. In October a double bill: Mozart's *Abduction from the Seraglio* and *Impresario* feature the artists of their recent productions in Salzburg. Reri Grist, one of the world's most engaging coloraturas sings Blondchen, and a newcomer is heard as Constanze, Arleen Auger. Kurt Moll adds his subterranean bass as Osmin. The same singers sing in *The Impresario*, and Karl Boehm conducts both works.

Out the same month is one of the earliest operas, Monteverdi's *Orfeo*. New Yorkers might remember a N.Y. City Opera bow

for this 1607 work a few years ago, and there is one other recording. The work is not valuable, however, just because it is antique. It has more than enough justification in Monteverdi's expressive melodies and dramatic sense of music. Opera has never advanced further than his later *Coronation of Poppaea*—as far but no further—and it will be exciting to hear another *Orfeo*, particularly as led by Juergen Juergens.

In November, Berlioz' dramatic cantata, *La Damnation de Faust* conducted by Seiji Ozawa will be issued. The Boston Symphony plays and the soloist are Miss Mathis, Stuart Burrows and Donald McIntyre. Miss Mathis' voice is much lighter than usual for the Berlioz work, and Ozawa should offer an arresting comparison to the *Damnation* led by Solti on London and Davis on Philips.

Looking over the DG list of operas, there is one unlikely choice: *Rigoletto* (2709 014). One expects DG to have some of the most exciting recordings of German operas, but it's unusual to have one of the best stereo versions of an Italian staple. And the cast combination is strangely fortuitous. Dietrich Fischer-Dieskau could have thought too much for the jester; that he didn't and that his performance is filled with beautiful singing and drama gives credit to him and to the conductor, Rafael Kubelik. The others in the cast are in uniquely good voice: Renata Scotto has never had her high soprano more

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RCA (Continued from page 52)

record, the field for which she is most famous.

Victrola releases for October find three of RCA's all-time great records newly issued and preserved, hopefully for the enjoyment of young record collectors. The Risè Stevens *Carmen*, the largest selling opera record in history, the Milanov-Bjoerling-Warren *Trovatore* and the Berger-Pearce-Warren *Rigoletto* all come out again. These are three recordings that taught most of us the operas involved and listening to them today still testifies to their quality.

Looking over the current opera catalogue of RCA, certain highlights strike the eye. Any record collector should not want to omit some of these from his shelf. Puccini's *Tabarro* (LSC-3220) brings to bear the talents of Miss Price, Domingo and Milnes, and the three make Puccini's searing one-acter burn with real fire. Handel's *Julius Caesar* (LSC-6182) signaled the rebirth of the New York City Opera and the emergence of

Beverly Sills as a superstar. With Julius Rudel conducting and Norman Treigle as Caesar the ingredients of that mighty success were captured.

One of the best arguments for singers performing roles that they have not and will not do onstage can be found in Montserrat Caballés *Salome* (LSC-7035), arguably the best commercially pressed recording of Strauss' first great success.

Finally, RCA had the good fortune to be the recording company of Arturo Toscanini and many of the operas he put on disc have never been equalled. There is something in Maestro's *Traviata* (LM-6003) that no one else has, and his *Otello* (LM-6107) sets a standard that affects the most important young conductors of the opera today.

In any discussion of RCA, one can never forget the treasures that could be found in the RCA vaults; plumb these, and RCA could be the delight of record collectors for years to come.



DG is Beethoven

FIDELIO
Jones, Mathis, King,
Schreier, Talvela
BOHM

DG is Berg

LULU
Lear, Fischer-Dieskau,
BOHM

WOZECK
Lear, Fischer-Dieskau,
Wunderlich, Stolze
BOHM

DG is Bizet

CARMEN
Horne, McCracken
BERNSTEIN

DG is Lehar

THE MERRY WIDOW
Harwood, Stratas,
Hollweg, Kollo
KARAJAN

DG is Leoncavallo

I PAGLIACCI
Bergonzi, Taddei
KARAJAN

DG is Mascagni

CAVALLERIA RUSTICANA
Cossotto, Bergonzi
KARAJAN

DG is Mozart

DON GIOVANNI
Arroyo, Nilsson,
Schreier, Fischer-
Dieskau
BOHM

MARRIAGE OF FIGARO

Janowitz, Mathis,
Troyanos, Fischer-
Dieskau, Prey
BOHM

THE MAGIC FLUTE

Lear, Peters,
Wunderlich, King,
Fischer-Dieskau,
Hotter, Talvela
BOHM

DG is Rossini

THE BARBER OF SEVILLE
Berganza, Alva, Prey
ABBADO

LA CENERENTOLA
Berganza, Alva,
Capecchi
ABBADO

DG is Strauss

SALOME
Jones, Dunn, Ochman,
Fischer-Dieskau
BOHM

DER ROSENKAVALIER
Seefried, Streich,
Fischer-Dieskau,
Bohme
BOHM

DIE FRAU OHNE SCHATTEN
Borkh, Modl, Thomas,
Fischer-Dieskau, Hotter
KEILBERTH

DAPHNE
Gueden, King, Wunderlich
BOHM

CAPRICCIO
Janowitz, Troyanos,
Schreier, Prey,
Fischer-Dieskau
BOHM

DG is Verdi

RIGOLETTO
Scotto, Cossotto,
Bergonzi, Fischer-
Dieskau
KUBELIK

IL TROVATORE
Stella, Cossotto,
Bergonzi, Bastianini
SERAFIN

DON CARLOS
Stella, Cossotto,
Bastianini, Christoff
SANTINI

DG is Wagner

PARSIFAL
Jones, King,
Stewart
BOULEZ

TANHAUSER
Nilsson, Windgassen,
Fischer-Dieskau
GERDES

LOHENGRIN
Janowitz, Jones,
King, Stewart
KUBELIK

TRISTAN UND ISOLDE
Nilsson, Ludwig,
Windgassen, Talvela
BOHM

"THE RING"
**RHEINGOLD, WALKURE,
SIEGFRIED, GOTTERDAMMERUNG**
Crespin, Dernesch, Donath,
Janowitz, Ludwig, Moser,
Veasey; Brilioth, Fischer-Dieskau,
Stewart, Stolze,
Talvela, Thomas, Vickers
KARAJAN

DG is Weber

OBERON
Nilsson, Domingo
KUBELIK

DER FREISCHUTZ
Janowitz, Mathis,
Schreier, Adam
KLEIBER

DEUTSCHE GRAMMOPHON IS OPERA



Angel (Continued from page 52)

Puccini's *Manon Lescaut* (SBLX-3782). Not an easy opera to present or to record, the two sing rapturously (as they do on the two other recordings) and are much helped by Bruno Bartoletti's sensitive, dramatic beat.

Angel has also in its list another recording like the early *Tosca* that every opera lover has to have in his collection: The Flagstad-Furtwaengler *Tristan und Isolde* (EL-3588). Miss Flagstad's potent voice never really transferred in full to records, but there are moments of her *Isolde* that can never be forgotten, or probably duplicated. The richness, volume, depth of character that she projects, and Furtwaengler's intensity rises to the level of *Tristan*.

Seraphim

The Seraphim treasury is equally well-stocked. Just to look over the titles recreates a lot of opera history. Two early albums of Maria Callas, the *Lucia di Lammermoor* (1B-6032) and her first *Norma* (1C-6037) go far to explain why the Callas voice and personality transformed the opera world; nothing has or ever will be the same since Callas sang. In the German wing Seraphim is extremely strong. Found here are the selections from *Der Rosen-*

kavalier (1C-61041) with Lotte Lehmann, Maria Olczewska, Elisabeth Schumann and Richard Mayr, an album that records the most powerful combination ever to sing Strauss' opera, and a well-loved *Der Freischuetz* (S1B-6010) conducted by Joseph Keilberth and starring Elisabeth Gruemmer and Gottlob Frick.

Wagner

Wagner is well served by Seraphim. Wilhelm Furtwaengler, whose influence on young conductors sometimes seems more pervasive than that of Arturo Toscanini, can be heard in two important *Ring* recordings: the complete cycle with an adequate though not exceptional orchestra and a fascinating cast (1S-6100), and a solo *Die Walkure* (1E-6012) with the Vienna Philharmonic and an even better cast. Both show that Furtwaengler combined incredible tension and a unique feel for the long line which transformed his slow tempos. He, unlike so many of his disciples, was never, ever dull.

Take the three labels altogether — Angel, Melodiya, Seraphim — no company has any more impressive opera catalogue, and it has been thus for the life of the label.

Philips (Continued from page 50)

Como but has had no major opera house presentation in the United States in this century. Its libretto, by Felice Romani, the author of *Norma* and many of Donizetti's librettos, strikes one as unpardonably silly. The roles, according to Charles Osborne in *The Complete Operas of Verdi* offer a great opportunity for a light tenor who can sing a high C, a mezzo with strong top notes, a lyric soprano with a solid low register and a Verdi baritone a bit lighter than normal. In the soprano's big aria she must sing from low A below middle C up to several sustained high B-flats. The baritone should have a light clear voice and be comfortable in the upper fifth of his range, the typical Verdi area.

The cast on paper looks as though the Philips people had been reading the same book. Their soprano, Jessye Norman, has a warm, inviting voice that can do wonders with notes below the staff but who is solid up to a high B. Miss Norman is a true soprano with all her warmth, not a pushed-up mezzo. As mezzo, the company found Fiorenza Cassetto, one of the world's two or three dramatic mezzos of highest quality. Jose Carreras sings the

tenor role, his first major release. Two years ago the young Spanish tenor (he is now 26) made his debut in the N.Y. City Opera as Rodolfo. Though some became excited over his perfectly produced, sensual yet very lyrical instrument then, it was this month that he made his biggest mark in *Lucia*, with Beverly Sills. Carreras has the light voice required, and his is a sound such as Placido Domingo's or Luciano Pavarotti's that is a joy just to hear.

In the crucial role of the baritone, Philips used Ingvar Wixell, the Swedish artist who performed so well in the company's *Don Giovanni*, released earlier this year (6707022). With a light yet Verdian sound, good musical technique and a vocal personality, Wixell should add a lot to the record. Gardelli again conducts, and the piece should have a faithful and stirring interpretation.

Philips has employed Colin Davis in several areas out of Berlioz. He has recorded two Mozart operas for them — *Le Nozze di Figaro* and the *Don Giovanni* mentioned above. The *Don Giovanni* is particularly successful, starring Martina Arroyo, Kiri Te Kanawa, Mirela Freni, Wixell, Stuart Burrows and Luigi Roni. Davis gives it an exciting reading that makes the opera a personal statement, yet does not forego either the ensemble or the lyric moments in the score.

Philips has also recorded two of Sir Michael Tippett's operas, *Midsummer Marriage* and *The Knot Garden*. Both works have been given at the Royal Opera, Covent Garden, and both were recorded with the casts of their London premieres. Both are also conducted by Davis.

Finally, the company has been the means for getting one of the most controversial modern works onto record: Krystof Penderecki's *Devils of Loudon*. Released in 1971 the recording preceded the Opera's U.S. premiere in Santa Fe. Those involved in its world premiere in Hamburg made the recording, and it stands as an important contemporary statement.

From Mozart and early Verdi to Penderecki, Philips manages a growing and exclusive list of opera recordings. The choice is unusual and interesting, and best of all, rare operas keep showing up on the charts. Maybe Philips will be the company finally to give us a professional *Liebesverbot* or even *Rienzi*. With so much else recorded, one wonders why Wagner's first works never surface. With the Wagner boom going, either should certainly sell a lot of records, and no one, least of all the Dutch parent company would mind that.

Columbia's New Russian Accent

■ For some years opera has been the stepchild of Columbia Records, and almost all its forays into the field have been to record those operas that Leonard Bernstein has led either at the Metropolitan (*Falstaff*, M3S 750) or the Vienna State Opera (*Der Rosenkavalier*, M4X 30652). At the CBS convention in Los Angeles last month, however, Goddard Lieberson, president of CBS Records Group announced a new agreement with Melodiya, the Soviet Union's record company, which will mean the release of some Columbia records in the USSR and some Melodiya here.

New Package

Though much first-class Melodiya has been released in this country through Angel records for some years, the new Columbia package will give Americans their first chance on records to hear one of the most interesting modern operas, Serge Prokofiev's *War and Peace*. The timing, which conceivably could be coincidental, is extraordinary. Up in Boston last spring (and at Washington's Wolf Trap Festival in August) Sarah Caldwell's Opera Company of Boston presented the first staged performances in this country of the Prokofiev epic after Tolstoy. The performances, particularly in the Kutuzov of Donald

Gramm, were hailed and most critics seemed to have enjoyed the opera enormously. It is romantic grand opera and manages to capture both the panoply of the Napoleonic War and the love of Natasha and Andrei.

Melodiya

Columbia/Melodiya's new recording has Galina Vishnevskaya as Natasha. In New York, Chicago or San Francisco where the international opera companies regularly present the world's most important stars, audiences (and critics) have the feeling that we hear it all, or that we have heard almost everyone important. Miss Vishnevskaya is one notable exception, or almost so. The Soviet government only allowed their greatest soprano to come to the Met for a few *Aidas* more than a decade ago and she has not returned. On records she is definitely one of the great sopranos — Slavic based, but warm, sensitive and very exciting — and those that heard those performances testify to her acting ability. To the movie goer, Miss Vishnevskaya's dramatic art has been available in the fairly recently released *Katerina Ismailova* by Shostakovich; she acts as movingly as she sings.

The great Russian bass Ivan Petrov sings General Kutuzov.

Petrov's art has been recently sampled on an ABC aria record; his bass is rich and flowing, and he has wide range and excitement to go with it. As the first mezzo in the cast, Irina Arkhipova adds her lustrous talents. Miss Arkhipova has not yet sung in New York or Chicago; two seasons ago she performed an *Amneris* in San Francisco. Hers is a potent dramatic mezzo, full of fire and excitement. With the Soviet conductor Alexander Melik-Pasheyev at the helm, the recording should be one of the highlights of the whole year.

First Release

Though the first Melodiya release contains such non-operatic items as the complete *Nutcracker*, led by Gennady Rozhdetsventsky, Emil Gilels a soloist in Mozart's Concerto No. 21, Rachmaninoff's Symphony No. 2 conducted by Boris Svetlanov and Alexander Slobodianik playing Liszt's Sonata in B minor and the sixth Hungarian Rhapsody, there are two important highlights records. Yuri Mazurok sings baritone arias from Italian and Russian operas and Miss Arkhipova joins Vladislav Piavko in duets and arias from *Cavalleria Rusticana*, *Il Trovatore* and other Italian operas.

The last year has seen the

(Continued on page 57)

radiantly together on records, and she makes a passionate, Italianate Gilda; Carlo Bergonzi offers the kind of lyrical, velvet-vocal Duke that is rare to find in any opera house; and Fiorenza Cossotto makes Maddalena into about ten times the character she ever is onstage. Kubelik here is dramatic, expressive and faithful to Verdi's spirit.

Though it is dangerous to cite a favorite recording, this writer must admit that DG has his one favorite stereo recording to date: the *Tristan und Isolde* recorded at the Wagner Festival in Bayreuth, in 1965 (2713001). Birgit Nilsson has never sounded so like her opera house self on any other recording: Wolfgang Windgassen, while not vocally ideal as Tristan, sings beautifully, manfully and does something with every word; Christa Ludwig is nonpareil as Brangaena; Eberhar has the right gruffness for Kurvenal; and Martti Talvela makes Marke's oration into the piece of bass lyricism it should be. Above all twin spirits guide this recording: Karl Boehm in the pit draws exciting, expressive and romantic sound from the orchestra and over all hovers the presence of Wieland Wagner who

directed the production. That the recording is culled from live performances makes it that much richer. Neither *Don Giovanni*, nor *Le Nozze di Figaro* nor *Otello* nor *Carmen* to mention four other equal opera masterpieces, have comparable recordings.

First Class Strauss

Of the Strauss operas on DG many are first class, but there is one that has quality at the highest level, and it is one of the most difficult: *Capriccio*, the master's last work which he called a "Conversation piece" (2709038). Many experiences with *Capriccio* in German and French opera houses attest to the possibilities for its degenerating into talkiness. Under the inspired leadership of Boehm, it comes alive. Again he has an incredible cast—Miss Janowitz, Tatyana Troyanos, Schreier, Prey, Fischer-Dieskau, Karl Riddersbusch—and the Bavarian Radio Orchestra. But what Boehm does with *Capriccio* is to make it lyrically interesting throughout and build it in a great arch to the Countess' final scene. The recording gives a lesson in how the stereo record can make a basically static piece exciting even when it cannot be seen.

London (Continued from page 52)

the glory of her voice at its best. Giacinto Prandelli, a light lyric tenor, is no loser as Rodolfo, and Hilde Gueden made a far better than average Musetta.

Sutherland Trio

Three of Joan Sutherland's many important releases stand out to this reviewer. *Turandot* which is one of the most exciting and believable opera releases on record (OSA 13108); *Rigoletto* (OSA 13105), which gives the opportunity to hear a soprano of some vocal weight sing Gilda; and *Les Contes d'Hoffman* (OSA 13106), which demonstrates Miss Sutherland's ability at coloratura in Act I and her increasing dramatic weight and impact as Antonia. A study of her many albums shows that the old complaints about her diction have no basis in fact today; they also show that she may well be one of the greatest singers of all time. Her technique cannot be faulted, and her voice sounds as fresh today as it did fifteen years ago. Sopranos of her enormous vocal size do not normally approach the coloratura area; certainly their stratospheric notes—the high E flat, for instance, do not last for too many years. With the great Australian, however, her E-flat remains as true as ever, even though the weight and dramatic substance is growing. London has

put much of her greatest moments on records, and the service will be appreciated by future generations. Most of her albums are conducted by her husband, Richard Bonyng, who is at the helm in a recent, rare London release, Massenet's *Therese*, starring Huguette Tourangeau in the mezzo lead role.

In the German wing several London operas cannot be overlooked: the Solti *Rosenkavalier* (OSAL 1435) caught Régine Crespin at the zenith of her career, and vocally and musically she is a Marschallin of endearing unforgettability; Yvonne Minton and Helen Donath reached an equally high level as Octavian and Sophie. Originally issued by RCA as a part of the Soria Series, *Ariadne auf Naxos* (OSA 13100) offers listeners a chance to hear Leonie Rysanek in one of her greatest roles.

Wagner's 'Ring'

And then there is the *Ring*. London's came first, and captured Birgit Nilsson in the first full flush of Wagnerian suzerainty. The combination with Solti is memorable, and the contribution to the industry of this first cycle is inexpressible. That there are four other *Ring's* today can only come from London's success with number one.

Odyssey label reissue most of the early Metropolitan Opera recordings made in the late forties and early fifties. These give an eagerly reminiscing public such mementos as Lily Pons's *Lucia* (Y2-32361), the original Bing cast of the *Cosi Fan Tutte* revival of 1952 (Y3 32670) and the famous *Fledermaus* recording starring Miss Pons, Ljuba Welitsch, and Richard Tucker (Y2 32666). To be reissued soon is the landmark recording of the early fifties: *Wozzeck*, with Eileen Farrell as Marie, Mack Harrell in the title role, with Dmitri Mitropolous leading the N.Y. Philharmonic. Many readings of *Wozzeck* have come and gone, but no one has ever forgotten that one.

Oddly enough Columbia has another major *Wozzeck*, led by Pierre Boulez (M2 30852). To New Yorkers accustomed to the Viennese superheated, yet very astringent approach to Berg's opera, Boulez's romanticism comes as a shock. He makes Berg's work so beautiful and so painful that it takes on even more stature. His treatment of the Bibie reading scene with the good Marie of Isabel Strauss and of the incredible last interlude can never be forgotten. As *Wozzeck*, Walter Berry stands as the prototype of the simple fall guy. He is not nearly so thick-headed as some

Wozzecks and is more like an average soldier cruelly misused by his superiors and fate.

Columbia also has the early Menotti operas in definitive performances, particularly *The Medium* (MS 7387) with Regina Resnik and Judith Blegen, and Stravinsky conducting *The Rake's Progress*, with Judith Raskin as Anne True-love (M35 710).

With the Melodiya contract and signs of greater interest in opera among Columbia executives, the future will bring many surprises, and opera may well become an equal partner in the classics at CBS.

'Elephant Steps' Discs Issued by Masterworks

■ NEW YORK — Columbia Records' Masterworks label has released a special two-record set entitled "Elephant Steps." "Elephant Steps," which has been described as a contemporary opera and as a "fearful radio show," consists of music composed by Stanley Silverman, a libretto by Richard Foreman and a performing company including opera singers, pop singers, orchestra, rock band, raga group, gypsy ensemble and electronic tape. It was directed and conducted by Michael Tilson Thomas.



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Rod Stewart Finds Satisfaction in 'Smiler'

By RITA TURNER

■ LOS ANGELES — Immediately prior to the release of his new solo effort, "Smiler," Rod Stewart (Mercury) undertook a whirlwind promotional tour on both coasts to build enthusiasm for the album among fans and press. Although Hollywood is still talking about the successful parties thrown by publicists Connie DeNave and Susanela Rogers during Stewart's visit, the attention is now focusing on the phenomenal album which will soon be released.

His 'Best'

"I would state quite categorically that this is the best album that I have ever done," Stewart told **Record World**. Although the statement hints of vanity, he had previously discussed how disappointed he was in most of his prior recordings: "I don't like very many of the Jeff Beck records that I was on. I never listen to them." There are songs on all of the Faces' albums that he sang on that he wasn't satisfied with, and he also didn't like the way that "Every Picture Tells a Story" was produced.

Elton Guests

Elton John penned an up-tempo rocker exclusively for Stewart — "Let Me Be Your Car" — and is included on several of the tracks. Other friends lending a hand include Faces guitarist Ronnie Wood, the Chris Barber Jazz Band, the Memphis Horns (formerly known as the Mar-Keys when they backed-up Otis Redding) and Ray Cooper. Other tunes include "Mine for Me," a new song by Paul McCartney; "Sweet Little Rock 'n Roller," by Chuck Berry; "Girl From the North Country," by Dylan; the Sam Cooke classic, "Bring It on Home," and a few songs by Pete Sears and Stewart himself. The album was recorded over a long period of time, taking approximately 60 days in the studios to complete.

Current Tour

Stewart and the Faces began an extensive European tour September 12, which will end in England December 24. The tour will promote "Smiler" and Ronnie Wood's solo album, "I've Got My Own Album to Do," (Warners) on which Stewart and Mick Jagger assist. Stewart would like the Memphis Horns to accompany them on the tour, but admits that Wood is discouraging the idea, basically because it would double the band expenses, and increase the road crew and overall responsibilities. They intend to tour the States during January or February, and hope to hit all of the major cities within two weeks. Not only does that seem rather hectic, (es-



Rod Stewart (left), Elton John

pecially considering his complaints about the frenzied schedule of his recent visit, without the fatigue of performing every night), but a two-week period would seem to exclude many major cities with enthusiastic fans who won't be entirely satisfied with the album alone, even if it comes complete with a picture of Stewart. Hopefully he will listen to Ronnie Wood and allow a month for the States.

Sire Anka Package

(Continued from page 17)

Plans for future releases from the Anka catalogue of over 100 masters have not yet been set. Sire's rights cover the United States only, but include tape rights, through their licensee GRT. Buster has negotiated deals for Canada and the rest of the world with Polydor of Canada and CBS International respectively.

Steppin' Out with Isis



When the all-female Buddah recording group, Isis, stopped by Record World's west coast office there wasn't room for all to fit in a picture in the office, so the photo session took place out on the steps. Shown with the group are Rita Turner and Karen Fleeman of Record World.

Graeme Edge

(Continued from page 8)

in Berkeley, this past February."

And while the other Moodies are at various stages on their solo projects, Graeme has already emerged with a single, and an album's due in about three months. The A-side is "We Like to Do It," the "we" including guitarist Adrian Ben Gurvitz, who himself is a veteran of some eight albums (with Gun, Buddy Miles, Three Man Army and his own supergroup with an as yet to be announced drummer who is not Graeme Edge).

Coming Together

Edge and Gurvitz came to their meeting of the minds over the very song itself, and although the Moody's new studio guitar partner will soon be on the road with his own band, they plan to continue their professional relationship.

A 'Loon'

Graeme notes that while the single is not representative of the heaviness of the forthcoming album, it does display their mutual feelings about the current state of music. "It's a loon," Graeme explains, "but it's good music."

"And so many others are bringing the 'show' back into the business only because the music's gone out of it," Gurvitz further expounded. "Hell, even the Doobie Brothers need their dry ice!"

Rapport

Both vocally disgusted with glitter rock in all its stage-oriented variations, the new pair seem to have musical rapport that goes far beyond a common opinion.

What of the possibility of other Moodies joining forces in permutations of less than five? Edge is

proud of the vocal backgrounds of former MB flautist/saxophonist Ray Thomas on his album and doesn't preclude other solo efforts offering similar contributions from other band members. But he stresses that for the sake of all concerned, Justin Hayward, Mike Pinder, John Lodge, Ray and himself are all off on their own wavelength. And he wishes them the same success which he believes his own efforts will attract.

MB Status

Summarizing the current status of the Moody Blues as an entity, Graeme observes: "It's just an unavoidable outcome of success over a long period of time . . . Meanwhile I've discovered that I haven't lost my love of music, and for that I'm very grateful."

Capitol Sets Kim Promo

■ LOS ANGELES — Capitol Records has geared the Tower to a promotional, sales, and merchandising campaign built around Andy Kim's debut Capitol album, "Andy Kim."

Coordination

The campaign is being coordinated by Al Coury, senior vice president of a&r, promotion and artist development; Bruce Wendell, national promotion director; Stu Yahm, executive producer and director of artist development; and Dennis Killeen, director of merchandising. Don Zimmermann, senior vice president of marketing will work closely with Coury in the area of distribution. Public relations for the campaign will be coordinated between Solters and Roskin and Patti Wright of Capitol Records publicity.

TV Spots

The campaign includes television spots, which were produced in Los Angeles by Varley Smith, creative director of merchandising and advertising, and will be aired locally throughout the country. A radio "blitz" of 30 and 60 second spots in sixteen major markets throughout the country will focus on Andy Kim. The spots, performed and produced by deejay Robert W. Morgan, have been coordinated to air September 13-15, making that weekend "The Andy Kim Weekend" throughout the country. Four color posters of Kim, identical to the album cover designed by Dan Davis, director of creative services, will be used in retail store displays and record and performance promotion. Full-scale four color advertising has been placed in the trade and consumer publications. Special merchandising aids are in the process of being created to support and heighten sales and radio promotion.

Jagger Makes Magic



Mick Jagger is seen visiting the Atlantic studios to hear the back-up vocal work being done by Atlantic recording artists Blue Magic for the forthcoming Rolling Stones album. Pictured with Jagger are (from left) Blue Magic members Vernon Sawyer, Ricky Pratt, Wendell Sawyer and Ted Mills. Blue Magic's single, "Sideshow," has recently been certified gold by the RIAA.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

AFTER THE FIRE IS GONE Bob Johnson (Twitty Bird, BMI)	26	IT'LL COME BACK D. L. Worden (Tree, BMI)	10
A MI ESPOSA CON AMOR George Richey (Marson, BMI)	7	(IT'S A) MONSTER'S HOLIDAY Buck Owens (Blue Book, BMI)	4
ANOTHER GOODBYE SONG Larry Butler (Tree, BMI)	47	JUST ANOTHER COWBOY SONG Ken Mansfield (Front Lawn, BMI)	75
BETWEEN LUST AND WATCHING TV B. Anderson (Stallion, BMI)	17	LET'S TRUCK TOGETHER Ray Pennington (Kenny Price, BMI)	61
BIG FOUR POSTER BED Owen Bradley (Evil Eye, BMI)	2	LIKE A FIRST TIME THING Ron Bledsoe (Keca, ASCAP)	25
BONAPARTE'S RETREAT Jimmy Bowen (Acuff-Rose, BMI)	8	LONG BLACK VEIL Jim Malloy (Cedarwood, BMI)	59
BONEY FINGERS McDougall & Axton (Lady Jane/Irving, BMI)	38	LOVE IS LIKE A BUTTERFLY Bob Ferguson (Owepar, BMI)	32
BRING BACK YOUR LOVE TO ME Wesley Rose (Acuff-Rose, BMI)	44	MISSISSIPPI COTTON PICKIN' DELTA TOWN Jerry Bradley (Hall Clement, BMI)	19
CAN'T YOU FEEL IT Norro Wilson (Algee/AI Gallico, BMI)	70	OLD HOME FILLER UP Sound Recorders (American Gramophone, SESAC)	58
COME IN AND LET ME LOVE YOU Jim Vienneau (Hank Williams, BMI)	36	OLD MAN FROM THE MOUNTAIN Merle Haggard (Shade Tree, BMI)	33
COUNTERFEIT COWBOY J.&J. Key (Newkeys, BMI)	60	ODDS AND ENDS Biff Collie (Central, BMI)	72
COUNTRY IS Jerry Kennedy (Hallnote, BMI)	41	PLEASE DON'T STOP LOVING ME Bob Ferguson (Owepar, BMI)	16
CREDIT CARD SONG Larry Butler (House of Cash, BMI)	64	PLEASE DON'T TELL ME HOW THE STORY ENDS Collins & Johnson (Combine, BMI)	7
DANCE WITH ME Jerry Kennedy (Hallnote, BMI)	9	RAINDROPS Foster & Morris (Comrad, BMI)	61
DELTA DIRT Fred Foster (First Generation, BMI)	52	SHE'S NO ORDINARY WOMAN (ORDINARY) Don Gant (Milene, ASCAP/Acuff-Rose, BMI)	69
DON'T TELL (THAT SWEET OLE LADY OF MINE) Ron Chancey (Levine & Brown, BMI)	37	SING FOR THE GOOD TIMES Walter Haynes (Sweco, BMI)	62
FAIRYTALE (Para-Thumb/Polo Grounds, BMI)	43	STOP AND SMELL THE ROSES Gary Klein (Screen Gems-Columbia/Songpainter, BMI)	68
GET ON MY LOVE TRAIN Norro Wilson (AI Gallico/Algee, BMI)	57	STOP IF YOU LOVE ME Earl Bell (Chappell & Co., ASCAP)	65
GOOD OLD FASHIONED COUNTRY LOVE Wesley Rose (Acuff-Rose, BMI; Milene, ASCAP)	30	TAKE ME HOME TO SOMEWHERE Jim Fogelsong (AI Gallico/Algee, BMI)	49
HE CAN BE MINE Walter Haynes (Tree, BMI)	73	TALKIN' TO THE WALL Stan Kessler (Jack O'Diamonds, BMI)	54
HIGHWAY HEADIN' SOUTH Bob Ferguson (Owepar, BMI)	24	TEN COMMANDMENTS OF LOVE Billy Sherrill (Arc, BMI)	34
HOLD ON TO YOUR MAN Norro Wilson (AI Gallico, BMI)	42	THAT'S LOVE David Paul Briggs (Shetac, BMI)	53
HONKY TONK AMNESIA Ray Baker (Blue Crest/Hill & Range, BMI)	22	THE GRAND TOUR Billy Sherrill (AI Gallico/Algee, BMI)	39
HOUSE OF LOVE Bill Davis (House of Gold, BMI)	28	THE GREAT DIVIDE Jim Fogelsong (Acoustic, BMI)	27
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	21	THE WANT TO'S George Richey (Blue Book, BMI)	55
I LOVE MY FRIEND Bill McIlhinney (Algee, BMI)	5	THE WAY I'M NEEDING YOU Hank Cochran (Tree, BMI)	46
I OVERLOOKED AN ORCHID Eddie Kilroy (Peer Intl., BMI)	13	TROUBLE IN PARADISE Owen Bradley (House of Gold, BMI)	35
I SEE THE WANT TO IN YOUR EYES Owen Bradley (Rose Bridge, BMI)	18	WE LOVED IT AWAY Billy Sherrill (Algee, BMI)	12
I WISH THAT I HAD LOVED YOU BETTER Curb & Costa (NY Times/Twin Forks, BMI)	29	WELCOME TO THE SUNSHINE Walter Haynes (War Drum, BMI)	51
I WOULDN'T WANT TO LIVE Don Williams (Don Williams, BMI)	1	WILDWOOD WEED Phil Gernhard & Lobo (Parody, BMI)	48
IF I MISS YOU AGAIN TONIGHT Ricci Mareno (Ricci Mareno, SESAC)	15	WHERE'D I COME FROM Bobby Bare (Jack & Bill, ASCAP)	66
I'LL THINK OF SOMETHING Jim Vienneau (Jack & Bill, ASCAP)	31	WHO LEFT THE DOOR TO HEAVEN OPEN Larry Butler (Bob Moore, ASCAP)	14
I'M A RAMBLIN' MAN Waylon Jennings (Tree, BMI)	3	WHY DON'T YOU COME TO ME Jack Gunter (Wynnterrel, BMI)	74
I'M HAVING YOUR BABY Larry Butler (Spanka, BMI)	23	WOMAN TO WOMAN Billy Sherrill (Algee, BMI)	20
I'M LEAVING IT (ALL) UP TO YOU Mike Curb (Venice, BMI)	11	WORKIN' AT THE CARWASH BLUES Jim Shaw (ABC/Blendingwell, ASCAP)	50
IN MY LITTLE CORNER OF THE WORLD Sonny James (Shapiro-Bernstein, ASCAP)	40	YOU CAN SURE SEE IT FROM HERE Jim Shaw (Gold Book, ASCAP/Blue Book, BMI)	45
IT AMAZES ME Allen Reynolds (Jack, BMI)	56	YOU GET TO ME David Malloy (Briarpatch, BMI)	63
		YOU'RE NOT GETTING OLD Billy Sherrill (Roadmaster, BMI)	67

FRANCE

By GILLES PETARD



■ "Le Maudit" (The Damned) is the title of the new album by **Veronique Sanson**. Backing her up is her husband, **Stephen Stills & Manassas**. The pianist-singer will give two concerts at the Olympia on October 7 and 9 . . . Singer **Michel Jonasz** making his debut with an lp on Atlantic . . . WEA-Filipacchi is launching a new jazz album series titled "Focus on . . ." . . . Heavy schedule for live performances by artists from the WEA roster. Among the expected groups and performers are **Johnny Rivers**, the **Faces**, **Grateful Dead**, **Black Oak Arkansas**, **Jethro Tull** and the **Heavy Metal Kids** . . . **Shirley Bassey** did three shows at Espace Cardin . . . Vanguard, formerly distributed by Barclay, has been signed up by Musidisc . . . **Philippe Constantin**, manager of Editions Pathé-Marconi, had two smashes this year with French versions of American hits; **Claude François** did "Sha-la-la" (**Carpenters**) and "The Most Beautiful Girl" (**Charlie Rich**). Furthermore, no less than twenty-five instrumental versions of "Sha-la-la" were released. Following such exposure, even the original versions became palatable to French ears. The pubbery re-signed the contracts with Jobete and ABC-Dunhill . . . Highlighting the annual Fête l'Humanité were artists such as the **Kinks**, **Leonard Cohen** (his first public appearance in over two years), **Unicorn** (a group produced by **David Gilmour** and recently signed up by Pathé-Marconi) and **Mikis Theodorakis**, who premiered "Canto General," a composition on poems by **Pablo Neruda**. This work is now being recorded . . . The **Three Degrees** did a show at the Olympia, including a French song, "La Chanson Populaire" . . . **Geneviève Waite**, wife of **John Phillips**, is expected in Paris to promote her Paramour album . . . Decca is reorganizing its promo department, which will be headed by **Jean-Pierre Millers**; **Marie-Thérèse Haeze** will handle radio promotion . . . **Ténot-Filipacchi** present **Count Basie** and **Oscar Peterson** on October 4 . . . Vogue is releasing the **Pointer Sisters** "Live at the Opera House" at the same time as in the United States . . . **Doris Duke** called up from Montreux, Switzerland, to announce the completion of her new album, cut in London and scheduled for release on Contempo . . . Kudos for the album "Soulful Road" by **New York City** (Chelsea).

Signing Sedaka



Elton John welcomes Neil Sedaka to the Rocket Records family. Sedaka has signed a long-term exclusive contract with Rocket for American and Canadian releases.

Ronson Joins Mott

(Continued from page 4)

Irwin Segelstein, president, CBS Records, greeted the assemblage after Hunter and Ronson fielded questions from the press, and pointed out that the association between Mott and Columbia Records—marked by the release of their "All the Young Dudes" single—was but a little more than two years old.

SAS Signs Schwartz

■ NEW YORK—Sid Seidenberg, president of SAS, Inc., has announced the signing of Stephen Michael Schwartz for management and direction.

Douglas Fairbanks

(Continued from page 30)

and I casually mentioned the project. I said, 'Of course you'd do it better.' And he said, 'Of course I would.' So I said, 'Why don't you do it?' Larry answered, 'Ask me.' I did ask, and we did it."

A Year to Make

Fairbanks estimates that the album was a year in the making, with time spent in the U.S., England and Israel. Various scholars and religious groups were consulted on the editing of the Bible, about two weeks were spent recording Olivier's role, and then the music was composed and recorded on location in Israel.

"I don't expect people to listen to it all the way through," added Fairbanks. "But people should be able to enjoy it five or ten minutes at a time — which is how it was meant to be heard."

Ira Mayer



Record World en Brasil

By OLAVO A. BIANCO

(This column appears first in Spanish and then in English)

■ **Paulo Sergio** (Beverly) se encuentra realmente feliz con la posición que con su nuevo album "Náo Quero Voce" (No Te Quiero) está alcanzando en Rio de Janeiro. En São Paulo, los charts muestran dicho album en muy buena posición también.

La llegada de las **Supremes**, ha sido pospuesta para en Octubre, debido a ciertas presentaciones establecidas en los Estados Unidos. El grupo se presentara en São Paulo, Minas Gerais y el Estado de Guanabara, con una presentación adicional en TV.

Para Septiembre 15, se anuncia la inauguración de la "Cathedral Do Samba" (Catedral De La Samba) en Mexico. El primer artista a presentarse en el nuevo night-club: **Rosemary** (Continental) y el grupo **Razão e Forma** (Razon y Forma).

También para Septiembre el grupo **The Stylistics** ha sido definitivamente confirmado. "We Can Make It Happen Again," está ob-

teniendo gran promoción en Rio de Janeiro y São Paulo, con grandes posibilidades de seguir ascendiendo.

Con una audiencia total, **Maria Bethania, Chico Buarque** y **Elis Regina** (Phillips), el Teatro Bandeirantes hizo su inauguración en São Paulo. Una serie de presentaciones en vivo han sido estipuladas para las próximas semanas.

Después de 10 años de búsqueda por un lugar en el sol, **Luis Carlos Clay** (Copacabana) finalmente se "sacó el gordo" con "Cada Dia Que Passa." A pesar que siempre disfrutó da la simpatía y el respeto de todos, hasta ahora con su segundo sencillo para ese sello, realmente alcanzó éxito. Este sencillo ya está lanzado en Español y será lanzado en varios países de Latinoamérica.

El grupo **Pholhas** (RCA) con "She Made Me Cry," está ahora obteniendo una gran promoción en São Paulo. La canción ha sido

(Continued on page 61)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Preparando sus maletas los integrantes de **Fania All Stars** para actuaciones en el "Festival de Musica Zaire '74," Africa. Los **Fania All Stars** actuarán con excelentes colegas musicales tales como **Aretha Franklin, Stevie Wonder, James Brown, B.B. King, Miriam Makeba** y los **Spinners** entre otros. La exposición promocional que recibirán los **Fania All Stars** será de grandes proporciones, lo cual acelerará las ventas de sus grabaciones en el mundo entero, a más de conquistar por seguro el

continente negro . . . Ya comienzan a verse los resultados de algunos acuerdos tomados en la reciente convención RCA en México. Talentos de cada país, grabados por las empresas locales del grupo RCA comenzarán a ser promocionados fuertemente en cada una de las localidades donde existen subsidiarias o licenciadas de la firma. Como resultado directo, **Juan Gabriel** de México sale este mes hacia Brasil para grabar toda su producción musical en portugués, idioma que estudia en forma intensiva, para poder hacerle frente a la gran procomión que recibirá en el lazamiento de sus grabaciones en el país carioca. Otros artistas que recibirán gran impulso a nivel internacional serán el mexicano **Marco Antonio Muñoz** y el brasileño **Altamar Dutra**. Ambos harán su primer disco a dúo con interpretaciones en portugués y español. Por otra parte, el intercambio entre Argentina y Brasil aumenta en intensidad gradualmente. Rara es la semana en que no se vean en los estudios de las empresas RCA de ambos países, artistas de uno y otro país grabando en los idiomas respectivos. ¡Brasil ha despertado! . . . De la misma manera, **Estela Nuñez** y **José José** recibirán fuerte promoción en España antes de presentarse a fin de año durante una gira que abarcará toda la Península.



Regina Alcover

Muy buen artículo "La Onda Latina" que bajo la firma de bien informado colega **William Livingstone** acaba de salir a la luz pública en la popular revista Stereo Review, antiguamente HiFi/Stereo Review. Entre otras muy interesantes cosas resalta William en su artículo la evidencia amplia que demuestra que la próxima gran cosa en el campo popular en Estados Unidos será otra ola de gran popularidad de la música latina en la misma medida en que se manifestó la de los años 50. Mis felicitaciones al brillante colega, siempre interesado en el aspecto latino de la música y bajo cuya influencia también Stereo Review está mostrando gran interés en darles a conocer a sus miles de lectores el desarrollo de Nuestra Cosa.



Fruko

Livingstone es Managing Editor de la empresa y nos promete ir aumentando progresivamente el material sobre lo latino en su vehiculo. ¡Adelante! . . . Audiorama Records de **Rafael Díaz Gutierrez** lanzó al mercado en Estados Unidos el nuevo elepé de **Nelson Henriquez** de Venezuela conteniendo entre otras! "Quisiera y no Quisiera" y "Regalame una Rosa" . . . Lanzó TR Records un nuevo sencillo de **Tito Rodríguez** en el cual interpreta el malogrado artista un tema que no había sido lanzado antes. También en este sello se nos anuncia por **Philips De Carlos** el próxima lanzamiento de un larga duración de **Kako** con arreglos de **Louie Ramírez** con "salsa" de la buena . . . Mis saludos a **Mario A. Mora**, Promotor Internacional de CBS Indica de Centroamérica con base en San José, Costa Rica . . . lempsa lanzó en



Carlos Lopez Borges

Perú una nueva grabación de **Regina Alcover**, la popular actriz de grandes telenovelas originadas en Perú y muy populares en casi toda

(Continued on page 62)

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LATIN AMERICAN HIT PARADE

Singles

Los Angeles

By KWKW

1. **DONDE ESTAS VIDITA MIA**
ANGELICA MARIA—Sonido Int.
2. **CASCARA DE PINA**
CONJUNTO AFRICA—Peerless
3. **FELIZ, FELIZ**
HOMERO AGUILAR—Aro
4. **NUNCA ME DEJES**
MANOELLA TORRES—Columbia
5. **HOY TE TOCA DORMIR EN EL SUELO**
YOLANDA DEL RIO—Arcano
6. **LA MAS HERMOSA TENTACION**
LARRY MORENO—Audio Latino
7. **SIEMPRE ESTOY PENSANDO EN ELLA**
LEO DAN—Caytronics
8. **HASTA QUE VUELVAS**
JOSE JOSE—Arcano
9. **MENTIRA**
CARMELA Y RAFAEL—Gas
10. **POR TI**
LUPE MEJIA—Musart

New York

By EMILIO GARCIA

1. **SIEMPRE ESTOY PENSANDO EN ELLA**
LEO DAN—Caytronics
2. **ME CASO EL SABADO**
VICENTE FERNANDEZ—Caytronics
3. **YO LO COMPRENDO**
MARCO ANTONIO MUNIZ—Arcano
SOPHY—Velvet
4. **ME PARE DE QUERERTE**
EL GRAN TRIO—Montilla
5. **QUE VOY HACER CON ESTE AMOR**
HILDA MURILLO—Remo
6. **PRUEBA DE AMOR**
TANIA—Top Hits
7. **POR QUE AHORA**
VITIN AVILES—Alegre
8. **QUE SERA DE TI**
DANNY RIVERA—Velvet
9. **SE ME OLVIDO QUE TE OLVIDE**
ROBERTO LEDESMA—Musart
10. **ECO DE TU ADIOS**
RODOLFO—Fuentes

Miami

By WQBA

1. **NOS AMAMOS**
MARCO A. MUNIZ—Arcano
2. **NO SOY TU ESCLAVA**
BLANCA ROSA GIL—International
3. **QUIEN ERES TU?**
JOSE ANTONIO—Oro
4. **CANTO A LA HABANA**
CELIA CRUZ—Vaya
5. **AMOR EN LA ESCUELA**
R. RAY—B. CRUZ—Vaya
6. **HICE**
PAULO SERGIO—Audio Latino
7. **LOS HOMBRES NO DEBEN LLORAR**
FERNANDO ALBUERNE—Panart
8. **CUESTA ABAJO**
ELIO ROCA—Miami
9. **NUESTRA HISTORIA DE AMOR**
CLAUDIA—Caytronics
10. **EL PARALITICO**
PEDRO MIGUEL Y SUS MARACAIBOS—
Audio Latino

Bakersfield, Calif.

By KWAC

1. **DONDE ESTAS VIDITA MIA**
ANGELICA MARIA—Sonido Int.
2. **DEJAME CONOCERTE**
JOSE JOSE—Arcano
3. **YO LO COMPRENDO**
LOS ANGELES NEGROS—International
4. **MI POBRE CORAZON**
ISMAEL ARMENTA—Peerless
5. **COMO SUFRO**
CHACHA SAAVEDRA—Sonido Int.
6. **SUCEDIO EN LA BARRACA**
LOS CHAVOS—Gas
7. **ESPEJISMO**
JUANELO—Caytronics
8. **HICE**
PAULO SERGIO—Audio Latino
9. **SANGRE DE VINO**
REYNALDO OBREGON—Sonido Int.
10. **VICKY**
ACAPULCO TROPICAL—Arcano

Albums

Brazil

By OLAVO A. BIANCO

1. **DISCO DE OURO "DIFUSORA"**
DIVERSOS—Philips
2. **LEMBRANCAS**
ODAIR JOSE—Polydor
3. **ANIMAIS IRRACIONAIS**
DOM & RAVEL—Beverly
4. **EU FUI FELIZ E NAO SABIA**
NELSON NED—Copacabana
5. **PRA QUE TRISTEZA**
OS ORIGINAIS DO SAMBA—RCA
6. **FLORES ASTRALS**
SECOS E MOLHADOS—Continental
7. **NOI DUE PER SEMPRE**
WESS & DORI GHEZZI—Young/Fermata
8. **MINHAS QUALIDADES E MENUS DEFEITOS**
PAUL SERGIO—Beverly
9. **DCN'T LET THE SUN GO DOWN ON ME**
ELTON JOHN—Young/Fermata
10. **O ESPIGAO (Internacional)**
TRILHA DE NOVELA-SOM LIVRE—RCA

Mexico

By VILO ARIAS SILVA

1. **QUE TE VAYA BONITO**
VICENTE FERNANDEZ—CBS
2. **AMADA AMANTE**
ROBERTO CARLOS—CBS
3. **EL REY**
JOSE ALFREDO JIMENEZ—RCA
4. **COMO SUFRO**
LOS BABY'S—Peerless
5. **FELIZ CUMPLEANOS**
NELSON NED—Gamma
6. **PERDONAME**
ESTRELLITA—Cisne RAFF
7. **DEJENME SI ESTOY LLORANDO**
LOS ANGELES NEGROS—Capitol
8. **CANCIONES DE AGUSTIN LARA**
SONORA SANTANERA—CBS
9. **LAMENTOS DE AMOR**
CONJUNTO COSTA AZUL—Melody
10. **POR TI**
OSCAR CHAVEZ—Polydor

Record World en Puerto Rico

By ANGEL FONFRIAS

El gran compositor puertorriqueño, **Pedro Flores**, se encuentra, recluido en el hospital para veteranos en San Juan. A propósito de este destacado autor, el Congreso Puertorriqueño, con sede en Chicago, entidad que promueve la promoción de la música de Puerto Rico, tiene planes de invitar a Pedro, para dedicarle su próximo banquete anual a ofrecerse en Octubre. "Bravo por tan distinguidos compatriotas." Interviniendo para que esa actividad se logre, está la distinguida compatriota **Miriam Cruz**, gran promotora de nuestra cultura en aquella ciudad.

Iris Chacon (Borinquen) junto a **Tito Puente**, están ofreciendo, un "show" magnífico en el Caribe Hilton, **Los Kintos** conjunto de gran colorido en el campo de la músicaailable y de "show" hacer las delicias de todos en el Benet Condado Hotel, sensacionales. **Nidia Caro** (Alhambra) lista para su participación en el Festival OTI, a celebrarse en Mé-

xico próximamente. La más sensacional noticia lo fue la aceptación de la obra "Mi Suerte" del joven compositor **Pepe Luis** para participar en el festival a celebrarse en Irlanda, en Octubre. "Mi Suerte" entró en la selección de 36 canciones de entre 1,600, que fueron recibidas. **Celines**, ganadora del Primer Festival Internacional de la Canción y la Voz en Puerto Rico, y esposa de **Pepe Luis**, será la intérprete. Se ha despertado gran interés en llegarse hasta Castlebar Irlanda con motivo a este importante Festival, tanto así que el conocido locutor y productor de programas para la televisión, **Luis Vigoreaux**, tiene planes de preparar una excursión para acompañar a los esposos, autor e intérprete, a tan extraordinario espectáculo. **Dommy Acevedo**, está muy activo produciendo éxitos para discos Moon. La pianista cantora **Rene Barrios** "Moon" estrenará su nuevo "élepe" en Octubre. Habrá gran fiesta

(Continued on page 63)

En Brasil (Continued from page 60)

extraída de el album "Dead Faces."

Todavía hablando de la RCA: Dave Mac Lean, con "We Said Goodbye" y "Now I Know," está siendo muy bien aceptador por los disc-jockeys en São Paulo, las ventas se presentan fuertes para este album.

Para las próximas semanas, algunas modificaciones sobre los actuales Representantes de importantes compañías americanas, estan siendo esperadas en Brasil.

La música brasileña perdió recientemente, dos de sus más

importantes autores, el 25 de Agosto **Ernesto Dos Santos**, conocido como **Donga**, que fué el autor, entre otros trabajos mas, de la primera Samba grabada en Brasil: "Pelo Telefone" (Por El Telefono), **Donga** tenía 84 años de edad, y desapareció sin tener la oportunidad de asistir al lanzamiento de su primer album, que fué recientemente grabado.

La segunda gran perdida fué el de Agosto, cuando **Lupiscinio Rodrigues** murió en Puerto Alegre, de un ataque al corazón. El

(Continued on page 62)



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En Brasil (Continued from page 61)

fué el autor de varios de los más importantes éxitos en la música brasileña ("Venganza," "Si Por Acaso Ud Llegase," "Triste Historia" etc.) El contaba con la edad de 60 años y varias de sus canciones han sido grabadas en U.S., Japan, Alemania etc.

Paulo Sergio (Beverly) is really happy with the action that his new album, "Nao Quero Voce," is getting in Rio de Janeiro. In São Paulo, the charts show the album in a very good position.

The coming of **The Supremes** has been postponed until October, due to some previously established bookings in the U.S. The group will perform in São Paulo, Minas Gerais and Guanabara States, with an additional performance on TV.

For September 15, the Cathedral Do Samba (Samba's Cathedral) opens in Mexico. First artists to perform in the new night club: **Rosemary** (Continental) and the group **Razao e Forma** (Reason And Way).

And for September, too, the trio of **The Stylistics**, has been definitely confirmed. "We Can Make It Happen Again" obtained lots of airplay in Rio de Janeiro and São Paulo and may have possibilities to climb still more.

With a full audience, **Maria Bethania**, **Chico Buarque** and **Elis Regina** (Philips), opened the Bandeirantes Theater in São Paulo. A series of live presentations is being scheduled for the coming weeks.

After 10 years of searching for a place in the sun, **Luis Carlos Clay** (Copacabana) finally "hit the jackpot" with "Cada Dia Que Passa" ("Each Day That Finishes . . ."). Though he has always deserved the sympathy and the respect of everybody, only now, on his second single for the label, has he received it. The single is already recorded in Spanish, and shall be released in several countries in Latin America.

The group **Pholhas** (RCA) with "She Made Me Cry," is now obtaining a lot of airplay in São Paulo. The song has been extracted from the album "Dead Faces."

Still about RCA: **Dave Mac Lean**, with "We Said Goodbye" and "Now I Know," is being very well accepted by deejays in São Paulo, and sales are heavy on the album.

In the coming weeks, some modifications on the actual licenses of important American companies are being expected in Brazil.

Brazilian music recently lost two of its most important authors; on August 25, **Ernesto Dos Santos**, known as **Donga**, the author, among many other works, of the first "Samba" recorded in Brazil, "Pelo Telefone." Donga was 84 years old, and he leaves without having the opportunity to see the release of his first album, recently recorded.

The second big loss was on August 27, when **Lupiscinio Rodrigues** passed away in Porto Alegre of a heart attack. He was the author of several of the most important hits of Brazilian music, ("Vinganca," "Se Acaso Voce Chegasse," "Triste Historia," etc.) He was 60 years old, and some of his songs have been recorded in the U.S., Japan, Germany, etc.



LATIN AMERICAN ALBUM PICKS



EL CAMINANTE

FRUKO EL BUENO—Fuentes MFS 3264

Con Joe Arroyo y Wilson Saoko en los vocales, Fruko ofrece aquí salsa en extremo bailable y contagiosa a través de sus propios arreglos. "Quiero de nuevo Empezar" (Mike Char), "El Arbol" (M. Villanueva), "Cantando mi son Me Muero" (M. Soto) y "Vamos a Gozá" (R. Benítez).

■ With Joe Arroyo and Wilson Soako taking care of the vocals, Fruko offers here a very danceable package, full of salsa. Superb is "El Caminante" (D. Rodríguez), "Tania" (A. J. Arroyo) and "Te Estoy Llorando" (A.J. Arroyo).



LO MEJOR DE

PACHECO—Alegre CLPA 7011

Indiscutiblemente lo mejor de Pacheco en nueva mezcla. "Acuyuyé" (Pacheco), "El Guiro de Macorina" (Pacheco-Ramírez), "El Agua del Clavelito" (M.A. Pozo) y "Oyeme Mulata" (Pacheco).

■ Undoubtedly the best of Pacheco! New mixing! "El Chechere" (Pacheco), "A mi que" (J. Guerra), "Recuerdos de Arcaño" (Pacheco) and "Con su Bataola" (R. Calzado).



YO TENGO FE

PALITO ORTEGA—International XSLP 00458

Excelente grabación de Palito en la cual resaltan "Yo Tengo Fe," "Adios, Ya no Volveré," "Hoy se me Dió por Recordar," "Regala una Sonrisa" y "Para Llegar a Tí."

■ New album by Palito which includes several of his new themes. "Yo Tengo Fe," "Esta es mi Vida Señores," "De que te Sirve el Dinero" and "El Camino de la Libertad."



EL SANGRE CRUZADA

LOS TREMENDOS GAVILANES—Latin International DLIS 3004

El muy vendedor dueto en un repertorio norteño que aplica a grandes masas de gran poder de compra. "El Sangre Cruzada" (Cornelio Reyna), "El Gato" (E. Hinojosa), "Los Pistoleros Famosos" (D.A.R.) y "Ramiro y Miguel Gutierrez" (Lalo García).

■ The very popular northern ranchera song duo in a very saleable repertoire. "Juan Bedolla," "Ventura Ramos," "Arnulfo González" and "La Chiva Colgada."

Nuestro Rincon (Continued from page 60)

Latinoamérica, en la cual interpreta **Regina** conjuntamente con su esposo, el brillante cantante **Joe Danova**, una excelente versión del tema "You Make Me Feel Brand New" que en castellano se titula "Me Haces Sentir como Nuevo." Regina, también cantante de excelentes registros vocales y talento, comenzará próximamente a situar sus interpretaciones como temas de las telenovelas en las cuales toma parte. Entre ellas figura la nueva "El Gorrión" ya con muy fuerte "rating" en Perú y otros países Latinoamericanos . . . **Fruko el Bueno** se proyecta con gran fuerza a través de su nueva grabación "El Caminante" que Fuentes ha puesto a la venta en Colombia y Estados Unidos . . . Mis felicitaciones al amigo **Carlos López Borges** por su nombramiento como Jefe de Relaciones Públicas de WFAB Radio de Miami, Fla. . . Feliz la visita de **Memo Infante** y **Louis Couttelenc** de RCA Mexicana a nuestras oficinas en Miami . . . Y ahora . . . ¡Hasta la próxima!

■ **Fania All Stars** are getting ready to fly to Africa, where they will perform at the "Music Festival of Zaire '74" on September 21. Due to the heavy exposure this will bring to the Fania All Stars, sales of their recordings are expected to run pretty high. On the other hand, no (Continued on page 63)

AUDIORAMA
Records

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NELSON HENRIQUEZ

LP 609

Conteniendo
Quisiera Y No Quisiera
Regalame Una Rosa

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Dialogue (Continued from page 26)

Nuccio: We back every artist and every release with everything we think is of value in the market place. We have a somewhat unique advertising campaign with the trade magazines . . . some people have commented on our ads, we always take a full color new release ad on our new product.

Some people think we're crazy to spend all that money. Our basic ad in the trade magazine is set up to do two things—identify Island, which I think is very important, and number two, to start a totally coordinated merchandising effort. So that if a dealer sees the ad, he'll then see the poster, the T-shirts, the buttons etc. etc. . . . all on the same theme. We put much more thought into our trade ads than a lot of people do because that is going to be the theme of the entire campaign.

RW: Are there any final thoughts on the direction for the company?

Nuccio: One of the things the US company will be doing that's been different in the past is that we are making a concentrated effort to succeed in top 40 radio. It's very important to our artists. You'll see more single records in the American market with the Island label than you have in the past. Our first chart record this week is by Prelude which is an accappella record of Neil Young's "After the Goldrush." We hope to establish ourselves in the black market and the country music market without losing any of our mystique or what ever it is on the FM contemporary market.

Nuestro Rincon (Continued from page 62)

doubt about the great possibility of becoming also big stars on the African continent . . . Due to the recent convention of RCA in Mexico, important agreements are reaching positive results in regard to the promotion of artists from every country in which RCA product is produced. As a result, **Juan Gabriel** from Mexico is expected in Brazil, in order to record all his material in Portuguese, which will then be released in that important market. Juan Gabriel is also improving his knowledge of Portuguese in order to face the great promotion to which he will be exposed. Other artists that will enjoy great international promotion are Mexican **Marco Antonio Muñoz** and Brazilian **Altamar Dutra**. Both of them will record an album as a duo in Portuguese and Spanish, between Argentina and Brazil regarding the mutual promotion of their artists in reaching the top. It is very easy to see artists from Brazil recording in Argentinean studios these days and vice versa. On the other hand, **Estela Nuñez** and **José José** are being very heavily promoted in Spain in order to face their planned tour covering the whole Spanish peninsula.

William Livingstone's article titled "La Onda Latina" printed in Stereo Review's October issue reflects how well informed our colleague is and how deeply he feels about the immediate influence and smashing success of Latin music in the States. Subtitle for this article is: "William Livingstone has been out gathering evidence that the next big thing in pop will be another wave of Latin music," which reflects the whole truth, even though there are several blind individuals that are not so openly accepting this as a fact. Livingstone, managing editor for the magazine, formerly Hi Fi/Stereo Review, is really excited about our music and how it is really emerging as a great force. Even though Stereo Review has not been able to go as far as **Record World** in their coverage of Latin music, they are doing it properly. It is a pleasure to extend them our warmest congratulations!

Audiorama Records released a new album by **Nelson Henriquez** from Venezuela in which "Quisiera y no Quisiera" and "Regalame una Rosa" look like winners . . . TR Records will release a new single by the late **Tito Rodriguez** in which he performs two themes that had not been previously released. Also from this label, as informed by **Philips de Carlo**, a new album by **Kako** with arrangements by **Louie Ramirez**, containing a "salsoul" package will be shortly released . . . My best regards to **Mario A. Mora**, international promotor for CBS Indica of Central America based in San José, Costa Rica . . . Iempsa released a single by **Regina Alcover**, one of the top TV soap opera actresses in Latin America, containing "You Make Me Feel Brand New" ("Me Haces Sentir como Nuevo") in Spanish. Regina is backed in this version by her husband, also a brilliant singer. It seems that from now on, Regina will perform most of the themes that are supposed to be included in every week's novel. He already cut "Gorrion," the theme song for the TV soap opera that is enjoying a terrific rating in Peru and spreading to other Latin areas . . . Our congratulations to **Carlos Lopez Borges**, appointed as public relations manager for WFAB (Miami, Fla.) . . . **Memo Infante** and **Louis Couattelenc** from RCA, Mexico, visited our offices in Miami . . . And now . . . till next week!

Buckley Doings



DiscReet recording artist Tim Buckley stopped by vp Harold Berkman's office to pick up copies of his latest album "Look At The Fool," which was released last week. Louis Newman (right) director of promotion is readying a radio campaign which would have Buckley accompanying him to various key stations in several markets.

Benny Goodman

(Continued from page 22)

panied him. A larger dose of Goodman would have been perfectly in order. But then again, the crowd in 1938 felt that same way, after an evening which was twice as long.

The Barabara Carroll Trio preceded Goodman. The pianist treated the charts of Ellington-Rodgers-Sondheim to complex and delicate arrangements in a most sensitive style, not unlike the full-bodied orchestrations familiar to the hallowed halls of Carnegie. The lady plays every key on the piano and far too many to count on the fingers of both hands all at the same time, creating a concert-like sound rich in exciting innovation, taste, humor, and musical experience.

Marty Toohey

En Puerto Rico (Continued from page 61)

para celebrar la ocasión. **Juan Torres** (RCA) y su Organó Melódico, acaba de grabar un "elepé" conteniendo musica de **Rafael** (El Jibarito) **Hernandez**, podemos asegurar que será todo un suceso.

Gloricela

Gloricela, cancionista destacada, se halla en México. Recientemente recibió un reconocimiento como el mejor prospecto del año de entre los artistas extranjeras. **Titti Soto** (Alhambra) acaba de regresar de Madrid donde dejó un élepe" conteniendo su nueva producción musical. "Mama Loves Pompa" una versión al ingles de la conocida obra de Soto — "pompa," fué grabada por el famoso **Edmund Ross**, en Londres, información ofrecida por el autor **Titti Soto**. **Raquel** "RCA" lanzará en breve su primer "elepé" auspiciado por ese prestigioso sello, Raquel, está muy activa ofreciendo apariciones en televisión y presentaciones por radio.

El gobernador de Puerto Rico, Hon. **Rafael Hernandez Colón**, firmó el proyecto que convierte en ley el "Instituto Puertorriqueño De Artes E Industrias Cinemato-

RCA/Prager Pact

(Continued from page 3)

behind us, we are looking forward to this with great anticipation. We expect to announce the signing of significant artists in the very near future."

As president of Windfall Records and its production-publishing arm Windfall Music, Prager, together with Felix Pappalardi who produced them, was a major force in the career of Mountain. Prager helped form and guide them, along with Gary Kurfirst, to major group status. Also in association with Kurfirst, Prager was instrumental in the formation of (Leslie) West, (Jack) Bruce, & (Corky) Laing for Columbia/Windfall, in negotiating Deodato's deal with MCA Records, the placement of Stepson on ABC, and management of Mylon LeFevre and Mitch Ryder. Windfall and Kurfirst also acted as American representatives of England's Free, Sharks, and Heads, Hands & Feet. Prager is also publisher for the Chambers Brothers.

Limited Roster

Phantom Records, Prager noted, will be structured to accommodate a limited roster of album artists, with appropriate singles. Home base will be at 1790 Broadway in New York City where a new Phantom Records logo is being designed for worldwide use, including a worldwide publishing arrangement between Phantom and Sunbury-Dunbar, the RCA Records publishing arm.

graficas Y De Television en ceremonia muy especial y frente a distinguidas personalidades del campo de la farándula. Este proyecto pone a funcionar una industria para la cual Puerto Rico está debidamente preparado, con artistas, técnicos, música, paisajes ect . . . El famoso artista Mexicano **Tony Aguilar**, se propone filmar en Puerto Rico una película que retrata una época de su vida, cuando viviendo en esta capital se vió en situación bastante difícil. Dos grandes personalidades y compositores ellos, **Rafael Hernandez** y **Ramón** (Diplo) **Ortiz del Rivero** serán homenajeados en el film, a traves de sus respectivas viudas, como las personas quienes lo ayudaron en la época de referencia. **María P. Viuda de Hernandez** y **Alicia Bibiloni** viuda de **Ortiz del Rivero**, recibirán el homenaje a nombre de sus finados esposos. El título de la película será: "Mi Aventura En Puerto Rico" con música de **Rafael Hernandez**, **Pedro Flores**, **Tito Enrique**, **Ramón** (Diplo) **Ortiz del Rivero** y **Noel Estrada**. El rodaje se iniciará el próximo Octubre.

JAPAN

コンフィデンス

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

■ Some Japanese companies are making a push on Canadian music this Autumn. Records to be promoted include **Gordon Lightfoot's** "Sundown" (Warner-Pioneer), **Murray McLauchlan's** "Day to Day Dust" (CBS/Sony) and **Bachman-Turner Overdrive's** "Takin' Care Of Business" (Phonogram).

CBS/Sony released the **Three Degrees'** Japanese version of "When Will I See You Again," which won the Gold Prize at the third Tokyo Music Festival. Their recent visit and nationwide TV exposure proved to be very effective in promoting their records. The song was bulleted at no. 96 ten days after the release along with "Love's Theme" (no. 92), marking the first case that an act has five songs simultaneously on the Confidence Hot 100 singles chart. The three other songs are "When Will I See You Again" (original English version), "Dirty Ol'Man" and "TSOP."

Victor Musical Industries is making a special promo campaign for **Martha Reeves** by releasing her MCA debut album.

Nippon Phonogram plans to release "**Paul Mauriat**" for the second time on October 25. The first release, "All Collection of Paul Mauriat" has sold over 200,000 units. The second release entitled "Encore Release" consists of two sections, each of which includes two copies.

Toshiba EMI has begun an extensive single promotional campaign by releasing **Bo Donaldson & the Heywoods'** "Billy, Don't Be A Hero." To what extent will the song enliven the recently inactive foreign single market in Japan?

Top Spanish singer **Raphael** will soon arrive to hold concerts in major cities from late-September to early-October. Other acts coming in October include **Silver Vartan**, the **DeFranco Family**, and **Eric Clapton**.

GERMANY

By **PAUL SIEGEL**



■ BERLIN—Soviet Russia and West Germany (including West Berlin) have signed a contract between their mechanicals and performance societies to collect composers, authors and publishers royalties in the respective territories. GEMA will collect the German royalties for the Soviet Export Bank and visa versa. A healthy addition showing growth within our industry!

Teldec off and running this week with what looks like a possible top tenner, "The Wall Street Shuffle," as performed by **10cc** and published by Francis, Day & Hunter in Hamburger city . . . Also in the running is EMI-Electrola with **Olivia Newton-John's** "If You Love Me (Let Me Know)" with publishing credits to Melodie Der Welt in Frankfurt . . . Sweden's **Gitte** is looking good with "Ich Hab' Die Liebe Verspielt in Monte Carlo" which is published by Peer . . . Polydor's "The Air That I Breathe" by the **Hollies** is trying its hand at the top ten too.

Album product being released in Germany is better than ever. Hitting the charts with sales is Ariola with **Minti Luftner's** recording of superhits of the year . . . Bellaphon scoring with "The World Hits of **Neil Diamond**" . . . **Rudy Wolpert** happy at CBS over the success of "**Blood, Sweat & Tears**" . . . **Richard Busch** at Polydor (Deutsche Grammophon) doing well with **James Last's** "Golden Hits" . . . Teldec hot with "The Sting" . . . **Gaby Richt** of United Artists ecstatic about the success of "The Fantastic **Ike & Tina Turner**" and **Sigi Loch** of WEA is feeling likewise about the **Sonny & Cher** collection release.

Percy Faith's new album on CBS, "The Entertainer," is a favorite with German radio audiences . . . **Joe Bamberger**, president of UFA Musikverlage, set to be in the States on September 21 . . . **Monique Peer** is now cruising in the Cote D'Azur . . . RCA's **Ethel Gabriel** has a sensational new album forthcoming . . . Auf Wiedersehn 'til next week!

ENGLAND

■ LONDON—After all the talk, Anchor gets down to business on October 1 with the launching of 50 albums from the U.S. ABC/Dunhill group which were formerly released on Probe, HMV, Stateside and, which will now be presented on the ABC label. A sales team of 12 will sell the product, distributed by EMI, which has the **Four Tops**, **Steppenwolf**, **Mamas & Papas** and **Steely Dan** among an impressive list of artists. All will be backed by a massive marketing campaign, as will new releases by **Freda Payne**, **B. B. King**, **Three Dog Night**, **Jimmy Buffett** and **Richard Harris**, on the Anchor label. At the company's first get-together, **Ian Ralfini** stressed that Anchor would push British talent as much as possible, and that aside from the material issued under its licensing deal with ABC/Dunhill, Anchor would be developed as a strong label in its own right.

EMI's domestic conference took place in Gleneages, Scotland, where the delegates were entertained by newly signed **Labi Siffre**, and **Pilot**. General manager, UK repertoire and marketing **Bob Mercer** announced that EMI's share of the market has risen over the last year from 18 percent to 21 percent (15 percent to 18 percent in tapes) proving that the U.K.'s largest record company continues to expand. Their plans for Autumn include a strong selection of compilation albums, a "Best Of" series featuring **Blue Mink**, **Move** and **Wizzard**, and the promise of many good things from Motown.

Announcements of rising profits were featured strongly at all the major companies' conferences—by 30 percent at the end of the first five months of the current financial year for the Pye Group according to **Louis Benjamin**. Pye's new subsidiary company in the U.S., headed by **Peter Siegel**, was one subject under discussion at their gathering. Although the operation will not be ready until next January the current U.K. hit, "Kung Fu Fighting" by **Carl Douglas** will be released by **Russ Regan's** 20th Century label in America. Siegel's office will handle promotion and marketing. From DJM came news of a "Greatest Hits" album by **Elton John** for Christmas release, and he was presented with gold cassettes and cartridges for sales of his "Don't Shoot Me" and "Yellow Brick Road" sets. Putting an end to speculation, a pressing and distribution deal with Sonet allows former Decca, Bell, and U.K. man **Chris Denning** to launch his own Live Wire Records, which will start out with a recent European hit "Be My Day" by Dutch group **Cats**.

Two years after the original line-up split, **Curved Air** is to re-form for a special three week tour in November. Further dates and recording plans are a possibility if all goes well. **Maggie Bell** commences a tour of seven major cities in hometown Glasgow on September 27, and includes a show at London's Rainbow on October 3, as do **Mud** on November 2 at the end of an 18 date tour of the U.K.

A great version of **Neil Diamond's** "I'm A Believer" is released on Virgin by **Robert Wyatt**, and **Bowie** injects his own style into the soul classic "Knock On Wood" (RCA), recorded at a Philadelphia concert. A "live" album will follow within a couple of months. Current albums come from ex-**Alan Bown Set** and **Bronco** vocalist **Jess Roden** (Island); **John Cale** ("Fear"—Island) who is aided by **Eno** and **Roxy's Phil Manzanera**; and **Johnny Bristol** ("Hang On In There Baby"—MGM) whose own composition taken from his lp, "Love Me For A Reason," is receiving strong airplay since the **Osmonds'** version reached no. 1.

Marcel Stellman's former assistant at Decca, **Richard Evans** has moved to the company's Gt. Marlborough Street offices to become assistant head of promotion, while at Warner Brothers **Bill Fowler** assumes increased responsibility following the departure of **Des Brown**. **Walter Yetnikoff**, president of CBS Records International has appointed **Maurice Oberstein** as vice president, and EMI's head of a&r **Joop Visser** has left the company altogether without announcing any future plans. A replacement has yet to be named.

JAPAN'S TOP 10

SINGLES

1. **FUREAI**
MASATOSHI NAKAMURA—Columbia
2. **SHYORONAGASHI**
GRAPE—Warner Pioneer
3. **KIZUDARAKE NO LORA**
HIDEKI SAIJO—Victor
4. **CHIPOKENA KANSHO**
MOMOE YAMAGUCHI—Victor
5. **TSUIOKU**
KENJI SAWADA—Polydor
6. **MISAKI MEGURI**
WEEKEND—CBS/Sony
7. **OMOIDE NO SERENADE**
MARI AMACHI—CBS/Sony
8. **MEOTOKAGAMI**
TONOSAMA KINGS—Victor
9. **AI FUTATABI**
GORO NOGUCHI—Polydor
10. **KEKKON SURUTTE HONTODESUKA**
DA CARPO—Columbia

ALBUMS

1. **KOORI NO SEKAI**
YOSUI INOUE—Polydor
2. **AI FUTATABI**
GORO NOGUCHI—Polydor
3. **GOLDEN PRIZE VOL. 2**
CARPENTERS—King
4. **HITONATSU NO KEIKEN**
MOMOE YAMAGUCHI—Victor
5. **CYNTHIA IN CONCERT**
SAORI MINAMI—CBS/Sony
6. **GRAND DELUXE**
TONOSAMA KINGS—Victor
7. **LIVE**
YOSUI INOUE—Polydor
8. **NOKOSARETA DOKEI**
KEI OGURA—Polydor
9. **THREE DEGREES**
CBS/Sony
10. **GRAND DELUXE**
CHERISH—Victor

CANADA

By LARRY LeBLANC



■ TORONTO — Indie label Axe Records has switched from London Records to GRT records for Canadian distribution . . . **Willi Morrisson** now at Canadian Music Sales to oversee the firm's record department . . . **Maggie McFazden** has left her Ontario promo position at GRT for retirement . . . Promo rep **Bob Krol** is no longer with Martin Onrot Inc . . . The **Bill Amesbury** Casablanca lp is, as yet, unavailable in this country . . . **Les Emmerson** here this month to complete plans for his own label . . .

Munch Brothers have decided to stay in Canada, will live in Toronto and are being booked by Concept 376 . . . Original **Mainline** is piecing itself back together with the exception of **Joe Mendelson** . . . **Adam Mitchell** currently working on the road with **Ian Thomas**.

Though Heller-Fischel handled U.S. booking for the **Guess Who**, the group is booked in Canada by Concept 376 . . . Musimart Ltd. has picked up Canadian distribution of Mojo Records owned by **Jimmy Smith**. First label release is the "Paid In Full" lp by Smith . . . **Rick Wakeman** set for 3 Canadian dates Maple Leaf Gardens, Toronto (Oct. 7); Montreal (8) and the Ottawa Civic Center (9) . . . Aquarius Records has released a single by **Ross Holloway** titled "Mostly New Days," produced at Tempo Studios in Montreal . . . **Steve Katz** at RCA Toronto last week completing work on **Rory Block's** lp. Also at RCA was **Lou Reed** re-doing vocals for Steve Katz-produced single "Sally Can't Dance." Apparently Reed will continue working at RCA with a new lp in mind.

New single for **Songbird** on the Mushroom label is "Dirty Work," produced by **Mike Flicker** at Can-Base . . . New Polydor release for **Harry Marks** under the name of **Clay Spector Jug Band**. The single is the self-penned "Gotta Live Life" with Marks producing for Shazam Productions . . . The Society For Recognition of Canadian Talent met last week and re-elected **Ben Nobleman** as its president . . . **Jack Cornell** has left RCA Records . . . Celebration Records has released "Pendant Les Vacances" by **Coco and Co.** New **Mercey Brothers** single for RCA is "California Lady" written by **Peter Gray** . . . Van Los Music's **Donna Woodward** returns to the recording scene with a new self-penned single titled "Neverland." Flip is another original tune, "High Rollin', Big Woman Blues" . . . **Eddie Rowsell**, lead singer of the **Country Ducats**, has released a solo lp on the Audat label. It features five original tunes and some well-known country standards.

Making its debut September 30 on CBC-Radio is a new weekly 90-minute rock music series hosted by radio and television personality **Terry David Mulligan**. The series will be broadcast on CBC-AM, Mondays at 10:30 p.m. EDT, and on CBC-FM, Saturday nights (effective Oct. 5) at 11:30 p.m. Producer for the show is **Claire Lawrence** . . . Debut single for **John Friedmann** on his own Sanjo label is "It's About Time," produced at ZaZa Sound in Toronto . . . New single for **Chilliwack** on Goldfish is a remixed single version of "Crazy Talk" from the band's current lp.

Terry Jacks has apparently scrapped a single cut recently in New York at the Record Plant. It dealt with a social comment on America and he has decided against releasing it . . . **Canadian Brass** recorded in France at the Europasanor Studios with **Eleanor Sniderman** and **Dave Green** of Toronto's Manta Sound producing . . . **Susan Jacks** to record at RCA Toronto with **Harry Hinde** producing.

ENGLAND'S TOP 25

SINGLES

- 1 **KUNG FU FIGHTING** CARL DOUGLAS/Pye
- 2 **LOVE ME FOR A REASON** OSMONDS/MGM
- 3 **ANNIE'S SONG** JOHN DENVER/RCA
- 4 **HANG ON IN THERE BABY** JOHNNY BRISTOL/MGM
- 5 **I'M LEAVING IT ALL UP TO YOU** DONNY & MARIE OSMOND/MGM
- 6 **Y VIVA ESPANA** SYLVIA/Sonet
- 7 **YOU, YOU, YOU** ALVIN STARDUST/Magnet
- 8 **CAN'T GET ENOUGH OF YOUR LOVE, BABE** BARRY WHITE/Pye
- 9 **QUEEN OF CLUBS** K. C. AND THE SUNSHINE BAND/Jayboy
- 10 **NA NA NA** COZY POWELL/Rak
- 11 **BLACK EYED BOYS** PAPER LACE/Bus Stop
- 12 **WHAT BECOMES OF THE BROKENHEARTED** JIMMY RUFFIN/Tamla/Motown
- 13 **HONEY HONEY** SWEET DREAMS/Bradleys
- 14 **BABY LOVE** DIANA ROSS & THE SUPREMES/Tamla/Motown
- 15 **WHEN WILL I SEE YOU AGAIN** THREE DEGREES/Phila. Intl.
- 16 **ROCK AND ROLL LADY** SHOWADDYWADDY/Bell
- 17 **YOU MAKE ME FEEL BRAND NEW** STYLISTICS/Avco
- 18 **HELLO SUMMERTIME** BOBBY GOLDSBORO/United Artists
- 19 **RAINBOW** PETERS AND LEE/Philips
- 20 **MR. SOFT COCKNEY** REBEL/EMI
- 21 **SMOKE GETS IN YOUR EYES** BRYAN FERRY/Island
- 22 **ROCK ME GENTLY** ANDY KIM/Capitol
- 23 **LONG TALL GLASSES** LEO SAYER/Chrysalis
- 24 **ANOTHER SATURDAY NIGHT** CAT STEVENS/Island
- 25 **THE BITCH IS BACK** ELTON JOHN/DJM

ALBUMS

- 1 **HERGEST RIDGE** MIKE OLDFIELD/Virgin
- 2 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 3 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
- 4 **ANOTHER TIME, ANOTHER PLACE** BRYAN FERRY/Island
- 5 **THE SINGLES: 1969-73** CARPENTERS/A&M
- 6 **461 OCEAN BOULEVARD** ERIC CLAPTON/RSO
- 7 **OUR BEST TO YOU** THE OSMONDS/MGM
- 8 **THE PSYCHOMODO** COCKNEY REBEL/EMI
- 9 **BACK HOME AGAIN** JOHN DENVER/RCA
- 10 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 11 **GREATEST HITS** SIMON AND GARFUNKEL/CBS
- 12 **HIS 12 GREATEST HITS** NEIL DIAMOND/MCA
- 13 **AND I LOVE YOU SO** PERRY COMO/RCA
- 14 **FULLFILLINGNESS' FIRST FINALE** STEVIE WONDER/Tamla/Motown
- 15 **KIMONO MY HOUSE** SPARKS/Island
- 16 **THE THREE DEGREES**/Phila. Intl.
- 17 **BY YOUR SIDE** PETERS AND LEE/Philips
- 18 **HEY! GLITTER** BAND/Bell
- 19 **GOODBYE YELLOW BRICK ROAD** ELTON JOHN/DJM
- 20 **LADIES AND GENTLEMEN** EMERSON, LAKE & PALMER/Manticore
- 21 **DIANA AND MARVIN** DIANA ROSS & MARVIN GAYE/Tamla/Motown
- 22 **THE BEST OF JOHN DENVER** JOHN DENVER/RCA
- 23 **ROCK YOUR BABY** GEORGE McCRAE/Jayboy
- 24 **JOURNEY TO THE CENTRE OF THE EARTH** RICK WAKEMAN/A&M
- 25 **CARIBOU** ELTON JOHN/DJM

Capitol Moves Country HQ to Nashville

■ HOLLYWOOD — Capitol Records' country division, under the supervision of Frank Jones, CRI vice president and general manager, c&w, will move its headquarters to the label's Nashville offices located at 806 16th Avenue South, Nashville, Tennessee, phone: (615) 244-1842, effective immediately.

Jones, who has headed the country wing since October, 1973, will relocate to Nashville. Simultaneously, he has announced the following appointments:

Bill Williams has been named national country sales and promotion manager. He will be based in Nashville and will report directly to Jones. Williams will be responsible for the overall promotional direction and activities of the country division. He began his music industry career with Capitol Records in 1967 as sales and promotional manager in Dallas. In 1968 he moved to Columbia Records where he served in that firm's Houston office and most recently served as national sales and promotion manager for Epic Records and the Custom Labels.

ASCAP Banquet Moved

■ NASHVILLE—Due to a significant increase in the number of ASCAP country music award-winning songs, the annual ASCAP Country Music Awards Banquet will be held at the Nashville Armory on Sidco Drive.

The ASCAP Awards Banquet will start at 8:00 p.m., Wednesday, October 16 with cocktails at 6:30.

ASCAP president Stanley Adams will lead a contingent of ASCAP executives from New York and Hollywood. Adams and Shea will present the plaques as Gerry Wood, ASCAP associate director, and Charlie Monk, assistant director, emcee the glittering event.

Don Ovens has been named director, c&w marketing services, reporting directly to Jones. Ovens will be based at the Capitol Tower in Hollywood. He will work closely with west coast artists while coordinating all country marketing plans with various departments at the home office. He will also be responsible for coordinating a&r schedules for the label's country roster. Prior to his Capitol appointment, Ovens served as director of charts and reviews at Billboard for nine years until joining MGM Records last year as director of country.

Fan Fair Proceeds To Combat Piracy

■ NASHVILLE—Joe Talbot, chairman of the board of the Country Music Association, has announced that the Fan Fair committee voted to donate the proceeds of \$40,045.48 from Fan Fair '74 to the CMA, a substantial portion of which will be earmarked for the fight against tape piracy.

For the first time since Fan Fair began in 1972, funds were left over after expenses for distribution. Those record labels sponsoring Fan Fair shows were reimbursed at the rate of \$1,000 per show/hour.

Interest in the 1975 Fan Fair to be held in Nashville, June 11-15, is very strong, as evidenced by the number of requests for information being sent to both the CMA and Grand Ole Opry offices. Requests for booth space during the event have now reached approximately 150.

Members of the Fan Fair committee are: Joe Talbot, Wesley Rose, Bud Wendell, Joe Allison, Ron Bledsoe, Jerry Bradley, Chic Doherty and Jim Fogelsong. Fan Fair is co-sponsored by the CMA and the Grand Ole Opry.

Country Music Hall of Fame Sets 1975 Expansion Plans

■ NASHVILLE—The Country Music Hall of Fame and Museum will expand its physical plant by nearly 100 percent in 1975. Frank Jones, chairman of the board of the Country Music Foundation and vice president of Capitol Records' country division, made the announcement of the planned expansion during a meeting of the Foundation Board of Trustees in Nashville. Plans for expansion formed the most prominent topic of discussion at this fourth meet-

ing of the Country Music Foundation board of trustees.

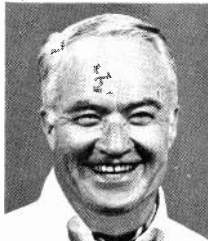
The expansion—which is the result of more than a year's advance planning—will double the display area of the Country Music Hall of Fame and Museum and will also increase the space available to the Foundation Library and Media Center. The project will cost "in excess" of \$500 thousand.

Earl Swensson Architects Inc. have been retained by the Foundation.

(Continued on page 72)

NASHVILLE REPORT

By RED O'DONNELL



Charlie Rich headlines this week at the big Mid-South Fair in Memphis. Young Susan Hudson will be on the show with him. Susan is a Memphis teenager with a throat full of vocal talent.

Strange to me that with few exceptions country music artists' fan club presidents don't live in the same town with the entertainer they represent. For instance, Charlie Louvin's fan club head is Pat Sullivan whose home is New Oxford, Pa. . . . Speaking of names, Carol Dove is secretary at Conway

Twitty's Twitty-Bird Music Co.—and that's what you call a feathery bit of news?

Carl Smith's debut disk for Hickory is "Dreaming Again," written by Redd Stewart, who is still counting the royalties earned as result of his involvement in the writing of "Tennessee Waltz" and "Bonaparte's Retreat" . . . Barbara Fairchild's baby is due this week and Connie Smith's is scheduled to arrive very soon.

The Grand Ole Opry—in its new Opry House—had its greatest summer in history . . . Porter Wagoner's latest click is "Highway Headin' South" but he and his show are headed north to Canada on a tour. New singer Barbara Lea is getting her first genuine test on this trip . . . Jerry Clower, the humorist, will try to bring some laughs to members of the National Homebuilders Association—who haven't had many since inflation set in—at their meeting in San Francisco Sunday.

Pianist Del Wood of "Down Yonder" fame, adhering to her Weight Watchers diet, etc., has lost 51 pounds since last April. By January she hopes to have lost 100 pounds. Del now greets friends and neighbors: "I'm glad you're seeing less of me."

(Continued on page 74)

COUNTRY PICKS OF THE WEEK

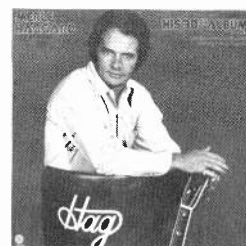
SINGLE
MCA RECORDS

BILL ANDERSON, "EVERYTIME I TURN THE RADIO ON," (Stallion, BMI). You can start expecting to hear this number everytime you turn the radio on. Whisperin' Bill states loud and clear that he hears happy songs on the radio while he's leading a miserable life—and he's beginning to wonder about himself. There's no question, though, it's a hit! MCA 40304.

SLEEPER
RCA

ARCHIE CAMPBELL AND MINNIE PEARL, "AS SOON AS I HANG UP THE PHONE," (Twitty Bird, BMI). Eat your heart out, Conway and Loretta; these two got a phone call that will disconnect you from your tickle box. Ole Arch and Minnie will have dimes dropping in the jukes and phones ringing in stations. The most humorous heartbreak in history occurs in this off-key ballad. RCA PB-10077.

ALBUM
"MERLE HAGGARD PRESENTS HIS 30TH ALBUM." The Hag never goes wrong when he writes and sings his material, and that's what this is, a collection of new songs he's just done. Included are hits such as "Holding Things Together," "Things Aren't Funny Anymore" and "Old Man From The Mountain" as well as one of his finest new cuts, "White Man Singin' The Blues." Capitol ST 11331.



Opry Birthday Gala Aids Piracy Fight

■ NASHVILLE—Participants at the 49th Grand Ole Opry Birthday Celebration will be contributing to the fight against record and tape piracy according to an announcement by E. W. "Bud" Wendell, general manager of the Grand Ole Opry and Opryland USA.

This year representatives employed in the production, promotion or distribution of country music, as well as the industry's top artists and other celebrities will gather in Nashville, October 16-20 for five days of fun and entertainment in honor of the famous radio show.

"The registration fee for qualified guests attending our annual event is \$25 per person. And this year we're donating \$5 from each registration to a special anti-piracy fund," Wendell said.

Based on past attendance figures, the anniversary event could mean approximately \$30,000 to the fund. Almost 6000 guests attend each year. Ten dollars of the registration fee is channeled to the Opry Trust Fund, established in 1965, to give financial assistance in time of emergency to country musicians or their families. The remaining ten dollars helps defray a portion of the cost incurred by the sponsoring firms.

The special anti-piracy fund will be administered by the Country Music Association to benefit the entire music community. However, it will be an autonomous unit completely separate from the CMA with individual bank accounts, books and organizational structure. The CMA anti-piracy committee will simply supervise the disbursement of monies and provide executive support at no expense to the fund.

Monies collected will be used to educate the public and assist in preparing and prosecuting cases involving record and tape piracy.

Back at the Ranch



Jim Halsey (left), RW's Don Cusic and Red Steagall (right) are shown at the special Ranch Party held in Tulsa by Roy Clark, Hank Thompson, Jim Halsey and Wayne Creasey for the media, buyers and special guests. The event was held on the 5000 acre ranch the four own jointly with radio station KTOW and featured performances by Roy Clark, Diana Trask, Freddy Weller, Gunilla Hutton, Hank Thompson, Ray Griff, Red Steagall, Jud Strunk and others.

Two New Publications Issued by CMF Press

■ NASHVILLE—The Country Music Foundation Press, adding to its existing publications, issued two new books September 17. According to Foundation executive director William Ivey, with these publications the publishing arm of the Country Music Foundation moves closer to its goal of "functioning as a university press for the music industry generally and the country music field in particular."

Bill Monroe and His Blue Grass Boys: An Illustrated Discography, compiled with introduction and commentaries by Neil V. Rosenberg, is a study of Monroe's session data, personnel and released material. It is augmented by 40 photographs dating from 1922 to the present, a biographical sketch, and detailed assessments of the trends and influences which have shaped Monroe's bluegrass music since he began developing it in 1939. It is also the first publication of an original manuscript by the Foundation Press, which previously has dealt only in reprints. Softbound, in an attractive 8x8 format, it sells for \$3.50.

Also issued is an important library tool, Proceedings of the 1890 Convention of Local Phonograph Companies. The reprint will sell for \$6.95.

GMA Plans 'Sound Off'

■ NASHVILLE—A "Sound Off" experience will be afforded members of the Gospel Music Association during the annual membership meeting scheduled for 10:00 a.m. on Friday, October 4 in Municipal Auditorium in Nashville, according to Brock Speer, president of GMA.

He said a panel of 10 members of the GMA board of directors will be on hand for the question and answer session which proved popular several years ago at the meeting held in Memphis.

Speer said unlike past meetings, there will not be an election of directors as this will have been completed previously by a mail ballot of all members.

Following the annual membership meeting, the new directors will meet with the holdover directors to elect officers for the coming year, Speer said.

Current members of the board of directors are scheduled to meet Tuesday, October 1 in sessions at 9:00 a.m. and 1:00 p.m. at the Sheraton Motor Inn in Nashville.

Burnett To Tour USSR

■ LOS ANGELES—As a result of two recent appearances on the syndicated "Opryland, USA," Sandi Burnett has been set by the U.S. State Department to co-star with Tennessee Ernie Ford in a month-long tour of Russia beginning this month.

COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBUC, San Antonio	WBAP, Ft. Worth	WKDA, Nashville
KCKC, San Bernardino	WCMS, Norfolk	WMC, Memphis
KFDI, Wichita	WEPP, Pittsburgh	WMNI, Columbus
KKYX, San Antonio	WEET, Richmond	WMQM, Memphis
KTT5, Springfield	WENO, Nashville	WTHI, Terre Haute
KVO, Tulsa	WESC, Greenville	WTIK, Durham
KWJJ, Portland	WHN, New York	WUNI, Mobile
KWMT, Ft. Dodge	WINN, Louisville	WVOJ, Jacksonville
WAME, Charlotte	WIRE, Indianapolis	WWVA, Wheeling
WBAM, Montgomery	WITL, Lansing	WXCL, Peoria

In a light music market dominated by new stars like Ronnie Milsap, Don Williams, Johnny Rodriguez and Mickey Gilley, other faces are breaking into national prominence! Witness the fast gains being made nationwide by La Costa, Larry Gatlin and Rex Allen, Jr. A new battery of superstars in the making!

Dick Feller is spreading his talents over the country via two labels! Having recently scored with his current affiliation, Asylum, he's now inflating his popularity by way of the "Credit Card Song" on his former label, United Artists. A heavy concentration of play in the south central and midwest regions!

Left Field Sleeper: Billy Swan's multi-market Monument entry, "I Can Help," is spilling healthily onto country outlets such as WUNI, KCKC, WINN, WENO and WKDA with uniform comments such as "most requested" and "a real hit!" WMC added it this week.

Mel Tillis' "Memory Maker" is enjoying picks at WMQM, KWMT and WTIK; good action in Mobile, Wichita, Nashville and Ft. Worth.

Sherry Bryce shows off surprisingly versatile vocal talent on the old pop hit, "Oh How Happy." It's bringing in good early reports from WAME, WENO, WUNI and WESC.

Marty Robbins has a Jimmie Rodgers "sound-alike" in "Two Gun Daddy" that's taking off at WHN, WIDE, WXCL and WAME. Both sides are being aired in Ft. Dodge.

Sporting her second release on 20th Century, Nancy Wayne is drawing audiences in Wichita, Charlotte, Peoria and Jacksonville (pick) with "Gone."

Little David Wilkins is hot in the South with "Not Tonight."

There are two brand new releases on "Baby's Not Home;" one by the writer Mickey Newbury on Elektra, and the other version by Roy Head, already hot in Houston and just picked up by Mega. There's a battle a-brewin', with both companies vowing to win. We'll keep you posted!

Nods to the New: Mavis Yerby's "You Can't Hang On To Me" on Bryan is picked at WEET, moving at WCMS; KBUC is "knocked out" by Chill Wills' "Share Cropper Blues;" Jack Rainwater's "I Like Country Music" picked at WINN, playing in Portland; Gary Meister's "Take Me Back" working at WENO; Allen Burton's "Phone Call From Allyson" moving in Montgomery and Nashville; Don Drumm's "In At Eight and Out At Ten" added at WMC.

(Continued on page 70)

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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JAN HOWARD—GRT 010

SEEIN' IS BELIEVIN' (Tree, BMI)

Hearin' is believin' that Jan has a hit in sight. She puts a punch in the lament that, although it's hard to believe her old man ditched her, the proof is in the puddin' and her puddin' ain't around no more.

JEAN SHEPARD—United Artists XW522-X

POOR SWEET BABY (Stallion, BMI)

Jean's hot already, and she turns up the flame for this one. Some other woman has her man but she tells him to come home anyway for some proper lovin'.

ROY HEAD—Mega MR-1219

BABY'S NOT HOME (Acuff-Rose, BMI)

Roy takes this Newbury ballad and gives it the hit treatment. He wonders about himself as he waits for his little darlin' and it all goes down so wonderful.

ROY ACUFF—Hickory H 331

DON'T WORRY 'BOUT THE MULE (Acuff-Rose, BMI)

PRECIOUS MEMORIES (P.D.)

Roy continues in his vein of brand new old-timey songs. Some good advice as he tells all just to 'load the wagon.' Flip is old gospel standard that could get a lot of requests.

DURWOOD HADDOCK—Caprice CA 2004A

ANGEL IN AN APRON (Acoustic, BMI)

Durwood loves his wife and sings that fact plainly. She's got an apron, they've got heaven, and he's got a hit.

JACKY WARD—Cinnamon C-811

BABY LET'S DO SOMETHING (Blue Echo, ASCAP)

This record is going to do something: it's going to hit! Jacky has a super smooth delivery on this Ray-Griff-penned tune

GEORGE "GOOBER" LINDSEY—Bryan B-1005

I LIKE UGLY GIRLS (St. Jude, BMI)

Hee Haw's Goober expresses his taste loud and clear, and if he likes ugly girls, well, at least the competition is lighter. It's beautiful!

KITTY WELLS—Capricorn CPS-0208

TOO MUCH LOVE BETWEEN US (Tree, BMI)

Miss Kitty wins a showdown when she tells her man not to let love's hang ups hang up love. You can hang this one up on your charts.

BOBBY LEWIS—GRT 008

I SEE LOVE (Golden Horn/Starsong, ASCAP)

Bobby sees love and we see a hit. A beautiful, building ballad; it'll build a spot for itself on playlists.

MACK WHITE—Commercial C1316A

AIN'T IT ALL WORTH LIVING FOR (Milene, ASCAP)

Yes, it is all worth living for, and this record is worth listening for. Very positive ballad that will have a strong hold.

DOUG DILLARD—20th Century TC-2123

YOU DON'T NEED A REASON (United Artists, ASCAP)

You don't need reasons to do things that come naturally, and playing this record just comes naturally. It'll be a hit, for plenty of reasons.

MAVIS YERBY—Bryan B1006

YOU CAN'T HANG ON TO ME (Algee, BMI)

You can hang on to this record, then hang on the phones as they ring off the hook with requests. A fast dance shuffle for folks with rhythm in their bones.

DAVID ROGERS—Atlantic CY-4204

I JUST CAN'T HELP BELIEVIN' (Screen Gems-Columbia, BMI)

Just can't help believing that David has a hit! An old rock hit, this up tempo number will be staying on your turntables and charts.

Alva Inks Back Home



Alva Records has announced the signing of country artists Back Home to a long-term recording agreement. Soon to be released is their first single, "Sweet September Morning" b/w "Country Sealed and Pedal Steeled." Pictured are (standing) Bruce Ruscitti and Mark Vaughan of Back Home, and (seated) Matt Evans, Alva national singles director, Larry Woodside, manager of Back Home and E. J. Gurren, Alva general manager.

CMA Finalists (Continued from page 3)

Finalists in the categories of achievement include:

Entertainer of the Year—Roy Clark; Mac Davis; Loretta Lynn; Olivia Newton-John; Charlie Rich.

Single of the Year—"As Soon as I Hang up the Phone"—Loretta Lynn and Conway Twitty (MCA); "Country Bumpkin"—Cal Smith (MCA); "If You Love Me (Let Me Know)"—Olivia Newton-John (MCA); "The Most Beautiful Girl In The World"—Charlie Rich (Epic); "The Streak"—Ray Stevens (Barnaby).

Album of the Year—"Country Bumpkin"—Cal Smith (MCA); "If We Make It Through December"—Merle Haggard (Capitol); "If You Love Me (Let Me Know)"—Olivia Newton-John (MCA); "Very Special Love Songs"—Charlie Rich (Epic); "You've Never Been This Far Before"—Conway Twitty (MCA).

Song of the Year—"Country Bumpkin"—Don Wayne; "If We Make It Through December"—Merle Haggard; "If You Love Me (Let Me Know)"—John Rostill; "The Most Beautiful Girl In The World"—N. Wilson/R. Sherrill/R. Bourke; "The Streak"—Ray Stevens.

Female Vocalist of the Year—Loretta Lynn; Anne Murray; Olivia Newton-John; Dolly Parton; Tanya Tucker.

Male Vocalist of the Year—Merle Haggard; Waylon Jennings; Ronnie Milsap; Charlie Rich; Cal Smith.

Vocal Group of the Year—Brush Arbor; the Buckaroos; the Jordanaires; the Osborne Brothers; the Statler Brothers.

Vocal Duo of the Year—Jack Greene-Jeannie Seely; David Houston-Barbara Man-

drell; George Jones-Tammy Wynette; Conway Twitty-Loretta Lynn; Porter Wagoner-Dolly Parton.

Instrumental Group or Band of the Year—Chet Atkins and Merle Travis; the Buckaroos; the Po' Boys; Danny Davis and the Nashville Brass; the Strangers.

Instrumentalist of the Year—Chet Atkins; Roy Clark; Lloyd Green; Charlie McCoy; Don Rich.

As previously announced, the finalists for Country Music's top honor, the Hall of Fame Award, include Owen Bradley, Vernon Dalhart, Frank (Pee Wee) King, Minnie Pearl, Merle Travis and Kitty Wells.

The co-chairmen of CMA's Awards Show committee are Jack Stapp, president of Tree International, and Irving Waugh, president of WSM, Inc. Joe Cates Productions of New York will produce the show with Joe Cates as executive producer and Walter C. Miller and Chet Hagan as co-producers. Once again, Kraft Foods, Inc., will sponsor the telecast.

■ The CMA has reported that its list of nominees for the board of directors (RW, Sept. 21) contained errors in two categories. The correct listings are as follows:

Record Company—Don Gant, ABC/Dunhill Records, Nashville, Tennessee; Jim Foglesong, Dot Records, Nashville, Tennessee; Bill Farr, Phonodisc, Los Angeles, California; Jerry Bradley, RCA Records, Nashville, Tennessee.

Record Merchandiser—Sam Stolon, Sam Goody, Inc., Maspeth, New York; George Souvall, Alita Distributors, Phoenix, Arizona; Jay Jacobs, Knox Record Rack, Knoxville, Tennessee; Hugh West, One Stop Record House, Atlanta, Georgia.

Avco Inks Patti Page



In conference with Patti Page while signing her contract with Avco Records are her manager Jack Rael (left), Patti's co-producer, and vice president, Nashville operations of Avco Records, George Richey (standing); along with co-producer Norro Wilson.

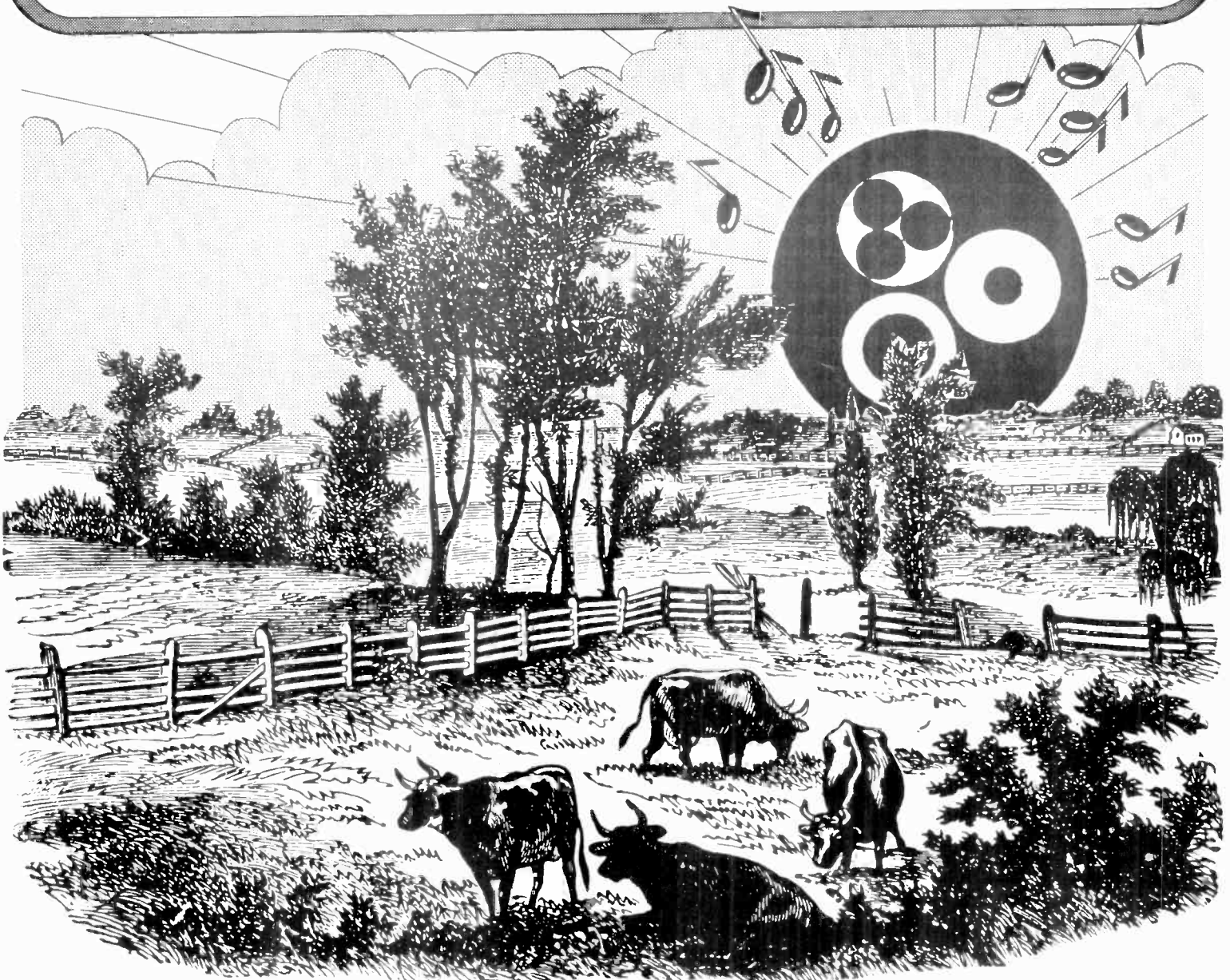
Cash Exits Epic

■ NASHVILLE—Tommy Cash has left Epic Records after recording for that company for the past five years.

Cash is currently negotiating with several record labels, for a new recording contract. Cash's manager and booker, Buddy Lee, is handling the negotiations.

COUNTRY COUNTRY

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Music Industry Honors Sam Wallace



Sam Wallace, long time promotion man for RCA and friend of many artists and executives in the music industry, was honored with a tribute in Atlanta presented by members of the music community of which Wallace has for so long been a staunch citizen. Approximately 350 people attended the testimonial held Wednesday, Sept. 11 at Stouffer's Inn. Wallace, who began with RCA in 1927 and was instrumental in the careers of artists such as Johnny Wright, Ferlin Huskey, Chet Atkins, Elvis Presley, Gene Austin, Porter Wagoner, Dottie West and many others, was honored with a tribute by his peers and friends in the music industry with the proceeds going to a permanent Sam Wallace Scholarship Fund for Georgia State in Atlanta. Speakers at the event included Chet Atkins, Bill Lowery, Elmo Ellis, Mae Axton, George Beverly Shea, Dottie West, Wesley Rose, Jo Walker and Dr. Malone of Georgia State who spoke and then presented the first scholarship. Jerry Clower was the master of ceremonies for the event, which gathered approximately \$10,000 for the scholarship fund. Pictured above: Wesley Rose (left) and Jerry Clower (right) share a laugh with the Tribute's honoree, Sam Wallace; (top center, from left) GRC's Wally Cochran, Dottie West, Sam Wallace, Johnny Wright, Harry Jenkins and RW's John Sturdivant; (bottom) Vito Blando, Bill Lowery, Sam Wallace and Chet Atkins; and (right photo) Sam Wallace with Jo Walker, Joe Talbot, Frances Preston and Dave Mack.

Ivory Joe Hunter Gala Set For Opry House

■ NASHVILLE—A special evening of entertainment involving the total entertainment spectrum will occur October 1 at the new Grand Ole Opry House in Nashville in honor of Ivory Joe Hunter. As a composer-singer-pianist, Hunter's contributions have included such titles as "Since I Met You Baby," "Empty Arms" and "I Almost Lost My Mind."

Performing Contributions

Entertainers Isaac Hayes, George Jones, Tammy Wynette, Sonny James, Melba Montgomery, Jeff Robinson and William Bell are contributing their participation in the event as a special tribute to Hunter's role in the entertainment industry and are joined in that tribute by a large number of music business people serving in multitudinous ways necessary for such a production.

Produced by Bayron Binkley, the show will feature an orchestra conducted by Bill Walker; Jim Malloy will be the sound director. Many Nashville firms and individuals are participating in supporting preparations.

Dorman Suffers Heart Attack

■ NASHVILLE — Songwriter Harold Dorman suffered a heart attack recently while in Nashville to record demos for the Hall-Clement Publishing Co. The 40 year old Memphis based writer is currently in Baptist Hospital in Nashville with his condition listed as "stable."

Dorman wrote the latest Charley Pride release, "Cotton Pickin' Delta Town" and the early '60s million seller, "Mountain of Love."

Music City Pro-Celeb Golf Planned for Harpeth Hills

■ NASHVILLE—The 10th Annual Music City Pro-Celebrity Golf Tournament will be played at Nashville's Harpeth Hills Golf Course, October 11-13. The field will be made up of 35 foursomes; each foursome made up of a celebrity, a professional golfer, a music industry executive and a member of the Association of Tennessee Country Gentlemen.

Celebrities who have already confirmed that they will attend this year's tourney include Charlie Boswell, Archie Campbell, Roy Clark, Floyd Cramer, Mac Davis, Tennessee's Governor Winfield Dunn, Mickey Mantle, Charley Pride, Jerry Reed, Dale Robertson, Porter Wagoner and Faron Young.

Putting About



As the field fills up, this quartet of eager golfers stands ready to play in the 10th Annual Music City Pro-Celebrity Golf Tourney. Pictured (from left) are Norm Anderson, manager of Columbia Recording Studios (executive category); Al Beaman, president of Beaman Bottling Company and president, Association of Tennessee Country Gentlemen; Porter Wagoner (celebrity category); Chet Atkins (celebrity and also member of Tennessee Country Gentlemen).

The professional golfers slated to compete are Tommy Aaron, Miller Barber, Jane Blalock, Homero Blancas, Frank Beard, Joyce Benson, Charles Coody, Jim Dent, Gardner Dickinson, Dave Eichelberger, Gibby Gilbert, Bob Goalby, Lou Graham, Lionel Herbert, Mike Hill, Larry Hinson, Jim Jamison, Don January, Grier Jones, Sally Little, Jerry McGee, Steve Melnyk, Bobby Mitchell, Bobby Nichols, Sandra Palmer, Bob Rosburg, Mason Rudolph, John Schlee, Tom Shaw, Charles Sifford, Dan Sikes, Leonard Thompson, DeWitt Weaver and Larry Zeigler.

Sponsorship

Co-sponsors of the event are the CMA, The Tennessean, Nashville Area Junior Chamber of Commerce and WSM, Inc. Proceeds from the tourney go to the Country Music Foundation, Junior Chamber Charities and Nashville Memorial Hospital.

A season ticket costs \$12.50 and provides admittance to the tournament for all three days. Practice rounds will be held on Friday, October 11, with competition scheduled for October 12 and 13.

Country Hot Line (Continued from page 67)

Fred Morse is the new PD at WTHI in Terre Haute, Indiana.

Jerry Reed is set to re-enter the upper chart regions with "Boogie Woogie Rock & Roll," particularly heavy in eastern markets.

Donna Fargo's just released "U. S. of A." proclaimed a smash by WENO!

Waylon Jennings' just released lp, "Ramblin' Man," drawing lots of comment. Some cuts mentioned: "Rainy Day Woman" at WMC, "Midnight Rider" at WINN, the whole thing at WKDA!

Piracy Symposium

(Continued from page 6)
to be fully educated on tape piracy and the ramifications involved when an individual purchases a pirated tape.

Others on the panel included James Kraus, special agent supervisor, FBI in Washington; Burt S. Pines, city attorney for Los Angeles; William Vest, Tennessee Bureau of Criminal Identification and Jules Yarnell, counsel to RIAA in New York.

Remedy Panel

A panel on the civil actions-alternative remedies was composed of Arthur Miller of Harvard University School of Law; Donald Biederman, general attorney, CBS Records in New York; and Los Angeles attorney Howard S. Smith.

The Symposium concluded with a prognosis given by Henry Romersa of NARAS presenting purposes and activities and Robert Knauss who talked on the value of concentrated effort.

Tape piracy is a fairly recent problem in the recording industry—beginning in the late '60s and early '70s with the advent of cassette and eight track tapes and tape players on the market. Approximately half of the states in this country have anti-piracy laws in addition to the federal statute.

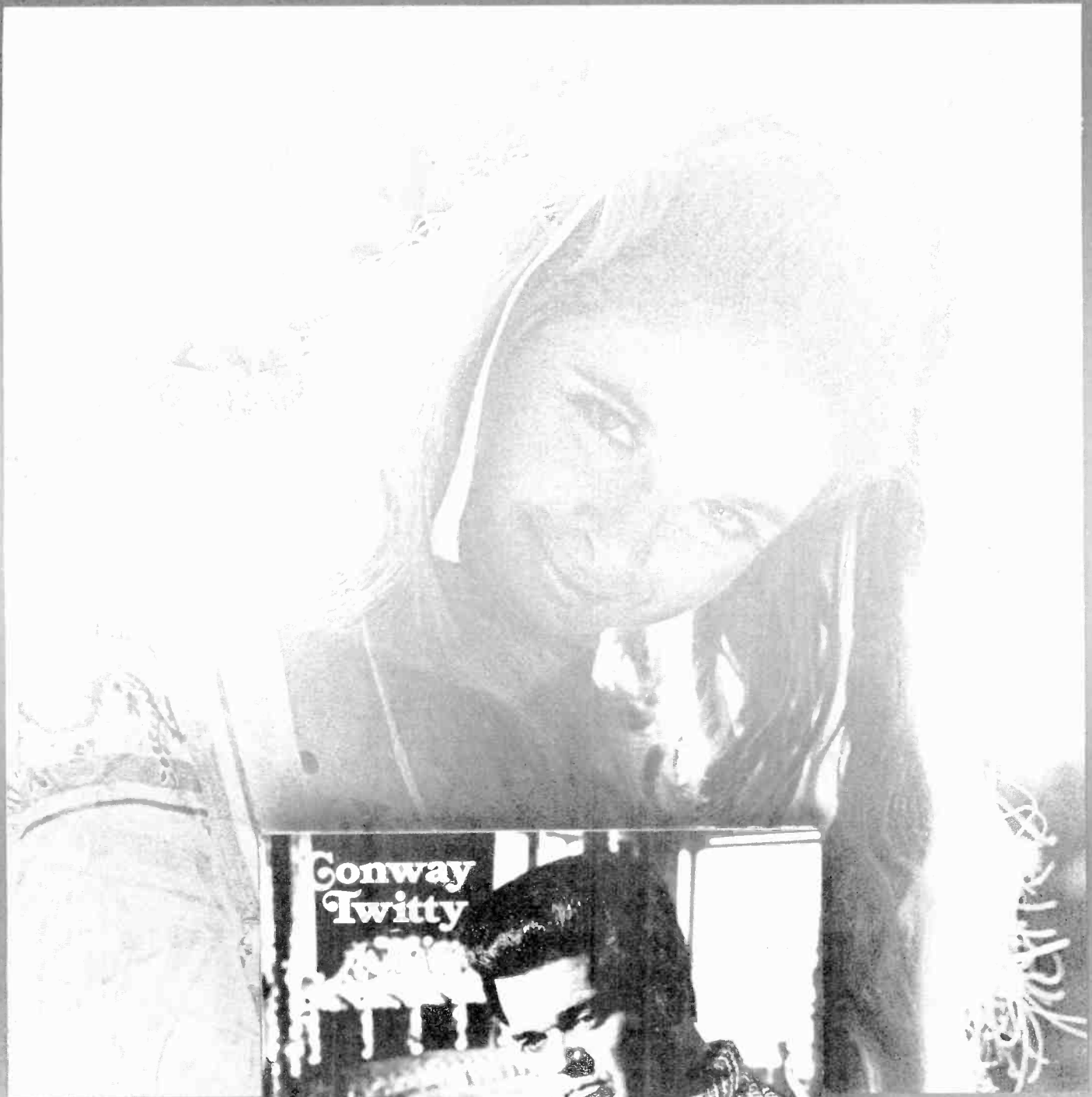
Bandy-ing About



There's been a problem recently with an individual who has been claiming that he is Moe Bandy. He has been in Nashville, Atlanta and St. Louis at the recent steel guitar convention claiming to be Bandy. He reportedly drives a Lincoln Continental with Florida license plates. The imposter has appeared in several clubs and appeared on several radio stations for interviews. Above is a picture of Moe Bandy, the real one.

Conway Twitty

I'm Not Through Loving You Yet



MCA-441

**A new "sure" best selling country album
featuring Conway's hit single "I See The Want To In Your Eyes"**

CONCERT REVIEW

Dolly, Bobby, Ronnie Bring Country to NY

■ FELT FORUM, NYC—Three distinctive RCA acts joined forces to bring this town one of the most naturally-flowing and enjoyable country music evenings in some time.

Parton, Bare

Dolly Parton headlined as backed by her Travelin' Family Band, a relatively new touring contingent which she organized from her most musical kinsmen upon leaving Porter Wagoner's entourage. An occasional nervous giggle between songs betrayed a latent fear of the Big Apple in the abstract, but she took decisive command of the audience with her music and performance as each of her original tunes hit right straight home. New Yorkers roared in approval as she broke into her most recent single, "Love Is Like a Butterfly," out only a few weeks but already a solid favorite here. Especially impressive was a two-song solo section of her set during which she captivated the crowd with tunes she hasn't yet recorded. The second, "Me & Little Andy" was a perfect example of the appeal of Ms. Parton's work: poignancy, well-tempered with honest simplicity.

Bobby Bare proved himself a laid-back master of Shel Silverstein songs and country's answer

to Dr. Hook. He brought wife Jeannie on stage for "Scarlet Ribbons" (tied-in with the theme of his latest outing, "Singin' in the Kitchen") and made apologies for not being able to have Junior in on this night as well. Bobby Sr. thus sang both parts of "Daddy What If" this show. The unmistakable highpoint of his set was a yet-to-be-released "Warm and Free" wherein the first person hobo narrator goes through everything not nailed down at a nearby cafe, from water to waitress.

Milsap

Ronnie Milsap's New York debut started the program off on an inherently soulful note. A newcomer to country with a fistful of recent number ones as his credentials, Ronnie's past work with r&b-oriented producers showed itself off in a southern rock medley that saw him through to a standing ovation. Although blind since birth, Milsap is clearly able to make us all see the similarities in "roots" music of all types; while country is his current genre, Ronnie's using everything to which he's been previously exposed to make his style unique.

Robert Adels

Hall of Fame

(Continued from page 66)

ation as architects for the project, the goal of which is to expand the size of the Hall of Fame facility while preserving the basic identity of the original building. William Ivey, Foundation executive director, noted that "attendance at the Hall of Fame has increased steadily over the past few years, and we're now serving nearly 300,000 visitors each year, so the need for expansion is great. Other educational activities of the Foundation have also grown, so we are faced with an equal need to expand the Library and Media Center in order to accommodate a growing collection and larger staff."

Groundbreaking

Planning and design phases of the project will commence immediately with groundbreaking scheduled for September of 1975.

Slide Show

In addition to the planned expansion of the Hall of Fame building, the board of trustees discussed the production of a new multi-screen slide show for the Museum's theater, and made final plans for the installation of nine museum dioramas honoring the pioneers of country music.

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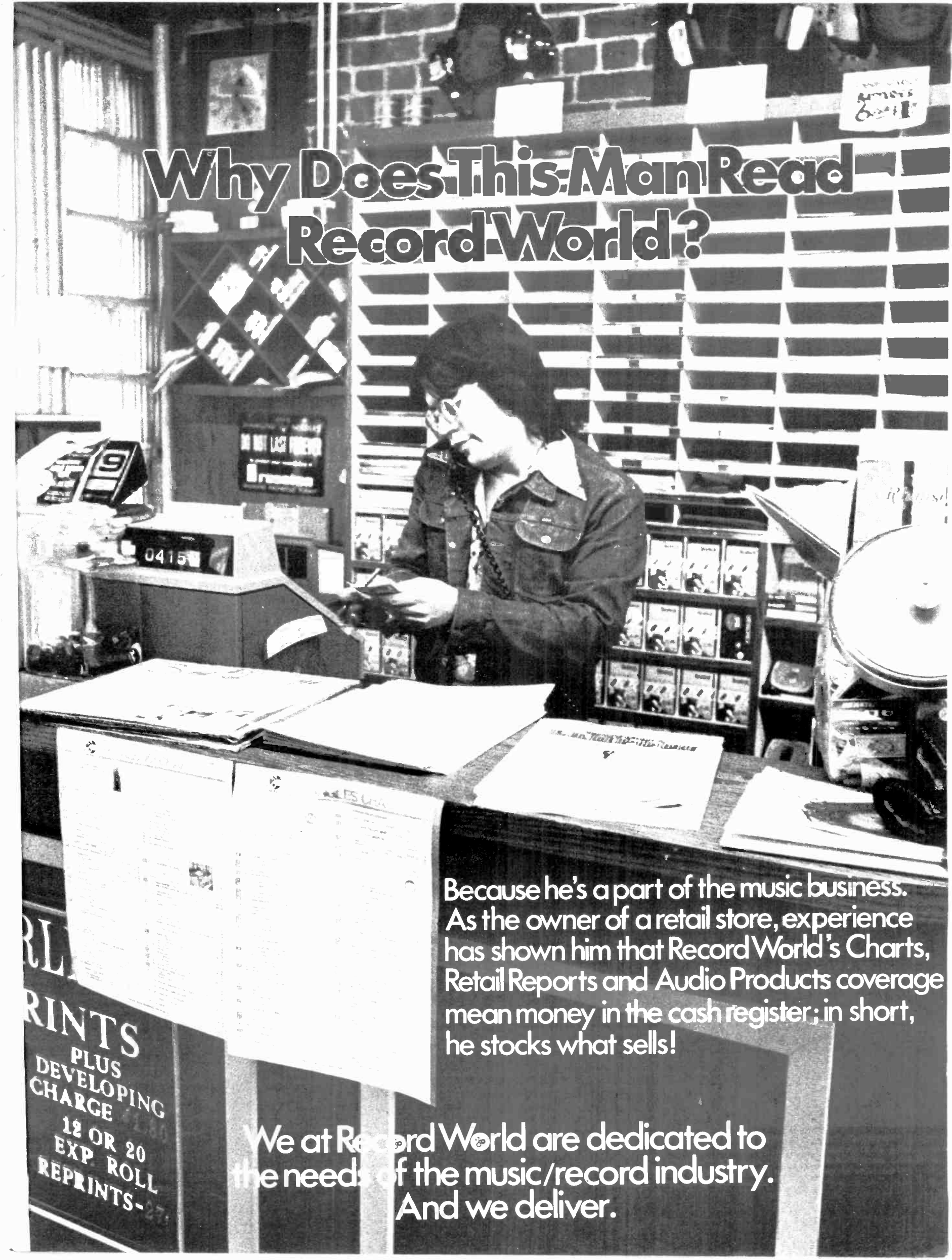


THE COUNTRY ALBUM CHART

SEPTEMBER 28, 1974

SEPT. 28	SEPT. 21		WKS. ON CHART
1	1	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	9
2	3	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	13
3	2	ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-0606	10
4	4	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	22
5	6	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	15
6	5	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	17
7	8	GOOD AND COUNTRY MARTY ROBBINS—MCA 421	12
8	11	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-602	9
9	10	RUB IT IN BILLY "CRASH" CRADDOCK—ABC ABCX-817	15
10	7	LORETTA LYNN'S GREATEST HITS, VOL. 2—MCA 120	17
11	13	PURE LOVE RONNIE MILSAP—RCA APL1-0500	22
12	15	COUNTRY BUMPKIN CAL SMITH—MCA 424	17
13	14	COUNTRY HAM JERRY CLOWER—MCA 417	11
14	17	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB128	6
15	20	COUNTRY IS TOM T. HALL—Mercury SRM1-1009	4
16	23	ANNE MURRAY COUNTRY—Capitol ST 11324	4
17	24	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441	5
18	25	GRAND TOUR GEORGE JONES—Epic KE 33083	5
19	19	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	37
20	9	VERY SPECIAL LOVE SONG CHARLIE RICH—Epic KE 32531	28
21	18	FOR THE LAST TIME BOB WILLS & TEXAS PLAYBOYS—UA-LA216-J2	17
22	12	IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND—MGM M3G-4944	12
23	29	PORTER & DOLLY—RCA APL1-0646	5
24	21	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	35
25	16	BEST OF CHARLIE RICH—Epic KE 31933	19
26	42	JOHNNY PAYCHECK'S GREATEST HITS—Epic KE 33091	4
27	22	HEY THERE, GIRL DAVID ROGERS—Atlantic SD 7306	7
28	41	I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC GADJ-10005	4
29	27	CONNIE SMITH NOW—RCA APL1-0607	8
30	28	GEORGE JONES SINGS HIS SONGS—RCA APL1-0612	6
31	31	JEANNE PRUETT—MCA 388	11
32	26	BOOGITY BOOGITY RAY STEVENS—Barnaby BR 6003	15
33	35	JIM STAFFORD—MGM SE 4947	26
34	38	SUPER CONNIE CATO—Capitol ST 11312	6
35	30	IN CONCERT FLOYD CRAMER—RCA RCA APL1-0661	7
36	55	I'LL DO ANYTHING IT TAKES JEAN SHEPARD—United Artists LA307-G	2
37	36	SEXY LADY FREDDY WELLER—Columbia KC 32958	11
38	32	COUNTRY FEELING CHARLEY PRIDE—RCA APL1-0534	20
39	37	SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON—Monument PZ32914	18
40	34	FIVE FEET HIGH AND RISING JOHNNY CASH—Columbia C 32051	11
41	33	THAT'S YOU AND ME HANK SNOW—RCA APL1-0608	8
42	39	STOMP THEM GRAPES MEL TILLIS—MGM M3G-4960	10
43	53	STARS AND STRIPES FOREVER NITTY GRITTY DIRT BAND—United Artists LA184-J2	3
44	59	PICKIN' UP RED, WHITE & BLUE(GRASS)—GRC GADJ-10003	2
45	65	NO WORD ON ME DICK FELLER—Asylum CM-1	2
46	45	VERY BEST OF DON GIBSON—Hickory H3G-4502	13
47	47	HOUSTON, I'M COMING TO SEE YOU GLEN CAMPBELL—Capitol ST 11293	16
48	52	THIS TIME WAYLON JENNINGS—RCA CPL1-0539	23
49	46	WHISPERING BILL ANDERSON—MCA 416	12
50	48	LOVE IS A GENTLE THING BARBARA FAIRCHILD—Columbia C32960	9
51	40	I-40 COUNTRY JERRY LEE LEWIS—Mercury SRM1-710	14
52	—	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	1
53	43	MAMA KERSHAW'S BOY DOUG KERSHAW—Warner Bros. BS 2793	18
54	—	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712	1
55	44	I'D FIGHT THE WORLD JIM REEVES—RCA APL1-0537	18
56	49	IT'S THAT TIME OF NIGHT JIM ED BROWN—RCA APL1-0572	12
57	50	THANK YOU WORLD STATLER BROTHERS—Mercury SRM1-707	15
58	54	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276	30
59	51	HANG IN THERE, GIRL FREDDIE HART—Capitol ST 11296	21
60	—	FOR WIVES AND LOVERS JERRY WALLACE—MCA 408	1
61	56	SMILE FOR ME LYNN ANDERSON—Columbia KC 32941	15
62	—	GUY & RALNA COUNTRY—Ranwood R8134	1
63	58	LEAN IT ALL ON ME DIANA TRASK—Dot DOS 26032	17
64	57	BLUE GRASS COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA APL1-0565	13
65	62	FULLY REALIZED CHARLIE RICH—Mercury SRM2-7505	30
66	63	A GOOD WOMAN'S LOVE JERRY REED—RCA APL1-0544	19
67	64	GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475	27
68	60	FRECKLES AND POLLYWOG DAYS FERLIN HUSKY—ABC ABCX-818	10
69	70	TWO WAY STREET MEL STREET—GRT 8002	13
70	61	WOMAN, YOUR NAME IS MY SONG TOMMY OVERSTREET—Dot DOS 26021	24
71	66	THIS IS BRIAN COLLINS—Dot DOS 26017	16
72	68	HONKY TONK ANGEL CONWAY TWITTY—MCA 406	27
73	71	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	43
74	67	BEST OF LESTER FLATT—RCA APL1-0578	10
75	73	THE ENTERTAINER ROY CLARK—Dot DOS 1-2001	27

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Nashville Report (Continued from page 66)

Ray Griff says the liner notes on his forthcoming Dot album will be "Whispered" by Bill Anderson . . . The Oak Ridge Boys are subject of a feature in the October issue of Photoplay magazine . . . Okay, Photoplay, now give Record World a free plug? . . . J. Anthony Scott, "Last of the Great American Whistlers," and staff writer for House of Loyd, Inc. Music, has completed a whistling lp for release in Europe. The album, featuring country standards, was produced by Willie Fong Young (Chinese?) of Southern Slope Productions for executive producer Horst Fuchs of Intermaster in West Berlin . . . It'll be released overseas on the Blue Jeans label. Sessioned at the Glaser Studio.

Jim Ed Brown & Co. headlining at Arkansas State Fair (Little Rock), Sept. 30-Oct. 5. And that's not too far from Jim Ed's hometown of Pine Bluff.

Fine old black blues-country singer-pianist-writer Ivory Joe Hunter is battling for his life in a Memphis hospital; a lung cancer victim . . . Ivory Joe wrote such standards as "Empty Arms" and "Since I Met You Baby," and recorded "I Almost Lost My Mind," which was a tip-top seller . . . In recent years he has made guest appearances on the Grand Ole Opry and always received a standing ovation.

Mel Tillis is scheduled to perform at Paw Paw, Mich.'s annual Wine Festival this weekend. "I think," stuttered Mel, "they booked me on account of the popularity of my 'st 'Stomp Them Grapes' recording."

Singer Susan Alexander and photographer Joann Gage recently spent an afternoon at an abandoned reunion ground "out in the country" from Hillsboro, Tex., taking advantage of the setting for a new photo group of Susan.

"Not only were the buildings with all the weathered surfaces excellent for the various moods we tried to get into the pictures," commented the good-looking Susan, "but the reunion ground really lived up to all expectations and traditions—we got to meet every chigger and mosquito in West Texas."

Birthdaying: Lynn Anderson, Bob (4-Star Music's) Jennings, Marty Robbins, Tommy Collins, Johnny Mathis, Jerry Lee Lewis and Gene Autry.

The third annual Boots Randolph Invitational Golf Tournament at Lake Barkley State Park, Ky. (near Boots' childhood home of Cadiz) is scheduled for Oct. 4-5-6.

Cw

**THANKS TO THE FOLLOWING ARTISTS
FOR RECORDING THEIR CURRENT HITS
AT THE WORKSHOP:**

"Everlasting Love" by Carl Carlton on Backbeat Records—Produced by Papa Don & Tommy Cogbill.

"Hangin' On To What I've Got" by Frank Myers on Caprice Records—Produced by Bob Milsap.

"But Tonight I'm Gonna Love You" by Harrison Jones on GRT Records—Produced by Bud Reneau.

Chief Engineer: Brent Maher

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"Home of the Berry Hill Sound"



THE COUNTRY SINGLES CHART

SEPT. 28	SEPT. 21	WKS. ON CHART
2	1 I WOULDN'T WANT TO LIVE DON WILLIAMS— Dot DOA-17516	12
3	3 BIG FOUR POSTER BED BRENDA LEE—MCA 40262	10
4	6 I'M A RAMBLIN' MAN WAYLON JENNINGS—RCA PB 10020	8
5	5 (IT'S A) MONSTER'S HOLIDAY BUCK OWENS—Capitol 3907	10
6	7 I LOVE MY FRIEND CHARLIE RICH—Epic 8-20006	8
7	1 PLEASE DON'T TELL ME HOW THE STORY ENDS RONNIE MILSAP—RCA APBO-0313	10
8	10 A MI ESPOSA CON AMOR SONNY JAMES—Columbia 3-10001	9
9	16 BONAPARTE'S RETREAT GLEN CAMPBELL—Capitol 3926	8
10	4 DANCE WITH ME JOHNNY RODRIGUEZ—Mercury 73493	13
	13 IT'LL COME BACK RED SOVINE—Chart 5220	14
11	12 I'M LEAVIN' IT (ALL) UP TO YOU DONNY & MARIE OSMOND— MGM 14735	10
12	14 WE LOVED IT AWAY GEORGE & TAMMY— Epic 5-11151	9
13	17 I OVERLOOKED AN ORCHID MICKEY GILLEY—Playboy 6004	8
14	15 WHO LEFT THE DOOR TO HEAVEN OPEN HANK THOMPSON— Dot DOA-17512	10
15	18 IF I MISS YOU AGAIN TONIGHT TOMMY OVERSTREET— Dot DOA-17512	9
16	20 PLEASE DON'T STOP LOVING ME PORTER & DOLLY— RCA PB-10010	8
17	19 BETWEEN LUST AND WATCHING TV CAL SMITH—MCA 40265	8
18	22 I SEE THE WANT TO IN YOUR EYES CONWAY TWITTY—MCA 40282	5
19	23 MISSISSIPPI COTTON PICKIN DELTA TOWN CHARLEY PRIDE— RCA PB-10030	5
20	25 WOMAN TO WOMAN TAMMY WYNETTE—Epic 5-50008	7
21	27 I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN— MCA 40280	5
22	24 HONKY TONK AMNESIA MOE BANDY—GRC 2024	8
23	34 I'M HAVING YOUR BABY SUNDAY SHARPE— United Artists XW507-X	6
24	26 HIGHWAY HEADIN' SOUTH PORTER WAGONER— RCA APBO-0228	9
25	28 LIKE A FIRST TIME THING RAY PRICE—Columbia 3-10006	6
26	31 AFTER THE FIRE IS GONE WILLIE NELSON & TRACY NELSON—Atlantic 4028	6
27	37 THE GREAT DIVIDE ROY CLARK—Dot 17518	5
28	29 HOUSE OF LOVE DOTTIE WEST—RCA APBO-0321	10
29	30 I WISH THAT I HAD LOVED YOU BETTER EDDIE ARNOLD—MGM 14734	9
30	32 GOOD OLD FASHIONED COUNTRY LOVE DON GIBSON & SUE THOMPSON—Hickory H-324	7
31	8 I'LL THINK OF SOMETHING HANK WILLIAMS, JR.— MGM 14731	13
32	39 LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA PB-10031	4
33	9 OLD MAN FROM THE MOUNTAIN/HOLDING THINGS TOGETHER MERLE HAGGARD—Capitol 3900	14
34	40 TEN COMMANDMENTS OF LOVE DAVID HOUSTON & BARBARA MANDRELL—Epic 5-20005	6
35	45 TROUBLE IN PARADISE LORETTA LYNN—MCA 10283	4
36	41 COME ON IN AND LET ME LOVE YOU LOIS JOHNSON— 20th Century TC 2106	7
37	43 DON'T TELL (THAT SWET OLE LADY OF MINE) JOHNNY CARVER—ABC 12017	4
38	46 BONEY FINGERS HOYT AXTON—A&M 1607	5
39	11 THE GRAND TOUR GEORGE JONES—Epic 5-11122	17
40	42 IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND—MGM 14694	5
41	56 COUNTRY IS TOM T. HALL—Mercury 73617	2
42	49 HOLD ON TO YOUR MAN DIANA TRASK—Dot DOA-17520	4
43	52 FAIRYTALE POINTER SISTERS— Blue Thumb 254	6
44	54 BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H327	4
45	50 YOU CAN SURE SEE IT FROM HERE SUSAN RAYE—Capitol 3927	6
46	51 THE WAY I'M NEEDING YOU CLIFF COCHRAN— Enterprise 9103	7
47	59 ANOTHER GOODBYE SONG REX ALLEN, JR.— Warner Bros. WBS 8000	3
48	48 WILDWOOD WEED JIM STAFFORD—MGM 14737	8
49	66 TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—Dot DOA-17522	2
50	57 WORKIN' IN THE CARWASH BLUES TONY BOOTH—Capitol 3943	3
51	58 WELCOME TO THE SUNSHINE JEANNE PRUETT—MCA 40284	3
52	65 DELTA DIRT LARRY GATLIN— Monument ZS8-8622	3
53	55 THAT'S LOVE DON ADAMS—Atlantic CY-4027	5
54	21 TALKIN' TO THE WALL LYNN ANDERSON— Columbia 4-46056	13
55	33 THE WANT TO'S FREDDIE HART—Capitol 3989	15
56	60 IT AMAZES ME MARY KAY JAMES—JMI 46	5
57	72 GET ON MY LOVE TRAIN LaCOSTA—Capitol 3945	2
58	36 OLD HOME FILLER UP AND KEEP ON A-TRUCKIN' CAFE C. W. McCALL—MGM 14738	11
59	63 LONG BLACK VEIL SAMMI SMITH—Mega MR1214	3
60	64 COUNTERFEIT COWBOY DAVE DUDLEY—Rice RR 5069	3
61	67 LET'S TRUCK TOGETHER KENNY PRICE—RCA PB-10039	3
62	62 SING FOR THE GOOD TIMES JACK GREENE—MCA 10263	4
63	68 YOU GET TO ME EDDIE RABBITT—Elektra 45895	3
64	— CREDIT CARD SONG DICK FELLER—United Artists 535	1
65	69 STOP IF YOU LOVE ME TERRY STAFFORD— Atlantic CY-1026	3
66	— WHERE'D I COME FROM BOBBY BARE, JR. & MAMA— RCA 10037	1
67	— YOU'RE NOT GETTIN' OLD FREDDY WELER— Columbia 3-10016	1
68	73 STOP AND SMELL THE ROSES MAC DAVIS—Columbia 3-10018	2
69	74 SHE'S NO ORDINARY WOMAN (ORDINARILY) JIM MUNDY—ABC 12001	2
70	— CAN'T YOU FEEL IT DAVID HOUSTON—Epic 8-50009	1
71	— RAINDROPS NARVEL FELTS—Cinnamon 809	1
72	71 ODDS AND ENDS CHARLIE WALKER—Capitol 3922	4
73	— HE CAN BE MINE JEANNIE SEELY—MCA 40287	1
74	75 WHY DON'T YOU COME TO ME WYNN STEWART— Atlantic CY-4025	2
75	— JUST ANOTHER COWBOY SONG DOYLE HOLLY—Barnaby 605	1

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"Laughter in the Rain"

(Sedaka Com.)

B/W

"Endlessly"

(Sedaka)

Produced by Neil Sedaka & Robert Appere

MCA-2033