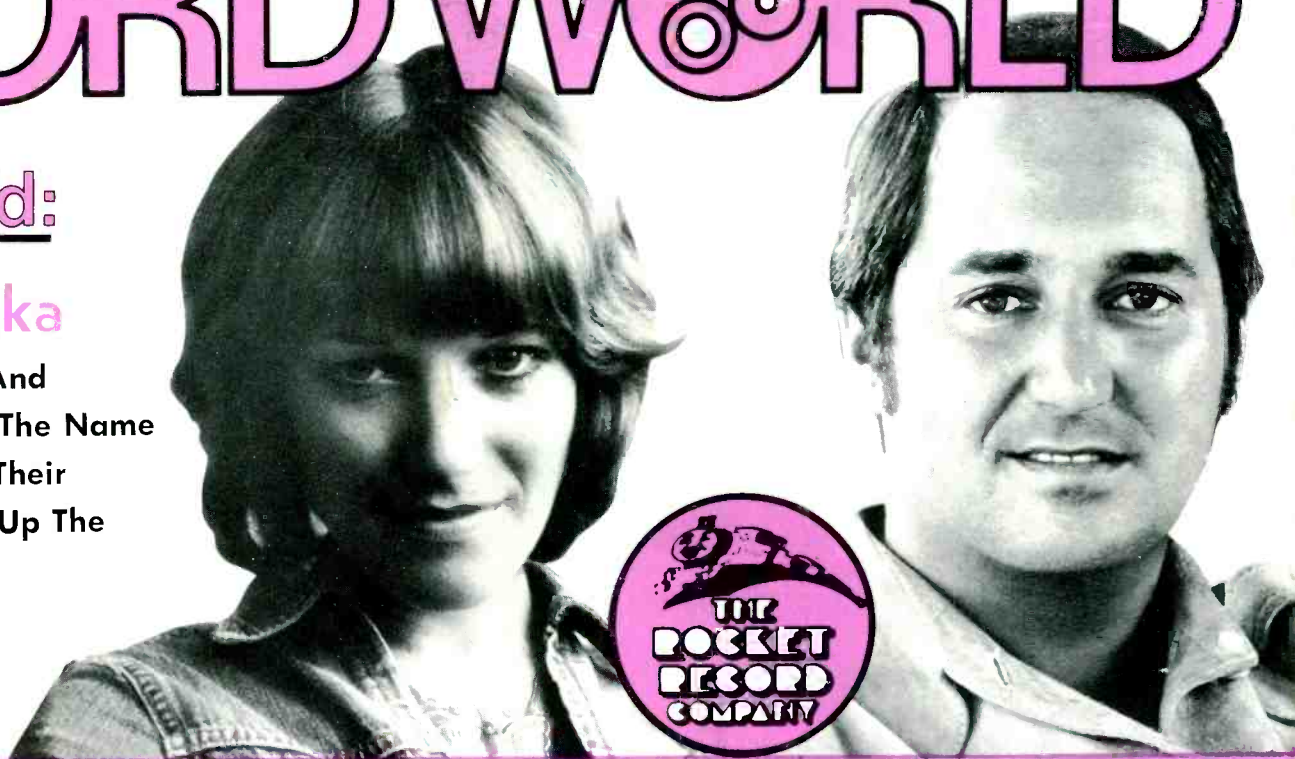


RECORD WORLD

Who In The World:

Kiki Dee/Neil Sedaka

Rocket Records Artists Kiki Dee And Neil Sedaka Are Proving True To The Name Of The MCA-Distributed Logo As Their Latest Singles And Albums Zoom Up The Charts. See Story On Page 20.



HITS OF THE WEEK

SINGLES

DAWN, "LOOK IN MY EYES PRETTY WOMAN" (prod. by Hank Medress & Dave Appell) (ABC-Dunhill, BMI). In the Latin-lilting tradition of their earlier top 10 hits, the CBS-TV "Prime Time" trio turns to a Lambert & Potter tune for their "Steppin' Out" follow-up. Staring at an eye-opening giant head-on, they're lookin' great! Bell 45-620 (Arista).

JIM STAFFORD, "YOUR BULLDOG DRINKS CHAMPAGNE" (prod. by Phil Gernhard & Lobo) (Famous, ASCAP). Each of Jim's hits seems to be more powerfully outrageous than the last. No exception here: this saga of a gal and her dog is told in positively zany terms. Bubbly bit of humor that's surely barking up the highest of tall chart trees! MGM 14775.

OHIO PLAYERS, "FIRE" (prod. by Ohio Players) (Ohio Players/Unichappell, BMI). Stressing the tautness even more than on "Skin Tight," the soul chant from the septet's latest album will be clinging to a top chart perch as it becomes a rallying cry a la Sly Stone's "Higher." Yelling it in a crowded auditorium will soon be commonplace. Mercury 73643.

BILLY PRESTON, "STRUTTIN'" (prod. by Billy Preston) (Irving/WEP, BMI). In the tradition of "Outta Space" and "Space Race," Billy's struttin' out a change of pace item with a moog-majestic instrumental. A disco-bound dynamo for sure that's got to be funk for all ages off his "Kids And Me" album. Walk tall, Billy! A&M 1644.

SLEEPERS

ERIC BURDON BAND, "THE REAL ME" (prod. by Jerry Goldstein/Far Out Prod.) (Far Out, ASCAP). Absent from the scene these last four years since leaving War to its own Afro-rock devices, the Animals founder plunges back into action. Eric erects a new rock house on which the sun of new success shall rise for that familiar gritty voice. Capitol 3997.

TOM JONES, "PLEDGING MY LOVE" (prod. by Gordon Mills) (Lion/Memar, BMI). Almost twenty years after the late Johnny Ace made crossover history with this soul item, the British master of the big ballad takes control of the Don Robey-penned biggie. Should prove the equal or better of his last hit re-make, "I (Who Have Nothing)." Parrot 40081 (London).

HONK, "HESITATION" (prod. by Henry Lewry) (Granite, ASCAP). Innovative self-contained vocal/instrumental combination known for their one-of-a-kind approach to horn rock moves to the label with a single that wastes no time at all. He who hears "Hesitation" is won over immediately! Their name will be making hit noise with all due speed. Epic 8-50056.

SUGAR BILLY, "SUPER DUPER LOVE, PART 1" (prod. by Soundtrack Prod.) (Fratelli, BMI). Sweet William excels as a funk powerhouse bound to explode on the soul charts and spread to pop territory much of its megatonnage. Those who dig a raw disco sound will agree that the titular superlative suits Billy to perfection. Fast Track 2501 (Mainstream).

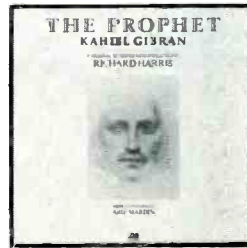
ALBUMS

JONI MITCHELL, "MILES OF AISLES." A live two-record set from a singer/songwriter whose contemporary music contributions have remained unparalleled. Always vibrant and vital, the set sparkles with favorites as well as soon-to-be standards. Songs like "Rainy Night House," "Carey," "A Case of You" and "All I Want" assure chart mileage. Asylum AB 202 (11.98).

ERIC BURDON BAND, "SUN SECRETS." Burdon fans will surely flock to own the first new album to appear from the former Animal in some time. Raspy 'n rousing, new versions of '65 hits "Don't Let Me Be Misunderstood" and "It's My Life" receive updated, fervid renderings and the new single, "The Real Me," is Burdon-branded for success. Capitol ST-11359 (6.98).

BILLY SWAN, "I CAN HELP." Kristoffer-son's former guitarist has gone solo and struck it solid on his debut outing with the album's title track. The disc is predominantly comprised of self-penned pleasers, including the early Clyde McPhatter giant "Lover Please" and the spirited forthcoming single, "I'm Her Fool." S'wan-derful! Monument KZ 33279 (Columbia) (5.98).

RICHARD HARRIS, "THE PROPHET." Kahlil Gibran's most popular poetic work has been sensitively recorded, much to the credit of Arif Mardin's producing and composing capabilities, Richard Harris' dramatic rendering, and Jerry Wexler and Ed Mathews' executive production. Predicting an ecclesiastic chart reign for the timely set. Atlantic SD 18120 (6.98).



Segelstein Discusses Key CBS Appointments: Alexenburg VP, GM Epic and Col/Custom Labels; Ellis Col VP, West Coast A&R; Koppelman CBS Pubberies VP, GM RW Names Mike Sigman VP & Managing Editor Curtom, WB Pact Intl. Musexpo '75 Set Dialogue: Paul Fishkin

BRIAN AUGER'S OBLIVION EXPRESS. ON THE RIGHT TRACK AGAIN...

...with their newest, "Live Oblivion, Volume I." (They also had the right tracks with "Closer To It!" and "Straight Ahead.")

Recorded live at The Whisky. You hear the audience screaming for more, and your customers and listeners will be right there with them, as they hurtle headlong on an Express trip way...way...way out to...

"Live Oblivion"!

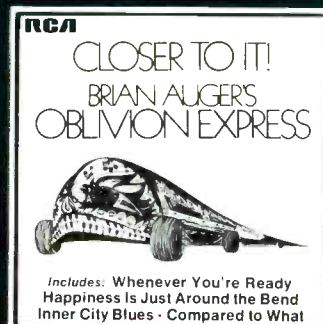
Brian and his crew are also taking a trip that's not quite as way out. A road trip.

- 12/3 Newark, Del.
- 12/4 Northampton, Pa.
- 12/5 Pittsburgh, Pa.
- 12/6 Rio Grande, Ohio
- 12/7 Millersville, Pa.
- 12/8 Clarksburg, W. Va.
- 12/9-11 New York, N.Y.

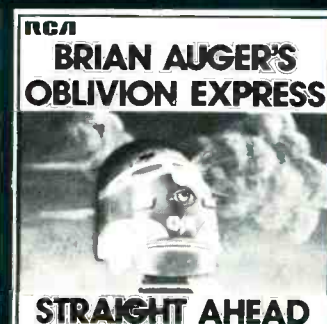
RCA Records and Tapes



CPL1/CPS1/CPK1-0645



APL1/APS1/APK1-0140



APL1/APS1/APK1-0454

RECORD WORLD

Alexenburg Promoted to VP, GM, Epic and Columbia/Custom Labels

■ NEW YORK—Irwin Segelstein, president, CBS Records, has announced the promotion of Ronald Alexenburg to the position of vice president, general manager, Epic Records and Columbia/Custom Labels.

In his new position, Alexenburg will be responsible for the overall direction of Epic Records, including a&r, promotion, sales and merchandising activities. He will also continue to supervise the marketing of Columbia/Custom Labels and the performance of the Epic and Custom Label promotion field force. Alexenburg will report directly to Segelstein.

Alexenburg first joined CBS Records as promotion manager,



Ron Alexenburg

midwest region, Date Records, at the time of the label's inception in 1965. In 1967, he was promoted to manager, Date/Ode sales and promotion and, later that year, was named assistant director, national promotion, Columbia Records. After moving up to director, national promotion, Columbia Records, Alexenburg was appointed vice president, Epic and Columbia Custom Labels sales and distribution in August, 1970, a position he has held until this new move. Prior to joining CBS Records, Alexenburg served as local promotion manager for an independent record distributor in Chicago.

(Continued on page 8)

Col Names Ellis Coast A&R VP

■ NEW YORK — Bruce Lundvall, vice president, general manager, Columbia Records has announced the appointment of Don Ellis to the position of vice president, west coast a&r, Columbia Records.

In his new capacity, Ellis will be responsible for the overall coordination and supervision of the Columbia a&r department on the west coast. In addition to the constant evaluation of new material and the signing of new artists to the Columbia label, his duties will also include the maintaining of close liaisons with the marketing, promotion and publicity departments in planning the release and merchandising of recordings by Columbia artists. He will report directly to Lundvall.

(Continued on page 8)

Koppelman Becomes CBS Pubberies VP, GM

■ NEW YORK — The appointment of Charles Koppelman to the newly created position of vice president, general manager, music publishing, CBS Records Group, has been announced by Irwin Segelstein, president, CBS Records Division, and Walter Yetnikoff, president, CBS Records International Division.

(Continued on page 8)

Gavin Conference program highlights on page 6.

CBS Records President Segelstein Details 'Long Term' Growth Plan

By ROBERT ADELS

■ NEW YORK—Addressing the continuing growth pattern of CBS Records, president Irwin Segelstein in an in-depth interview with *Record World* placed this week's major announcements of promotions for Ron Alexenburg, Don Ellis and Charles Koppelman (see separate stories) in a "contextual frame" as "part of a long-term plan." That plan, explained Segelstein, was first put into motion at the CBS Records convention in August with the appointment of Bruce Lundvall as general manager of Columbia Records.

He continued, "Both Columbia and Epic have experienced growth, to which the Columbia Custom Labels' success pattern has added. Also being a company that increasingly views our vital publishing interests as much more than an unpleasant adjunct to a record company, these three announcements represent our ability to husband all this growth and foster artist development on all fronts."

Segelstein continued to stress the creative spirit of CBS Records by re-emphasizing that "it's the heart of a growing concern." He elaborated: "Record companies, what with the day-to-day contending with material shortages and marketing strategies, often see their management energies diverted to administrative tasks. We have to get back to what's basic: the product, the artist and the development of both . . . Often even an interview with a record company president takes on forced marketing overtones. While CBS Records is of course committed to market research, when all is said and done, you must start off with that product and that talent."

In line with the restructuring of top executive roles to facilitate artist development on all levels, Segelstein briefly reviewed the backgrounds of the three men most recently promoted from within company ranks, a situation which he generally characterized as "healthy":

"Ron Alexenburg represents something old-fashioned in this business, he's a 'record man: Don Ellis, who is originally from the west coast, will now be able to make Columbia Records' visibility more pronounced in the a&r area there, as he relocates. And Charles Koppelman is most unique in a world of otherwise diminishing publishing giants."

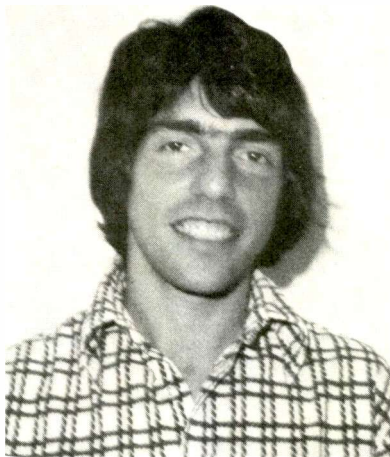
(Continued on page 8)

Record World Appoints Mike Sigman Vice President & Managing Editor

■ NEW YORK — *Record World* publisher Bob Austin and editor-in-chief Sid Parnes have jointly announced the promotion of Mike Sigman to the post of vice president & managing editor.

Sigman, who has served as editor of *Record World* for the past two years, is the first vice president to be named from the publication's editorial staff.

In making the announcement, Austin stressed Sigman's continuing efforts in working towards a "structured, yet flexible editorial format" for the magazine. Noting that the new *Record World* VP worked his way up through virtually every department since joining the staff, Parnes cited Sigman's abilities as "an organizer with the taste and the sensitivity necessary to present the news of the industry in its most effective and credible manner."



Mike Sigman

Sigman first joined *Record World* on a part-time basis while attending Bucknell University. Upon graduation in the Summer of 1971, he was appointed to the publication's edi-

(Continued on page 36)

WB, Curtom Pact

■ CHICAGO — Marv Stuart and Curtis Mayfield, co-presidents of Curtom Records Inc., and Warner Bros. Records board chairman Mo Ostin and president Joe Smith have jointly announced the terms of a major worldwide disc and publishing deal.

Under the terms of the agreement, all future product on Curtom (whose roster includes Curtis Mayfield, the Impressions, Natural Four and Leroy Hutson) will be distributed as a Warner Bros. Records custom label.

Publishing

Warner Bros. Music has also bought out Curtom's three BMI publishing affiliates—Curtom, Camad and Chi Sound—and will administer a newly-created and as yet unnamed Curtom-controlled pubbery which will own the rights to all future copyrights stemming from the Curtom stable.

First product under the new agreement will be a single from the Impressions.

(Continued on page 20)

International Musexpo Sets Las Vegas Opening

■ NEW YORK — The U.S.A.'s First International Record and Music Publishing Exposition—International Musexpo '75 — will take place on September 21-24, 1975 at the Las Vegas Convention Center, Nevada. This is the first in a series of annual International Musexpo's to be held in the United States, it was announced by Roddy S. Shashoua, president of International Music Industries, Ltd., parent company of International Musexpo '75, Ltd.

With early indications revealing participation from music industry executives from 44 countries, International Musexpo '75 will cover recording companies, music publishers, independent producers, songwriters and composers, impresarii, studio and audio accessories, licensing and service organizations, and every facet and market aspect in the music industry.

Shashoua stressed that International Musexpo '75 is a business exposition covering all categories of music product (including pop, rock, soul, country, classical, educational and easy

Letter to the Editor

To the Editor:

Your November 23rd issue article, "Grammy Committees Face Crossover Question," certainly recognized the difficulties the Academy faces each year in its screening processes, which is precisely why we devote so many, many man hours to scrutinizing all entries carefully, and more and more in recent years, to the playing of many of them for screening committee members so that they can actually hear and then discuss what is in those grooves.

However, your writer, who was extremely helpful as a member of the screening committee,

(Continued on page 39)



Roddy S. Shashoua

listening), for music industry executives from all over the world "to highlight, to sell, to license, to see, to buy, to meet in the largest music market in the world, and in four days cover the whole world of music."

"The international interchange of music to and from the U.S.A. is more recognized today than ever," added Shashoua. "Today, worldwide record and tape sales alone are in excess of \$4 billion

(Continued on page 45)

ABC Finalizes Purchase Of Word Incorporated

■ NEW YORK—American Broadcasting Companies, Inc., has completed its acquisition of Word, Incorporated, a religious communications company, announced Leonard H. Goldenson, chairman of the board, and Elton H. Rule, president of ABC, Inc.

Word, Incorporated is based in Waco, Texas, and was founded in 1952 by Jarrell McCracken, who will continue to serve as president. The company and its subsidiaries produce and distribute records, tapes, books,

(Continued on page 36)

'Rocky Horror Show' Set for NY's Belasco

■ LOS ANGELES — Producer Lou Adler will debut a new company of "The Rocky Horror Show" on Broadway in early February at the Belasco Theater, which will be gutted and turned into New York's first cabaret theater in recent times.

Adler, who made his stage producing debut with the Los Angeles production of "Rocky" —now in its ninth month at the Roxy Theater—has signed contracts with the Shubert Organization for the Belasco. The contract hinged on the cabaret theater aspect for "Rocky," with the Shuberts agreeing once their liquor license was obtained.

Tim Curry

Tim Curry will again star as mad scientist Frank N. Furter on Broadway and the rest of the cast will be culled from the Los Angeles and London productions as well as from auditions that were held in New York last month. Rehearsal begins on Jan. 6 and there will be an undetermined number of previews before opening night. The number and the exact opening

(Continued on page 36)

Injunction Granted In Shelter vs. Snow

■ LOS ANGELES — Dennis Cordell, president of Shelter Records, has announced that the Superior Court of Los Angeles County has granted Shelter's application for a preliminary injunction against Phoebe Snow and CBS Records. The injunction prohibits them, their agents, employees and attorneys and any person, firm or corporation other than Shelter, during the pendency of the litigation brought by Shelter against Ms. Snow and CBS, from recording

(Continued on page 36)



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SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$50; AIR MAIL—\$85; FOREIGN—AIR MAIL \$90. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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RECORD WORLD PUBLISHING CO., INC.
VOL. 30, No. 1433

Stars Shine at Clive Davis Fete



Celebrities from the entertainment world—ranging from rock stars and film and TV stars as well as record company executives, honored Artista Records president Clive Davis at a party hosted last week by his publisher, William Morrow & Company. The party kicked off the publication of Davis' book "Clive: Inside The Record Business." Pictured at the party, from left: "Magic Show" star Doug Henning, Davis and Paul Simon; Rick Derringer, Davis and Edgar Winter; and Mr. and Mrs. Davis. "Clive: Inside The Record Business," which is already on sale in various New York book stores, is scheduled for official publication next month.

If you're reaching out for soul, grab Atlantic Records.

Grab the best in soul.

The newest album by Aretha Franklin, "With Everything I Feel in Me," where "The Queen of Soul" proves that she occupies the throne undisputedly.

The Spinners, "New and Improved," but how do you improve on perfection?

"The Magic of the Blue," Blue Magic's stunning new album of soulful prestigation.

"Another Beginning" from Les McCann...new directions from an old master.

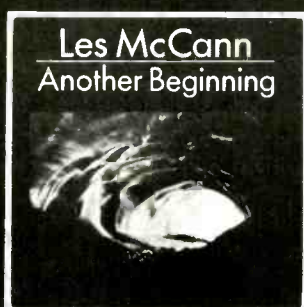
Billy Cobham's "Total Eclipse," piercing the darkness with musical brilliance.



SD 18116 produced by Jerry Wexler, Tom Dowd, Arif Mardin and Aretha Franklin



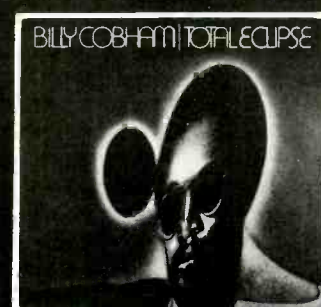
SD 18118 produced by Thom Bell



SD 166 produced by Joel Dorn



SD 36-103 produced by Alan Rubens, Steve Bernstein, and Bruce Gable



SD 18121 produced by Ken Scott & Billy Cobham

Soul Explosion: Part 2

Grab Atlantic Records,  and grab the best soul there is.

Gavin Conference Program Highlights

SUNDAY, DEC. 1—9 a.m. Washington attorney Tom Schattenfield will moderate a panel made up of Stanley Spero, manager of KMPC-Los Angeles and Stanley Kaplan, owner-manager of WAYS-Charlotte discussing the way the FCC handles complaints against stations, special interest groups, filing petitions to deny a license renewal, required surveys of community needs, etc.

Chuck Blore will then conduct a demonstration on commercials, particularly designed to help smaller stations improve the quality of their own production of spots for local advertisers.

SUNDAY—1:30 p.m. A demonstration of audio processing presented by engineering consultant Eric Small. Guests are invited to bring portable radios (AM) so they can hear the actual audio modifications by means of a broadcast simulator.

Jack McCoy's presentation, "What's wrong with the rating services? How to program to improve your numbers" will follow.

MONDAY, DEC. 2—9 a.m. The top 40 session.

SESSION ONE

Topics	Participants
Mechanics of Promotions	Gerry Peterson, KHJ
Commercial Limits	Harv Moore, WPGC
Contests	Steve West, KJRB
News & PSA's on FM-Top 40	Michael Lee Scott, Z-93
Talent Recruitment	Mike Anderson, WOSH
Audience Input	Ted Scott, KFMG
Community Involvement	John Long, XEROK

SESSION TWO

Topics	Participants
Programming Research	Peter McClain, KIOA
Too Much Research?	Bob Pitman, WMAQ
High Energy "Q" Formats	Buzz Bennett, KDWB
Communication Between Jocks & Listeners	J. J. Jordan, WHBQ Robert W. Walker, Y100
Counter Programming	Paul Sebastian, WLOB Bill Hennes, CKLW

Topics	SESSION THREE	Participants
Music Selection & Research		Bryan McIntyre, WCOL
Shorter Records, Long Playlists?		Derek Shannon, KTAC
Dayparting		Dave Sholin, KFRC
Detecting Hypes		John Sherman, KJRB
Rack Jobbers		Steve Gaspar
Cover Battles		Bill Tanner, Y100
National Trade Charts		Derek Ryan, WOSH
BMI & ASCAP		Robin Mitchell, WSAI

The adult contemporary session goes into the Multimedia Forum for audio visual presentations by KHOW-Denver, and WGN-Chicago, plus an audio presentation by Dean Tyler and WIP-Philadelphia, and Biggie Nevins with the sounds of KFI-Los Angeles.

Don Nelson's panel of country music experts will direct questions to the audience.

The panel on black radio will feature Jerry Boulding (WCHB-Detroit), Jim Maddox (KDAY-Los Angeles), Chuck Smith (KKDA-Dallas) and Sonny Taylor (WJPC-Chicago).

MONDAY—1:30 p.m. Stanley Gortikov, head of RIAA with stories of record and tape pirates; Ira Heilicher and R. A. Harlan will show how the rack operators work with radio stations; George Wilson, George Burns, Kent Burkhardt and others will comment and field questions about the program director as a business man.

TUESDAY, DEC. 3—8 a.m. There will be a special breakfast hosted by Gary Taylor, followed by a discussion, moderated by George Burns. Seating will be available for all who wish to listen—or to participate.

International Publishing Views Aired at NMPA Forum '74

By ROBERTA SKOPP

NEW YORK — Salvatore T. Chiantia, president of the National Music Publishers Association, and president of MCA Music, presided over the NMPA's Forum '74, which dealt in depth on the subject "Music Publishing—The International Scene." It was a day-long event which took place at the Plaza Hotel on November 22.

Nathan Special

The highlight of the Forum was a luncheon speech by Robert R. Nathan, one of this country's most distinguished and well-respected economists, having established himself as such during the New Deal period. Nathan stressed his

optimism regarding the country's current recession. Important factors outlined by Nathan included the inter-relationships of businesses on the economic environment, with the most serious challenge being in international co-operation—an essential factor for improvement of current economic circumstances. His particular hopes for 1975, he said, are that selective controls be established to curb inflationary trends.

Morning Speakers

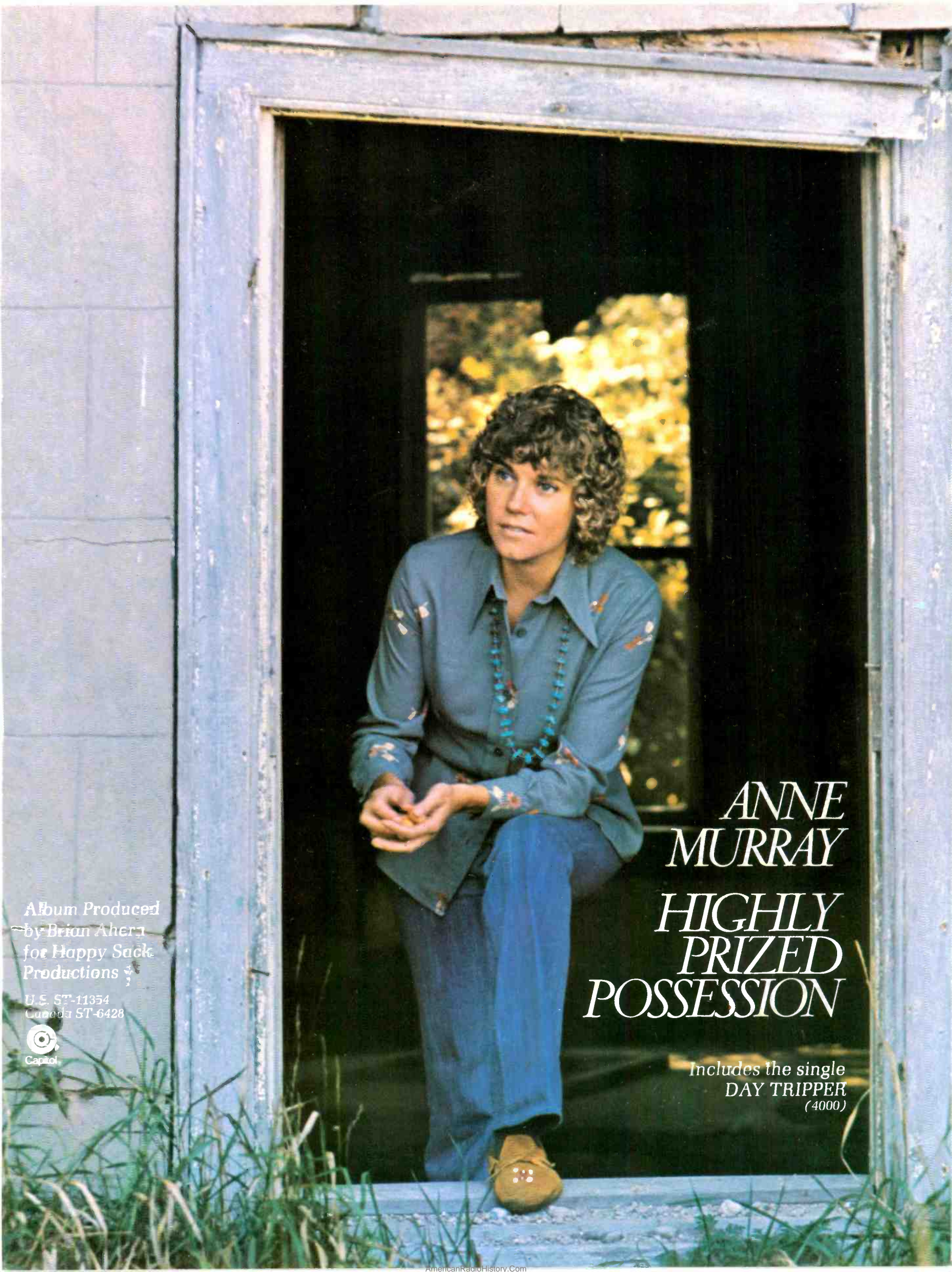
Michael J. Freegard, general manager of The Performing Rights Society, Ltd. and president, execu-

(Continued on page 45)

UA Inks Mandrill



Shown at a luncheon at which newly-signed pop-soul group Mandrill was welcomed to United Artists Records are (from left) Al Teller, president of United Artists Records of America; Mandrill member Claude "Coffee" Cave; Mike Stewart, chairman of the board, United Artists Music and Records Group; George Grief, manager of the group; and Mandrill member Ric Wilson. The group signed a long term agreement with United Artists; the first UA album from Mandrill is expected soon after the beginning of the year. It was also revealed that the group would be relocating to the west coast.



ANNE
MURRAY
HIGHLY
PRIZED
POSSESSION

Includes the single
DAY TRIPPER
(4000)

Album Produced
by Brian Ahern
for Happy Sack
Productions

U.S. ST-11354
Canada ST-6428



Capitol

Segelstein Interview *(Continued from page 3)*

Commenting on certain "holes in the mosaic" still left to be filled—namely a VP of east coast a&r for Columbia Records, and an a&r head of Epic Records—Segelstein revealed that announcements in these areas would be "upcoming shortly" and would be made public by the general managers themselves, as would any further executive appointments under their realms of authority.

Along with the new and to-be-named a&r execs being part of the over-all commitment to artist development, the CBS Records chief stressed the continuing importance of Billy Sherrill, a prime force in the label's commitment to the entire scope of the Nashville music scene: "You can't begin to speak of this company's total a&r thrust without mentioning Billy Sherrill's active participation in the picture."

The frontiers of the industry at present, according to Segelstein are "a&r, promotion and artist development," a comment he first echoed at the August CBS Records convention. With product backed by "a merchandising team with a field force flavor," the CBS Records president views these three latest promotional announcements as both reflection of the current and generator of the future increased activity in the realms of total artist development at the company. "We have always given each label, Columbia, Epic and the Columbia Custom Labels, their own sense of creative identity," he summarized. "But the color and graphics of the label make no difference to our sales force. There's a sense of pride in each," Segelstein explained while noting that a little bit of "healthy competition" is part of the pattern for making sure otherwise conventional tasks are consistently completed with more enthusiasm and success than they have ever been before.

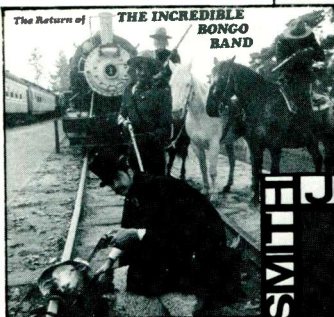
Conniff To Visit Moscow To Record LP for Melodiya

■ NEW YORK — Columbia recording artist Ray Conniff is currently on a tour of Britain which winds up on December 2 in Dublin, Ireland. At the completion of the British tour, Conniff will make musical history

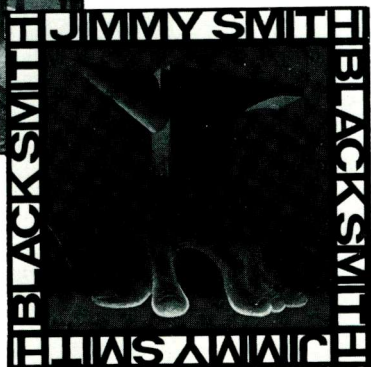
by becoming the first American popular recording artist to make a record for the Melodiya label in Russia. The recording, which will feature popular Russian *(Continued on page 45)*

Take Pride in your music!

Includes Smash Single
"First Round Knockout"



Includes the
Smash Hit "Kiburi"

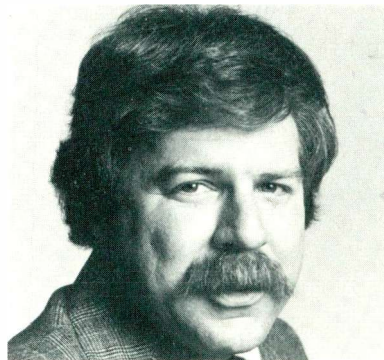


With pride . . . from Pride Records. Distributed
by Atlantic Records

Don Ellis

(Continued from page 3)

According to Lundvall, "Don has a wealth of experience in the music industry and he has a proven history of achievement as an artist and repertoire executive. In recent years he has helped to mold the Epic Records roster and has been instrumental in the extraordinary success of such artists as Edgar Winter, the Hollies, Minnie Riperton, Dave Loggins, Labelle, Dan Fogelberg and many others. In making this unique move from Epic to Columbia, Ellis combines the necessary talent and experience with a valuable knowledge of the CBS Records administrative operation."



Don Ellis

Ellis joined CBS Records in 1970 coming from Discount Records. After serving for over a year as director, merchandising, Epic Records, he was appointed to the post of director, artist development, Columbia Records. In 1972, Ellis was named director, a&r, Epic Records and, earlier this year, was promoted to vice president, a&r, Epic Records, a position he has held until this new move.

Charles Koppelman

(Continued from page 3)

In his new capacity, Koppelman will have direct overall responsibility for the operation of the April/Blackwood music publishing companies in the United States. In addition, he will coordinate the activities of the music publishing arms of each of the companies within the CBS Records International complex.

The creation of this new post was heralded by Segelstein and Yetnikoff as part of long-range plans on behalf of the CBS Records Group to unite all of the companies' publishing activities in a single network as a basis for future growth. By closely linking the domestic and foreign music publishing operations through this unique organization, CBS Records is better postured to attract, develop and expose music writing talent worldwide. Both Segelstein and Yetnikoff cited Koppelman for his vast talent and experience in music publishing, as well as in a&r.

Stigwood Taps Richards In Expansion Move

■ NEW YORK — The Robert Stigwood Organisation has added a top executive in its recording and management arm, with the appointment of Susan Richards as executive vice president of RSO Records and Management, west coast, announced Robert Stigwood, chairman of The Robert Stigwood Group, and Bill Oakes, president of RSO Records.

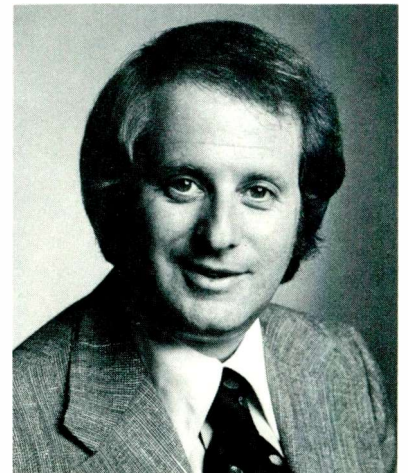
Ms. Richards, who most recently served two years as sole talent coordinator on "The Midnight Special," reports immediately, and will establish west coast offices shortly. She will report directly to Bill Oakes in New York, and will be actively engaged in both the recording and management fields.

Ms. Richards will soon announce the west coast office location, which will be separate from the present offices of RSO Films, Inc. at 9200 Sunset Blvd. Until then, she can be contacted there through the RSO Films number: (213) 278-1680.

Ron Alexenburg


(Continued from page 3)

According to Segelstein, "Ron has long been a key factor in the Epic and Columbia/Custom Label success story and this promotion is a well deserved one. His experience in the music industry and his flair in both the creative and marketing areas have contributed greatly to the rapid growth of the Epic and Custom Labels."



Charles Koppelman

Koppelman joined CBS in 1972 as vice president of April/Blackwood music publishing. In August, 1973, he moved to the position of vice president, national a&r, Columbia Records, a post he has held until this new move. Prior to joining CBS, he was a partner in the production and music publishing company Koppelman-Rubin Music.



**Eddie
Kendricks
Sings
For You.**

An album of songs you'd love to hear him sing: Jim Croce's "Time In A Bottle." The David Gates/Bread Classic, "If." And a beautiful new love song, "Deep And Quiet Love."

"For You."



©1974 Motown Record Corporation.

MIRACLES—Tamla T54256F (Motown)
DON'T CHA LOVE IT (prod. by Freddie Perren)
 (Jobete, ASCAP)

Even more fiery uptempo stuff than their volcanic "Do It Baby," the latest from the foursome is right in their new pop/soul niche. When you got "It," flaunt it!

JONI MITCHELL—Asylum 45221
BIG YELLOW TAXI (prod. not listed)
 (Siquomb, BMI)

Rockin' live rendition of the tune she wrote in '70 and which charted for the act Neighborhood. Now Joni's in the driver's seat for her own bright hit ride.

SANTANA—Columbia 3-10073
MIRAGE (prod. by Carlos Santana, Michael Shrieve, Tom Coster)
 (Micache, BMI)

Back to their tried-and-true Latin rock roots, the Frisco-based band releases this paradise of a track from their "Borboletta" album. Hearing is seeing is believing!

RASPBERRIES—Capitol 4001
PARTY'S OVER (prod. by Jimmy Ienner)
 (CAM USA, BMI)

Their follow-up to "Overnight Sensation" takes the it's-time-to-call-it-a-day saying and infuses it with rockin' spirit. Original tune celebrates an upcoming hit.

CHILLIWACK—Sire 716 (ABC)
CRAZY TALK (prod. by Terry Jacks/Poppy Family Prod.)
 (Music Makers/Doraflo, BMI)

There's bound to be nothing but good talk about these unique Canadian rockers who have now moved to the label with sound courtesy of the "Season in the Sun" man.

HAGERS—Elektra 45219
CHERRY PIE (prod. by Mike Curb & Michael Lloyd)
 (Modern, BMI)

Skip & Flip's '60 slice of top 10 life is still a mouthwatering bit of pop food. Production on this revamp makes it a juicy prospect for renewed success.

KEN MATTHEWS—Stax 0233
THE MILL'S ON FIRE (prod. by Clyde Otis)
 (Eden/New York Times, BMI)

First single to really address our current economic situation in all-out lyrical terms is much more an upper than the subject matter normally allows. A burner!

GOOSE CREEK SYMPHONY—
 Columbia 3-10062
PLANS OF THE LORD (prod. by Ron Haffkine)
 (Broken Creek, BMI)

From one of the most enticingly-named albums of the year—"Do Your Thing But Don't Touch Mine"—comes this sax-y one from those "Mercedes Benz" men.

LEVINE & BROWN—Bell 45-617 (Arista)
POOR LITTLE WHITE TRASH (prod. by Snuff Garrett)
 (Levine & Brown, BMI)

From Mitch Ryder to Tony Orlando, this team has penned nothing but the hits. Now a performing act, they've written themselves a "Rag Doll"-type popper.

ISLEY BROTHERS—T-Neck ZS8-2255
MIDNIGHT SKY (PART 1) (prod. by Isley Bros.)
 (Bovina, ASCAP)

From their energetic and successful "Live It Up" sessions, one midtempo item that suggests the widespread appeal of another "That Lady." Look up, it's super soul!

EBB TIDE—Sound Gems 100
GIVE ME YOUR BEST SHOT, BABY (PART 1)
 (prod. by Frank Fioravanti & Paul Rakes)
 (Melomega, ASCAP/Philimela, BMI)

New soul trio from the production house that built William DeVaughn asks for and will get prime soul consideration. Their first disc flows with the best of 'em.

ROBERT GOULET—ABC 12049
THE LITTLE PRINCE (prod. by Mike Curb)
 (Famous, ASCAP)

Classic novel begets a strong holiday box office item, in turn providing Goulet the Hollywood vehicle with which to make a long-awaited kingly disc return. Royal!

FRESH FLAVOR—Buddah 442
WITHOUT YOU BABY I'M A LOSER (prod. by Tony Camillo)
 (Fresh Flavor, BMI)

Group closely tied to the activities of Richie Havens during the past year makes its disc debut with a tune penned by the female band member. Soulful winner!

JONAH—20th Century 2142
FEEL IT (prod. by Ron Dante/Cashwest Prod.)
 (Sweet City Songs, ASCAP)

Barry Manilow cohort, now a solo artist with his "Midnight Show" single, produced this band under Cashman & West's aegis. Tactile rocker with a golden touch.

BLAKBONE—Ace 3005
LOOKIN' AT THE SKY (prod. by Jimmy Jones)
 (Ace, BMI)

Label that brought us all the gut rock from Frankie Ford to Huey Smith reactivates by offering a strong new progressive band from ZZ Top land. Texas gusher!

PLAYGROUNDS—Play Grounds 2002
 (PIP)
THIS OLD MAN (prod. by Rupert Holmes & Jeffrey Lesser)
 (Good Fortune, ASCAP)

Seven-member group is the original cast of PBS-TV's "Zoom." With a sound reminiscent of the Tops' "I Can't Help Myself," they come rollin' home.

NEW YORK CITY—Chelsea 3008
LOVE IS WHAT YOU MAKE IT (prod. by Thom Bell)
 (Mighty Three, BMI)

Producer Bell rings the hit chimes for the "I'm Doin' Fine" men with a more clarion call than he's done since. Group makes the most of the lovely hit setting.

COUNTRY HAMS—EMI 3977 (Capitol)
WALKING IN THE PARK WITH ELOISE (prod. not listed)
 (Kidney Punch, BMI)

Tune penned by Paul McCartney's Dad comes to instrumental light as a turn-of-the-century period piece. Nashville and U.K. sessionmen romp on this fun sound.

BESSIE BANKS—Volt 4112 (Stax)
TRY TO LEAVE ME IF YOU CAN (I BET YOU CAN'T DO IT) (prod. by Clyde Otis, Herman Kelly/Argon Prod.)
 (Eden/New York Times, BMI)

Gal who first introduced a ballad which later launched the Moody Blues ("Go Now") resurfaces in Memphis with a hit that no one can deny her. Sure soul bet!

PRIME CUT—Shady Brook 003
HEY PEARL (prod. by Clay McMurray)
 (Little, BM)

Beefy boogie soul troupe calls out for their precious sweet thing in such a way that you can't imagine her ignoring them for one second. Well-rounded r&b gem.

VENTURES—UA XW578-X
THEME, 'AIRPORT 1975' (prod. by Ted Glasser)
 (Leeds, ASCAP)

Multi-media magic has done it for the instrumental perennials in the past. Theme from the flick should be their biggest number since "Hawaii Five-O."

POLLY BROWN—GTO 1002 (ABC)
UP IN A PUFF OF SMOKE (prod. by Phillip Swern & Gerry Shury)
 (Almo, ASCAP)

British soulstress with a striking likeness in vocal timbre to Diana Ross debuts on our shores with trans-Atlantic "Smoke" signals getting her message across.

KYLE—ABC 12045
RESCUE ME (prod. by Danny Janssen & Bobby Hart/Family Prod.)
 (Stoney Road, BMI)

Not the Fontella Bass classic but a new gleam with a Neil Diamond-type glimmer. The uni-monikered singer-songwriter should see multi-dimensional action here.

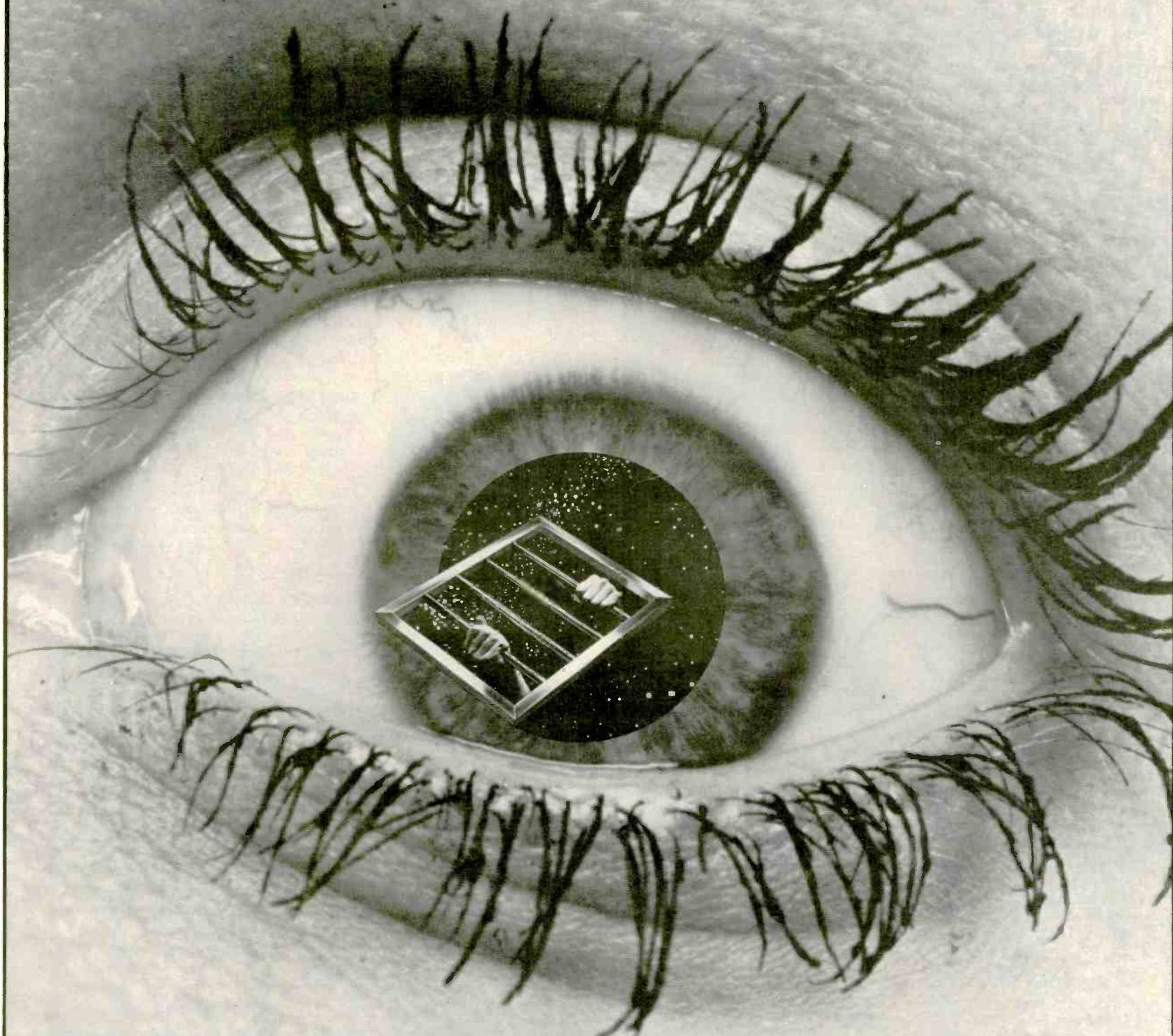
JOHNNIE RICHARDSON & JOE RIVERS—
 J&S 1684
YOU'RE JUST RIGHT FOR THE PART (prod. by Zell Sanders)
 (Fame/Ensign, BMI)

That "Over the Mountain" duo hits the comeback trail, cinematizing their latest love missive as they return with a brand new ballad. Perfect soul hit casting.

THE PERFECT CRIME

“ ‘Crime Of The Century’ has the makings of a monster . . . It grips you right from the first eerie sound . . . **Supertramp** have come up with something they can justifiably call **Supertramp** music—seventies rock that stems from many sources but funnels down to an almost orchestral sound that’s impressive though not pretentious.”

— New Musical Express



“**Crime Of The Century:**” A startling vision of sanity as performed by **Supertramp** and produced with Ken Scott of David Bowie and Mahavishnu fame.

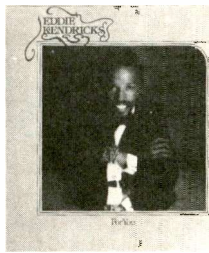
(SP 3647)

On **A&M Records**

FOR YOU

EDDIE KENDRICKS—*Tamla T6-33551*
(Motown) (6.98)

The soul sensation steals the show tackling lovesongs and delivering them with all the heartfelt feelings that can be mustered. "Please Don't Go Away" rhapsodically builds in momentum; Kendrick's falsetto is fiery on the single, "One Tear;" and David Gates' "If" is further enhanced by the musical maestro.



HISTORY OF BRITISH ROCK VOL. II

VARIOUS ARTISTS—*Sire SASH-3705-2*
(ABC) (7.98)

A sensational compilation sweeping fave raves of the '60s to add to the first anthology released by the label. Special attraction is never before released in the U.S. singles "Lady Samantha" by Elton John and "Little Miss Understood" by Rod Stewart. The Hollies, Dusty Springfield, and Cilla Black are just a few of the artists stirring fond remembrances.



SOUL & INSPIRATION

THE 5TH DIMENSION—*Bell 1315* (Arista) (6.98)

Now under the production auspices of both John Florez and Bones Howe, the long-standing quintet releases one of their finest sets to date. Highlighting the full and lush package are the Mann/Weil-authored classic "Soul & Inspiration," "The Best of My Love" and the single culled from the set, "Harlem."



SHEER HEART ATTACK

QUEEN—*Elektra 7E-1026* (6.98)

British metallic musicmen who mesmerized Broadway on their last Stateside outing display their musical maturation on this second set. Moods vary, as exemplified from the gentle commercial potential of "Misfire" and "Killer Queen" to the super-energy found in "Brighten Rock" "Tenement Funster."



CASTON & MAJORS

Motown M6-81451 (6.98)

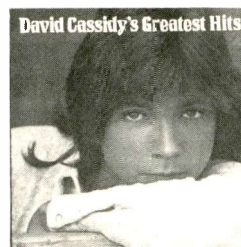
Following in the newly established tradition of r&b producers successfully taking on artist roles (Barry White and Johnny Bristol to name a few), Eddie Kendrick's producer Leonard Caston comes forth with an album to further that contemporary convention. A variation of moods are created, with an orchestral lushness surrounding the album in its entirety.



DAVID CASSIDY'S GREATEST HITS

Bell 1321 (Arista) (6.98)

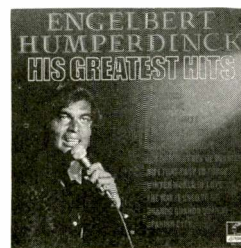
The former Partridge Family sex symbol's newest package covers some of the classically commercial songs to evolve during the past few years. Included in the compilation are the Lennon/McCartney nugget "Please Please Me," the former Assocation hit "Cherish" and the old Rascal favorite, "How Can I Be Sure."



HIS GREATEST HITS

ENGELBERT HUMPERDINCK—*Parrot PAS 71067*
(London) (6.98)

One of England's most popular MOR artists is now out with a compilation of goodies encompassing his steadily successful career. The hits keep on comin' starting with his '67 smash hit "Release Me," and romantically rolling through to "Winter World of Love." A timely set.



BREAKAWAY

KRIS KRISTOFFERSON & RITA COOLIDGE—
Monument PZ 33278 (Col) (6.98)

A set to showcase the versatile collective talents of harmonizing Kris & Rita. Lead vocals are alternated and when their voices mix new plateaus are reached. Whether abounding with funk as on "Lover Please," gettin' real mellow on "What'cha Gonna Do," or achieving an orchestral sound as on "Rain," the duo's divine!



JONAH

20th Century T-456 (6.98)

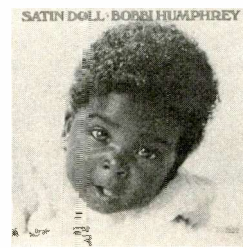
Trio debuts exhibiting strong, melodic song structure, euphonious harmonies and flowing, relaxing music. Ron Dante production is a deftly cohesive one with Bob Mann's horn and string arrangements being of the highest calibre. Best o' the batch include "Sweet, Sweet Music," "Feel It," "Comin' to Ya" and "The Fool." A quality set deserving FM exposure.



SATIN DOLL

BOBBI HUMPHREY—*Blue Note BN-LA344-G*
(UA) (6.98)

Female flautist extraordinaire takes listeners on a jazzy jaunt with her swirling and skillful musical expertise on her second solo soar. The Duke Ellington/Johnny Mercer/Billy Strayhorn title track is vibrantly delivered and "Fun House" teams funk with jazz roots to form an uptempo delight. Satin shine!



AIN'T GONNA PLAY NO SECOND FIDDLE

DANA GILLESPIE—*RCA CPL1-0682* (6.98)

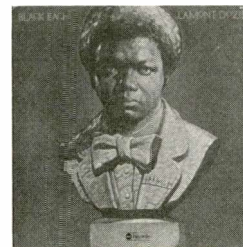
On her second set this Mainman main woman sings her ever lovin' heart out, whether belting out a blues ballad or out 'n out rock & rolling. Cuts to catch include the energized title track (one of the few selections not authored by the artist), "Really Love the Man," "Hold Me Gently" and "Never Knew." First rate!



BLACK BACH

LAMONT DOZIER—*ABC ABCD-839* (6.98)

Writer/producer whiz is out with his second solo set, and, as the title implies, the man is becoming a legend in his own time. The r&b single culled from the set, "Let Me Start Tonight," is a soulful sensation, as are "Put Out My Fire," and the joyous "I Wanna Be With You." "Black Bach" is a classical delight!



KUNG FU FIGHTING

CARL DOUGLAS—*20th Century T-464* (6.98)

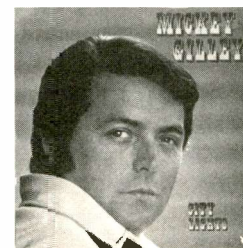
With the single title track ascending The Singles Chart, targeted for the number one slot, there's little chance that this set will do anything but aim likewise. The premier album pulsates throughout, as does the Bruce Lee inspired single, with AM action punched in the grooves.



CITY LIGHTS

MICKEY GILLEY—*Playboy PB 403* (6.98)

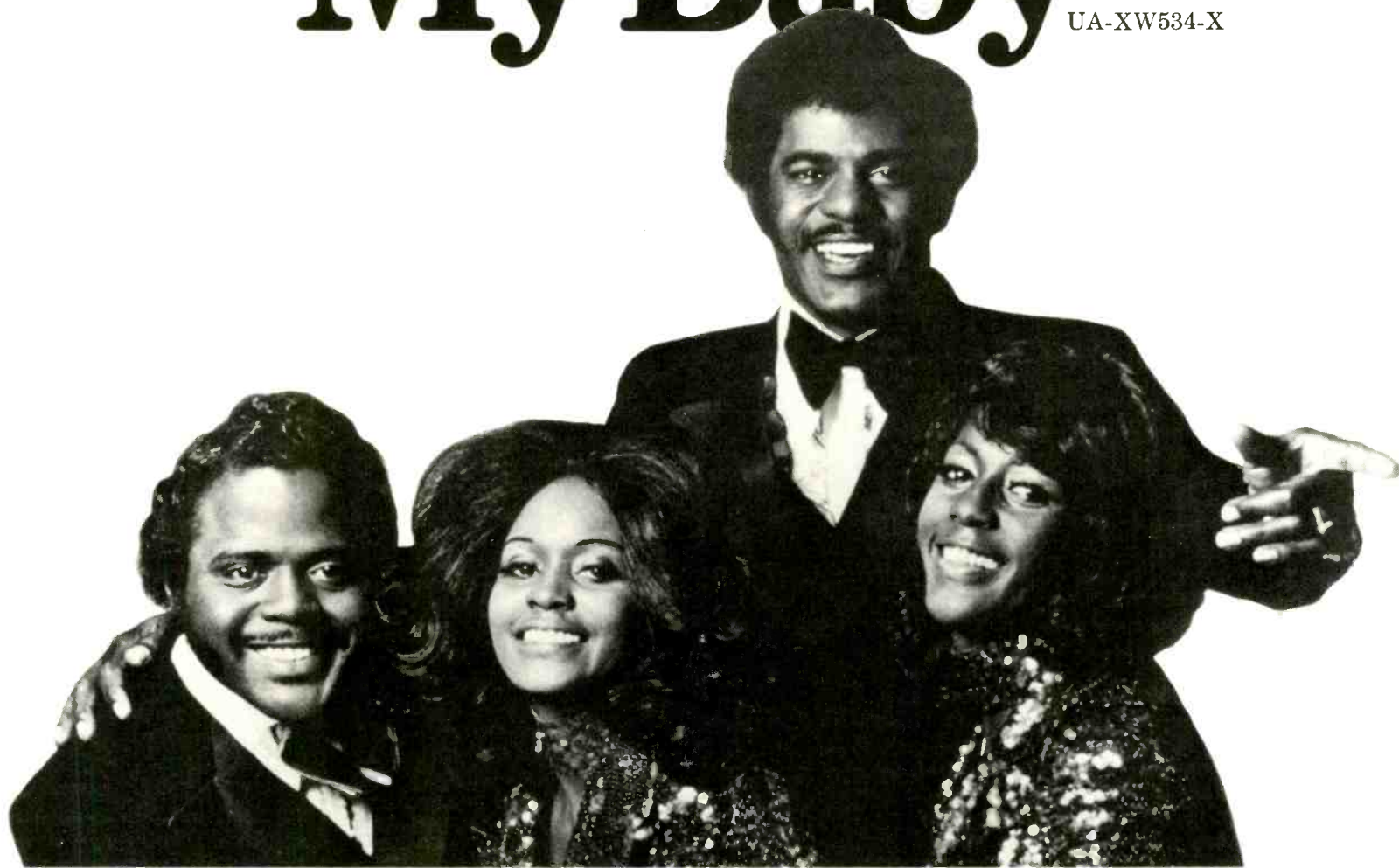
This country singer comes forth with a package providing possible pop and FM crossover capabilities. His deep-throated vocal prowess enhances selections the likes of the inspiring "More and More," "Who'll Turn Out the Lights (In Your World Tonight)" and the honky-tonk flavored title tune.



Their strongest single since:
"Treat Her Like A Lady" and "Too Late To Turn Back Now"

"Since I Found My Baby"

UA-XW534-X



Cornelius Bros. & Sister Rose

On United Artists Records



Production & Sound: Bob Archibald, Music Factory, Miami, Fla.

THE COAST

By KAREN FLEEMAN



■ WHO'S BONNIE JO MASON?: Back in '64, at the height of Beatlemania, **Bonnie Jo Mason** recorded a song, "Ringo, I Love You" on Annette Records. It has been rumored that "Bonnie Jo" is supposedly none other than **Cher Bono**, and that the song was written and produced by **Phil Spector**. If it isn't the dynamic duo, it was sure a great imitation! . . . Speaking of Ringo, he's leased a six-story house on one of the canals of Amsterdam which will serve as European head-

quarters for Ring-O' Records. The first three floors will serve as office space, and the top three floors will be staff living quarters . . . **Michael Ochs** has reportedly been leaving his beachside house at the ungodly hour of 8:00 a.m. each morning, so he won't be late for his new job as director of publicity for ABC Records. Supposedly, the only regrets Ochs has about taking the job is that his tan is fading . . . **Chan Daniels** has exited Capitol's a&r dept., to produce independently . . . **Harry Nilsson** has completed his new album and to celebrate, hosted a champagne party at the RCA Studios and presented bowling trophies to everyone who had participated on the album . . . In other drinking news: **The Sensational Alex Harvey Band** did such an effective job of completely knocking out the usually jaded Whisky audience, that the bar sales in the club went down about 30 percent, as everybody was too busy dancing to drink.

TEN YEARS OLD: In honor of the group's 10th anniversary recently, **Frank Zappa and The Mothers** held an anniversary party at the Blue Hawaii Room at New York's Hotel Roosevelt. Frank and his guest, bedecked in flower leis, danced to the melodious strains of Mother tunes played by **Lester Lanin and his 16 piece Society Orchestra**—fox trot tempo, of course. Frank, in true Zappa fashion, performed a hula for the occasion, much to the delight of everyone . . . Renowned for their culinary expertise, **PFM** will take over the kitchen of a local Hollywood restaurant to personally cook an Italian dinner for radio and press people. The group should be performing in L. A. around the middle of December . . . Due to the hysterical crowds that have been attending **David Essex'** concerts, Liverpool police had to disguise Essex in a full police uniform to get him safely out of the concert hall. His red glitter platform shoes were the only give-away . . . **Arthur Lee** did not make his promised roller skate leap over **Love's** drum kit and amplifiers when they opened at the Troubadour in L. A. "The stage was too small," he explained. "If I'd have done it, I would have been sitting in the second row." Good thinking Arthur. Nevertheless, the show was still a success . . . **Ian Hunter of Mott The Hoople**, visiting manager Fred Heller, collapsed from nervous exhaustion and was hospitalized in New Jersey recently, forcing a delay in the group's European tour. Contrary to rumors, **Mick Ronson** is still with the band, and the group is set to record anew in January.

THE TURKEYS TROT: When publicist **Susanella Rogers** asked **Flash Cadillac & The Continental Kids** if they had chosen a bird for their Thanksgiving feast, Flash Cadillac, ringleader of the Continental Kids, sneeringly replied, "Nah, we're the biggest bunch of turkeys we know, so we're going to celebrate by going on the road with **War**." Continuing with the 199th week of their first national tour, Flash & the Kids appeared with War on Nov. 27 . . . At the close of their recent Tulsa concert, **George Harrison** and friends were joined on stage by **Leon Russell** for an extended rendition of "My Sweet Lord . . ." **Maria Muldaur** is being accompanied by a 10 piece jazz combo on her east coast tour. The jazz style backing is something different for her, whose tour is featuring songs from her albums as well as some new numbers including a couple of **Duke Ellington** tunes . . . A few years back, two founding members of the **Guess Who**, **Randy Bachman**, and **Fred Turner**, decided to drop out of that group to form a new one called **Brave Belt**. Brave Belt recorded two albums for Warner Bros., but both faded quickly into obscurity. Warners dropped them, and Mercury signed them. Meanwhile, Randy and Fred had decided to change their group's name to their own names. Now that Bachman-Turner Overdrive is one of the country's major rock acts, Warner Bros. has decided to attempt to win back some of their investment in the early Bachman-Turner Band. They are re-releasing an album of old Brave Belt recordings, only this time, the album will be called, "Bachman-Turner-Bachman as Brave Belt."

Monte Kay:

Big Things for Little David

By ELIOT SEKULER

■ LOS ANGELES — Five years after its inception, Little David Records has re-routed its distribution from Atlantic Records, who handled marketing, promotion and distribution for the label for the past two years, to Atlantic's corporate cousin, Warner Bros. In a recent **Record World** interview, label president Monte Kay outlined the reasons for the shift and described Little David's current projects and philosophy.

"Basically, Warners is a better company for us because they're situated out here in California," said Kay. "The people at Atlantic are old friends; I had worked with them for years before Little David was started, but that was when I was on the east coast. It wasn't too easy working with them during the two years that we've been out here. They did a good job though, and we had a few good records. I think Atlantic and Warner Bros. both are two of the very best companies in the business, and they have the best distribution set-up, WEA."

No consideration had been given to going through independent distributors, according to Kay. "We've done that already, before our deal with Atlantic. Financially, it was very good but it took an enormous amount of attention. Also, that was before we were involved in other fields, such as television. Given the kind of label that we're running, it's much better for us to concentrate on making the package and on the overall concept of selling it. After that, we have the best sales organiza-

tion around working for us."

Little David currently has six acts signed to its roster. They are: Flip Wilson (co-owner of the firm), George Carlin, The Committee, Burns and Schreiber, Kenny Rankin and the Modern Jazz Quartet; the latter group, after deciding to disband, released their last lp through Little David.

Four of the above acts are comedians or comic groups, but Kay asserts that the label's orientation was not necessarily comedic by intention. "We're very aware of comedy and very interested by it," said Kay. "At the same time, though, Jack Lewis and I have been producing Kenny Rankin for about eight years. We were working with him even when his records were released through Mercury. Anything that we come across that has a chance in the market—we'll work with it. It doesn't have to have a great chance, either. We just did an album with the Modern Jazz Quartet together with a symphony orchestra and we don't expect to sell a million copies. We believe that it's beautiful music and that it should be done. Happily, we're in a position where we can back that up."

Little David plans to release six or seven albums in the coming year; currently in release are albums by George Carlin, Kenny Rankin and the aforementioned record by the Modern Jazz Quartet. "We have another couple of deals that we're discussing," said Kay, "but we're never going to get on the kind

(Continued on page 39)

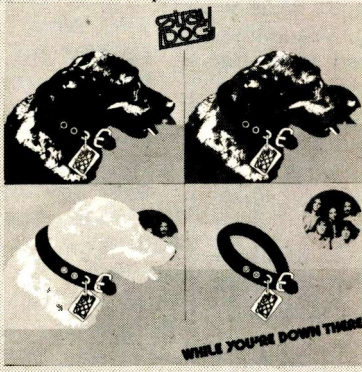
RW Hails The Who



A mid-afternoon champagne get-together was held recently at Record World's New York office in celebration of the publication of RW's 10th anniversary tribute to The Who. Pictured from left: RW VP & managing editor Mike Sigman, Who American tour manager Peter Rudge, Rudge's assistant Linda Stellman, RW publisher Bob Austin and RW VP and west coast manager Spence Berland.

LOST AND FOUND

★ FOUND: one STRAY DOG. ★
Found on tour with the J. Geils
Band. Mixed breed. Intelligent.
Friendly. Loves kids and good
rock music. Answers to the name
of "While You're Down There."
An ideal companion.



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Paul Fishkin: Bullish on Bearsville

By ROBERTA SKOPP

■ Paul Fishkin met Todd Rundgren approximately six years ago when he managed Todd in a group called Woody's Truck Stop in Philadelphia. This eventually led to further involvement with Todd and his introduction to Albert Grossman, who formed Bearsville Records. Fishkin is now general manager of the Warner Brothers-distributed Bearsville label, and in the following dialogue he discusses the unique vantage point from which he views the industry.

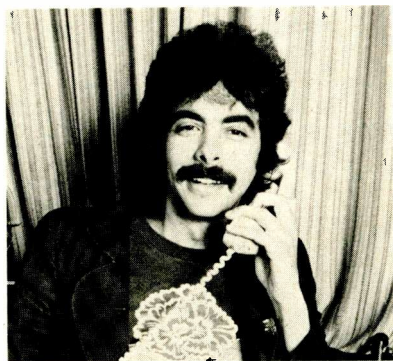


Photo: Mark Wiener
Paul Fishkin

Record World: Why don't we start with discussing the restructuring and changes that Bearsville underwent after the Ampex deal ended and the Warner Brothers deal began.

Paul Fishkin: When Albert Grossman made his deal with Warner Brothers it called for a lot of artists to be put out in the first year. What happened was, because we were not promotion-oriented men, because Warner Bros. was expecting this flow of artists from Albert, because he had a track record of doing that . . . there was a requirement for a lot of albums in the first year. So Albert, to fill the requirement, signed a lot of artists. When I got really involved, what I saw was that there were now too many artists signed to the label, with not enough concentration on the ones that really had the shot. And what we were for awhile, was kind of this unwieldy collection of artists without a focus. And that's when I made a decision that the time had come to focus—even at the expense of some of the artists already signed.

RW: Did you change your deal with Warners in order to do that?

Fishkin: No. I just told Albert that it was my opinion that we had to focus immediately in order to build—it's very basic common sense—you don't start with 12 and then try to build. And one of the reasons that we did start with 12 was that Albert had just come off of ten years worth of management success with 12 artists. So in a way, I think there was a subtle error in the way they thought we should operate—Warner Brothers—in terms of structuring the deal.

RW: So you had 12 releases the first year?

Fishkin: We didn't release them, we had them signed to record, and I proposed this re-conceiving on purpose, and he went along with it. It was sort of a gamble; for about a year and a half we ignored about 80 percent of the artists on the label. See, what happens when you sign twelve people, even though they don't expect to record for two years, there's the pressure of those twelve people, they're human beings and they want to know what's happenings. I only like to work with what I have, if it makes sense. And then only with that given success, add something behind it. I don't like to work behind something that's not successful. Because that's when you start to accumulate, and that's when you begin to lose the edge of what you think you have. That's when you begin to lose your philosophy. If you allow yourself to have a philosophy, you have to stick to it. That's common sense. And the philosophy or the conceived idea of this label, to my mind, was to create a success and then build on that success: an upside down pyramid. So that's what we did. I had already released a few acts, but it didn't feel right. There were no dynamics to the label. There was no excitement.

RW: So you kept Foghat, Todd and Jesse Winchester.

Fishkin: And Paul Butterfield. But we really made an absolute conscious effort to concentrate on Todd and then Foghat.

RW: You had your priorities set up.

Fishkin: Absolutely. They were very rigid. In fact for awhile, I guess I over-reacted to maintain those. Because there still was that pressure from our other artists like Butterfield, or Winchester, etc. But it was an

indirect pressure. It was my own pressure, feeling, "God, I'm going to let Jesse go for eight months just to do this, but I know it's for the good in the long run." I rationalized it. I may have suffered in their eyes for awhile, but I knew it was right for the collective good. And as a result, it has worked. We're also one of the first white progressive labels that started with no successes and built ourselves up as a success. Capricorn had the Allmans, Chrysalis had Jethro Tull, and on and on. Island had Traffic, and you know there are very few labels that started that became an operating company in their own right, that did not have one success as a base to build upon. That's what I'm most proud of, individually and collectively with the people we've worked with. Because that was a decision that I felt was the right one.

RW: So now do you feel that the roster is ready to grow?

Fishkin: Yes, real carefully though. For example, Felix Cavaliere is the first signing of an artist in three years.

RW: How did that come about and why did you decide to do that?

Fishkin: At the risk of sounding Nixonian, I'm really into this whole sports ethic of hit, pitch, throw, run and all that stuff. How many qualities does an artist have before you make a decision to sign him? If he only has talent, if he's only a good singer, it's sometimes not enough. I think it's more important to pass on that line of talented artist sometimes rather than sign him just because of his talent, if everything else isn't there. Or if at least some of the other things aren't there.

RW: What are you looking for?

Fishkin: His attitude.

RW: Regarding what?

Fishkin: His attitude regarding the understanding among himself, the record company, myself and what has to be done to help something happen.

RW: You want him to be a professional.

Fishkin: Absolutely. And I want him to understand the relationships. Not to think a record company is a rip-off and therefore he can take advantage of it on one extreme. And on the other extreme, not to think he has to sell himself to do anything we demand him to do. Because the mutual respect has to be there. I won't work with an artist that doesn't understand that and who ignores the fact that what we are doing is truly as much a part of the success—as much, not more or less—as what he's doing. If an artist doesn't understand that, I don't want to be involved with him. It's too much work, and it's too much energy, and it's too much time.

"If we have the respect of the industry and the respect of the musicians, the word of mouth that we are really something nice to be involved with, that's all I care about."

RW: Besides the compatibility factor, what other elements are you looking for in an artist?

Fishkin: That has to be the basis for everything. That's the most important thing. And that kind of underlines everything, even talent. And then talent, raw talent, their desire to perform, to become a viable working entity.

RW: Do you work closely with the management companies?

Fishkin: Yes, in fact that is the other major requirement. The manager of any particular act we're involved with has to understand his relationships completely: that he's in the management business for the right reasons, or what I consider the right reasons, and that he understands what has to be done. I won't work with a manager except maybe for a short while and in a rare instance, who doesn't understand that, because that can negate everything else you do. Any one of these items can negate the others. A guy could make a great record, and yet not have a hit single because the manager doesn't get the act touring properly. If the act is not followed through, you've lost all that energy and effort on trying to make that record a hit.

Felix was the classic example of the next signing and the next release. First of all I love him personally, I love his music and he's the nicest guy in the world. He's been through all the elements of

(Continued on page 31)

'Godfather II' LP Acquired by ABC

■ LOS ANGELES — Jay Lasker, president of ABC Records, has announced that the label has acquired the original soundtrack music from "The Godfather, Part II" for release this month. The Paramount picture, a sequel to 1972's "The Godfather," has a score by Nino Rota, who also did the score for "The Godfather."

"The Godfather, Part II" was again directed by its producer, Francis Ford Coppola, from a screenplay he wrote with "Godfather" author Mario Puzo, and stars Al Pacino, Robert De Niro, Diane Keaton and Robert Duvall. It will open Dec. 11 in New York and a week later throughout the rest of the country.

ABC will support the lp with special display units, containing streamers and posters, to be supplied to retailers, and with a print campaign in both newspapers and periodicals.

Buddah Ups Gaiters

■ NEW YORK — Fred Ruppert, The Buddah Group's recently appointed national promotion director, has announced that Bob Gaiters has been named west coast regional promotion director for the company. In this new position Gaiters will be responsible for Los Angeles, San Francisco, Seattle, Denver, Phoenix and parts of Texas. The local promotion men and distributor promotion men in these areas will be directed by Gaiters.

Bob Gaiters joined the music industry in 1969, working in west coast and national promotion with MGM Records, Atlantic Records and Fantasy Records. He joined Buddah in 1973 as west coast regional FM promotion director.

Gaiters will continue to work out of Buddah's west coast offices in Los Angeles.

Cameron Campaign Planned by Motown

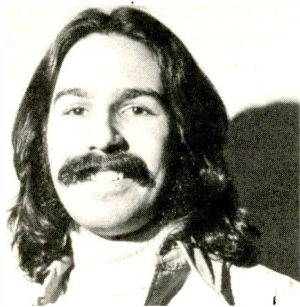
■ LOS ANGELES — In connection with the release of his first Motown album, "Love Songs & Other Tragedies," the label is planning a midwestern and southern area promotional tour for G.C. Cameron.

Interviews

Dallas, Fort Worth, Houston, Birmingham, Atlanta and St. Louis have already been firmed and other dates will be announced as soon as they are scheduled. Cameron will visit radio stations and fulfill an extensive schedule of television and press interviews in each of the cities.

Wingate to Chess/Janus

■ NEW YORK — Eddie DeJoy, national promotion director for Chess/Janus Records, has announced the appointment of Dick Wingate as director of east coast album promotion for the label. Wingate, who will headquarter in the Chess/Janus New York offices, reports directly to DeJoy.



Dick Wingate

Wingate was most recently assistant music director at WPLR-FM, New Haven, Conn., where his on the air activities included producing a weekly 90-minute program of new releases and news items. Prior to that, he served as program director, music director and promotion director at WBRU-FM in Providence, R.I.

Pacheco Signs With Frank Music

■ NEW YORK — Musician-songwriter Tom Pacheco has signed a publishing contract with Frank Music Corp. of New York and California, it was announced by Jo Loesser Osborn, president of Frank Music Corp. A writer with a background as a performer and recording artist, Pacheco currently has two songs in major releases, "All Fly Away" in Jefferson Starship's "Dragonfly" album and "Indian Prayer," written with Roland Vargas Mousaa, in Richie Havens' new album.

'Caught Up' in Gold



Spring Records principals Bill Spitalsky and Roy and Julie Rifkind hosted a celebration party recently in honor of their new Millie Jackson "Caught Up" gold lp. Seen gathered around the Sabrett hot dog wagon are (from left) Phil Picone, VP sales for Polydor; Jim Sotos, president of Sotos Productions; Bill Spitalsky and Roy Rifkind of Spring Records; Jerry Schoenbaum, Polygram A&R; Arnie Geller, Polydor production manager and various Polydor employees. Polydor distributes Spring product.

Ted Neeley's Career Booming

By IRA MAYER

■ NEW YORK—Just because Ted Neeley's major ventures in recent years have been with such productions as "Hair," "Jesus Christ Superstar" (on stage and screen) and the current "Sgt. Pepper's Lonely Hearts Club Band On the Road" doesn't mean he isn't a rock and roller at heart. "I'm a Texas rock and roll screamer just like Johnny and Edgar Winter," he insists. "Most people in the industry know me as a stage and film personality. But I've been a rock and roller since I was six."

The theatrical image, Neeley told **Record World** recently, has not hurt him—except in the sense of limiting what others feel he can do. He's worked the west coast extensively with his own

Full Moon to Debut

■ The newly-joined forces of Alan Landsburg Productions and Don Kirshner Productions have announced the debut of a new rock group—Full Moon—in two 90-minute specials set to air on March 7 and 21 on ABC-TV.

Under the direction of Glenn Jordan, the shows ("Song of Succubus" and "Rock-A-Die Baby") will combine contemporary music and classic horror, involving the group in witchcraft, ghosts, astrology and spiritualism. Full Moon will also perform eight original numbers during the two shows.

Full Moon features, among its five members, Kim Milford, whose long run in "The Rocky Horror Show" led to a variety of television roles. Noted producer-songwriter ("I Honestly Love You") Jeff Barry is musical director for the group.

Kirshner and Landsburg will share executive producer credit. Producer will be Larry Savadove, who teamed with Landsburg in creating the specials.

group, called Sunrise. Now he's also devoting time to writing songs in the hope of securing a new record deal. And in conjunction with his manager/business partner Alan Waite, has a schedule ahead of him that includes a television special for sometime around February, an independently produced film in April, and an animated music/film fantasy set to be titled "Captain Rainbow."

As for the current run of "Sgt. Pepper . . ." Neeley took the lead role on three days notice—watching three performances in Hartford and winging his way through from there on in. "Blocking it," he recalls, "was the biggest problem, getting the timing right—as opposed to cramming material." The entire cast, he says, was worried about the inevitable comparisons to the original Beatles versions of the songs—but the consensus seems to have been that the show works as an interpretation, not a re-creation. Besides, he adds, the physical action of the show requires certain differences in rendition.

"Sgt. Pepper . . ." has been a shot in the arm for me," says Neeley. And it should give him a shot at a whole new career as well.

'Woman to Woman' Certified Gold

■ MEMPHIS — Shirley Brown's smash single, "Woman to Woman," has been certified as a gold record with over a million units sold, according to Stax Records president Jim Stewart. Shirley Brown records on the Truth label, a division of Stax.

"Woman to Woman" is Shirley Brown's first record. Cutting the new album's tracks in the Stax studios, she has been working with the same producers—Stewart and Al Jackson—and the same musicians who helped on her single. They include Jackson on drums, Donald "Duck" Dunn on bass, Bobby Manuel on guitar, Lester Snell and Marvell Thomas on keyboards, Rhodes - Chalmers - Rhodes handling the background vocals, and the Memphis Strings and Memphis Horns.

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Neil McIntyre, WPIX-FM & Disco Records

By LENNY BEER

■ NEW YORK — Neil McIntyre, program manager at WPIX-FM, has added many interesting new features to the station during his tenure. His "newies" show, which airs both Saturday and Sunday nights from 6 to 8, plays newly-released product by both established and brand new artists. It has created a lot of excitement, and given McIntyre and his staff an early feel as to the audience reaction to records. Further, McIntyre has instituted his "non-stop music" hours, where the music is not interrupted for news or commercials.

New Feature

His latest move, however, may prove to be the biggest and brightest of them all. On November 9th, a Saturday night, after the "newies" show, WPIX-FM debuted a new feature called "Disco 102." The show features four hours of disco or disco-associated product and is dealt with as if it were a night club.

Steve Andrews, who has been working as a part time jock for the station, is the "host" or "disc jockey" for the show. He was chosen because he has knowledge of the disco scene and as McIntyre puts it, "We just happened to feel that he was the right man for this particular show." Andrews airs disco records, disco hits, play cuts from key disco albums and mixes this with records that have moved from disco to pop. Further, the show is spiced with some current hit product that is geared towards the uptempo dance sound of the show. McIntyre feels that the familiar product is necessary to keep the flow of the station and minimize the tuneout factor.

Survey

McIntyre surveys key disco accounts in what he calls, "The city of the disco," to find his product. Also, he has worked together segues to make the station sound like a real discotheque. The show has some resemblance to the old

Saturday night dance parties. "We want to turn your living room into the best disco ever. No hassles in the streets, no subways, no cold, just good dance music on the radio, McIntyre states. He also adds, "The audience must be educated into the disco contest, for many of them have never been to a disco nor even know they exist. When this happens, we may even do more business for the discotheques and they for us." Whether or not the ratings for the show will be successful is undetermined, but advertisers are definitely reacting already. WPIX-FM, has sold entire hours to the discos themselves, as well as to dealers in the area. Better than that though, is the fact that McDonald's bought an entire four hour show.

Right Show

So, the right show may have been developed for the right New York market and other markets with similar disco excitement may follow suit. It seems to be a saleable item, and that never hurts. And just might move a lot of hamburgers!

Tom Jones to Host Midnight Special

■ LOS ANGELES — Executive producer Burt Sugarman has set Tom Jones to host the Dec. 6 segment of "The Midnight Special" on NBC-TV.

Bowie to Appear On Cavett TVer

■ NEW YORK — RCA Records' artist David Bowie makes his American television talk show debut when he appears on the "Dick Cavett Show," a "Wide World Special" on Thursday, December 5 (11:30 p.m. eastern standard time).

Bowie, who currently is winding up an eight-month tour of the United States, will perform four numbers on the Cavett Show, including "1984," "Foot Stomping," "Young American" and "Can You Hear Me."

In conjunction with Bowie's appearance on the Cavett Show, RCA has planned a merchandising campaign which will contain widespread consumer print and media buys on both a local and national level. Included in this intensive campaign will be advertising in TV Guide's top 25 markets, plus local consumer ads. Television advertising will be carried out through RCA's local field offices.

Sly, Riperton, Donovan Set for 'In Concert'

■ NEW YORK—Three Epic recording artists have joined together for a special edition of ABC-TV's "In Concert" show. The special music program features Sly and the Family Stone, Minnie Riperton and Donovan and will be aired on Friday, December 6 at 11:30 p.m., simulcast on ABC's FM radio stations throughout the country.

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A Real Sensation



WQIV kicked off their first live concert from Electric Lady studios in New York with Vertigo recording artists the Sensational Alex Harvey Band's debut American radio broadcast. Part of the mob who gathered at the studio are (from left) Don Lindsey, bagpipes; Victoria Silva, vocals; Betsy Volck, director, east coast publicity, Phonogram/Mercury; Hugh McKenna, keyboards; Zal Cleminson, guitar; Chris Glen, bass; Kris Nicholson, WNYU; Alex Harvey; unidentified person; Marion Bernstein, guest of Ron Ross; Ted McKenna, percussion; Ron Ross, Circus and Circus/Raves Magazine; Larry Miller, program director and disc jockey for WQIV and host for the broadcast; Bernie Kirsh, Electric Lady engineer; Kyle Johnson, piper; David Whitten, engineer; Tam Fairgriev, roadie; and Ron Johnson, executive director, Electric Lady. The Sensational Alex Harvey Band is currently on their first American tour, planned to coincide with the American release of their Vertigo lp, "The Impossible Dream."

CLUB REVIEW

Peter Allen's Power Packs Reno Sweeney

■ RENO SWEENEY NYC — What Marlene Dietrich did with bar stools, Peter Allen (A&M) accomplishes with piano benches. Choreographing his act mostly in the seated position (although occasionally leaping up for a go-go routine on his feet), the singer-songwriter attracted a varied crowd nightly during his action-packed two week run at the boite's Paradise Room.

Were it not for Allen's melodies being so convincingly memorable, his music would run the risk of being written off as "wordy." Although it took Olivia Newton-John to bring his finest song ("I Honestly Love You") to the forefront, Allen's gay setting of the work gave it a unique sense of depth and meaning, as he did not find any necessity to change the "him's" to "her's." Whether the songs are a declaration of his lifestyle or a universal love statement (and frequently they are effortlessly one and the same), Allen's penchant for all levels of drama proved his most obvious plus as a live performer.

Nothing is hidden at an Allen gig — and that is as it should be. The mystique lies not in Peter himself but in the passion and polish of his art.

Opening was Lynn Kellogg, whose pop displays much snap and crackle, especially as an interpretive songstress. Her reading of "Please Come to Boston" was particularly becoming.

Robert Adels

Dozier Campaign Launched by ABC

■ LOS ANGELES — ABC Records has kicked off a major marketing campaign on behalf of Lamont Dozier, whose latest album, "Black Bach," is currently shipping.

The label's merchandising department has printed over 2500 easel back covers of the album, which will be supplied to record shops for point-of-sale in-store displays. More than 2500 24" by 24" cover blowups have also been printed for in-store point-of-sale penetration. Additionally, T-shirts utilizing the cover photo of Dozier, the ABC logo and the line "Black Bach," will be serviced to record store clerks and radio stations.

ABC's advertising department has scheduled heavy radio and print buys in major markets.

Dozier has also announced that he will renew his affiliation with Motown Records in the role of producer. His first project for the label will be with the Originals.

November 'NARAS Night' Panel Discussion Spotlights 'Inflation & the Recording Industry'

By DAVID McGEE

■ NEW YORK — "Inflation and the Recording Industry" was the topic for the November NARAS Night panel discussion held at RCA's Studio A (19). The panel, ably moderated by jazz critic and television news correspondent Doug Ramsey, echoed an opinion expressed early on in the proceedings by RCA president Ken Glancy: "We've all been affected by inflation, but the in-

dustry as a whole has compensated."

Ben Bagley, president of Painted Smiles Records, claimed that inflation has actually helped his company: "Vinyl and paper shortages, and increased costs have made it more profitable for me. The major labels have raised their prices to \$7.98, while I've stayed at \$6.98. I'm doing business."

National Lampoon publisher

Jerry Taylor noted that the volume of record advertising in his publication (which carries as much record advertising as Rolling Stone) has gone up. According to Taylor, the industry has become more careful in its media selection, but the slowdown has not been as drastic as expected by the Lampoon.

"The industry is looking for its biggest Christmas yet," added Taylor.

Charles Fach, vice president, a&r, Phonogram Records, stressed that the record industry need not apologize for price increases: "We're always trying to provide the most music for the lowest prices." Moreover, Fach contended, people don't realize that the last time the price of singles was raised (prior to the recent price hike) was in 1958, when they went from \$.68 to \$.98.

Retail Side

On the retail level, Barry Goody, vice president, merchandising, Sam Goody stores, said his chain has not been too affected by inflation. The trends that Goody sees are decreases in unit sales and increases in dollar volume.

"Other expenses have gone up," he said, "and we've tried to counter this with higher prices and more effective management and we've been successful so far. I feel records are the best form of home entertainment and people still buy them."

When asked what the major cutbacks would be during an economic crunch, Fach and Glancy agreed that their companies would certainly not cut back on creative personnel and promotion.

"The cuts would be in sheer administrative people," said Fach. "We'll keep the foot soldiers."

Glancy said that RCA's creative budgets would be the last to go in a recession, and he drew laughs in adding that the company tries to economize "on paper cups, towels and that sort of thing."

Goody explained that his outlets have two-fold contingency plans for anything short of an economic catastrophe: "If sales dive, we have to one, cut down on inventory, and two, lay off personnel. However, we consider the degree of recession. A minor recession, for instance, could benefit the industry. Instead of spending \$4,000 on a car, a family might rather spend \$700 on a good stereo set."

Sparks flew briefly during the

(Continued on page 37)

Continental American's Gotham Gig



A&M Records hosted a gala reception for Peter Allen at his opening at Reno Sweeney to celebrate his appearance as well as his debut A&M album "Continental American." Pictured above (from left) are: A&M vice president of promotion Harold Childs, Allen and A&M's east coast director of promotion and artist relations Jerry Love; co-writer Carole Bayer Sager, producer Joel Dorn and Rocket artist Neil Sedaka.

new york central

By IRA MAYER

■ NAME DROPPING AND PARTY HOPPING: Among those feting the Modern Jazz Quartet following their "Farewell concert" at Avery Fisher Hall: Alan Arkin, Manu Dibango and Dick Cavett . . . For Peter Allen's opening at Reno Sweeney: Lieber & Stoller, Joel Dorn, Michael Moriarty, Sylvia Miles, Jennifer O'Neill, Andy Warhol, Mary Travers and a bevy of A&M personalities ranging from Jerry Moss on down and including some other west coast staffers whose plane barely touched down as the lights dimmed . . . At Freddie King and Candi Staton's one-night stand at the Bottom Line: Elizabeth Ashley, Peter Boyle, Joan Hackett, Robert Stigwood, Jerry Greenberg, Jerry Wexler, Peter Brown and the Average White Band . . . Bette Midler to see Tom Waits and Orleans and then Johnny Nash and Cornell Dupree, with Jose Feliciano catching Cashman & West, all also at the Bottom Line . . . At the Clive Davis book launching: Jerry Wexler, Marv Schlachter, Don Kirshner, Alan Hirshfield, Shep Gordon, Steve Paul, Johnny Podell, Vincent Romeo, Margo Thomas, Elliot Murphy, Odetta, Doug Henning, Edgar Winter, Paul Simon and Rick Derringer among others. And on the stage at Elton John's Thursday night MSG concert, John Lennon.

SITTING IN: Candi Staton is part nightclub entertainer, part downtown rhythm & blueser, as was reflected in her opening set at the Bottom Line (25): the Billy Sherrill-written Tammy Wynette hit "Stand By Your Man," Ann Peebles' "I Can't Stand the Rain" and her current single, "As Long As He Takes Care of Home." Her band (including two white female back-up singers) gave a steadily pulsating rhythm to the songs and the set. Her vocals managed to be smooth or gritty, depending on the tune.

Freddie King was more the showman than the musician, repeating the same lines and riffs, using certain effects (holding a note electronically) several times and performing such stunts as playing with the guitar upside down and behind his head. It worked because the band was strong, and because King has a persona which adapts to that style—described most simply, perhaps, as flamboyant.

VOICES FROM A KUBRICK JUNGLE: In recent weeks we've received singles featuring Rajah the mynah bird and Mad Charles the Robot. You can make of that (or break of that) as you will.

NOTED: At the World Team Tennis player draft at the Americana Hotel Tuesday (26), Billie Jean King's The Freedoms team drafted Elton John ("wasted a choice on . . ." according to the NY Times.) . . . Wayne Osmond marries Miss Utah Kathryn White (who forsakes her title for wedlock) December 13 in Salt Lake City.

Who In The World:

Neil Sedaka, Kiki Dee Sky-Rocket To the Stratospheres of Super-Success

By ROBERT ADELS

■ NEW YORK — Neil Sedaka and Kiki Dee, artists finding their careers on the rise via MCA-distributed Rocket Records, have one thing in common besides the public acclaim their recent releases are bringing them—Elton John has been a key member of their cockpit team throughout their hit countdown, blast-off and subsequent flight pattern.

As co-director of Rocket Records, the superstar who himself records here under the MCA logo has not undertaken his current U.S. touring activities at the expense of his artist stable. On the contrary, in cities such as New York, Los Angeles, Atlanta and Seattle, he has taken on yet a third role—that of "EJ the DeeJay"—in an AM/FM radio promotion which has done much to give current product by the Kiki Dee Band and Neil Sedaka exposure in these markets. In this unique departure from the normal interview format, stations across the country were treated to Elton acting the announcer's role; his playlist was well-chosen to spotlight the artists in which he has so much faith.

The Kiki Dee Band is currently on the road as part of the Elton John tour; the songstress also appeared on many of the on-air extravaganzas herself, along with members of "EJ's" own band. The timing of all this has proven to be perfect. Kiki

Dee's "I've Got the Music in Me" single has climbed to 13 on **Record World's** chart while the album with the same name is a bulleted 52. Meanwhile, Neil Sedaka's "Laughter in the Rain" is a bulleted 26 on The Singles Chart and his just-released "Sedaka's Back" lp is already 151.

Both Kiki Dee and Sedaka are enjoying long-overdue contemporary career excitement now in the U.S. where both of their success stories originally started. Sedaka's own hit string as well as his reputation as a top songwriter have both moved back into chart territory, renewed living proof of his legendary stature as a prime force in rock. Without having to rest on his laurels from "golden oldie" days at RCA, Neil Sedaka's talent is once again part of the current scene.

Kiki Dee was, in the mid-sixties, the first English—and the first white—act to be signed to Motown Records. Now that her current success has eclipsed her prior efforts, many more Americans are hearing and seeing a wider-range of her musical talents.

The two Rocket Record artists have certainly each taken-off in their own grand style; while they have piloted their own vehicles to stardom, having a navigator like Elton John has helped them to stay on a straight-ahead course to the heights.

Coury Surprise Party



MaryAnn Coury, wife of Capitol senior vice president Al Coury, threw a surprise birthday party for Al at the Capitol Tower in Hollywood. Pictured at the party are, from left, RW's Lenny Bear and wife Suzi, Coury and MaryAnn, and RW VP Spence Berland and his wife Carol.

WB Pacts Curtom

(Continued from page 3)

Warner Bros. also has, according to Stuart, agreed to purchase all of Curtom's masters when (under the terms of the label's Buddah deal) these masters revert back to the Stuart/Mayfield complex. The first project under this aspect of the pact is expected to be a Warners-distributed "Best of Curtis Mayfield" package.

Stuart is expected to announce shortly the signing of a new major r&b act to Curtom.

Record World has learned that Curtom product currently being distributed by Buddah Records, including Mayfield's most recent

"Got to Find a Way" album, will be worked by Buddah for the next six months to one year.

On the occasion of the change in Curtom's major label affiliation, Stuart told **Record World**: "We have many treasured memories stemming from our association with Buddah Records and wish them the best of luck in the future . . . Looking ahead to our ties with Warners, we anticipate new and positive excitement coming from the company's multi-media ties, bringing our artists a wealth of new, challenging opportunities."

Robert Adels



From left, Mo Ostin, Curtis Mayfield, Joe Smith, Marv Stuart enter into Curtom-Warner Bros. pact.

Buddah Pushes Daniels Band

■ NEW YORK—The Charlie Daniels Band, currently on tour with the Marshall Tucker Band, are the subjects of a major promotional effort on the part of The Buddah Group, for whom they record on the Kama Sutra label. Promotion, advertising and publicity, according to the company, have been coordinated to maximize radio and live appearance response to the group.

Elements of the promotional campaign include incorporation of cover graphics into giant posters, "clean-stick" stickers, t-shirts, etc. which are being sent to major press outlets and radio stations, and which can be used as store displays; live radio broadcasts in both interview and performance situations; participation in the "Volunteer Jam" recorded live in Nashville in October, and which is being broadcast around the country; and, the creation of a special stereo, two-hour radio album entitled "The Charlie Daniels Anthology," featuring an extended interview with Daniels.

In addition, while on tour, the Daniels Band has often jammed following the Marshall Tucker set, the when those two bands were joined by Elvin Bishop's group in Boston for a two-hour set.

Ruffin Re-Release Set by Motown

■ LOS ANGELES — Motown Records is making plans to re-release Jimmy Ruffin's recording of "What Becomes of the Broken Hearted."

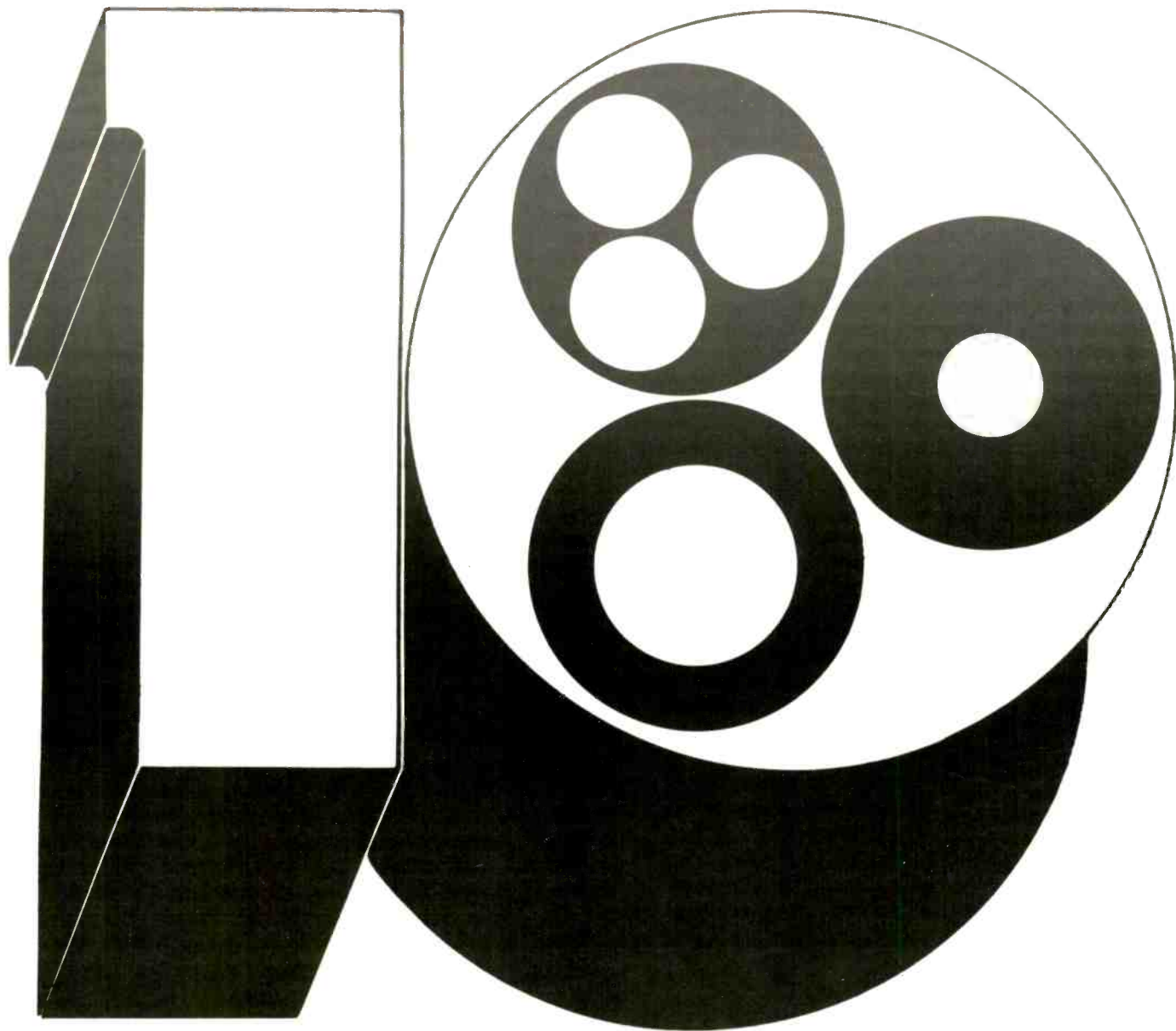
Originally released in 1966, "What Becomes of the Broken Hearted" by Ruffin was a top 10 record in the States; recently re-released throughout the United Kingdom, the record climbed to the top 10 in less than six weeks after being released.

(Continued on page 32)

Long Distance Call



Sha Na Na members Denny Greene and J. Jocko stopped by RW's west coast offices recently following the group's sell-out concert at the Santa Monica Civic Auditorium. Each of the pair is currently working on individual projects for Buddah Records. Shown in photo (from left) are Jocko, RW's Eliot Sekuler and Greene.



KEY FEATURES

Record World has developed 10 key features not to be found in any other trade magazine—features which help the industry to better accomplish its goals.

7. AUDIO/VIDEO WORLD: The only industry coverage of the new and expanding video field is brought to you in a unique section, expertly edited by Richard Robinson, a recognized authority in the area.

(To Be Continued)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE


AFTER THE GOLDRUSH Fritz Freyer (Cotillion/Broken Arrow, BMI)	12	MORNING SIDE OF THE MOUNTAIN Mike Curb (Warner Bros., ASCAP)	76
AIN'T TOO PROUD TO BEG Glimmer Twins (Jobete, ASCAP)	27	MUST OF GOT LOST Bill Szymczyk (Juke Joint/Walden, ASCAP)	31
ANGIE BABY Joe Wissert (WB, ASCAP)	5	MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI Kenny Nolan, ASCAP)	72
ASK ME Bobby Martin (Big Seven, BMI)	98	MY MELODY OF LOVE Bob Morgan (Pedro/Galahad, BMI)	7
BABY HANG UP THE PHONE John Florez (Tiny Tiger, ASCAP)	86	NEVER CAN SAY GOODBYE M. Monardo, T. Bongiovi, J. Ellis (Jobete, ASCAP)	53
BACK HOME AGAIN Okun & O'Connor (Cherry Lane, ASCAP)	11	ONE MAN WOMAN, ONE WOMAN MAN prod. by Dante & Proffer: exec. prod. Rick Hall (Spanka, BMI)	23
BEST OF MY LOVE (Kicking Bear/Benchmark, BMI)	85	ONLY YOU Richard Perry (TRO-Hollis, BMI)	33
BLACK LASSIE Lou Adler (India Ink, ASCAP)	58	PEOPLE GOTTA MOVE Gino & Joe Vannelli (Almo/Gama, ASCAP)	56
BOOGIE ON REGGAE WOMAN Stevie Wonder (Jobete/Black Bull, ASCAP)	39	PICK UP THE PIECES Arif Mardin (AWB, BMI)	75
BUNGLE IN THE JUNGLE (Maison Rouge, ASCAP)	20	PLAY SOMETHING SWEET (BRICKYARD-BLUES) Jimmy Ienner (Warner-Tammerlane/Marsaint, BMI)	35
CAN'T GET ENOUGH Bad Company (Bardo, ASCAP)	57	PLEASE MR. POSTMAN R. & K. Carpenter (Stone Agate, BMI/Jobete, ASCAP)	29
CAN'T GET IT OUT OF MY HEAD Jeff Lynne (Yellow Dog, ASCAP)	83	PROMISED LAND (Arc, BMI)	43
CAREFREE HIGHWAY Lenny Waronker (Moose, CAPAC)	49	RIDE 'EM COWBOY Paul Davis/Buller Prod. (Web IV, BMI)	25
CAT'S IN THE CRADLE Paul Leka (Story Songs, ASCAP)	4	READY Paul Samwell-Smith & Cat Stevens (Ackee, ASCAP)	82
CHANGES Ken Scott (Tantric, BMI)	81	ROCKIN' SOUL Sellers & Holmes (Jimi Lane, BMI)	32
DANCIN' FOOL Jack Richardson (Cummins-Troiano/Cirrus/Septima, BMI)	44	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) Gary Klein (Tree, BMI)	71
DARK HORSE George Harrison (Ganga B.V., BMI)	37	RUBY BABY Ron Chancey (Hill & Range/Quintet/Freddy Bienstock, BMI)	91
DISTANT LOVER (Jobete, ASCAP)	78	SEXY IDA, PT. I Turner, Williams & Augustin (Huh/Unart, BMI)	68
DOCTOR'S ORDERS Ed O'Loughlin (Cookaway, ASCAP)	65	SHE'S GONE Lambert & Potter (Unichappell, BMI)	87
DO IT BABY Freddy Perren (Jobete, ASCAP)	74	SHA-LA-LA (MAKE ME HAPPY) Willie Mitchell (Jec/AI Green, BMI)	10
DO IT (TIL YOU'RE SATISFIED) Jeff Lane & Doc Prod. (Jeff-Mar/Bill Lee/O Songs, BMI)	6	SHOE SHOE SHINE Ashford & Simpson (Nick-O-Vall, ASCAP)	92
DORAVILLE Buie, Nix, Cobb (Low-Sal, BMI)	61	SO YOU ARE A STAR Hudson Bros. (Lornhole, BMI)	47
DREAM ON Lambert & Potter (ABC/Dunhill, BMI)	52	SUNSHINE ROSES Charlie Tallent (Monya, ASCAP)	90
EARLY MORNING LOVE Jefferson Lee (Act One, BMI)	41	THE BITCH IS BACK Gus Dudgeon (Big Pig/Leeds, ASCAP)	69
EVERGREEN Booker T. Jones (Universe, ASCAP)	95	THE BLACK-EYED BOYS Murray & Callender (Murray-Callender, ASCAP)	60
EVERLASTING LOVE Papa Don & Tommy Coggil (Rising Sons, BMI)	15	THE ENTERTAINER Michael Stewart (Home Grown/Tinger Street, BMI)	73
FAIRYTALE (Parathumb/Pologrounds, BMI)	21	THE HEARTBREAK KID Steve Barri (American Broadcasting, ASCAP)	100
FIRE BABY, I'M ON FIRE Andy Kim (Joachim, BMI)	30	THE NEED TO BE Jimmy Bowen (Keca, ASCAP)	50
FREE BIRD Al Kooper (Duchess/Hustlers, BMI)	66	THREE RING CIRCUS Baker, Harris and Young (WMOT/Friday's Child/Mighty Three, BMI)	55
GEE BABY Peter Shelley (Screen Gems-Columbia, BMI)	99	TIN MAN George Martin (WB, ASCAP)	38
GET DANCIN' Bob Crewe (Heart's Delight, BMI; Kenny Nolan/Coral Rock, ASCAP)	63	TOUCH ME Mike Hurst (Intersong, ASCAP/AI Gallico, BMI)	51
GIVE ME A REASON TO BE GONE Carl Maduri (A Song/Shade, ASCAP)	61	TRAVELIN' SHOES Johnny Sandlin (Crabshaw, ASCAP)	70
HEAVY FALLIN' OUT Hugo & Luigi (Avco Embassy, ASCAP)	36	WHATEVER GETS YOU THRU THE NIGHT John Lennon (Lennon/ATV, BMI)	28
I BELONG TO YOU Barry White (Sa-Vette/January, BMI)	89	WHATEVER YOU GOT, I WANT Larson & Marcellino (Jobete, ASCAP)	64
I CAN HELP Young & Swan (Combine, BMI)	2	WHEN MABEL COMES IN THE ROOM Don Costa (Jerry/E. H. Morris, ASCAP)	79
I FEEL A SONG (IN MY HEART) Camillo Knight, Guest & Patton (Kama Sutra/Edute/MEWG, BMI)	24	WHEN WILL I SEE YOU AGAIN Gamble-Huff (Mighty Three, BMI)	1
I'LL BE YOUR EVERYTHING Quin Ivy (Muscle Shoals Sound, BMI)	93	WHERE ARE ALL MY FRIENDS Gamble-Huff (Mighty Three, BMI)	84
I'VE GOT THE MUSIC IN ME Gus Dudgeon (Yellow Dog, ASCAP)	13	WILLIE AND THE HAND JIVE Tom Dowd (Eldorado, BMI)	48
JAZZMAN Lou Adler (Colgems, ASCAP)	67	WISHIN' YOU WERE HERE James Guercio (Big Elk, ASCAP)	14
JUNIOR'S FARM Paul McCartney (McCartney/ATV, BMI)	9	WITHOUT LOVE J. Wexler, A. Mardin & A. Franklin (Probe II/Pundit/Afghan, BMI)	80
KUNG FU FIGHTING Biddu/Pye Records (Chappell, ASCAP)	3	WOMAN TO WOMAN Jackson & Stewart (East Memphis, BMI)	34
LADY John Ryan (Wooden Nickel, ASCAP)	97	YOU AIN'T SEEN NOTHING YET R. Bachman (Ranbach/Top Soil, BMI)	18
LA LA PEACE SONG Johnny Bristol (Bushka, ASCAP)	46	YOU CAN HAVE HER Janssen & Hart (Harvard/Big Billy, BMI)	54
LAUGHTER IN THE RAIN Sedaka & Appere (Don Kirshner, BMI/KEC, ASCAP)	26	YOU GOT THE LOVE Bob Monaco & Rufus (American Broadcasting, ASCAP)	17
LET'S STRAIGHTEN IT OUT Steve Alaimo (Sherlyn, BMI)	40	YOU HAVEN'T DONE NOTHIN' Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	19
LIFE IS A ROCK (BUT THE RADIO ROLLED ME) Levine, Bellack & DiFranco (Crazy Chords/Crushing, BMI)	45	YOU'RE NO GOOD Peter Asher (E. H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)	88
LONGFELLOW SERENADE Tom Catalano (Stonebridge, ASCAP)	8	YOU'RE THE FIRST, THE LAST, MY EVERYTHING B. White/Soul Unlimited (Sa-Vette/January, BMI)	16
LOVE DON'T LOVE NOBODY Thom Bell (Mighty Three, BMI)	59		
LOVE ME FOR A REASON Mike Curb (Jobete, ASCAP)	77		
LOVE ME NOW Stan Shulman, D. & M. Mathis (Tree, BMI)	94		
LUCY IN THE SKY WITH DIAMONDS Gus Dudgeon (Maclen, BMI)	28		
MAMA DON'T ALLOW NO PARKIN' Morris-Stevens (Big Leaf, ASCAP)	96		
MANDY B. Manilow & R. Dante (Screen Gems-Columbia/Wren, BMI)	42		

101 THE SINGLES CHART 150

DEC. 7	NOV. 30	
101	102	ROCK N' ROLL (I GAVE THE BEST YEARS OF MY LIFE) TERRY JACKS—Bell 606 (Arista) (Tree, BMI)
102	101	DREAMS ARE TEN A PENNY FIRST CLASS—UK 49028 (London) (Page Full Of Hits, ASCAP)
103	105	PLEASE MR. POSTMAN PAT BOONE FAMILY—Motown M1314F (Stone Agate, BMI/Jobete, ASCAP)
104	108	HARLEM FIFTH DIMENSION—Bell 612 (Arista) (Emanay, ASCAP)
105	106	YOU AND I JOHNNY BRISTOL—MGM 14762 (Bushka, ASCAP)
106	104	CHARADE BEE GEES—RSO 501 (Atlantic) (Casserole, BMI)
107	111	CRAZY TALK CHILIWACK—Sire SAA 713 (ABC)
108	109	I DON'T KNOW BOBBY WOMACK—United Artists UA-XW561-X (Unart/Bobby Womack, BMI)
109	110	CHARMER TIM MOORE—Asylum 45214 (Burlington/Andustin, ASCAP)
110	112	I CAN FEEL THE FIRE RON WOOD—Warner Bros. WBS 8036 (Warner-Tamerlane, BMI)
111	129	TRAIN KEPT A ROLLIN' AEROSMITH—Columbia 3-10034 (Fort Knox, BMI)
112	114	DON'T CALL US, WE'LL CALL YOU SUGARLOAF/JERRY CORBETTA—Claridge 402 (Claridge/Corbetta, ASCAP)
113	—	YOU'RE SO BEAUTIFUL JOE COCKER—A&M 1641 (Almo/Preston, ASCAP; Irving/WEP, BMI)
114	116	LADY LAY WAYNE NEWTON—Chelsea 3003 (Pocket Full of Tunes/Common Good, BMI)
115	—	STRUTTIN' BILLY PRESTON—A&M 1644 (Irving/WEP, BMI)
116	118	HEARTBREAK ROAD BILL WITHERS—Sussex SR-629 (Que-T, ASCAP/Interior, BMI)
117	—	MS. GRACE TYMES—RCA PB 10128 (Hall, BMI)
118	—	MY MAIN MAN STAPLE SINGERS—Stax STN 0227 (East Memphis, BMI)
119	120	SWEET EXORCIST CURTIS MAYFIELD—Curton 2005 (Buddah) (Curton, BMI)
120	124	BALLAD OF LUCY JORDAN DOCTOR HOOK & THE MEDICINE SHOW—Columbia 3-10032 (Evil Eye, BMI)
121	126	DO YOUR THING JAMES AND BOBBY PURIFY/Casablanca NB 812 (East Memphis, BMI)
122	133	GET INTO THE WIND STEPPENWOLF—Mums ZS8-6034 (Col) (Cockin' Rockin, ASCAP)
123	107	MISSISSIPPI COTTON PICKIN' DELTA TOWN CHARLEY PRIDE—RCA PB 10030 (Hall-Clement, BMI)
124	125	CRUISIN' JAMES GANG—Atco 7006 (Osiris, BMI)
125	125	CALIFORNIA MY WAY MAIN INGREDIENT—RCA PB 10095 (Dramatic, BMI)
126	128	I FEEL SANCTIFIED COMMODORES—Motown M1319F (Jobete, ASCAP)
127	—	PART OF THE PLAN DAN FOGELBERG—Epic 8-50055 (Hickory Grove, ASCAP)
128	134	FOUR OR FIVE TIMES PETER DEAN—Buddah 434 (Miller, ASCAP)
129	144	WHAT A MAN MY MAN IS LYNN ANDERSON—Columbia 3-10041 (Rodeo Cowboy, BMI)
130	130	ROLLER COASTER WEEKEND JOE VITALE—Atlantic 3204 (Bow-Wow, BMI)
131	131	LET THIS BE A LESSON TO YOU INDEPENDENTS—Wand 11279 (Butler, ASCAP)
132	—	JUST LEAVE ME ALONE DON POTTER—Columbia 3-10059 (Combine, BMI)
133	135	POSTCARD THE WHO—MCA Track 40330 (Track, BMI)
134	137	RIDE THE TIGER JEFFERSON STARSHIP—Grunt FB 0080 (RCA) (Little Dragon/Ronin, BMI)
135	—	COSTAFINE TOWN SPLINTER/DARK HORSE—DH-10002 (A&M) (Clog, BMI)
136	142	MINE FOR ME ROD STEWART—Mercury 73636 (McCartney, ASCAP)
137	140	EVERYBODY NEEDS A RAINBOW RAY STEVENS—Barnaby 610 (Chess/Janus) (Ahab, BM)
138	—	LONELY TOGETHER STARK & McBRIEN—RCA PB 10109 (American Wordways/Star Spangled, ASCAP)
139	141	WHEN A CHILD IS BORN MICHAEL HOLMES—Mercury 73642 (Beechwood, BMI)
140	143	SHE'S A MYSTERY FALLENROCK—Capricorn 0211 (WB) (Windchime/Tree, BMI)
141	—	I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) BOBBY BAND—Dunhill D15015 (ABC) (ABC/Holicanthus/Golden Cover, ASCAP)
142	145	SAD SWEET DREAMER SWEET SENSATION—Pye 71002 (Leeds/Jackatone, ASCAP)
143	—	HOW LONG HAS IT BEEN (SINCE JESUS HAD A GOOD NIGHT'S SLEEP) WAYNE CARSON—Private Stock 4005 (Rose Bridge, BMI)
144	147	ARABESQUE NO. 1 TOMITA—RCA PB 10083 (P.D.)
145	—	LA LA LOVE YOU DON McLEAN—United Artists UA-XW579-X (Yahweh/Unart, BMI)
146	121	SMOKE MY PEACE PIPE, (SMOKE IT RIGHT) WILD MAGNOLIA—Polydor PD 14242 (Turbine, no affil.)
147	136	MARGARITA TOM JANS—A&M 1637 (Almo, ASCAP)
148	138	CLOSE TO ME THE CLAMS—Three Brothers 404 (CTI) (Blue Seas/Jac/US Songs, ASCAP)
149	132	PALM GREASE HERBIE HANCOCK—Columbia 3-10050 (Hancock, BMI)
150	117	TIME MIGHTY CLOUDS OF JOY—Dunhill 15012 (Cotillion, BMI)


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Christmas Season Sparks Audio Push

■ NEW YORK—In an effort to spur sales and revive interest in audio as an electronic frontier, manufacturers and retailers are concentrating on best-sellers and styling changes for the sake of style. Sony and Panasonic have introduced a number of new tape recorders, cassette machines and radios that incorporate distinctive design with last year's circuitry. Other manufacturers are releasing new products that are really only refinements of current models.

The sales pitch has changed from a rap about integrated circuits to the extolling of "luxury features." Kenwood is describing their new stereo amplifier tuner combination as their "most luxurious stereo amplifier" with "sophisticated controls" and a matching tuner that is the "heir to the Kenwood reputation."

Panasonic and Radio Shack have introduced "the military look" to their AM and AM/FM portable radios—lots of grey plastic and walkie-talkie type design. Sony has changed the control buttons on their new line of cassette machines and is introducing little "extras" like variable speed control.

Besides a new stock with a new "look" to it, the retail outlet is finding that manufacturers are providing other incentives to the consumer for his seasonal dollar. The scheduled opening of the International Hi-Fi Expo as a permanent Fifth Avenue showroom for audio is one such promotion.

The biggest hope for Christmas sales, especially as it is reflected

in the Christmas catalogues of Radio Shack and Lafayette Radio Electronics, is the consumer who wants a flashier, more sophisticated version of an item he already owns, or who hasn't gotten all the new electronics toys already available: Dolby, CR₂O tape, pocket calculators, special weather and time radios, video recorders, digital wristwatches, digital clocks, and the more conventional amp, speakers, turntable, tuner and tape machines.

RCA Ups TV Prices

■ NEW YORK—After announcing a suggested rise in retail prices of their color TV's by \$10, RCA now states that the rise will be \$25 on all of its line of 1975 XL-100 color TV's. Price rise is said to be because of spiraling costs of materials and components.

William E. Boss, vice president, marketing, at RCA Consumer Electronics, said all models in the 1975 line are affected by the price increase. Boss said the higher prices were necessitated by "the continued increases in RCA's basic material and component costs, particularly in the past few months."

Despite the new price levels, and the prospect that further increases will be necessary into 1975, Boss said that the value to the consumer is still the greatest that RCA has offered in the 20 year history of the color TV industry. Prices for RCA color TV's now run from \$375 to \$860.

Cable Advertising on the Rise

■ NEW YORK—With 13 percent of all U.S. homes on the cable and an annual revenue of half a billion dollars, the cable industry has a bright future if the predictions made by Ralph M. Baruch, president of Viacom International and an officer of the National Cable Television Association, hold true.

In remarks made before a recent meeting of the Television Committee of the Association of National Advertisers, Baruch estimated that the cable industry will continue to grow at an average of 16 percent on a yearly rate until 1977 and thereafter at an annual rate of 10 to 12 percent. "By the middle of the next decade,

there could well be more than 35 million cable television subscribers in the United States. That's about half the present number of U. S. television homes," Baruch said.

Advertising on the cable's own channels will be a major source of income for the cable systems according to Baruch's forecast. Although he said, "in this field the national advertiser has nothing to fear from cable television," he does feel that ad money could help get cable operators out of the red. Baruch sees the major advertisers continuing to use the network lines to sell their products. But for the people who want to reach a particular market, cable will provide controlled exposure of their product. "For the first time the small local advertiser, limited in his budget and local advertising opportunities, has a chance to put his message on television through the medium of cable. For the first time he has the opportunity to supplement his local radio or newspaper advertising with cable television—at rates that compare favorably with his other local media."

Baruch pointed out that advertising is already a factor in cable operation. "Estimated 1973 advertising revenues for cable television rose more than 40 percent over those for 1972," he said without giving specific dollar figures, although Stanford Research Institute estimated that 1972 CATV ads per home totaled \$.17 and that by 1977 it will be \$10 per home.

This means cable television around 1982 would account for three to four percent of total advertising expenditures . . . compared with broadcast television's 20 percent share." Baruch then went on to defend the right of cable to present pay-TV events such as first run movies and sports, again emphasizing that such moves would only be extensions of present media and do not represent a threat to commercial broadcasters.

Audio Video Notes

■ Blue Sky Records president Steve Paul exploring the potentials of video with one of the first JVC color portapaks to reach this country . . . RCA bowing to the miniaturization of Japanese video equipment with the introduction of a new portable color TV camera that weighs only 20 pounds and is up to network/FCC specs . . . Sennheiser's dynamic headphones (model HD 414) become the first to sell over one million units of a particular model . . . "Scan," a four page video newsletter distributed free by Memorex, has a new issue with excellent material on utilizing chromium dioxide video tape . . . Kiss say that their training via half-inch video has helped them in TV appearances and in creating their TV ad campaign which they'll use to promo their new album . . . Mick Jagger is the latest on a growing list of rock artists who are outfitting themselves with home video setups . . . Rumors in the video industry that Japan will phase out open reel half inch video in favor of the cassette system pioneered by Sony as their U-Matic video system . . . New York's Technisphere retail video outlet is offering their own custom version of the Panasonic color editing video deck which eliminates all the audio pop problems in the production model . . . Panasonic has introduced a discrete quad tape player for in-car use. The model CQ-999 plays discrete four channel 8 track carts and also has an AM/FM Stereo radio.

Ronstadt Reigns at The Troubadour



Capitol Records executives Al Coury (third from left), senior vice president, a&r/promotion/artist development; Don Zimmermann (left), senior vice president, marketing; and Rupert Perry (right), general manager, a&r, celebrates with lovely Linda Ronstadt backstage at the Troubadour following her SRO opening at the West Hollywood club, and also the release of her latest album of new songs on Capitol Records, "Heart Like a Wheel."

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GRAND FUNK

1975 WORLD TOUR

Jan. 2/Mobile, Alabama

Jan. 3/Jacksonville, Florida

Jan. 4/Winter Park, Florida

Jan. 10/Amarillo, Texas

Jan. 13/Oklahoma City, Oklahoma

Jan. 14/Hot Springs, Arkansas

Jan. 20/Memphis, Tennessee

Jan. 21/Indianapolis, Indiana

Jan. 22/Salon, Indiana

Jan. 23/Fayetteville, North Carolina

Jan. 24/Columbia, South Carolina

Jan. 25/Columbia, South Carolina

Jan. 26/Columbia, South Carolina

Jan. 27/Columbia, South Carolina

Jan. 28/Columbia, South Carolina

Jan. 29/Columbia, South Carolina

Jan. 30/Columbia, South Carolina

Jan. 31/Columbia, South Carolina

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Jan. 31/Columbia, South Carolina

Jan. 31/Columbia, South Carolina

Jan. 31/Columbia, South Carolina

Jan. 31/Columbia, South Carolina

Jan. 31/Columbia, South Carolina

Feb. 1/Atlanta, Georgia

Feb. 2/Charlotte, North Carolina

Feb. 7/Terre Haute, Indiana

Feb. 8/Columbus, Ohio

Feb. 9/Baltimore, Maryland

Feb. 22/Salt Lake City, Utah

Feb. 23/Denver, Colorado

Feb. 24/Albuquerque, New Mexico

Feb. 28/Tucson, Arizona

Feb. 29/El Paso, Texas

Feb. 29/Phoenix, Arizona

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Feb. 29/Phoenix, Arizona

Apr. 5/Copenhagen, Denmark

Apr. 7/Göteborg, Sweden

Apr. 10/Frankfurt, Germany

Apr. 11/Stuttgart, Germany

Apr. 12/Zurich, Switzerland

Apr. 15/Hamburg, Germany

Apr. 16/Amsterdam, Holland

Apr. 18/Wembley, England

May 8/Vancouver, Canada

May 11/Edmonton, Canada

May 14/Anchorage, Alaska

May 17/Kyoto, Japan

May 18/Nagoya, Japan

May 21/Osaka, Japan

May 22/Tokyo, Japan

May 23/Tokyo, Japan

May 28/Hawaii

*all the girls in the world
Beware!!!*

SO-11356



Produced by JIMMY IENNER
ON CAPITOL RECORDS & TAPES





THE SINGLES CHART

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

DEC. 7 NOV. 30

WKS. ON CHART

1	3	WHEN WILL I SEE YOU AGAIN THREE DEGREES Phila. Intl. ZS8-3550 (Col)	12
2	2	I CAN HELP BILLY SWAN/Monument ZS8-8621 (Col)	8
3	6	KUNG FU FIGHTING CARL DOUGLAS/20th Century 2140	9
4	5	CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45203	11
5	9	ANGIE BABY HELEN REDDY/Capitol P3972	8
6	7	DO IT ('TIL YOU'RE SATISFIED) B. T. EXPRESS/Scepter 12395	11
7	1	MY MELODY OF LOVE BOBBY VINTON/ABC 12022	12
8	4	LONGFELLOW SERENADE NEIL DIAMOND/Columbia 3-10043	10
9	15	JUNIOR'S FARM PAUL McCARTNEY & WINGS/Apple 1875	5
10	10	SHA-LA-LA (MAKE ME HAPPY) AL GREEN/Hi 5N2274	10
11	8	BACK HOME AGAIN JOHN DENVER/RCA PB 10065	12
12	12	AFTER THE GOLDRUSH PRELUDE/Island 002	12
13	14	I'VE GOT THE MUSIC IN ME KIKI DEE BAND/Rocket 40293	13
14	16	WISHIN' YOU WERE HERE CHICAGO/Columbia 3-10049	9
15	11	EVERLASTING LOVE CARL CARLTON/Back Beat 27001 (ABC)	12
16	20	YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE/20th Century 2133	6
17	21	YOU GOT THE LOVE RUFUS featuring CHAKA KHAN/ ABC 12032	8
18	13	YOU AIN'T SEEN NOTHING YET BACHMAN-TURNER OVERDRIVE/Mercury 73622	12
19	17	YOU HAVEN'T DONE NOTHIN' STEVIE WONDER/ T54252F (Motown)	18
20	25	BUNGLE IN THE JUNGLE JETHRO TULL/Chrysalis 2101 (WB)	6
21	22	FAIRYTALE POINTER SISTERS/Blue Thumb BTA 254 (ABC)	10
22	18	WHATEVER GETS YOU THRU THE NIGHT JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND/Apple 1874	10
23	27	ONE MAN WOMAN, ONE WOMAN MAN PAUL ANKA WITH ODIA COATES/United Artists UA XW569-X	6
24	28	I FEEL A SONG (IN MY HEART) GLADYS KNIGHT & THE PIPS/Buddah 433	8
25	26	RIDE 'EM COWBOY PAUL DAVIS/Bang 712	10
26	31	LAUGHTER IN THE RAIN NEIL SEDEKA/Rocket 40313 (MCA)	7
27	33	AIN'T TOO PROUD TO BEG ROLLING STONES/Rolling Stones 19302 (Atlantic)	5
28	54	LUCY IN THE SKY WITH DIAMONDS ELTON JOHN/ MCA 40344	2
29	43	PLEASE MR. POSTMAN CARPENTERS/A&M 1646	3
30	30	FIRE, BABY, I'M ON FIRE ANDY KIM/Capitol 3962	7
31	36	MUST OF GOT LOST J. GEILS BAND/Atlantic 3214	6
32	42	ROCKIN' SOUL HUES CORPORATION/RCA PB 10066	9
33	44	ONLY YOU RINGO STARR/Apple 1876	4
34	38	WOMAN TO WOMAN SHIRLEY BROWN/Truth 3206 (Stax)	8
35	24	PLAY SOMETHING SWEET (BRICKYARD BLUES) THREE DOG NIGHT/Dunhill 15013	11
36	37	HEAVY FALLIN' OUT STYLISTICS/Avco 4647	7
37	48	DARK HORSE GEORGE HARRISON/Apple 1877	3
38	19	TIN MAN AMERICA/Warner Bros. 7839	15
39	47	BOOGIE ON REGGAE WOMAN STEVIE WONDER/Tamla T54254F (Motown)	4
40	40	LET'S STRAIGHTEN IT OUT LATIMORE/Glades 1222 (TK)	12
41	41	EARLY MORNING LOVE SAMMY JOHNS/GRC 2021	11
42	53	MANDY BARRY MANILOW/Bell 613 (Arista)	3
43	50	PROMISED LAND ELVIS PRESLEY/RCA PB 10074	6
44	52	DANCIN' FOOL GUESS WHO/RCA PB 10075	4
45	23	LIFE IS A ROCK (BUT THE RADIO ROLLED ME) REUNION/ RCA PB 10056	10
46	29	LA LA PEACE SONG AL WILSON/Rocky Road 30200 (Arista)	9
47	34	SO YOU ARE A STAR HUDSON BROTHERS/Casablanca NES 0108	13
48	51	WILLIE AND THE HAND JIVE ERIC CLAPTON/RSO 503 (Atlantic)	6
49	32	CAREFREE HIGHWAY GORDON LIGHTFOOT/Reprise 1309	14
50	35	THE NEED TO BE JIM WEATHERLY/Buddah 420	15



51	39	TOUCH ME FANCY /Big Tree 16026 (Atlantic)	9
52	60	DREAM ON RIGHTEOUS BROS./Haven 7006 (Capitol)	5
53	72	NEVER CAN SAY GOODBYE GLORIA GAYNOR/MGM 14248	3
54	45	YOU CAN HAVE HER SAM NEELY/A&M 1612	15
55	59	THREE RING CIRCUS BLUE MAGIC/Atco 7004	8
56	49	PEOPLE GOTTA MOVE GINO VANNELLI/A&M 1614	13
57	56	CAN'T GET ENOUGH BAD COMPANY/Swan Song 70100 (Atlantic)	18
58	58	BLACK LASSIE CHEECH & CHONG/Ode 66104 (A&M)	6
59	46	LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS/Atlantic 3206	12
60	55	THE BLACK-EYED BOYS PAPER LACE/Mercury 73620	9
61	57	DORAVILLE ATLANTA RHYTHM SECTION/Polydor 14248	10
62	61	GIVE ME A REASON TO BE GONE MAUREEN McGOVERN/ 20th Century 2109	8
63	83	GET DANCIN' DISCO TEX & THE SEX-O-LETTEES/ Chelsea 3004	2
64	66	WHATEVER YOU GOT, I WANT JACKSON FIVE/ Motown M1380F	6
65	75	DOCTOR'S ORDERS CAROL DOUGLAS/Midland Intl. MB 10113 (RCA)	2
66	74	FREE BIRD LYNRYD SKYNYRD/MCA 40328	4
67	63	JAZZMAN CAROLE KING/Ode 66101 (A&M)	16
68	76	SEXY IDA, PT. 1 IKE & TINA TURNER/United Artists UA-XW528	5
69	64	THE BITCH IS BACK ELTON JOHN/MCA 40297	13
70	62	TRAVELIN' SHOES ELVIN BISHOP/Capricorn 0202 (WB)	11
71	87	ROCK 'N ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) MAC DAVIS/Columbia 3-10070	2
72	80	MY EYES ADORED YOU FRANKIE VALLI/Private Stock 003	4
73	82	THE ENTERTAINER BILLY JOEL/Columbia 3-10064	3
74	65	DO IT BABY MIRACLES/Tamla T54248F (Motown)	16
75	84	PICK UP THE PIECES AVERAGE WHITE BAND/Atlantic 3229	2
76	86	MORNING SIDE OF THE MOUNTAIN DONNY & MARIE OSMOND/MGM 14765	2
77	71	LOVE ME FOR A REASON THE OSMONDS/MGM 14746	15
78	68	DISTANT LOVER MARVIN GAYE/Tamla T54253F (Motown)	11
79	73	WHEN MABEL COMES IN THE ROOM MICHAEL ALLEN/ Warner Bros. 7833	5
80	85	WITHOUT LOVE ARETHA FRANKLIN/Atlantic 3224	3
81	91	CHANGES BOWIE/RCA 74-0605	3

CHARTMAKER OF THE WEEK

82	—	READY CAT STEVENS A&M 1645	1
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83	—	CAN'T GET IT OUT OF MY HEAD ELECTRIC LIGHT ORCHESTRA/United Artists UA-XW573-4	1
84	89	WHERE ARE ALL MY FRIENDS HAROLD MELVIN AND THE BLUENOTES/Phila. Intl. ZS8 3552 (Col)	2
85	100	BEST OF MY LOVE EAGLES/Asylum 45218	2
86	90	BABY HANG UP THE PHONE CARL GRAVES/A&M 1620	2
87	69	SHE'S GONE TAVARES/Capitol 3957	9
88	99	YOU'RE NO GOOD LINDA RONSTADT/Capitol 3990	2
89	—	I BELONG TO YOU LOVE UNLIMITED/20th Century 2141	1
90	93	SUNSHINE ROSES GENE COTTON/Myrrh 136 (ABC)	4
91	95	RUBY BABY BILLY 'CRASH' CRADDOCK/ABC 12036	3
92	92	SHOE SHOE SHINE DYNAMIC SUPERIORS/Motown M1324F	4
93	94	I'LL BE YOUR EVERYTHING PERCY SLEDGE/Capricorn 0209 (WB)	5
94	96	LOVE ME NOW RUBY WINTERS/Polydor PD 14249	3
95	97	EVERGREEN BOOKER T./Epic 8-50031	2
96	77	DON'T EAT THE YELLOW SNOW FRANK ZAPPA/ MOTHERS OF INVENTION/DiscReet 1312 (WB)	9
97	—	LADY STYX /Wooden Nickel WB 10102 (RCA)	1
98	70	ASK ME ECSTASY, PASSION & PAIN /Roulette 7159	8
99	—	GEE BABY PETER SHELLEY/Bell 614 (Arista)	1
100	—	THE HEARTBREAK KID BO DONALDSON & THE HEYWOODS/ ABC 12039	1

FLASHMAKER OF THE WEEK



MILES OF AISLES
JONI MITCHELL
Asylum

TOP FM AIRPLAY THIS WEEK

MILES OF AISLES—Joni Mitchell—Asylum

SUN SECRETS—Eric Burdon Band—Capitol

SHEER HEART ATTACK—Queen—Elektra

WNEW-FM/NEW YORK

- AND THE FEELING'S GOOD—Jose Feliciano—RCA
- CONTINENTAL AMERICAN—Peter Allen—A&M
- ESSRA MOHAWK—Asylum
- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
- IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
- MILES OF AISLES—Joni Mitchell—Asylum
- SHEER HEART ATTACK—Queen—Elektra
- SOUVENIRS—Dan Fogelberg—Epic
- SUN SECRETS—Eric Burdon Band—Capitol
- TRACE—Sire

WBCN-FM/BOSTON

- BURGLAR—Freddie King—RSO
- CICERO PARK—Hot Chocolate—Big Tree
- FIRE—Ohio Players—Mercury
- GREATEST HITS—Bobby Womack—UA
- JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
- KEEP SMILIN'—Bunny Sigler—Phila. Intl.
- KEEPIN' UP WITH THE JONESES—The Joneses—Mercury
- MAGIC MOMENTS FROM THE TONIGHT SHOW—Casablanca
- MILES OF AISLES—Joni Mitchell—Asylum
- SHEER HEART ATTACK—Queen—Elektra

WLIR-FM/LONG ISLAND

- AFTER THE GOLDRUSH—Prelude—Island
- AIN'T GONNA PLAY NO SECOND FIDDLE—Dana Gillespie—RCA
- HONK—Epic
- IN THE BEGINNING—Roy Buchanan—Polydor
- LIVE OBLIVION—Brian Auger—RCA
- MILES OF AISLES—Joni Mitchell—Asylum
- MOTT THE HOOPLE LIVE—Col
- SHEER HEART ATTACK—Queen—Elektra
- SUN SECRETS—Eric Burdon Band—Capitol
- VOICE—Capability Brown—Passport

WOUR-FM/UTICA

- BITTER END YEARS—Roxbury
- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
- FOR YOU—Eddie Kendricks—Tamla
- HAPPY TOGETHER AGAIN—Turtles—Sire
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- HISTORY OF BRITISH ROCK, VOL. II—Sire

- IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
- SHEER HEART ATTACK—Queen—Elektra
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Charisma (Import)
- THINGS TO COME—Seventh Wave—Janus

WCMF-FM/ROCHESTER

- HAPPY TOGETHER AGAIN—Turtles—Sire
- IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
- MOTT THE HOOPLE LIVE—Col
- PROPOGANDA—Sparks—Island (Import)
- SHEER HEART ATTACK—Queen—Elektra
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- TRACE—Sire

WOWI-FM/NORFOLK, VA.

- DANCEHALL SWEETHEARTS—Horslips—RCA
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
- LAST COWBOY—Gallagher & Lyle—A&M
- LIVE OBLIVION—Brian Auger—RCA
- MOTT THE HOOPLE LIVE—Col
- RITA JEAN BODINE—20th Century
- SHEER HEART ATTACK—Queen—Elektra
- SUN SECRETS—Eric Burdon Band—Capitol
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco

WORJ-FM/ORLANDO

- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
- FREE SPIRIT—Hudson-Ford—A&M
- JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
- LIVE OBLIVION—Brian Auger—RCA
- MOTT THE HOOPLE LIVE—Col
- NIGHTBIRDS—Labelle—Epic
- OUT OF THE STORM—Jack Bruce—RSO
- SOUVENIRS—Dan Fogelberg—Epic
- SUN SECRETS—Eric Burdon Band—Capitol
- THE NEW IMPROVED—Severin Browne—Motown

WABX-FM/DETROIT

- FIRE—Ohio Players—Mercury
- FOR YOU—Eddie Kendricks—Tamla
- HAPPY TOGETHER AGAIN—Turtles—Sire
- HISTORY OF BRITISH ROCK, VOL. II—Sire
- LIVE OBLIVION—Brian Auger—RCA
- MILES OF AISLES—Joni Mitchell—Asylum
- MOTT THE HOOPLE LIVE—Col
- SOMEBODY LOAN ME A DIME—Fenton Robinson—Alligator
- SUN SECRETS—Eric Burdon Band—Capitol
- THERE'S THE RUB—Wishbone Ash—MCA

WSDM-FM/CHICAGO

- BARRY MANILOW II—Bell
- FLYING START—Blackbyrds—Fantasy
- GONNA MAKE YOU A STAR (single)—David Essex—Col
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- MILES OF AISLES—Joni Mitchell—Asylum
- 100% COTTON—James Cotton Blues Band—Buddah
- RITA JEAN BODINE—20th Century
- SILVER MORNING—Kenny Rankin—Little David

WZMF-FM/MILWAUKEE

- IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
- JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
- MILES OF AISLES—Joni Mitchell—Asylum
- MOTT THE HOOPLE LIVE—Col
- NEW SKIN FOR THE OLD CEREMONY—Leonard Cohen—Col
- STORMBRINGER—Deep Purple—WB

- SUN SECRETS—Eric Burdon Band—Capitol
- SHEER HEART ATTACK—Queen—Elektra
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- TOLDEO WINDOW BOX—George Carlin—Little David

WKDA-FM/NASHVILLE

- FREE SPIRIT—Hudson-Ford—A&M
- FURTHERMORE—Shawn Phillips—A&M
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- LIVE OBLIVION—Brian Auger—RCA
- LUCY IN THE SKY WITH DIAMONDS (single)—Elton John—MCA
- MOTT THE HOOPLE LIVE—Col
- 100% COTTON—James Cotton Blues Band—Buddah
- OUT OF THE STORM—Jack Bruce—RSO
- REMEMBER THE FUTURE—Nektar—Passport
- TRAPPED IN THE SUBURBS—Dennis Linde—Elektra

KADI-FM/ST. LOUIS

- CANTAMOS—Poco—Epic
- FURTHERMORE—Shawn Phillips—A&M
- GOODNIGHT VIENNA—Ringo Starr—Apple
- IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
- RITA JEAN BODINE—20th Century
- SHEER HEART ATTACK—Queen—Elektra
- SOUVENIRS—Dan Fogelberg—Epic
- SUN SECRETS—Eric Burdon Band—Capitol
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco

KZEW-FM/DALLAS

- AVERAGE WHITE BAND—Atlantic
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- LUCY IN THE SKY WITH DIAMONDS (single)—Elton John—MCA
- MILES OF AISLES—Joni Mitchell—Asylum
- QUAH—Jorma Kaukonen & Tom Hobson—Grunt
- 7-TEASE—Donovan—Epic
- SOUVENIRS—Dan Fogelberg—Epic
- STREETLIFE SERENADE—Billy Joel—Col
- THE BAND KEPT PLAYING—Electric Flag—Atlantic

FM SLEEPER OF THE WEEK

THE ERIC BURDON BAND

Sun Sire



SUN SECRETS
ERIC BURDON BAND
Capitol

KBPI-FM/DENVER

- BLUEJEANS & MOONBEAMS—Capt. Beefheart—Mercury
- IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
- JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
- LUCKY DAY—Jonathan Edwards—Atco
- MEDICINE WHEEL—David Reardon—Capitol
- MILES OF AISLES—Joni Mitchell—Asylum
- 7-TEASE—Donovan—Epic

- SUN SECRETS—Eric Burdon Band—Capitol
- SUNDAY'S CHILD—John Martyn—Island
- VOICE—Capability Brown—Passport

KDKB-FM/PHOENIX

- CANTAMOS—Poco—Epic
- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
- FREE SPIRIT—Hudson-Ford—A&M
- FURTHERMORE—Shawn Phillips—A&M
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- OUT OF THE STORM—Jack Bruce—RSO
- REFUGEES—Rachel Faro—RCA
- SOUVENIRS—Dan Fogelberg—Epic
- SUNDAY'S CHILD—John Martyn—Island
- WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

KOME-FM/SAN JOSE

- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Suta
- GOODNIGHT VIENNA—Ringo Starr—Apple
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- LIKE CHILDREN—Jan Hammer & Jerry Goodman—Nemperor
- RED QUEEN TO GRYPHON THREE—Gryphon—Bell
- REMEMBER THE FUTURE—Nektar—Passport
- 7-TEASE—Donovan—Epic
- SOUVENIRS—Dan Fogelberg—Epic
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Charisma (Import)
- THERE'S THE RUB—Wishbone Ash—MCA

KLOS-FM/LOS ANGELES

- GOODNIGHT VIENNA—Ringo Starr—Apple
- MILES OF AISLES—Joni Mitchell—Asylum
- PHOEBE SNOW—Shelter

KSAN-FM/SAN FRANCISCO

- AIN'T GONNA PLAY NO SECOND FIDDLE—Dana Gillespie—RCA
- BLUEJEANS & MOONBEAMS—Capt. Beefheart—Mercury
- I CAN HELP—Billy Swan—Monument
- LIVE OBLIVION—Brian Auger—RCA
- RITA JEAN BODINE—20th Century

KZEL-FM/EUGENE, ORE.

- AND THE FEELING'S GOOD—Jose Feliciano—RCA
- I CAN HELP—Billy Swan—Monument
- IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
- JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
- LAST COWBOY—Gallagher & Lyle—A&M
- LIVE OBLIVION—Brian Auger—RCA
- MILES OF AISLES—Joni Mitchell—Asylum
- 100% COTTON—James Cotton Blues Band—Buddah
- SUN SECRETS—Eric Burdon Band—Capitol
- TRAPPED IN THE SUBURBS—Dennis Linde—Elektra

CHUM-FM/TORONTO

- AQUA—Edgar Froese—Virgin
- BADDEST TURRENTINE—Stanley Turrentine—CTI
- CAN'T GET ENOUGH—Barry White—20th Century
- CONCERTO GROSSO PER ONE—New Trolls—Cetra (Import)
- HAPPY DAZE—Lindisfarne—Elektra
- IN MEMORIUM—Modern Jazz Quartet—Little David
- INTERSTELLAR SPACE—John Coltrane—Impulse
- SPYGLASS GUEST—Greenslade—Mercury
- TRACY NELSON—Atlantic
- WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

SALESMAKER OF THE WEEK



GREATEST HITS

ELTON JOHN
MCA

TOP RETAIL SALES THIS WEEK

GREATEST HITS—Elton John—MCA
GOODNIGHT VIENNA—Ringo Starr—
Apple
FIRE—Ohio Players—Mercury
THIS IS THE MOODY BLUES—
Threshold
HEART LIKE A WHEEL—Linda Ronstadt—
Capitol

CAMELOT/NATIONAL

BARRY MANILOW II—Bell
BUTTERFLY—Barbra Streisand—Col
CANTAMOS—Poco—Epic
DAVE MASON—Col
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—
Capitol
LIVE—Mott the Hoople—Col
MELODIES OF LOVE—Bobby Vinton—ABC
THIS IS THE MOODY BLUES—Threshold
WAR BABIES—Daryl Hall & John Oates—
Atlantic

DISC RECORDS/NATIONAL

FIRE—Ohio Players—Mercury
FLYING START—Blackbyrds—Fantasy
GREATEST HITS—Elton John—MCA
I CAN HELP—Billy Swan—Monument
IT'S ONLY ROCK 'N ROLL—Rolling Stones—
Rolling Stones
ROCKIN' SOUL—Hues Corporation—RCA
ROXY & ELSEWHERE—Frank Zappa/
Mothers of Invention—DiscReet
SATIN DOLL—Bobbi Humphrey—Blue
Note
TODD RUNDGREN'S UTOPIA—Bearsville
TOLEDO WINDOW BOX—George Carlin—
Little David

KORVETTES/NATIONAL

AVERAGE WHITE BAND—Atlantic
FIRE—Ohio Players—Mercury
GOODNIGHT VIENNA—Ringo Starr—
Apple
GREATEST HITS—Elton John—MCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones—
Rolling Stones
MILES OF AISLES—Joni Mitchell—Asylum
NEW & IMPROVED—Spinners—Atlantic
SERENADE—Neil Diamond—Col
STORMBRINGER—Deep Purple—WB
THIS IS THE MOODY BLUES—Threshold

MUSICLAND/NATIONAL

AFTER THE GOLDRUSH—Prelude—Island
CANTAMOS—Poco—Epic
DONNY OSMOND—MGM
EXPLORES YOUR MIND—Al Green—Hi
FIRE—Ohio Players—Mercury

FURTHERMORE—Shawn Phillips—A&M
IT'LL SHINE WHEN IT SHINES—Ozark
Mountain Daredevils—A&M
I'VE GOT THE MUSIC IN ME—Kiki Dee
Band—Rocket
STORMBRINGER—Deep Purple—WB
THIS IS THE MOODY BLUES—Threshold

RECORD BAR/NATIONAL

AVERAGE WHITE BAND—Atlantic
CAUGHT UP—Millie Jackson—Spring
GOODNIGHT VIENNA—Ringo Starr—
Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—
Capitol
IT'LL SHINE WHEN IT SHINES—Ozark
Mountain Daredevils—A&M
I'VE GOT THE MUSIC IN ME—Kiki Dee
Band—Rocket
MOTHER LODE—Loggins & Messina—Col
SOUVENIRS—Dan Fogelberg—Epic
VERITIES & BALDERDASH—Harry Chapin—
Elektra

SAM GOODY/EAST COAST

GOODNIGHT VIENNA—Ringo Starr—
Apple
GREATEST HITS—Elton John—MCA
IT'S ONLY ROCK 'N ROLL—Rolling
Stones—Rolling Stones
LATE FOR THE SKY—Jackson Browne—
Asylum
MELODIES OF LOVE—Bobby Vinton—ABC
MILES OF AISLES—Joni Mitchell—Asylum
RED—King Crimson—Atlantic
THIS IS THE MOODY BLUES—Threshold
TOLEDO WINDOW BOX—George Carlin—
Little David
VERITIES & BALDERDASH—Harry Chapin—
Elektra

TWO GUYS/EAST COAST

AVERAGE WHITE BAND—Atlantic
BUTTERFLY—Barbra Streisand—Col
CHEECH & CHONG'S WEDDING ALBUM—
Ode
DAVID LIVE—David Bowie—RCA
GOODNIGHT VIENNA—Ringo Starr—
Apple
GREATEST HITS—Elton John—MCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones—
Rolling Stones
SERENADE—Neil Diamond—Col
WAR CHILD—Jethro Tull—Chrysalis
WRAP AROUND JOY—Carole King—Ode

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

CAN'T GET ENOUGH—Barry White—
20th Century
DAVE MASON—Col
GREATEST HITS—Elton John—MCA
LIVE IT UP—Isley Bros.—T-Neck
NOT FRAGILE—Bachman-Turner
Overdrive—Mercury
PHOTOGRAPHS & MEMORIES—
Jim Croce—ABC
SERENADE—Neil Diamond—Col
WALLS & BRIDGES—John Lennon—Apple
WAR CHILD—Jethro Tull—Chrysalis
WHITE GOLD—Love Unlimited Orchestra—
20th Century

DISCOUNT RECORDS/BOSTON

AVERAGE WHITE BAND—Atlantic
BORBOLETTA—Santana—Col
BUTTERFLY—Barbra Streisand—Col
FEEL—George Duke—BASF
FIRE—Ohio Players—Mercury
GOODNIGHT VIENNA—Ringo Starr—
Apple
HEART LIKE A WHEEL—Linda Ronstadt—
Capitol
HOT CITY—Gene Page—Atlantic
I FEEL A SONG—Gladys Knight & the
Pips—Buddah
THREE DEGREES—Phila. Intl.

KING KAROL/NEW YORK

BORBOLETTA—Santana—Col
CAUGHT UP—Millie Jackson—Spring
DO IT 'TIL YOU'RE SATISFIED—
B. T. Express—Scepter
FIRE—Ohio Players—Mercury
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—
Capitol
IT'S ONLY ROCK 'N ROLL—
Rolling Stones—Rolling Stones
JOHN DAWSON WINTER III—
Johnny Winter—Blue Sky
LIVE—Mott the Hoople—Col
RED—King Crimson—Atlantic

GARY'S/RICHMOND

AVERAGE WHITE BAND—Atlantic
CANTAMOS—Poco—Epic
DRAGON FLY—Jefferson Starship—Grunt
GOODNIGHT VIENNA—Ringo Starr—
Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—
Capitol
MOTHER LODE—Loggins & Messina—Col
PAPER MONEY—Montrose—WB
POWERFUL PEOPLE—Gino Vannelli—A&M
THIS IS THE MOODY BLUES—Threshold

FOR THE RECORD/BALTIMORE

AVERAGE WHITE BAND—Atlantic
DO IT 'TIL YOU'RE SATISFIED—
B. T. Express—Scepter
DRAGON FLY—Jefferson Starship—Grunt
ELDORADO—Electric Light Orchestra—UA
FIRE—Ohio Players—Mercury
HEART LIKE A WHEEL—Linda Ronstadt—
Capitol
I FEEL A SONG—Gladys Knight & the
Pips—Buddah
LIVE—Mott the Hoople—Col
SOUTHERN COMFORT—Crusaders—
Blue Thumb
THIS IS THE MOODY BLUES—Threshold

WAXIE MAXIE/ WASHINGTON, D.C.

AVERAGE WHITE BAND—Atlantic
DO IT 'TIL YOU'RE SATISFIED—
B.T. Express—Scepter
EXPLORES YOUR MIND—Al Green—Hi
FIRE—Ohio Players—Mercury
GREATEST HITS—Elton John—MCA
I FEEL A SONG—Gladys Knight & the
Pips—Buddah
I'M IN NEED OF LOVE—Lou Courtney—
Epic
MO' ROOTS—Taj Mahal—Col
SERENADE—Neil Diamond—Col
VERITIES & BALDERDASH—Harry Chapin—
Elektra

POPLAR TUNES/MEMPHIS

BARRY MANILOW II—Bell
FIRE—Ohio Players—Mercury
GOODNIGHT VIENNA—Ringo Starr—
Apple
I CAN HELP—Billy Swan—Monument
JOHN DAWSON WINTER III—
Johnny Winter—Blue Sky
LOVE ME FOR A REASON—Osmonds—
MGM
SILVER FOX—Charlie Rich—Epic
SONGS OF JIM WEATHERLY—Buddah
SOUVENIRS—Dan Fogelberg—Epic
THIS IS THE MOODY BLUES—Threshold

NATL. RECORD MART/MIDWEST

DRAGON FLY—Jefferson Starship—Grunt
FIRE—Ohio Players—Mercury
GOODNIGHT VIENNA—Ringo Starr—
Apple
LIVE—Mott the Hoople—Col
MELODIES OF LOVE—Bobby Vinton—ABC
MOTHER LODE—Loggins & Messina—Col

RED—King Crimson—Atlantic
STORMBRINGER—Deep Purple—WB
TOLEDO WINDOW BOX—George Carlin—
Little David
WALLS & BRIDGES—John Lennon—Apple

RECORD REVOLUTION/CLEVE.

A LAMB LIES DOWN ON BROADWAY—
Genesis—Atco
DOWN TO EARTH—Nektar—(Import)
GOODNIGHT VIENNA—Ringo Starr—
Apple
GREATEST HITS—Elton John—MCA
JOHN DAWSON WINTER III—Johnny
Winter—Blue Sky
JUST A BOY—Leo Sayer—(Import)
LIKE CHILDREN—Jerry Goodman & Jan
Hammer—Nemperor
LIVE—Mott the Hoople—Col
LIVE OBLIVION—Brian Auger—RCA
MIRAGE—Camel—Janus

ONE OCTAVE HIGHER/CHICAGO

BRUJO—New Riders of the Purple Sage—
Col
CANTAMOS—Poco—Epic
GOODNIGHT VIENNA—Ringo Starr—
Apple
GREATEST HITS—Elton John—MCA
I'VE GOT THE MUSIC IN ME—
Kiki Dee Band—Rocket
MELODIES OF LOVE—Bobby Vinton—ABC
PHOEBE SNOW—Shelter
PHOTOGRAPHS & MEMORIES—Jim Croce—
ABC
SATIN DOLL—Bobbi Humphrey—
Blue Note
WAITRESS IN A DONUT SHOP—
Maria Muldaur—Reprise

WHEREHOUSE/CALIFORNIA

BUTTERFLY—Barbra Streisand—Col
DRAGON FLY—Jefferson Starship—Grunt
EXPLORES YOUR MIND—Al Green—Hi
GREATEST HITS—Elton John—MCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones—
Rolling Stones
NOT FRAGILE—Bachman-Turner Overdrive—
Mercury
PHOEBE SNOW—Shelter
PHOTOGRAPHS & MEMORIES—Jim Croce—
ABC
THIS IS THE MOODY BLUES—Threshold
WAR CHILD—Jethro Tull—Chrysalis

LICORICE PIZZA/LOS ANGELES

EXPLORES YOUR MIND—Al Green—Hi
GOODNIGHT VIENNA—Ringo Starr—
Apple
HEART LIKE A WHEEL—Linda Ronstadt—
Capitol
HONK—Epic
JOHN DAWSON WINTER III—
Johnny Winter—Blue Sky
LITTLE BIT OF LOVE—Paul Williams—
A&M
LIVE—Mott the Hoople—Col
SOUVENIRS—Dan Fogelberg—Epic
STORMBRINGER—Deep Purple—WB
THIS IS THE MOODY BLUES—Threshold

TOWER/LOS ANGELES

DAVID LIVE—David Bowie—RCA
FOR YOU—Eddie Kendricks—Motown
FURTHERMORE—Shawn Phillips—A&M
GOODNIGHT VIENNA—Ringo Starr—
Apple
GREATEST HITS—Elton John—MCA
HEART LIKE A WHEEL—Linda Ronstadt—
Capitol
MILES OF AISLES—Joni Mitchell—Asylum
PIECES OF DREAMS—Stanley Turrentine—
Fantasy
SATIN DOLL—Bobbi Humphrey—
Blue Note
TOLEDO WINDOW BOX—George Carlin—
Little David



THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

DEC. 7	NOV. 30			WKS. ON CHART	
1	2	IT'S ONLY ROCK 'N ROLL	ROLLING STONES Rolling Stones COC 79101 (Atlantic)	6	F
2	10	GREATEST HITS	ELTON JOHN/MCA 2128	3	F
3	6	SERENADE	NEIL DIAMOND/Columbia PC 32919	6	F
4	4	NOT FRAGILE	BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004	15	F
5	5	WAR CHILD	JETHRO TULL/Chrysalis CHR 1067 (WB)	6	F
6	1	WRAP AROUND JOY	CAROLE KING/Ode SP 77024 (A&M)	11	F
7	3	CHEECH & CHONG'S WEDDING ALBUM	Ode SP 77025 (A&M)	9	F
8	11	BACK HOME AGAIN	JOHN DENVER/RCA CPL-0548	23	F
9	8	IF YOU LOVE ME (LET ME KNOW)	OLIVIA NEWTON-JOHN/ MCA 411	25	F
10	12	DAVID LIVE	DAVID BOWIE/RCA CPL2-0771	6	I
11	7	WALLS AND BRIDGES	JOHN LENNON/Apple SW-3416	9	F
12	13	JOHN DENVER'S GREATEST HITS	RCA CPL1-0374	52	F
13	9	CARIBOU	ELTON JOHN/MCA 2116	23	F
14	21	MOTHER LODE	LOGGINS & MESSINA/Columbia PC 33175	5	F
15	14	ODDS & SODS	WHO/MCA 2126	7	F
16	23	VERITIES & BALDERDASH	HARRY CHAPIN/Elektra 7E-1012	11	F
17	25	FREE AND EASY	HELEN REDDY/Capitol ST 11348	6	F
18	17	LATE FOR THE SKY	JACKSON BROWNE/Asylum 7E-1020	8	F
19	18	HOLIDAY AMERICA	Warner Bros. W 2808	22	F
20	19	ELDORADO	ELECTRIC LIGHT ORCHESTRA/United Artists UA-LA399-G	8	F
21	15	PHOTOGRAPHS AND MEMORIES	JIM CROCE/ ABC ABCD 835	10	F
22	27	DRAGON FLY	JEFFERSON STARSHIP/Grunt BFL1-0717 (RCA)	6	F
23	36	BUTTERFLY	BARBRA STREISAND/Columbia PC 33005	4	F
24	24	NIGHTMARES . . . AND OTHER TALES FROM THE VINYL JUNGLE	J. GEILS BAND/Atlantic SD 18107	7	F
25	16	SO FAR	CROSBY, STILLS, NASH & YOUNG/Atlantic SD 18100	14	F
26	26	TODD RUNDGREN'S UTOPIA	Bearsville BR 6954 (WB)	6	F
27	57	GOODNIGHT VIENNA	RINGO STARR/Apple SW 3417	2	F
28	44	THIS IS THE MOODY BLUES	Threshold 2 THS 12/13 (London)	3	I
29	30	CAN'T GET ENOUGH	BARRY WHITE/20th Century T-444	14	F
30	34	STREETLIFE SERENADE	BILLY JOEL/Columbia PC 33146	6	F
31	20	WELCOME BACK	EMERSON, LAKE & PALMER/Manticore MC 3-200 (Atlantic)	14	J
32	37	DAVE MASON	Columbia PC 33096	6	F
33	45	I FEEL A SONG	GLADYS KNIGHT & THE PIPS/ Buddah BDS 5612	5	F
34	22	BAD COMPANY	Swan Song SS 8410 (Atlantic)	21	F
35	35	DANCING MACHINE	JACKSON FIVE/Motown M6-780S1	10	F
36	46	WAITRESS IN A DONUT SHOP	MARIA MULDAUR/Reprise MS 2194	5	F
37	65	FIRE	OHIO PLAYERS/Mercury SRM-1-1013	2	F
38	39	BACHMAN-TURNER OVERDRIVE II	Mercury SRM-1-696	44	F
39	29	ANKA PAUL ANKA	United Artists UA-LA314-G	13	F
40	28	WHEN THE EAGLE FLIES	TRAFFIC/Asylum/Island 7-1020	12	F
41	42	CHICAGO VII	Columbia C2-32810	37	H
42	43	FULLFILLINGNESS' FIRST FINALE	STEVIE WONDER/Tamla T6-332S1 (Motown)	18	F
43	47	I'M LEAVING IT ALL UP TO YOU	DONNY & MARIE OSMOND/MGM M3G 4968	11	F
44	53	CAUGHT UP	MILLIE JACKSON/Spring SPR 6703 (Polydor)	4	F
45	52	AVERAGE WHITE BAND	Atlantic SD 7308	6	F
46	55	LOVE ME FOR A REASON	OSMONDS/MGM M3G 4839	3	F
47	62	STORMBRINGER	DEEP PURPLE/Warner Bros. PR 2832	2	F
48	31	LIVE IT UP	ISLEY BROTHERS/T-Neck PZ 33070 (Col)	12	F
49	64	ROCK & ROLL OUTLAWS	FOGHAT/Bearsville BR 6956 (WB)	4	F
50	33	ALICE COOPER'S GREATEST HITS	Warner Bros. W 2803	14	F
51	51	LIGHT OF WORLDS	KOOL AND THE GANG/Delite DEP 2014 (PIP)	6	F



52	60	I'VE GOT THE MUSIC IN ME	KIKI DEE BAND/Rocket 458 (MCA)	4	F
53	54	GOODBYE YELLOW BRICK ROAD	ELTON JOHN/ MCA 2-10003	60	I
54	56	SECOND HELPING	LYNYRD SKYNYRD/MCA 413	32	F
55	41	SALLY CAN'T DANCE	LOU REED/RCA CPL1-0611	10	F
56	38	ENDLESS SUMMER	BEACH BOYS/Capitol SVBB 11307	19	F
57	48	PERFECT ANGEL	MINNIE RIPERTON/Epic KE 32561	10	E
58	61	IN HEAT	LOVE UNLIMITED/20th Century T-443	7	F
59	59	THRUST	HERBIE HANCOCK/Columbia PC 32965	11	F
60	71	PHOEBE SNOW	/Shelter 2109 (MCA)	6	F
61	63	RELEASE YOURSELF	GRAHAM CENTRAL STATION/ Warner Bros. BS 2814	6	F
62	67	HEAVY STYLISTICS	/Avco 69004	4	F
63	77	APPRENTICE (IN A MUSICAL WORKSHOP)	DAVE LOGGINS/ Epic KE 32833	3	F
64	68	DO IT BABY	MIRACLES/Tamla T6-335S1 (Motown)	5	F
65	32	SMILER	ROD STEWART/Mercury SRM-1-1017	7	F
66	75	GOT TO FIND A WAY	CURTIS MAYFIELD/Curtom CRS 8604 (Buddah)	3	F
67	58	BORBOLETTA	SANTANA/Columbia PC 33135	5	F
68	49	SUNDOWN	GORDON LIGHTFOOT/Reprise MS 2177	43	F
69	80	SNOWFLAKES ARE DANCING	ISAO TOMITA/RCA ARL1-0488	4	F
70	85	EXPLORES YOUR MIND	AL GREEN/Hi SHL 32087 (London)	2	F
71	74	WHERE HAVE I KNOWN YOU BEFORE	RETURN TO FOREVER featuring CHICK COREA/Polydor PD 6509	4	F
72	40	CLIMAX	OHIO PLAYERS/Westbound WB 1003 (Chess/Janus)	7	F
73	82	WHITE GOLD	LOVE UNLIMITED ORCHESTRA/ 20th Century T-458	2	F
74	84	PAPER MONEY	MONTROSE/Warner Bros. BS 2823	3	F
75	87	SHE CALLED ME BABY	CHARLIE RICH/RCA APL1-0686	2	F
76	78	THE GREGG ALLMAN TOUR	/Capricorn 2C-0141 (WB)	3	F
77	66	STOP AND SMELL THE ROSES	MAC DAVIS/Columbia KC 32582	20	E
78	88	THE SONGS OF JIM WEATHERLY	/Buddah BDS 5608	3	F

CHARTMAKER OF THE WEEK

79	118	HEART LIKE A WHEEL	LINDA RONSTADT Capitol ST 11358	1	F
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80	50	LET ME BE THERE	OLIVIA NEWTON-JOHN/MCA 389	20	F
81	95	SOUTHERN COMFORT	CRUSADERS/Blue Thumb BTSY-9002-2	2	F
82	72	BEST OF BREAD	/Elektra EKS 75056	73	F
83	76	REMEMBER THE FUTURE	NEKTAR/Passport PPS 98002 (ABC)	9	F
84	108	LOST IN A DREAM	R.E.O. SPEEDWAGON/Epic KE 32948	1	F
85	119	THE MAIN EVENT	FRANK SINATRA/Reprise FS 2207	1	F
86	96	SIMON & GARFUNKEL'S GREATEST HITS	Columbia KC 31350	35	E
87	69	ROXY AND ELSEWHERE	FRANK ZAPPA/MOTHERS OF INVENTION/DiscReet 2DS 2202 (WB)	10	H
88	109	RED KING CRIMSON	/Atlantic 18112	1	F
89	98	MIGHTY LOVE	SPINNERS/Atlantic SD 7296	29	F
90	130	LIVE MOTT	THE HOOPLE/Columbia PC 33282	1	F
91	73	THE STING	ORIGINAL SOUNDTRACK/MCA 2040	50	F
92	92	BAND ON THE RUN	PAUL McCARTNEY & WINGS/Apple SO 3415	52	F
93	—	BARRY MANILOW II	/Bell 1314 (Arista)	1	F
94	97	McGEAR	MIKE McGEAR/Warner Bros. BS 2825	2	F
95	110	CANTAMOS	POCO/Epic PE 33192	1	F
96	103	VEEDON FLEECE	VAN MORRISON/Warner Bros. BS 2805	1	F
97	113	SOUVENIRS	DAN FOGELBERG/Epic KE 33137	1	F
98	105	WAR BABIES	DARYL HALL & JOHN OATES/Atlantic SD 18109	1	F
99	106	DREAMS AND ALL THAT STUFF	LEO KOTTKE/Capitol ST 11335	1	F
100	70	DARK SIDE OF THE MOON	PINK FLOYD/Harvest SMAS 11163 (Capitol)	76	F

Arnold Brings Back Golden Palace Era

■ PALACE THEATRE, NYC—Playing the Palace today might not be what it once was — but try to convince the opening audience who turned out to see Eddy Arnold (MGM) of that and you'd be falling on deaf ears. The on-cestation of middle-American entertainment rarely goes vaudeville anymore, but the show built to support Arnold's tuxedoed country act brought back a lot of memories.

Arnold is one of those rare packaged - for - mail - order - via-TV stars who is not only still alive but very much in there tastefully kicking in the same manner, and with the same ease that saw them through that bygone "golden" era. A compelling storyteller amidst a hit-filled program of songs he and other country and pop singers made famous, Arnold is marvelous mainstream entertainment on all fronts.

The orchestra did a very fine job with his MGM lp material; equally enthralling was his acoustic guitar medley which had him strummin' through songs as diverse as "Cattle Call" and "Gentle on My Mind."

Robert Adels

Yes Is the Answer For MSG Crowd

■ NEW YORK—Howard Stein presented Yes (Atlantic) to a capacity crowd at MSG recently (20). Yes proceeded to spin an audio-visual web over the audience using a four-way sound system, sophisticated lighting and abstract stage props.

Current Line-Up

During their six year life span, Yes has undergone many personnel changes. The current line-up includes only two original members: Jon Anderson and Chris Squire. Jon Anderson was busy on stage playing various percussion instruments and guitar as well as utilizing his voice as an intricate part of the Yes "sound." Chris Squire on bass and Allan White, encased in a massive drum kit, form the rhythm section that provides the complex foundation of the unique music Yes makes. Steve Howe displayed his classical training on half a dozen guitars throughout the evening. Patrick Moraz (formerly of Refugee) is the newest band member. Filling Rick Wakeman's spot is no easy task but Moraz's keyboard display showed he was a worthy replacement.

Possibly because of the personnel changes, the band's music is constantly developing, changing and progressing. Their material is

a fusion of classical, jazz, and rock. It is complicated music based on an everchanging rhythm with intricately entwined virtuoso solos fused into a cohesive musical unit. Yes is a showcase for the brilliant individual and collective talent of its members.

'Relayer'

Yes' soon to be released eighth album, entitled "Relayer," was performed at the concert. Selections included "Sound Chaser," "Gates of Delirium" and "To Be Over," all delivered in the true Yes tradition. A representative sampling of their other albums rounded out their repertoire. The two hour set included "And You And I" and "Close To The Edge" from the album of the same name, and "Ritual" from "Tales From Topographic Oceans." 20,000 match book torches demanded and received an encore of "Siberian Khatru" and "Roundabout."

Yes' high quality performance displayed their absolute command over their difficult material. Everyone was satisfied, absolutely.

Matthew Mark

Diamond Tours Europe In Support of CBS LP

■ NEW YORK — Columbia artist Neil Diamond will undertake a 16 day tour of four European countries.

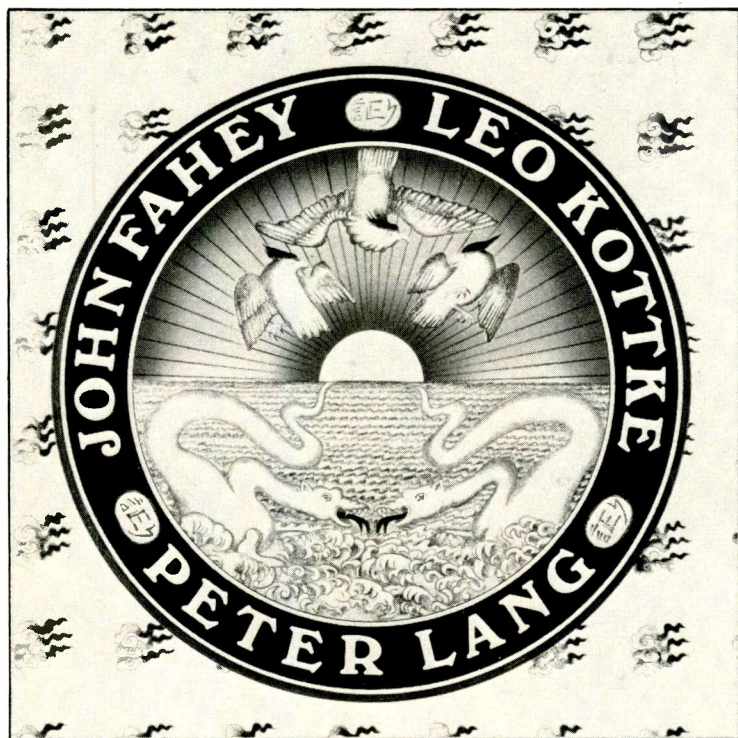
Will Meet Scheel

The tour, which began in Madrid on November 27, at which will end in London on December 12, is a carefully planned media event to support Diamond's first CBS studio album, "Serenade," throughout Spain, France, Germany and England. The trip will combine press, radio, TV and a series of special events, including a meeting with German President Walter Scheel and his wife.

RPM Booking Cecilio & Kapono

■ LOS ANGELES — Bob Phillips, president of RPM, Ltd., has announced that his agency has signed Columbia Records contemporary folk/rock duo Cecilio & Kapono to a booking pact for representation in all fields. Their first album, "Cecilio & Kapono," was released by Columbia last month.

3 WEEKS ON THE CHARTS (and still climbing)



"Three of the finest acoustic guitarists"

(Record World)

LEO KOTTKE
JOHN FAHEY
PETER LANG

From **TAKOMA RECORDS**
(AND BEING PLAYED NOW ON 100 STATIONS)

101 THE ALBUM CHART 150

DEC. 7	NOV. 30	
101	79	BODY HEAT QUINCY JONES/A&M SP 3617
102	112	BRUJO NEW RIDERS OF THE PURPLE SAGE/ Columbia PC 33145
103	81	461 OCEAN BOULEVARD ERIC CLAPTON/RSO 4801 (Atlantic)
104	101	RAGS TO RUFUS RUFUS/ABC ABCX 809
105	131	MELODIES OF LOVE BOBBY VINTON/ABC ABCD 851
106	—	JOHN DAWSON WINTER III JOHNNY WINTER/ Blue Sky PZ 33292 (Col)
107	124	TOGETHER FOR THE FIRST TIME BOBBY BLAND & B.B. KING/ Dunhill DSY 50190
108	83	SKIN TIGHT OHIO PLAYERS/Mercury SRM-1-705
109	138	TOLEDO WINDOW BOX GEORGE CARLIN/Little David LD 3003 (WB)
110	86	FEATS DON'T FAIL ME NOW LITTLE FEAT/Warner Bros. BS 2784
111	111	RAMBLIN' MAN WAYLON JENNINGS/RCA APL1-0734
112	121	IS IT IN EDDIE HARRIS/Atlantic SD 1659
113	93	THE KIDS AND ME BILLY PRESTON/A&M SP 3645
114	122	FURTHERMORE SHAWN PHILLIPS/A&M SP 3662
115	115	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601
116	—	MILES OF AISLES JONI MITCHELL/Asylum AB 202
117	127	THERE'S THE RUB WISHBONE ASH/MCA 464
118	114	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247
119	—	SATIN DOLL BOBBI HUMPHRY/Blue Note BN LA 344-6 (UA)
120	91	COMIN' FROM ALL ENDS NEW BIRTH/RCA APL1-0495
121	135	PIECES OF DREAMS STANLEY TURRENTINE/Fantasy F 9465
122	99	I CAN STAND A LITTLE RAIN JOE COCKER/A&M SP 3633
123	—	WHERE WE ALL BELONG MARSHALL TUCKER BAND/ Capricorn 2C 0145 (WB)
124	94	HERGEST RIDGE MIKE OLDFIELD/Virgin VR13-109 (Atlantic)
125	90	THE POWER AND THE GLORY GENTLE GIANT/Capitol ST 11337
126	89	MARVIN GAYE LIVE/Tamla T6-33351 (Motown)
127	100	GOOD OLD BOYS RANDY NEWMAN/Reprise MS 2193
128	102	ALL IN LOVE IS FAIR NANCY WILSON/Capitol ST 11317
129	—	FOR YOU EDDIE KENDRICKS/Tamla T6-33551
130	104	SLOW FLUX STEPPENWOLF/Mums PZ 33093 (Col)
131	117	THAT NIGGER'S CRAZY RICHARD PRYOR/Partee PBS 2404 (Stax)
132	140	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
133	107	HIGHWAY CALL RICHARD BETTS/Capricorn CP 0123 (WB)
134	—	DO IT 'TIL YOU'RE SATISFIED B.T. EXPRESS/Scepter SPS 5117
135	116	ANDY KIM/Capitol ST 11318
136	120	KIMONO MY HOUSE SPARKS/Island ILPS 9272
137	143	A LITTLE BIT OF LOVE PAUL WILLIAMS/A&M SP 3655
138	142	BOOGIE BANDS AND ONE NIGHT STANDS KATHY DALTON/ DiscReet 17S 2208 (WB)
139	125	SANTANA'S GREATEST HITS/Columbia PC 33050
140	128	THE PLACE I LOVE SPLINTER/Dark Horse SP 2200 (A&M)
141	150	HOLLYWOOD SITUATION HUDSON BROTHERS/ Casablanca NBLP 7004
142	—	GET YOUR WINGS AEROSMITH/Columbia KC 329847
143	146	AMERICAN GRAFFITI SOUNDTRACK/MCA 2-8001
144	141	ON THE BORDER EAGLES/Asylum 7E-1001
145	149	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499
146	—	LIVE AND IN CONCERT FOUR TOPS/Dunhill DSD-50188
147	129	COURT AND SPARK JONI MITCHELL/Asylum 7E-1001
148	—	GREATEST HITS CHER/MCA 2127
149	148	DIAMOND DOGS DAVID BOWIE/RCA CPL1-0576
150	134	POWERFUL PEOPLE GINO VANNELLI/A&M SP 3630

151-200 ALBUM CHART

151	SEDAKA'S BACK NEIL SEDAKA/ Rocket 463 (MCA)	176	THE HANDSOME DEVILS HELLO PEOPLE/Dunhill DSD-50184
152	TIM WEISBERG 4 A&M SP 3658	177	FLYING START BLACKBYRDS/Fantasy F 9472
153	EVERYTHING YOU KNOW IS WRONG FIRESIGN THEATRE/ Columbia KC 33141	178	LUCKY DAY JONATHAN EDWARDS/ Atco SD 36-104
154	GREATEST HITS SONNY & CHER/ MCA 2117	179	NO OTHER GENE CLARK/Asylum 7E-1016
155	NIGHTBIRDS LABELLE/Epic KE 33075	180	THE BAND KEPT PLAYING ELECTRIC FLAG/Atlantic 18110
156	PRIME TIME TONY ORLANDO AND DAWN/Bell 1317 (Arista)	181	LEO KOTTKE/PETER LONG/JOHN FAHEY Tokoma C1040
157	TIM MOORE/Asylum 7E-1019	182	MO' ROOTS TAJ MAHAL/Columbia KC 33051
158	BEADED DREAMS THROUGH TURQUOISE EYES REDBONE/Epic KE 33053	183	JEZEBEL MARY McCREARY/Shelter SR 2110 (MCA)
159	CHRISTMAS PRESENT ANDY WILLIAMS/Columbia C 33191	184	FEEL GEORGE DUKE/BASF MC 25355
160	STARTING OVER RASPBERRIES/ Capitol ST 11329	185	HOTTER THAN HELL KISS/Casablanca NBLP 7006
161	THE WALTON'S CHRISTMAS ALBUM/ Columbia KC 33193	186	DO YOUR THING BUT DON'T TOUCH MINE GOOSE CREEK SYMPHONY/ Columbia KC 32918
162	KEEP ON DANCIN' BOHANNON/ Dakar DK 76910 (Brunswick)	187	LIKE CHILDREN JERRY GOODMAN & JAN HAMMER/Nemperor NE 430 (Atlantic)
163	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/Kama Sutra KSBS 2603	188	IT'LL SHINE WHEN IT SHINES OZARK MOUNTAIN DAREDEVILS/ A&M SP 3654
164	JOURNEY ARIF MARDIN/Atlantic SD 1661	189	AFTER THE GOLDRUSH PRELUDE/ Island ILPS 9289
165	HIS 30TH ALBUM MERLE HAGGARD/ Capitol ST 11331	190	LAWRENCE WELK AND HIS MUSICAL FAMILY CELEBRATE 50 YEARS IN MUSIC Ranwood R-6002
166	MIRAGE CAMEL/Janus JXS 7009	191	THE MARK OF THE BEAST WILLIE HUTCH/Motown M6-81581
167	ARTISTRY DEODATO/MCA 457	192	FRIENDS & SMILEY SMILE BEACH BOYS/Reprise 2M 2167
168	SILVER MORNING KENNY RANKIN/ Little David LD 3000 (WB)	193	REUNION GLEN CAMPBELL/Capitol ST 11336
169	IT'S TIME MIGHTY CLOUDS OF JOY/ Dunhill DSD 50177	194	LED ZEPPELIN IV/Atlantic SD 7208
170	IMPOSSIBLE DREAM SENSATIONAL ALEX HARVEY BAND/Vertigo VEL 2000 (Phonogram)	195	THREE DEGREES/Phila. Intl. KZ 32408 (Col)
171	ROCKIN' SOUL HUES CORPORATION/ RCA APL 1-0775	196	ONE HELL OF A WOMAN VIKKI CARR/Columbia KC 32860
172	TENTH ANNIVERSARY ALBUM BOBBY GOLDSBORO/United Artists UA-LA311-H2	197	I CAN HELP BILLY SWAN/ Monument KZ 33279 (Col)
173	NEW SKIN FOR THE OLD CEREMONY LEONARD COHEN/Columbia KC 33167	198	LADIES LOVE OUTLAWS TOM RUSH/ Columbia KE 33054
174	QUAH JORMA KAUKONEN WITH TOM HOBSON/Grunt BFL 1-0638 (RCA)	199	HOT CITY GENE PAGE/Atlantic SD 18111
175	BIG BAMBU CHEECH & CHONG/Ode SP 7704 (A&M)	200	LA LA PEACE SONG AL WILSON/ Bell 3700 (Arista)

ALBUM CROSS REFERENCE

GREGG ALLMAN	76	LOGGINS & MESSINA	14
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PAUL ANKA	39	LOVE UNLIMITED ORCHESTRA	73
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RICHARD BETTS	133	MIRACLES	64
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GEORGE CARLIN	109	VAN MORRISON	96
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HARRY CHAPIN	16	NEKTAR	83
CHEECH & CHONG	7	NEW BIRTH	120
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CRUSADERS	81	SHAWN PHILLIPS	114
KATHY DALTON	138	PINK FLOYD	100
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KIKI DEE BAND	52	BILLY PRESTON	113
DEEP PURPLE	47	RICHARD PRYOR	131
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EDDIE HARRIS	112	AMERICAN GRAFFITI	143
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BOBBI HUMPHREY	119	SPARKS	136
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JEFFERSON STARSHIP	28	STEPPENWOLF	130
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		FRANK ZAPPA	87

No Question About Yes



After their SRO performance at New York's Madison Square Garden, the members of Yes, Atlantic/Atco executives and friends attended a dinner held in honor of the group by Ahmet Ertegun, chairman of Atlantic/Atco Records, at the Plaza Hotel. Standing from left are: Patrick Moraz, Alan White and Chris Squire of Yes; Jerry Wexler, vice chairman of Atlantic/Atco Records; Steve Howe and Jon Anderson of Yes. Seated from left are: Claude Nobs of WEA International; Ahmet Ertegun, chairman of Atlantic/Atco Records; Robert Stigwood, chairman of the Robert Stigwood Organisation; Ed Sciaky of WMMR Radio; and Brian Lane, manager of Yes.

CONCERT REVIEW

Dawson, Manchester, Klein Warm a Wintry Evening

■ NEW YORK—It was the night that we finally knew Winter was upon us—November 22—the evening of Hunter College's first concert in approximately three years, but RCA recording artist Jim Dawson took the chill out of the air with his warm chatter and flowing music. Melissa Manchester (Arista) continued on the peaceful path already found by Dawson, and comedian Robert Klein topped it all with familiar funnies.

With a total of three instruments (Dawson switching between acoustic and electric guitars, with keyboard and bass accompaniment), Dawson kicked off the performance with the folk standard "Silver Threads and Golden Needles." His choice of primarily self-authored selections was flawless—sweetly vocalizing and interspersing melancholy mood ballads with pretty love-songs and several uptempo delights. But perhaps the most welcome quality that Dawson brought to the stage was his relaxed rapport with the crowd. Not only did he seem at ease and totally unpretentious, but his between-song patter endeared him as friend rather than as entertainer—a characteristic that is not only rare but is also very much appreciated.

Tunes that added particular sparkle to Dawson's set were from his current "Jim Dawson" album: the melodic "Close Your Eyes," the bittersweet "I First Came From the Mountain," the bossa nova-flavored folk rocker "Montego Bay (Love and Other Things)," and the story-song "The

Woman With the Beautiful Eyes" (which was performed both in intimate nightclub style and with a '50s rock motif). Ending his set was his most famous and lovely "Simple Song."

Melissa Manchester energized the pace a bit with a four-piece back-up band and two male harmonizin' vocalists. Her style is a more aggressive one than Dawson's, but the magic was maintained for Ms. Manchester's set. Whether poignantly rendering sad love songs, as with "Easy" or with an acappella style turned gospel as with "Oh Heaven How You've Changed to Me," or praising the rewards of being alone as on "This Lady's Not Home," Manchester's momentum kept on building. At times the former Harlette's style became a bit Midler-esque, but it was evident that she is becoming more and more her own person.

Kama Sutra recording artist James Newton Howard accompanied on keyboards and soloed in the midst of Manchester's performance providing jazz flavored interlude. Other particularly pleasing selections from the songstress included Randy Newman's "I Don't Wanna Hear It Anymore," a tribute to guess who with "Stevie's Wonder" and "Love Having You Around," the spirited "Let It Ride," and "It's Gonna Be Alright."

Consistently comedic entertainer Robert Klein concluded the evening's festivities. Klein was reviewed several weeks ago in **Record World**.

Roberta Skopp

Dialogue (Continued from page 16)

a major success. He knows what that's all about. He's not a novice. He's become a stone pro behind it. So he's got the talent, I personally like his music which doesn't have to happen, but it sure helps and he's got the professionalism and the understanding of the relationships. So even though he's a new artist with a new album there's so much we already have going for us. He's a new name for 90 percent of the public. He's 80 percent there on the other end of it, in the business end of it, which enables us to spend that much more of our time not worrying about all the other stuff . . . just worrying about translating who Felix is to the consumer. That's a 50 percent swing—and that's a tremendous swing to have in terms of where you put your time. In three years, Felix Cavaliere is the only artist that we've signed and released.

RW: I totally respect your choices so far, the variety is there and you've certainly built your acts—so is the time ready now for more acquisitions? Are you anxious to sign?

Fishkin: We're becoming more and more ready to do that and we probably will sign some more in the next year. But it's not active seeking out of new people. Many of the moguls in the past thought that the idea is to become a big enough name so that they have the one talent of all talents, and that is the ability to sign artists because of their personality. The record business and the movie business is fraught with that kind of personality. I don't agree with it completely. I think it's important to be a personality, to have a style and have a kind of individual sort of magic to be able to sign an act, but I think the most important selling point is not me as an individual. It's what we represent. If we do that and then let people know that's what we are and our actions reflect that, then you don't have to seek out. I don't want to be so presumptuous as to think that you can just sit back and the world will come to you. First of all, we're not looking for the world and also it can be more of a balance between us and being part of that race to sign and sitting back—somewhere in between. If we have the respect of the industry and the respect of the musicians, the word of mouth that we are really something nice to be involved with, that's all I care about.

RW: Could you explain the division of functions between Warner Brothers and yourselves as relates to your specific deal?

Fishkin: It's a different percent depending on what area it is and depending on how much of a project any given release of ours is. It's anywhere from 50/50 to zero to 100 depending on the area. When it comes to a&r we do it all. When it comes to promotion, it's somewhere around fifty-fifty. Or if it's a single that they're not interested in particularly, they'll kind of call up and say, "Look, why don't you guys see what you can do, that's your project." This kind of stuff evolved after the first year. It wasn't a planned thing. The percentage is in how we operate. I think both companies learned a lot in the last three years as to how this should work. This custom label affiliate relationship, when the label affiliate itself is a functioning separate unit, it's the kind of thing that we're learning every day. It's still changing. That's what makes it interesting. Because it wasn't any set, pre-planned situation. It just developed and is developing as the business changes.

RW: And it's flexible enough to change with each release?

Fishkin: Yes, pretty much. There've been problems, but I think it works.

RW: What do you think the advantages are of being a label affiliate?

Fishkin: The advantage of a label that is an operating label, is very basic and very simple physics or mathematics, or whatever you call it: There's a company within a company, and when the company within the company is only working two or three items, and they are actually really working them in every area, then by definition it's got to mean more help or aid for that particular artist.

RW: Could we talk a bit about Todd's music. It seems a bit schizophrenic—doing those great lyrical, commercial records and simultaneously doing the electrical, distant selections.

Fishkin: I've learned to respect and understand most of it. My personal taste is towards the more lyrical sounding things. First of all Todd says his own views on his records are simply that they are just reflections of his life at the moment he makes them. And that's the way he wants his records put out and I'm not going to argue with him. He also believes that I should run the record company and he should make the music, and never the twain shall meet. Under normal circumstances, with a normal artist, I wouldn't accept that. With Todd I do accept it to a much greater degree because I've been involved with him for so much longer and because I do believe he is a unique character.

But as far as his music career and as far as records which we put
(Continued on page 43)

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Celebrate Life" — Johnny Nash (Epic). In keeping with his own new sound, Nash has added more meaningful lyrics to this reggae tune.

DEDE'S DITTIES TO WATCH: "You're So Right For The Part" — Johnny & Joe (J&S-MONSLO); "Hey Pearl" — Prime Cut (Shady Brook-UPT); "Vanishing Love" — John Edwards (Aware-SLO).

DISCO POTENTIALS: "Fire" — Ohio Players (Mercury); "Just A Rock" — The Peppers (Event).

Formerly with WDAO-AM in Dayton, Ohio was Jimmy Wonder. Wonder is now with WBOK-AM in New Orleans doing afternoon drive, 4-8 p.m.

Millie Jackson has finally caught up with a million seller. As of Friday, November 22, Ms. Jackson's lp, entitled "Caught Up," was certified gold by the RIAA.

There is a strong rumor that Donny Brooks will be going to WDAO-AM in Dayton to take the place of Earnest James. James is going to WBMX-FM in Chicago.

KAWY-FM in Casper, Wyoming is in need of r&b record service. Please help service this pop formatted station with your product.

Announcing favorable reaction to Lobo's "I'd Love You To Want Me" was Famous Music Publishing company. This tune was done by Buddah Records' Jimmy Jackson. The r&b version was re-produced and re-arranged by Al Altman and Marty Kugell for Kantlose Productions. It is receiving much airplay from such stations as WWRL-AM (New York), WBLS-FM (New York) and others.



From "Them Changes" to an album entitled "All The Faces Of Buddy Miles," Buddy Miles, at the age of 27 has been involved in every facet of the recording industry.

Miles started with his father at the tender young age of nine, and began to play with him on his first professional job at 13 with the original Inkspots.

His first tour was with the Crystals, Ronettes, Janettes, Dick & Dee Dee and many others. Following the tour he was asked to back up people such as Billy Stewart, Ben E. King and Martha and the Vandellas. Moving around from city to city, Miles went to Montreal where he met Jimi Hendrix.

(Continued on page 34)

Atl. Launches 'Soul Explosion Pt. II'

■ **NEW YORK** — Atlantic/Atco kicked off its "Soul Explosion Pt. II" campaign with a combination luncheon/slide presentation for members of the press held in the Warner Communications auditorium in New York. The multi-media slide show was produced by Atlantic's own national director for r&b product, Paul Johnson, in conjunction with Jim Saint'Andrea. It highlighted the continuing successes of major Atlantic artists like Aretha Franklin, Roberta Flack, and the Spinners; while also focusing on some of the more recent Atlantic success stories like Margie Joseph, Ace Spectrum, Blue Magic, and Sam Dees. Hot Atlantic prospects for '75 Sister Sledge, Major Harris & The Boogie Blues Band, and the return of the legendary Ben E. King, were also presented.

A few days later, Atlantic hosted a dinner and slide presentation at New York's Park Lane Hotel for key WEA staff, promotion, and sales personnel from the Eastern region. Addressing the gathering, Atlantic president Jerry Greenberg thanked all of the WEA personnel for their help in making

1974 Atlantic's "biggest" year to date. He also paid tribute to Atlantic senior vice president for r&b product Henry Allen, the man largely responsible for coordinating and implementing the "Soul Explosion Part II" campaign.

During the following week, two teams made up of Atlantic executive staff, headed out to present the "Soul Explosion Part II" campaign to key WEA staff and branch personnel throughout the country. One team, made up of Paul Johnson, Sal Uterano, Larry Yasgar, and Mark Shulman, visited Atlanta, Dallas and Los Angeles; the other, consisting of Jerry Greenberg, Henry Allen, Dave Glew, and Dick Kline, covered New York, Detroit and Chicago. Key dealers from the towns visited were invited, as well as all WEA staff and personnel.

Extensive campaigns to support the "Soul Explosion Part II" release — including poster, TV ads, displays, billboards, and store "window" display incentives and contests for sales personnel were discussed. Atlantic also extended their thanks to all of the WEA Branches for their "teamwork" and cooperation over the years.



Pictured at the Atlantic Records "Soul Explosion" luncheon, from left: Noreen Woods, Rev. Jesse Jackson, Jerry Wexler and Henry Allen; Paul Johnson, Jerry Greenberg, Earl McGarth and RW's Dede Dabney.

Ruffin Re-release

(Continued from page 20)

Tamla-Motown, the United Kingdom subsidiary of Motown Industries, will be re-releasing another batch of singles from the catalogue within the next few weeks to serve as a pilot program for additional re-

activation of the oldies.

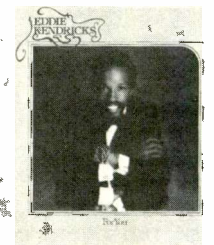
To help choose exactly what oldies that would possibly make the charts in the United Kingdom in 1975, Tamla-Motown has circulated the product to clubs and discotheques throughout the country.

R&B PICKS OF THE WEEK

SINGLE **TAMLA** THE MIRACLES, "DON'T CHA LOVE IT" (Jobete Music Co., ASCAP). Influenced by their last hit single, the Miracles have survived the exit of Smokey Robinson and have executed the finest of melodies. Pulsating rhythm coupled with imaginative lyrics will deliver another hit single. Should be really big! An atmospheric pleasure, pat your feet and hum along. Tamla 54256F.

SLEEPER **EBB TIDE**, "GIVE ME YOUR BEST SHOT-BABY" (Melomega Music Ltd., ASCAP/Philimela Music Ltd., BMI). Moving track with harmony has the main ingredients to be a major chartmaker. The discos will find this one very interesting to dance to Give this one your best shot. Newcomers to the r&b scene, the Tide is in, flowing forward. Sound Gems SG 100.

ALBUM **EDDIE KENDRICKS**, "FOR YOU." Producers Wilson and Caston have bottled all the techniques used to enhance the ex-Temptation's talents. A yummy lp with everything from disco potentials to melodic love songs. It's caught up with the rich quality needed to program hits. Kendrick has outdone himself in the delivery of "If," "Please Don't Go Away," "Time In A Bottle" and "Shoeshine Boy." Tempting to the ears and, of course, your soul.



**CHI-LITES
DO IT AGAIN!**

“TOBY”

BR 55515

**From their latest L.P.
titled “TOBY”**

ORDER FROM YOUR DISTRIBUTOR.

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BRUNSWICK

DAKAR

Blue Note Re-Signs Silver



Shown at the re-signing of Blue Note artist Horace Silver are (from left, standing) Al Teller, president of United Artists Records, which distributes Blue Note; George Butler, general manager of Blue Note; and Sara Boyers of United Artists' legal department; the center of their attention is Silver himself, shown smiling at the camera after signing his contract. He is scheduled to release a new Blue Note album early next year.

Soul Truth (Continued from page 32)

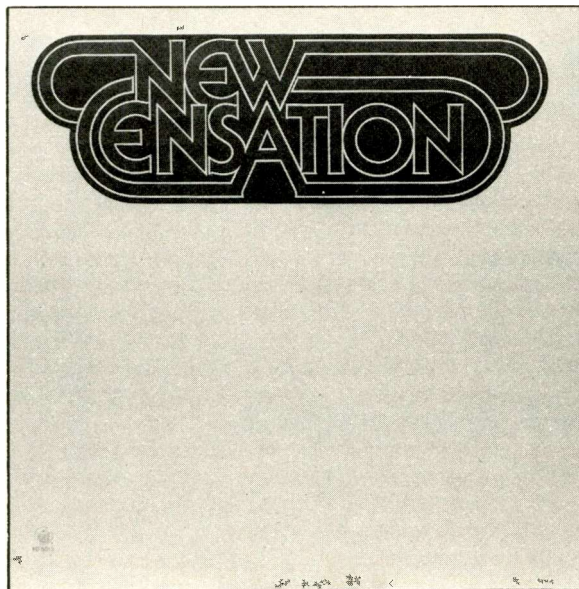
1967 brought about his first recording, "Long Time Coming" and "The Trip." When he was 21 he signed with Mercury where he recorded "Them Changes." Known to many of his listeners as a pop-oriented artist, he now feels that his new lp will bring about a change in his music.

Now with Columbia, he has hooked up with producer/writer Johnny Bristol, who has captured the true Buddy Miles. The concept of the lp is an orchestrated sound featuring Love Unlimited with some of the best musicians, James Jameson and Ernie Watts.

Buddy Miles seems "new," but don't forget the old for from 13 to 27 he has covered all sides of the musical spectrum.

Take Pride in your music!

Includes Smash Single "First Round Knockout"



With pride . . . from **Pride Records**. Distributed by **Atlantic Records**

RECORD WORLD THE R&B SINGLES CHART

DECEMBER 7, 1974

DEC. 7	NOV. 30		
1	2	I FEEL A SONG (IN MY HEART) GLADYS KNIGHT & THE PIPS—Buddah 433	
2	1	SHA-LA-LA (MAKE ME HAPPY) AL GREEN—Hi 5N2274 (London)	
3	7	SHE'S GONE TAVARES—Capitol 3957	
4	6	THREE RING CIRCUS BLUE MAGIC—Atco 7004	
5	8	WHEN WILL I SEE YOU AGAIN THREE DEGREES—Phila. Intl. ZS8 3550 (Col.)	
6	4	WOMAN TO WOMAN SHIRLEY BROWN—Truth 3206 (Stax)	
7	9	YOU GOT THE LOVE RUFUS featuring CHAKA KHAN—ABC 12032	
8	14	KUNG FU FIGHTING CARL DOUGLAS—20th Century 2140	
9	12	COLD BLOODED JAMES BROWN—Polydor 14258	
10	11	I CAN'T LEAVE YOU ALONE/I GET LIFTED GEORGE McCRAE—TK 1007	
	11	3 LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS—Atlantic 3206 2133	41 47 I FEEL SANCTIFIED COMMODORES—Motown 1319
12	15	WHATEVER YOU GOT, I WANT JACKSON 5—Motown M1308F	42 46 HEARTBREAK ROAD BILL WITHERS—Sussex SR-629
13	19	YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE—20th Century 2133	43 55 LET ME START TONIGHT LAMONT DOZIER—ABC 12044 2141
14	17	HEAVY FALLIN' OUT STYLISTICS—Avco 4647	44 60 ONE TEAR EDDIE KENDRICKS—Tamlia T54255F
15	18	ROCKIN' SOUL HUES CORPORATION—RCA PB-10066	45 54 BABY HANG UP THE PHONE CARL GRAVES—A&M 1620
16	21	WHERE ARE ALL MY FRIENDS HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS8 3552 (Col.)	46 57 AS LONG AS HE TAKES CARE OF HOME CANDI STATION—Warner Bros. 8083
17	10	DO IT ('TIL YOU'RE SATISFIED) B.T. EXPRESS—Scepter 12395	47 31 IT'S SEPTEMBER JOHNNIE TAYLOR—Stax 0226
18	5	PARTY DOWN, PT. 1 LITTLE BEAVER—Cat 1993 (TK)	48 61 FROM HIS WOMAN TO YOU BARBARA MASON—Buddah 441
19	23	WITHOUT LOVE ARETHA FRANKLIN—Atlantic 3224	49 34 SUGAR PIE GUY, PT. 1 JONESES—Mercury 736144
20	20	I DON'T KNOW BOBBY WOMACK—United Artists UA-XW561-X	50 58 SAD SWEET DREAMER SWEET SENSATION—Pye 71002
21	13	SHOE SHOE SHINE DYNAMIC SUPERIORS—Motown 1324	51 37 LOOSE BOOTY SLY & THE FAMILY STONE—Epic 8-500333
22	22	LET'S STRAIGHTEN IT OUT LATIMORE—Glades 1222 (TK)	52 62 GUILTY FIRST CHOICE—Philly Groove 202 (Arista)
23	30	BOOGIE ON REGGAE WOMAN STEVIE WONDER—Tamlia T54254F (Motown)	53 27 LET THIS BE A LESSON TO YOU INDEPENDENTS—Wand 11279
24	26	I'VE GOT TO SEE YOU TONIGHT TIMMY THOMAS—Glades 1723 (TK)	54 63 YOU AND I JOHNNY BRISTOL—MGM M14762
25	32	I'LL BE YOUR EVERYTHING PERCY SLEDGE—Capricorn 0209 (WB)	55 39 TIME MIGHTY CLOUDS OF JOY—Dunhill 15012
26	29	SWEET EXORCIST CURTIS MAYFIELD—Curton 2005 (Buddah)	56 64 I ENJOY LOVING YOU SIDNEY JOE QUALLS—Dakar 4537 (Brunswick)
27	16	LA LA PEACE SONG AL WILSON—Rocky Road 30200 (Arista)	57 — FIRE OHIO PLAYERS—Mercury 73643
28	35	A NICE GIRL LIKE YOU INTRUDERS—TSOP 8-4758 (Col)	58 59 PHILADELPHIA B.B. KING—ABC 12029
29	24	CAREFUL MAN JOHN EDWARDS—Aware 043 (GRC)	59 41 EVERLASTING LOVE CARL CARLTON—Back Beat 27001 (ABC)
30	25	HIGHER PLANE KOOL AND THE GANG—Delite 1562 (PIP)	60 70 I CAN'T GO ON TRUTH—Roulette 7160
31	38	WORDS (ARE IMPOSSIBLE) MARGIE JOSEPH—Atlantic 3220	61 — GET DANCIN' DISCO TEX AND THE SEX-O-LETTES—Chelsea 3004
32	33	WAKE UP AND START STANDING YOUNGHEARTS—20th Century 2130	62 65 LONELINESS HAS GOT A HOLD ON ME/IF I COULD LOVE YOU FOREVER ROY C—Mercury 73605
33	36	SEXY IDA, PT. 1 IKE & TINA TURNER—United Artists UA-XW528	63 66 LOOK ON THE GOOD SIDE INVITATIONS—Silver Blue SB 818 (Polydor)
34	53	I BELONG TO YOU LOVE UNLIMITED—20th Century	64 73 MAN TO WOMAN LONNIE YOUNGBLOOD—Shaket 708 (Chess/Janus)
35	42	DON'T TAKE YOUR LOVE FROM ME MANHATTANS—Columbia 3-10045	65 69 THE JONESES (PT. 1) S.O.U.L.—Musicor 1500
36	28	DISTANT LOVER MARVIN GAYE—Tamlia T54253F (Motown)	66 71 I'M YOUR LEADER WALTER HEATH—Buddah 435
37	44	PICK UP THE PIECES AVERAGE WHITE BAND—Atlantic 3229	67 67 LET ME BACK IN LITTLE MILTON—Stax 0229
38	48	I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) BOBBY BLAND—Dunhill D 15015 (ABC)	68 — STRUTTIN' BILLY PRESTON—A&M 1644
39	45	SHOORAH SHOORAH BETTY WRIGHT—Alston 3711 (TK)	69 — MY MAIN MAN STAPLE SINGERS—Stax STN 0227
40	40	CALIFORNIA MY WAY MAIN INGREDIENT—RCA PB-10095	70 72 BUMPIN' GROUND HOG—Gemigo GMA 100
			71 74 FIRST ROUND KNOCKOUT NEW SENSATIONS—Pride PD-7600 (Atlantic)
			72 — DO YOUR THING JAMES & BOBBY PURIFY—Casablanca NB 812
			73 75 DOCTOR'S ORDERS CAROL DOUGLAS—Midland Intl. MB 10113 (RCA)
			74 — TELL ME WHAT YOU WANT JIMMY RUFFIN—Chess 2160
			75 — BELIEVE HALF OF WHAT YOU SEE (AND NONE OF WHAT YOU HEAR) LEON HAYWOOD/20th Century 2146

RECORD WORLD THE R&B LP CHART

DECEMBER 7, 1974

1. **CAUGHT UP**
MILLIE JACKSON—Spring SR 6703 (Polydor)
2. **LIVE IT UP**
ISLEY BROTHERS—T-Neck PZ 33070 (Col)
3. **FIRE**
OHIO PLAYERS—Mercury SRM-1-1013
4. **I FEEL A SONG**
GLADYS KNIGHT—Buddah BDS 5612
5. **LIGHT OF WORLDS**
KOOL & THE GANG—Delite DEP 20144 (PIP)
6. **IN HEAT**
LOVE UNLIMITED—20th Century T-443
7. **THRUST**
HERBIE HANCOCK—Columbia PC 32965
8. **WHITE GOLD**
LOVE UNLIMITED ORCHESTRA—20th Century T-458
9. **PERFECT ANGEL**
MINNIE RIPERTON—Epic KE 32561
10. **DANCING MACHINE**
JACKSON FIVE—Motown M6-78051
11. **CLIMAX**
OHIO PLAYERS—Westbound WB 1003 (Chess/Janus)
12. **ALL IN LOVE IS FAIR**
NANCY WILSON—Capitol ST 11317
13. **GOT TO FIND A WAY**
CURTIS MAYFIELD—Curtom CRS 8604 (Buddah)
14. **TOGETHER FOR THE FIRST TIME**
BOBBY BLAND & B. B. KING—Dunhill DSY 50190
15. **DO IT BABY**
MIRACLES—Tamla T6-33451 (Motown)
16. **AVERAGE WHITE BAND**
Atlantic SD 7308
17. **EXPLORES YOUR MIND**
AL GREEN—Hi SHL 32087 (London)
18. **HEAVY**
STYLISTICS—Avco 69004
19. **THE KIDS AND ME**
BILLY PRESTON—A&M SP 3645
20. **RELEASE YOURSELF**
GRAHAM CENTRAL STATION—Warner Bros. BS 28144
21. **DO IT 'TIL YOU'RE SATISFIED**
B.T. EXPRESS—Scepter SPS 5117
22. **HANG ON IN THERE BABY**
JOHNNY BRISTOL—MGM M3G 4959
23. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTSY 9002-2 (ABC)
24. **CAN'T GET ENOUGH**
BARRY WHITE—20th Century T-444
25. **FULLFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamla T6-33251 (Motown)
26. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
27. **FOR YOU**
EDDIE KENDRICKS—Tamla T6-33551
28. **IS IT IN**
EDDIE HARRIS—Atlantic SD 1659
29. **COMIN' FROM ALL ENDS**
NEW BIRTH—RCA APL1-0495
30. **MIGHTY LOVE**
SPINNERS—Atlantic SD 7296
31. **RAGS TO RUFUS**
RUFUS—ABC ABCX 809
32. **KEEP ON DANCIN'**
BOHANNON—Dakar 76910 (Brunswick)
33. **BODY HEAT**
QUINCY JONES—A&M SP 3617
34. **HARD CORE POETRY**
TAVARES—Capitol ST 11316
35. **FLYING START**
BLACKBYRDS—Fantasy F 9472
36. **THAT NIGGER'S CRAZY**
RICHARD PRYOR—Partee PRS 2404 (Stax)
37. **SKIN TIGHT**
OHIO PLAYERS—Mercury SRM-1-705
38. **MARVIN GAYE LIVE**
Tamla T6-33351 (Motown)
39. **LIVE AND IN CONCERT**
FOUR TOPS—Dunhill DSD-50188
40. **HELL**
JAMES BROWN—Polydor PD2 9001

RECORD WORLD JAZZ

By MICHAEL CUSCUNA



■ RCA Records is actively launching a new jazz program under the auspices of **Mike Berniker** and **Mike Lipskin**. Several artists from mainstream to modern are already into negotiations, and they are looking for even more talent. The label just released an engrossing jazz piano quartet album that includes **Marian McPartland** and **Roland Hanna** among others.

The label's Vintage series is now in the capable hands of **Frank Driggs**. And **George Simon** has completed a double album of special **Glenn Miller** airchecks and recordings that have never been issued. The album closes with Miller's final American broadcast at which time he turns the show over to **Harry James** and ends with the comment, "See you all when I get back." Of course, he never did get back.

Delmark Records is in full swing, having just celebrated their 20th anniversary. The label has purchased Pearl Records from New Orleans and will be reissuing some of that label's fine traditional jazz product. Delmark's new release includes a Pearl master of the incredible **New Orleans Ragtime Orchestra** entitled "Grace And Beauty."

That group of outstanding New Orleans musicians interprets the rags of **Joseph Lamb**, **Scott Joplin** and others with knowledge, understanding and artistry. It is some of the best material to come out of this current revival. The orchestra also has a fine previous release on Arhoolie. Also in the new release is an engrossing album of duets from **Anthony Braxton** and **Joseph Jarman**, recorded in Paris several years ago. To round out the release are "Mandolin Blues" by **Yank Rachell** with **Sleepy John Estes** and **Mike Bloomfield**, **Roosevelt Sykes'** "Hard Drivin' Blues" and **Clancy Hayes** with the **Salty Dogs**.

The management wing of Delmark has announced a new European tour for guitarist **Jimmy Dawkins** and a Japanese tour for **Sleepy John Estes** and **Robert Jr. Lockwood**, all artists that are represented with fine albums on Delmark. The appearance of **Estes** will mark the first tour of an authentic rural blues artist in Japan, where his Delmark albums, licensed by Trio, have made the pop charts.

Future releases from Delmark will include third albums for the label by **Junior Wells** and pianist **Muhai Richard Abrams**, two live albums from the **Art Ensemble of Chicago** and an album of unissued **George Lewis** material.

Music critic/composer **Carmen Moore** will find two of his symphonies premiered in January. **Seiji Ozawa** and the **San Francisco Symphony** will debut his "Gospel Fuse," the first symphony using gospel music, on January 22-25. **Cissy Houston's** vocal group and a jazz ensemble led by saxophonist **Sam Rivers** will augment the orchestra. The work will be recorded by DGG.

On January 23, 24, 25 and 28, **Pierre Boulez** and the **New York Philharmonic** will debut his avant garde symphony "Wildfires and Fieldsongs" at Lincoln Center.

Strata-East has a number of fine albums ready for release by **Shirley Scott**, **Sonny Fortune**, baritone saxophonist **Charles Davis** and a rare release of previously unissued **Max Roach-Clifford Brown** sessions . . . Pianist/composer **Andrew Hill** is active again, having just completed trio albums for Steeplechase Records in Copenhagen and for a Japanese label. A quartet session for **Freedom** is now being planned . . . Green Note Music Publications has published "The Art of Ragtime Guitar" . . . Composer **Heiner Stadler**, who has issued his own music on his Labor Records, has announced the release of albums by **Sonny Terry** and **Tyrone Washington** on his Blue Labor Records . . . Trumpeter **Ted Daniels**, who released an album on his own Ujamaa label, is currently conducting a rehearsal band that includes reedman **Frank Lowe**, **Charles Brackeen**, **Oliver Lake** and **Black Arthur Blythe** . . . Saxophonist/composer **Julius Hemphill** has organized a piece for a 20 member orchestra, presented on December 1 at Space Life Communications in New York City . . . **John Payne**, an incredibly tasty saxophonist who has worked with everyone from **Johnny Shines** to **Van Morrison** and **Bonnie Raitt**, has made his first album on his own Bromfield Records (36 Bromfield Street, Boston, Mass. 02108).

RECORD WORLD THE JAZZ LP CHART

DECEMBER 7, 1974

1. **THRUST**
HERBIE HANCOCK—Columbia PG 32965
2. **IS IT IN**
EDDIE HARRIS—Atlantic SD 1659
3. **BODY HEAT**
QUINCY JONES—A&M SP 3617
4. **WHERE HAVE I KNOWN YOU BEFORE**
RETURN TO FOREVER featuring CHICK COREA—Polydor PD 6509
5. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
6. **ONE**
BOB JAMES—CTI 6043 (Motown)
7. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTSY 9002-2
8. **CHAPTER THREE: VIVA EMILIANO ZAPATA**
GATO BARBIERI—Impulse ASD 9279 (ABC)
9. **HIGH ENERGY**
FREDDIE HUBBARD—Columbia KC 33048
10. **BLACKBYRDS**
Fantasy F 9444
11. **BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
12. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
13. **UPON THIS ROCK**
JOE FARRELL—CTI 6042 (Motown)
14. **THE BADDEST TURRENTINE**
STANLEY TURRENTINE—CTI 6048 (Motown)
15. **SAMA LAYUCA**
McCOY TYNER—Milestone M 9056
16. **ALL IN LOVE IS FAIR**
NANCY WILSON—Capitol ST 11317
17. **FIRST LIGHT**
FAMILY OF MANN—Atlantic SD 1658
18. **PERFORMANCE**
ESTHER PHILLIPS—Kudu 18 (Motown)
19. **ARTISTRY**
DEODATO—MCA 457
20. **ILLUMINATIONS**
ALICE COLTRANE & CARLOS SANTANA—Columbia PC 32900
21. **WINTER IN AMERICA**
GIL SCOTT-HERON—Strata East 19742
22. **SOLO CONCERTS**
KEITH JARRETT—ECM 3-1035/37 (Polydor)
23. **ECHOES OF A FRIEND**
McCOY TYNER—Milestone M 9055
24. **STREET LADY**
DONALD BYRD—Blue Note BN-LA140-G (UA)
25. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE—Mercury SRM-1-1684
26. **BROTHER, THE GREAT SPIRIT MADE US ALL**
DAVE BRUBECK: TWO GENERATIONS OF BRUBECK—Atlantic SD 1660
27. **INTERSTELLAR SPACE**
JOHN COLTRANE—Impulse ASD 9277 (ABC)
28. **HIS GREATEST YEARS, VOL. 3**
JOHN COLTRANE—Impulse ASH 92728-2 (ABC)
29. **FLYING START**
BLACKBYRDS—Fantasy F 9472
30. **FEEL**
GEORGE DUKE—BASF MC 25355
31. **DON'T YOU WORRY 'BOUT A THING**
HANK CRAWFORD—Kudu 19 (Motown)
32. **LOVE IN US ALL**
PHAROAH SANDERS—Impulse ASD 9280
33. **BRASSWINDS**
GENE AMMONS—Prestige 10080
34. **BLACKS AND BLUES**
BOBBI HUMPHREY—Blue Note BN-LA142-G (UA)
35. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note BN-LA 344-G (UA)
36. **MAGIC AND MOVEMENT**
JOHN KLEMMER—Impulse 9269 (ABC)
37. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
38. **POWER OF SOUL**
IDRIS MUHAMMAD—Kudu 17 (Motown)
39. **TREASURE ISLAND**
KEITH JARRETT—Impulse AS 9274 (ABC)
40. **TIM WEISBERG 4**
A&M SP 3658

CONCERT REVIEW

Wonder, Rufus Wow Forum Crowd

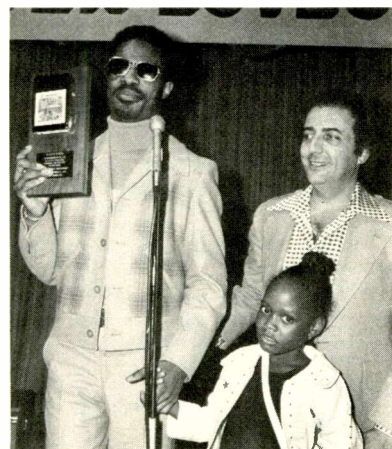
■ LOS ANGELES—Stevie Wonder (Tamla) employed his skill, warmth and imagination to hold a packed Forum audience spell-bound during his recent Los Angeles concert (26). Both critically and commercially, Wonder is the most acclaimed artist to remain active in pop music and no artist in recent memory has achieved his degree of across-the-board (r&b and pop) success. His live performances make the reasons for his resounding success apparent, perhaps even more so than the fine series of recordings that the artist has done during a career that began well over a decade ago.

Backed by Wonderlove, a group that includes brass, rhythm and vocal back-up sections, Stevie played for better than two hours without exhausting the reservoir of hits that he has accumulated through the years. From his first hit "Fingertips," to his most recent single "Boogie on Reggae Woman," the quality of his songs and of his delivery was consistently excellent.

Early portions of the set were marred by gnawing deficiencies in the sound system; a pair of tunes delivered by Wonderlove prior to Stevie's arrival on stage were unfortunately obscured completely. It was some measure of Wonder's esteem that a crowd of that size waited without kvetching while technicians worked at correcting the problem.

Highlights of the set were difficult to determine; all of his material drew a response from the audience that verged on the ecstatic. However, "Blame It on the Sun" and "You and I," performed with the sole accompan-

Gold Tape 'Finale'



Stevie Wonder was presented with a gold 8-track tape for "Fulfillingness' First Finale" that acknowledges sales over \$1 million. Burt Mahler, president of Tape Tronics (right), presented Wonder with the gold 8-track at a party held in Wonder's honor following his sell-out concert at the Forum in Los Angeles. Cynthia Marie Pashette Brown, a young fan, holds Stevie Wonder's hand.

iment of his piano, were particularly engrossing as they underscored Wonder's awesome vocal capabilities. He is unquestionably among our greatest vocal stylists.

Rufus (ABC) opened with a set that was all too abbreviated. With Chaka Khan leading the way on vocals, the group performed a variety of material including their two recent singles, "Tell Me Something Good" and "You Got the Love." Their music is funky and tight and their next performance in L.A. will very likely be as a headlining act.

Eliot Sekuler



Polydor Records recently hosted a party in Los Angeles for Chick Corea and Return to Forever. Talking business in the photo at left are Return to Forever's manager Leslie Winn (left) and president of Polydor, Inc., Bill Farr (right). In the photo at right, group members (from left): Al DiMeola and Chick Corea cut a rug as group member Stanley Clarke (extreme right) and an unidentified guest look on.

CONCERT REVIEW

Manilow Majestic For Carnegie Crowd

■ CARNEGIE HALL, N.Y.C.—It seems much more than a simple injustice that none of New York's major dailies have ever considered a Barry Manilow concert review "fit to print." New York has few enough native sons making musical good these days, and for the print media to ignore so monstrous a phenomenon as the Arista recording artist now getting a national attention spurt via his hit "Mandy"—well, it really borders on scandal, or at the very least conjures up the picture of a misplaced hand on an entire city's entertainment pulse beat.

From Chopin ("Could It Be Magic?") to chopmeat ("You Deserve a Break today"), whatever Barry Manilow did on stage at Carnegie Hall (21) was done up with impeccable showmanship. His motto "We like it when it wiggles" brings the uptempo moments to truly climactic proportions while his sensitivity to less electric elements allows them to glow gently through the darkness of a superior shadow setting.

Sporting a back-up group tastefully straddling the band/orchestra fence and employing a new and unnamed female vocal trio

CONCERT REVIEW

Barefoot Jerry, Dan Fogelberg Show Flash at Neely Auditorium

■ NASHVILLE — Barefoot Jerry (Monument) and Dan Fogelberg (Epic) proved to be an amazingly popular drawing card at Neely Auditorium Saturday (23). The double-bill gave two performances to the enthusiastic audiences who packed the house. Neely was obviously over-filled as seats, aisles and standing room flowed with a sea of bodies.

Barefoot Jerry

Barefoot Jerry arrived with more versatility and greater confidence than on their previous appearances in Nashville. The au-

dience was well aware of their material and reacted accordingly not only to their latest single, "If There Were Only Time for Love," but to virtually every song. The band showed a more aggressive sound, beginning with a number of rockers and easing into country strains and back again comfortably.

The individual expertise of the noted session musicians were clearly evident. Warren Hartman

(Continued on page 48)

ABC/Word

(Continued from page 4)

sheet music, song books, multimedia instructional material and a magazine, "Faith At Work," and one of its subsidiaries owns a retail religious book store outside of Boston.

Leisure Group I

Word, Incorporated will operate as part of ABC Leisure Group I, and McCracken will report to I. Martin Pompadur, the Group's president.

RW Promotes Sigman

(Continued from page 3)

torial staff. Upon assuming the post of editor in the Fall of 1972, he helped re-organize the publication's various editorial departments to better serve the entire spectrum of the music/record industry as a primary, responsive and accurate source of news and charts.

Snow Injunction

(Continued from page 4)

phonograph records embodying Ms. Snow's performances and from publicizing, exploiting, or exhibiting the voice, picture, endorsement name or likeness of Ms. Snow in connection with phonograph records other than those produced by Shelter.

Injunction Explained

Harvey Fierstein, Owen J. Sloane and Mark Rosenberg, attorneys for Shelter, explained that the injunction granted by the court is effective until the case is tried and a final judgment is made by the court in the action after a trial on the merits. Shelter seeks, in that action, a permanent injunction for the remaining term of its artist's recording agreement with Ms. Snow, and damages against her for breach of contract and against CBS for interference with Shelter's contractual relationship with Ms. Snow.

Rocky Horror Show

(Continued from page 4)

date depend on the theater construction schedule.

The "Original Roxy Cast" album of the show will be the only one released on Adler's Ode Records label and a special promotion campaign is being planned in Greater New York to coincide with the opening of "Rocky" on Broadway.

NARAS Panel (Continued from page 19)

question-and-answer period following the discussion. Jerry Wexler, vice chairman of the board, Atlantic Records, aimed some pointed comments at the panel.

"I've heard some self-serving rhetoric here tonight," Wexler stated. "Let's understand that there is no industry — it's a bunch of self-serving businesses. Why are we trying to compare the '30s depression to today's economic situation? There's no comparison. It's an entirely different situation today. Our rhetoric is no good unless we act upon it."

Al Steckler, board of governors, NARAS, was equally disturbed by the discussion. "We're sitting here being very glib about this and everyone in this room knows what's going on in the country. We know that releases are being cut and that packaging is not as good as it once was."

When an audience member noted that pressings were not up to par, Bagley played devil's advocate. "I hear this everywhere," he stressed. "People are telling me that records sound really crappy, the pressing is poor and you don't get as much. I remember when you bought a Barbra Streisand record and there were 12 songs on it; now you get nine songs."

"Some of these records sound like they've been pressed on garbage. I think we ought to find out what's going on in the pressing plants — I'd like to sue one of them. There are plants pressing for major labels and those plants are just slipshod and dumb."

Taylor ended the evening on an up note with his defense of the recording industry as "the greater business in the world. I think this panel has agreed that everyone is doing the best they can. I think the industry will bankrupt itself if we cut our re-

leases. Where are the superstars going to come from if people like Fach and Glancy don't take risks? I'd rather see them put 90 percent fill on an album than hear them tell a young artist 'I'm only going to use 60 percent fill, you can't record your act.'"

American Debut, New LP Set for Dana Gillespie

■ NEW YORK — RCA recording artist Dana Gillespie will make her American debut when she opens at New York's Reno Sweeney on December 3, for a five-day run.

Actress, singer, songwriter and dancer, Ms. Gillespie also will have her second RCA album, "Ain't Gonna Play No Second Fiddle," released to coincide with her American opening.

The Gillespie album will be the subject of an intensive merchandising campaign, which will include both trade and consumer print, in-store displays and radio time buys. At present, all activities are being directed toward the opening in New York, and will be directed toward the rest of Ms. Gillespie's tour when that is finalized.

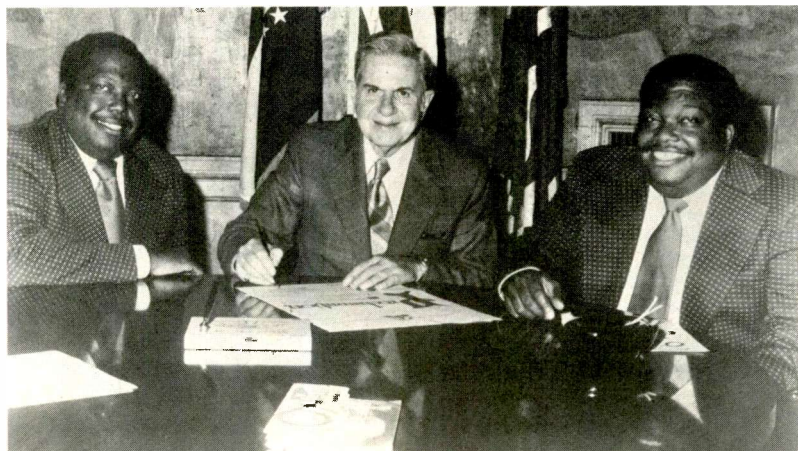
Quality, Casablanca Set Distrib. Pact

■ LOS ANGELES — Quality Records will distribute Casablanca Records product in Canada, according to Neil Bogart, president of the Hollywood-based label. The first record is the Hudson Brothers' "So You Are A Star."

Gold 'Mother Lode'

■ NEW YORK — Columbia recording artists Loggins & Messina's most recent album, "Mother Lode," has been certified gold by the RIAA.

O'Neal Twins Honored



Shelter Records gospel artists the O'Neal Twins, Edward and Edgar, celebrated twenty-five years of performing together with a recent concert at St. Louis' Kiel Auditorium. St. Louis mayor John Poelker proclaimed the day of the concert O'Neal Twins Day in honor of their many years of faithful service to the St. Louis community. Shown above at the proclamation signing are, from left, Edward O'Neal; mayor John Poelker; Edgar O'Neal.



COLLEGE RADIO AIRPLAY REPORT

WBRU-FM/BROWN UNIV.

Providence, R. I.
FURTHERMORE—Shawn Phillips—A&M
HANDSOME DEVILS—Hello People—Dunhill
PINAFORE DAYS—Stackridge—Sire
SO . . . WHERE'S THE SHOW—Jo Jo Gunne—Asylum
SUNDAY'S CHILD—John Martyn—Island

WNYU-FM/NEW YORK UNIV.

New York, N.Y.
DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
GOT TO FIND A WAY—Curtis Mayfield—Curton
OUT OF THE STORM—Jack Bruce—RSO
SEDAKA'S BACK—Neil Sedaka—Rocket
SPIDER JIVING—Andy Fairweather Low—A&M

WHRB-FM/HARVARD UNIV.

Cambridge, Mass.
BLUEJEANS & MOONBEAMS—Capt. Beefheart—Mercury
FEEL—George Duke—BASF
SOMEBODY LOAN ME A DIME—Fenton Robinson—Alligator
SORCERY—Jack DeJohnette—Prestige
SPYGLASS GUEST—Greenslade—Mercury

WYBC-FM/YALE UNIV.

New Haven, Conn.
LIKE CHILDREN—Jan Hammer & Jerry Goodman—Nemperor
OUT OF THE STORM—Jack Bruce—RSO
POWER & THE GLORY—Gentle Giant—Capitol
VEEDON FLEECE—Van Morrison—WB

WVBR-FM/CORNELL UNIV.

Ithaca, N.Y.
CANTAMOS—Poco—Epic
CRIME OF THE CENTURY—Supertramp—A&M
GOT TO FIND A WAY—Curtis Mayfield—Curton

WAITRESS IN A DONUT SHOP

Maria Muldaur—Reprise
WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

WBRF-FM/BRANDEIS UNIV.

Waltham, Mass.
BROWN'S HOME BREW—Vertigo
LIKE CHILDREN—Jan Hammer & Jerry Goodman—Nemperor
MOVEABLE FEAST—Fairport Convention—Island

ROCK & ROLL OUTLAWS

Foghat—Bearsville
WALKER'S COLLECTABLES—Jerry Jeff Walker—MCA

WRSU-FM/RUTGERS UNIV.

New Brunswick, N.J.
AQUA—Edgar Froese—Virgin
BRUJO—New Riders of the Purple Sage—Col
FURTHERMORE—Shawn Phillips—A&M
PINAFORE DAYS—Stackridge—Sire
WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

WAMU/AMERICAN UNIV.

Washington, D.C.
CRIME OF THE CENTURY—Supertramp—A&M
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
MOVEABLE FEAST—Fairport Convention—Island
RED—King Crimson—Atlantic
WAR CHILD—Jethro Tull—Reprise

WDBS-FM/DUKE UNIV.

Durham, N.C.
ATMA—Michal Urbaniak—Col
DAVE MASON—Col
HATFIELD & THE NORTH—Virgin
SALLY CAN'T DANCE—Lou Reed—RCA
WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise

WCBN-FM/UNIV. OF MICHIGAN

Ann Arbor, Mich.
BACK ON YOUR 'EADS—If—Capitol
BORBOLETTA—Santana—Col
CONFESSIONS OF DR. DREAM—Kevin Ayers—Island
DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones

WSRM/UNIV. OF WISCONSIN

Madison, Wis.
HANDSOME DEVILS—Hello People—Dunhill
I FEEL A SONG—Gladys Knight & the Pips—Buddah
NEW SKIN FOR THE OLD CEREMONY—Leonard Cohen—Col
VERITIES & BALDERDASH—Harry Chapin—Elektra
WISH YOU WERE HERE—Badfinger—WB

KDIC-FM/GRINNELL COLL.

Grinnell, Iowa
BLUEJEANS & MOONBEAMS—Capt. Beefheart—Mercury
ELLINGTONA, VOL. II—Impulse
MO' ROOTS—Taj Mahal—Col
SOMEBODY LOAN ME A DIME—Fenton Robinson—Alligator
THE BAND KEPT PLAYING—Electric Flag—Atlantic

KCFR-FM/UNIV. OF DENVER

Denver, Colo.
AQUA—Edgar Froese—Virgin
GRINDING STONE—Gary Moore Band—P.I.
LIKE CHILDREN—Jan Hammer & Jerry Goodman—Nemperor
SOMEBODY LOAN ME A DIME—Fenton Robinson—Alligator

KUMN-FM/UNIV. OF NEW MEX.

Albuquerque, N.M.
RED—King Crimson—Atlantic
RED QUEEN TO GRYPHON THREE—Gryphon—Bell
REEL TO REAL—Love—RSO
WALLY—Atlantic
WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

KPCS-FM/PASADENA CITY COLL.

Pasadena, Calif.
DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
FEEL—George Duke—BASF
MIRAGE—Camel—Janus
SHANKAR FAMILY & FRIENDS—Dark Horse
SUNDAY'S CHILD—John Martyn—Island

KLCC-FM/LANE COMM. COLL.

Eugene, Oregon
BAD BENSON—George Benson—CTI
FEEL—George Duke—BASF
LAND OF MAKE BELIEVE—Chuck Mangione—Mercury
MO' ROOTS—Taj Mahal—Col
POTPOURRI—Thad Jones/Mel Lewis—Phila. Intl.

Philips' Moses und Aron

By SPEIGHT JENKINS

■ NEW YORK — An abysmally large hole in the recorded opera repertory has just been filled by Philips in their new, impressive and complete recording of Arnold Schoenberg's *Moses und Aron*. Written between 1930 and 1932, the opera was not performed until 1957 and has received only a scattering of world performances since. In the United States Sarah Caldwell staged a major realization of the work with her Opera Company of Boston a few seasons ago, but the large companies have avoided the opera with more tenacity than they have either of Berg's operas.

Both its semi-oratorio and uncompromising nature can be given as reasons for it, but Philips' new recording should make the work's raw excitement and basic theatricality more alive to many.

Troubled and oppressed by the rise of Nazism in Germany, Schoenberg returned to the Jewish religion and yet still worried about the nature and responsibility of Jewry. In the interesting and informative notes of this album a Schoenberg letter is cited in which the composer comments on his difficulties with the Jewish community: "It is not religion that separates me from this community, but rather my ideas concerning the need for the Church to come to terms with the demands of modern life."

Leitmotiv

Michael Gielen, the recording's conductor, in a long interview, takes this thought as a leitmotiv explaining his own sympathies for Aaron, and his feeling, which Schoenberg may well have shared, that Moses and his type of doctrinaire, mulish thinking led the way to Hitler.

Whatever his feelings, Schoenberg composed the part of Moses as a totally Sprechstimme role—one where speech is inflected and

strictly planned rhythmically but not sung. Aaron, on the other hand, is a light tenor role, moving in a wide range. The story details the conflict of Moses and Aaron over God's commands, culminating with the celebration of the Jews over the Golden Calf and Moses' feeling of incapacity to deal with the people.

Third Act

There is a third act in text which Schoenberg never set to music. Gielen opines in the interview that Schoenberg would never have composed the third act no matter how long he had lived. The total despair of Moses at the end of Act II could never be followed by anything—the despair of realization that he is right but lacks the verbal facility to make the crowd understand and follow him.

As important as the protagonists in this opera is the crowd, completely undisciplined in its feelings, singing, sometimes chanting, sometimes using Sprechstimme. The chorus and orchestra of the Austrian radio perform brilliantly on this recording; if the chorus lacks shade of dynamic variation at places, it brings enormous amounts of power and dramatic feeling to all that it does.

In fact, the power of the whole recording comes in the strength and persuasiveness of all the participants. Everyone was committed, and the sonority of the Moses, Gunter Reich, and the sweet, slightly nasal sound of Aaron, Louis Devos, make a combination of compelling intensity.

Orchestra

Best of all about the Philips recording is the general sound and luminosity of the orchestra under Gielen's leadership. *Moses und Aron* is not an opera that is easy to perform or to love. But this

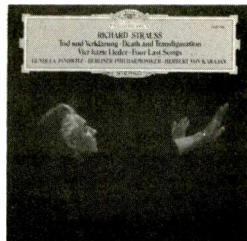
(Continued on page 45)

Classical Album Pick

STRAUSS: FOUR LAST SONGS, TOD UND VERKLAERUNG

Janowitz; Berlin Philharmonic, Karajan—DG 2530 368

A remarkable performance by Gundula Janowitz which catches, at least for this reviewer, the autumnal atmosphere and meaning for every word in each of Strauss' ultimate songs. Her classic Strauss sound finds hypersensitive support from Karajan, who also contributes an expressive *Tod und Verklarung*. This is Miss Janowitz' finest contribution on disc.



CLASSICAL RETAIL REPORT

DECEMBER 7, 1974

CLASSIC OF THE WEEK



BRITTEN
DEATH IN VENICE
PEARS, SHIRLEY-QUIRK,
BEDFORD
London

BEST SELLERS OF THE WEEK

BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk, Bedford—London
ALBINONI: ADAGIO—Marriner—Angel
HOLST: CHORAL SYMPHONY—Boult—Angel
PUCCINI: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti—RCA
VERDI: OTELLO—Freni, Vickers, Glossop, Karajan—Angel

KING KAROL/N.Y.

BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk, Bedford—London
GERSHWIN: COMPLETE ORCHESTRAL WORKS—Slatkin—Vox
HOLST: CHORAL SYMPHONY—Boult—Angel
JANACEK: JENUFA—Kniplova, Prague Nat'l Theater, Gregor—Angel
PROKOFIEV: WAR AND PEACE—Bolshoi Opera—Melodiya/Columbia
PUCCINI: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti—RCA
JOAN SUTHERLAND SPECTACULAR—London
VERDI: AIDA—Caballe, Cassotto, Domingo, Cappuccilli, Ghiaurov, Muti—Angel

RECORD HUNTER/N.Y.

BETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solti—London
JORGE BOLET AT CARNEGIE HALL—RCA
BRAHMS: SYMPHONY NO. 1—Karajan—DG
BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk, Bedford—London
CHOPIN: PIANO MUSIC—Horowitz—Columbia
JOPLIN: PIANO RAGS, VOL. III—Rifkin—Nonesuch
SCHUMANN: SCENES FROM FAUST—Harwood, Fischer-Dieskau, Britten—London
SCRIABIN: PIANO WORKS—Ponti—Vox
STRAUSS: FOUR LAST SONGS, ARIAS—Price—RCA
FRANKLIN MUSIC/PHILA.
LICIA ALBANESE SINGS PUCCINI—Victrola
ALBINONI: ADAGIO—Marriner—Angel
HOLST: CHORAL SYMPHONY—Boult—Angel
HUMPERDINCK: HANSEL UND GRETEL—Moffo, Donath, Ludwig, Eichhorn—RCA

PUCCINI: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti—RCA
SHOSTAKOVICH: SYMPHONY NO. 8—Previn—Angel
SHOSTAKOVICH: SYMPHONY NO. 11—Stokowski—Seraphim
STRAUSS: FOUR LAST SONGS, ARIAS—Price—RCA
VERDI: AIDA—Caballe, Cassotto, Domingo, Cappuccilli, Ghiaurov, Muti—Angel
VERDI: OTELLO—Freni, Vickers, Glossop, Karajan—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

ALBINONI: ADAGIO—Marriner—Angel
BERLIOZ: SYMPHONIE FANTASTIQUE—Davis—Philips
BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk, Bedford—London
GERSHWIN: COMPLETE ORCHESTRAL MUSIC—Slatkin—Vox
LISZT: TODENTANZ—Watts—Columbia
MOZART: DIE ENTFUEHRUNG AUS DEM SERAIL, SCHAUSPIELDEKTOR—Boehm—DG
PUCCINI: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti—RCA
VERDI: OTELLO—Freni, Vickers, Glossop, Karajan—Angel
VERDI: RIGOLETTO—Berger, Pearce, Warren, Cellini—Victrola
VERDI: SIMON BOCCANEGRA—Ricciarelli, Domingo, Cappuccilli—RCA

DISCOUNT RECORDS/ CHAMPAIGN, ILL.

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk, Bedford—London
FRANCK: VIOLIN SONATA—Heifetz, Rubenstein—Seraphim
IVES: VIOLIN SONATAS—Zukovsky—Nonesuch
JULIAN AND JOHN II—Bream, Williams—RCA
MAHLER: SYMPHONY NO. 2—Baker, Bernstein—Columbia
PERPETUAL MOTION—Perlman—Angel
VERDI: UN GIORNO DI REGNO—Norman, Cossotto, Carreras, Gardelli—Philips
VERDI: OTELLO—Freni, Vickers, Glossop, Karajan—Angel
WEILL: THREE PENNY OPERA—Lenya, Ruggerberg—Odyssey

VOGUE RECORDS & BOOKS/L.A.

ALBINONI: ADAGIO—Marriner—Angel
BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk, Bedford—London
GOTTSCALK: THE UNION—Pennario—Angel
JASCHA PLAYS TEN VIOLIN CONCERTOS—RCA
HOLST: CHORAL SYMPHONY—Boult—Angel
PLANQUETTE: CLOCHES DE CONNEVILLE—Mesple—Pathe (Import)
PROKOFIEV: VIOLIN CONCERTOS—Milanova—Monitor
SCHOENBERG: COMPLETE WORKS FOR CHAMBER ENSEMBLES—Atherton—Decca (Import)
VERDI, MOZART: LIVE AT SYDNEY OPERA HOUSE—Russell—HMV (Australia)
VERDI: IL TROVATORE—Milanov, Barbieri, Bjoerling, Warren, Cellini—Victrola

CONCERT REVIEW

The Beach Boys Forever

■ NEW YORK — "We're gonna be here aa long time, man," Mike Love of the Beach Boys (Capitol) announced to a sellout crowd at Madison Square Garden (21). "We've got 13 years of music to cover."

They didn't perform 13 years worth of tunes, but the Beach Boys did play old favorites for nearly two hours — just long enough to be overwhelmingly overwhelming.

Though there was an ample amount of youngsters on hand, there appeared to be an equal amount of older folks present who had grown up with the Beach Boys. Some were there out of curiosity, no doubt; perhaps others were there to find something they lost — a la recherche du temps perdu, as it were. Anyway, there were those attending for whom the Beach Boys were once a way of life— put on your socks, shoes and Beach Boys—and this was their golden night.

No one was bamboozled. What other group could close with tunes equal to "I Get Around" and "Good Vibrations" and then come back for a blockbuster encore including "In My Room,"

WB, WEA-N. Y. Map Beach Boy Campaign With Goody Outlets

■ NEW YORK — Warner Bros. Records and the Warner-Elektra-Atlantic New York branch have embarked on a Beach Boy catalogue promotion campaign in conjunction with the eighteen Sam Goody stores in the market.

Pegged to their sell-out annual appearance at Madison Square Garden, the campaign includes a full schedule of FM radio buys, as well as window and in-store displays for the entire Goody chain.

The program for the entire eight album Brother/Reprise catalogue includes the recently RIAA certified gold "Beach Boys In Concert," as well as "Sunflower," "Surf's Up," "Carl & The Passions-So Tough and Pet Sounds" (2 lp set), "Holland," the two recently re-issued double albums of "20/20 & Wild Honey" and "Friends & Smiley Smile," as well as the single album version of "Pet Sounds."

The Sam Goody Beach Boys program was devised by Bruce Tesman, WEA New York sales manager, and Bob Manashi, Sam Goody vice president in charge of purchasing, with coordination provided by Warner Bros. regional marketing manager Worthy Patterson.

"Help Me Rhonda," "California Girls" and "Surfin' U.S.A.?" Hold up five fingers, and once you've finished counting you'll still have a couple of fingers left over.

Could anyone in the audience have failed to be struck dumb by the sheer brilliance of "Warmth of the Sun?" Did people fall in love again during "Surfer Girl?" Did anyone remain seated during "Catch a Wave?" Rhetorical questions all.

These are great, timeless songs that only get better in retrospect. The Beach Boys have taken some hard knocks and bum raps over the years, but they've persevered and they've been vindicated: Their music will stand.

It was impossible to deny the feelings conjured up by these songs of surf and deuce coupes. The Beach Boys' songs harken to that "wond'rous strange" era when the sludge was safely en-

Letter to the Editor (Continued from page 4)

failed to recognize that the Academy has already established numerous judging criteria when he complained that it has "not placed any boundaries to define where records belong." Each member of the committee was given printed suggested judging criteria, and the fact that your writer used charts and popularity as reasons for placing entries in certain categories, leads one to believe that he either did not read the criteria or else forgot them when he wrote his article.

One criterion states: "Appearances on pop and r&b popularity charts should have no bearing whatsoever on your decisions; only musical content should." Emphasizing again the importance of musical content, it was stated in regard to r&b records that "the intent here is to include recordings and songs that are basically r&b in content as opposed to those that may have an r&b flavor but which are beamed at the contemporary or pop market."

Your writer also complained about an album being placed in one field while a track from that album wound up in another. But that just proves how thorough our screening has become, and follows the criteria laid down, to wit: "When a pop entry, for example, contains a track entry that has been entered in the r&b category . . . If the over-all album is pop in content and intent, it remains pop, and the track that is r&b remains r&b." Additionally, the criteria explained that it is entirely pos-

sioned off the continental shelf, far from the cozy conviviality of the beaches of Long and Jones; when cars were a boon rather than a ban to our existence; when one could buy a hamburger, fries and Coke for less than a dollar.

Oh, to be on safari again! Beach Boys — forever!

The highly visible Roger McGuinn (Columbia) opened the show with a set virtually identical in content to the set he played at the Bottom Line in September; the notable exception was a splendid version of Dylan's "Knockin' on Heaven's Door."

McGuinn's startlingly efficient band continues to improve to the point where they almost sound as if they had always been with the star. Even the old Byrds songs sounded brand new in their capable hands.

David McGee

Friend Reorganizes; Acquires VIP, Vista

■ MEMPHIS — Carl E. Friend, president of Friend Music Corp., has announced a major reorganization of the firm, and the recent acquisition of VIP Records, Inc., and Vista International Productions, Inc.

Joe Arnold has been named executive vice president.

Richard Garrett has been named vice president, coordinator, talent acquisition and development. He will be responsible for the acquiring of masters, signing artists and negotiating independent production agreements, as well as foreign agreements, for the production and affiliated publishing companies.

Executive offices for the firm are located at 81 Madison Building, Suite 1215 Memphis, Tennessee.

Gold for Diamond



Rick Frio, (left) MCA vice president/marketing, presents Neil Diamond with a gold record for Neil's MCA lp, "His 12 Greatest Hits." This is Neil Diamond's seventh MCA lp to be certified gold by the RIAA.

Monte Kay

(Continued from page 14)

of treadmill where we have to rush out new product just so we can break even. If we release anything, it's gonna be because we can't resist it. Then, if it sells, good. If it doesn't, that's okay too. Just so long as each thing that comes out is good and gets a chance. You gotta live, first."

In addition to heading Little David Records, Kay is executive producer of Clerow Productions, the firm that produced the weekly Flip Wilson Show in the past and is currently producing a series of Flip Wilson specials for NBC. He is also credited with bringing Mac Davis onto television for the first time on a regular basis, having put together the Mac Davis weekly summer replacement series that ran until September.

sible "for an artist to appear in two different fields with different recordings because they differ sufficiently in musical content. Please keep in mind that the particular recording itself, and not the artist, should form the basis of your judgment."

So, you see, there were criteria laid down, and it was up to the committee members to apply them. I attended the meeting and I thought they performed remarkably well, even though occasionally they had to be reminded that charts and popularity have no bearing on determining into which category a recording should be placed—only musical content does.

Screening the Grammys is by no means simple and we welcome all constructive suggestions for improving our criteria. We have worked very hard over the years to establish and to improve those criteria, and we intend to keep on working very hard because we realize how important the Grammys have become to all facets of the recording field.

However, if we are to be criticized, we ask merely that our critic, including the very well-meaning one on your staff, review the criteria that we have established and then forward us any suggestions for improving those criteria. That gives us all a basis from which to work together.

Very truly yours,
George T. Simon
Special Consultant
to the Recording Academy

Record World en Brasil

By OLAVO A. BIANCO

Las grabaciones para el "Especial Navideno", el show de **Roberto Carlos** (CBS) que está siendo grabado por la cadena de Emisoras TV Globo, tendrá dos artistas especiales: **Tony Bennett** (CBS) y **Antonio Marcos** (RCA). **Antonio Marcos** recientemente ha grabado su canción "Gaivota" (Gaviota) usando escenario al exterior, equipo especial y todo lo demás. Incidentalmente, **Antonio Marcos** estaba en México y tuvo que saltar para Río de Janeiro, para la grabación de TV, una vez la presentación estuvo terminada, saltó nuevamente en un jet para New York. Y por mientras estaba viajando para esa, **Adolfo Pino** (RCA) estaba volviendo a su silla, después de una corta estadía en New York. Pino prometió nuevas sensacionales muy pronto.

Las audiencias públicas están preguntando: ¿Adonde está **Paulo Sergio** (Beverly)? Es imposible encontrar al artista, aparte del hecho que su album está vendiendo tremendamente, adonde podría estar?

Cada año la Brazilian American Society (New York) patrocina una fiesta de Carnaval en el salón de Bailes del Waldorf Astoria en New York, para 1975, el artista como invitado especial será la cantante **Emilinha Borba**; la fiesta es ya una atracción y además promoverá un "Concurso De Fantasías" similar a esos que se efectúan en Río de Janeiro durante el Carnaval.

Lanzado por la compañía de discos de TV. Globo Sigla, el album de 2 LP's Convocação Geral (Convocación General), del cual las canciones ya están siendo promovidas por la cadena de Radioemisoras, el album tiene entre

otros: **Djalma Dias** (Sigla), **Caetano Veloso** (Phonogram), **Gilberto Gil** (Phonogram), **Nelson Gonçalves** (RCA), **Originais Do Samba** (RCA), **Ze Di** (Tapecar), **Beth Carvalho** (Tapecar), y es la tentativa para el resurgimiento del Carnaval de Río.

"Made In Brasil" (Hecho en el Brasil) será una nueva atracción de la cadena de Emisoras Tupi, y tendrá varios directores de ceremonias. Este show tendrá ya la difusión asegurada en varias naciones latinas, hecho enteramente de musica brasileña.

La Prensa brasileña reproduciendo las palabras que vinieron de **John Lennon**, en una entrevista para un periodico Ingles, que uno de los países, adonde el iría a vivir, en caso que sea realmente obligado a dejar los Estados Unidos, sería Brasil, con nominación especial a . . . Río de Janeiro.

Vuelve a Brasil por una estadía de un mes, **Pedro Vargas** un artista que es muy apreciado aquí. En Sao Paulo las presentaciones serán a la "Porta Do Carmo" (Puerta Del Carmo). Próximo a venir: **Armando Manzanero**, al mismo lugar.

Llegando para presentaciones **George McCrae** (Top Tape) en el momento justo que sus discos suenan en todas las estaciones de Radio.

El éxito más importante del año en Brasil "Feelings," por **Morris Albert** (Charger), en la cima de las paradas brasileñas, ha sido grabada en Español por el propio artista con la letra Castellana por **Tomas Fundora**. La versión en Español será lanzada muy pronto en los Estados Unidos por Audio Latino, en México por Gamma y en Venezuela por Palacio. Mien-

(Continued on page 42)

DESDE NUESTRO RINCON INTERNACIONAL

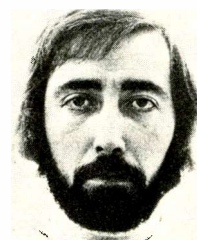
By TOMAS FUNDORA



■ Desde hace ya algunos años he estado recibiendo la visita frecuente del buen amigo **Herman Glass**, de Ansonia Records de Nueva York. En la gran mayoría de ellas le acompañaba su señora madre, mujer de discos desde hace años. Su discoteca en el área de la Calle 14 de Manhattan sirvió de mucho para levantar un hogar decente y de hermosas costumbres. Nunca quiso retirarse y siempre charlamos mucho de conceptos definidos en cuanto a los cambios de la vida, los sistemas educativos y los mercados. Era batalladora fuerte en sus conversaciones y en la mayoría de los casos estuvimos de acuerdo. Me encantaba charlar con aquella señora que ante los años mostraba bríos y energía vital. Herman heredó de ella mucho de su férrea decisión de hacer negocios siguiendo las normas establecidas. Tendré que recibir la siembre grata visita de **Herman Glass** de ahora en adelante con cierta tristeza espontánea. Aquella señora de amplia sonrisa y gesto altivo no está más con nosotros. Lo siento Herman . . . ¡lo siento de corazón!

Según noticias recibidas, **J. Uribe** de Sonolux, Colombia dejará próximamente de pertenecer al "staff" de la empresa y existen posibilidades de que pase a formar parte del cuerpo ejecutivo de Codiscos

. . . Según noticias sin confirmar Caytronics ha retirado sus inventarios de sus distribuciones de Puerto Rico y Chicago. **Joe Cayre**, presidente de la empresa piensa radicar por algunos meses en Miami, Florida . . . **Manolo Galván** de España, triunfando plenamente de nuevo en Argentina . . . Abrió el Club "Juan & Juan" de Nueva York, propiedad de los actores **Juan Cañas** y **Juan de Agüero**, presentando a **La Lupe**, Reina de la Canción Latina . . . Muy buena la grabación de **Ricardo Acosta** que CBS lanzó al mercado en Colombia. Entre los números figuran "Sueño con



Manolo Galvan

Cuba," "Solo con mi Tristeza," "Tú ya no me Quieres," "Si Quieres irte vete ya" y "No te Olvidaré" todos de su autoría . . . El grato amigo **Constantino Escobar**, previamente con RCA, México, se encuentra ahora como Coordinador Artístico de la serie de televisión "Operación Convivencia" en la que comenzó a presentar conocidos compositores y cantantes en México . . .



La Lupe

Jorge Valente, del elenco Rex de México acaba de grabar "La Araña," una de las últimas composiciones de **José Alfredo Jiménez** . . . Capitol lanzó en México el nuevo larga duración de **Rosenda Bernal** titulado "Pero no me Olvides" con acompañamiento del Mariachi México de **Pepe Villa** y **Los Alfareros** de **Rigoberto Alfaro**. Rosenda está vendiendo fuertemente en México y la costa oeste de Estados Unidos. Otros números en la grabación son "La Esposa Olvidada" (Eufracio-Villareal-Buendía), "Idos de la Mente" (C. Reyna), "Estupido Cupido" (Severo Mirón) y "El Rey" (José Alfredo Jiménez).



Rosenda Bernal

Zafiro lanzó en España en su sello Explosión, una grabación de **Pedro Ruy Blas** interpretando "El Joven Pastor" (Revaux-Sadour-Delanoe-Toro) y "No te Mires al Espejo." (Gefingal-Ample) . . . Después de 15 años de ausencia en el público español, están actualmente triunfando **Los Panchos** en España . . . Anunciado **Roberto Carlos** para actuaciones en Madrid en el mes de Diciembre . . . Sonido Internacional lanzó el nuevo larga duración de **Angelica María** interpretando entre otras "Donde estás vidita mía," (J. Gabriel) "Te Busco Te Extraño," (J. Gabriel) "Propuesta,"

(Continued on page 41)



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LATIN AMERICAN HIT PARADE

Singles

San Francisco

By KBRG

1. **PLAYA BLANCA**
NELSON HENRIQUEZ—Audiorama
2. **ESPEJISMO**
JUANELLO—Caytronics
3. **YO LO COMPRENDO**
ANGELES NEGROS—International
4. **PELON PELONETE**
RELIGION—Fama
5. **CANTO A LA HABANA**
CELIA CRUZ-J. PACHECO—Vaya
6. **ESTA ROSA ROJA**
JUAN GABRIEL—Arcano
7. **NO SOY TU ESCLAVA**
BLANCA ROSA GIL—Fania
8. **VEN A DARME AMOR**
ROBERTO JORDAN—Arcano
9. **LA BANDA**
WILLIE COLON—Fania
10. **CUENTALE**
IMELDA MILLER—Arcano

Bakersfield, Cal.

By KWAC

1. **LA MAS HERMOSA TENTACION**
LARRY MORENO—Audio Latino
2. **LA ESPOSA OLVIDADA**
ROSENDA BERNAL—Capitol
3. **ACUERDOTE DE MI**
PATRIZIO—Miami
4. **TITA**
SONORA SANTANERA—Caytronics
5. **A POCO NO**
LOS BABY'S—Peerless
6. **QUIEN TE DIJO QUE TE QUIERO**
ESTRELLITA—Raff
7. **NO LLORES CORAZON**
LOS SOLITARIOS—Peerless
8. **CELOS**
LOS ZORROS—Peerless
9. **EL TIEMPO QUE HAS LLORADO**
LA REACCION—Royale
10. **UN CORAZON DE MADERA**
LARRY MORENO—Audio Latino

Miami

By WQBA

1. **TOMAME O DEJAME**
MOCEDADES—Borinquen
2. **SAGUECERA**
TIPICA TROPICAL—Mate
3. **CHIQUILINA**
PUNTO SEIS—Parnaso
4. **NUESTRA HISTORIA DE AMOR**
CLAUDIA—Caliente
5. **DOS EN UN CORAZON**
TEMA RADIO NOVELA—Papa Corazon
6. **MORTIFICA**
JUDGE'S NEPHEWS (Sobrinos del Juez)—
Audio Latino
7. **CUANDO ESTOY EN TUS BRAZOS**
OLGUITA—Borinquen
8. **VIVI**
CHARLES AZNAVOUR—Barclay
9. **TODO EL MUNDO LO SABE**
CINDY RODRIGUEZ—TR
10. **NO SABIA**
LUIS GARCIA—Audio Latino

New York

By EMILIO GARCIA

1. **POR EL AMOR DE UNA MUJER**
DANNY RIVERA—Velvet
JULIO IGLESIAS—Alhambra
2. **PRUEBA DE AMOR**
TANIA—Top Hits
3. **POR QUE AHORA**
VITTIN AVILES—Alegre
4. **SONANDO CONTIGO**
LILY & EL GRAN TRIO—Montilla
5. **OYE LOCUTOR**
PELLIN RODRIGUEZ—Borinquen
6. **RUMBO AL SUR**
JULIO JARAMILLO—Audiorama
7. **CONTIGO QUISIERA ESTAR**
RODOLFO—Fuentes
8. **HASTIO**
SOPHY—Velvet
9. **TE LO PIDO DE RODILLAS**
LOS IRACUNDOS—Arcano
10. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra

Albums

Miami

1. **CON SABOR A CUBA**
PEDRO MIGUEL Y SUS MARACAIBOS—
Audio Latino
2. **EL BILINGUE**
JOVENES DEL HIERRO—ST
3. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
4. **TU ERES ESA CHICA ENAMORADA**
LISSETTE—Borinquen
5. **NUMERO 5**
LUISA MARIA GUELL—Gema
6. **CALLESE LA BOCA COMPAY**
JOSEITO MATEO—Teca
7. **CELIA Y JOHNNY**
CELIA CRUZ—Vaya
8. **EN CASTELLANO**
PAULO SERGIO—Audio Latino
9. **EN ENCUENTRO CON**
LA LUPE—Tico
10. **LE CANTA AL AMOR**
LUI GARCIA—Audio Latino

New York

By EMILIO GARCIA

1. **LA CORPORACION LATINA**—MG
2. **CELIA & JOHNNY**
CELIA CRUZ & JOHNNY PACHECO—Vaya
3. **ME PARE DE QUERERTE**
EL GRAN TRIO—Montilla
4. **SALSA**
ORQUESTA HARLOW—Fania
5. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
6. **SOPHY**
SOPHY—Velvet
7. **LLEGO LA BANDA**
DON MEDARDO Y SUS PLAYERS—Remo
8. **EN FA MENOR**
ISMAEL MIRANDA—Fania
9. **RUMBO AL SUR**
JULIO JARAMILLO—Audiorama
10. **SUN OF LATIN MUSIC**
EDDIE PALMIERI—Coco

Nuestro Rincon *(Continued from page 40)*

(R. Carlos) "Aunque Suenes con Otra (Tirzo Páez) y "Te Quise Olvidar" (J. Gabriel) . . . Audio Latino lanza esta semana los long playings de **Luis García** con su éxito "No Sabía" (J. Ruffino), **Los Sobrinos del Juez** ("Judge's Nephews") con "Mortifica" y **Regina Alcover** y **Joe Danova** en "Me Haces sentir como Nuevo" . . . Y ahora . . . ¡Hasta la próxima!

For several years **Herman Glass** from Ansonia Records, New York, had been visiting my offices in Miami accompanied by his mother. It had always been a pleasure to chat with this brilliant lady who had been involved in the record industry for several decades. Her record shop in New York, located in the 14th St. area, had been in business for quite a long time. Full of stamina, knowledge, good faith and hard work, this sweet woman always made great conversation. We usually agreed in most of the cases. Her son followed her discipline and way of performing and because of her, in a way, he had always been an example of doing business in the proper way. I am sure Herman will keep visiting my offices but it will never be the same. She is no longer with us. I am sorry Herman . . . sorry for you and that beautiful lady that was your beloved mother. My deepest sympathies!

As per news received from Colombia, **J. Uribe** is planning to leave his post as president of Sonolux. He is considering a new position with Codiscos, Colombia . . . It seems that Caytronics pulled out their stock of records from their branches in Puerto Rico and Chicago. On the other hand, **Joe Cayre**, president of the company, will fly to Miami where he will stay for about two months . . . **Manolo Galvan** from Spain is a success in Argentina again through his personal appearances . . . CBS released in Colombia an album by **Ricardo Acosta** in which he excellently renders "Sueño con Cuba," "Solo con mi Tristeza," "Tú ya No me Quieres" and "Si quieres irte vete ya." *(Continued on page 42)*

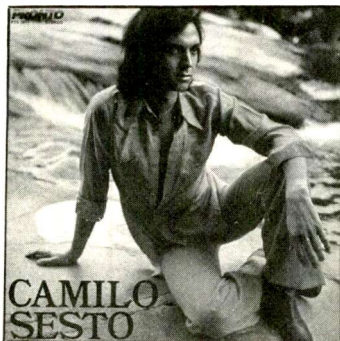
Record World En Guatemala

By ALEX LUGO

■ ¡Buena música Amigos!
Desde esta Tierra, cuna de la civilización Maya, las noticias con el acontecer artístico:

"Raudales," grupo nacional con gran prestigio, es noticia en Centroamérica con su tema "Mi canción es amor," tema que ha entrado a figurar en las carteleras radiales en forma sorprendente y creemos será el éxito de las presentes celebraciones patrióticas; los integrantes de este grupo un LP con mucha "Salsa" y "Calor" como para iluminar a Centro-

américa entera a falta de Petróleo ¡Bien por ellos! . . . Discos de Centroamérica (DIDECA) celebrando su Décimo Aniversario de Fundada; y sus dirigentes han organizado una—serie de celebraciones y festejos para los elementos que hicieron realidad dicha empresa; entre los festejos estuvo el señor **Roberto Mendizabal** (ahora con su propia Empresa FONICA) quien con su tezon y esfuerzo hizo posible las primeras grabaciones con artistas *(Continued on page 42)*



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This double fold LP includes a 4 page souvenir photo booklet.

En Guatemala

locales hace 10 años ¡Justo reconocimiento! y felicitaciones a la cumpleañera "DIDECA" . . . El nuevo LP de **Hugo Leonel Vaccaro** (ahora sin el Hugo) grabado en España para el Sello Alhambra está teniendo gran aceptación aquí que según informes ninguna de las Compañías establecidas en Centroamérica tiene su distribución ¡Lástima! . . . "Pidiendo Ride" un tema sumamente sencillo e interpretado por un grupo Nicaragüense, "Sonido 74", es hoy el éxito por estos lares, dicho tema es de la producción de dos conocidos elementos de la Radio de ese país **Humberto Hernández-Humberto Sánchez**, mancuerna que ya está trabajando en nuevas ideas; dado el gran éxito obtenido . . . **Angélica María**, la simpática chica Mexicana a resultado todo un "Tiro" con su nuevo estilo ranchero. **Fonica**; la empresa que representa sus grabaciones en el área, ha echado "la casa por la ventana" en su promoción y sus éxitos y ventas no se han hecho esperar . . . Lo que ha echado por tierra los conceptos que de ella se tenían de que era Artista que no vendía discos . . . "Mi soncita," "Necesito bolas papa," "Carril and Carole" y otras temas de gran impacto figuran en el nuevo LP del grupo Guatemalteco **Raudales** temas que

(Continued from page 41)

ya están siendo promocionados fuertemente en las estaciones radiales del área . . . En base a sus grandes éxitos viaja a diferentes estados de la Unión Americana la Marimba Orquesta **India Maya** serán 20 días de agotadoras jornadas artísticas ¡Éxitos para la India Maya! . . . **Leo Dan** "Un golozo del éxito" sigue creando impactos en Centroamérica y hoy indistintamente cuenta con dos Hits "Pareces una nena" y "Tu me pides que te olvide" que seguramente elevan cifras en su cuenta personal . . . ¡hasta la próxima desde "El país de la—Eterna Primavera"!

En Brasil

(Continued from page 40)

tras tanto, el album "After We've Left Each Other" está recibiendo una de las mayores difusiones por todos lados.

"Vai Doer" (Dolera) por **Nazareno** y **Pedra Branca** es un sencillo que está ascendiendo las paradas brasilenas, lanzado do recientemente por RGE, está siendo promovido fuertemente. causando varias aplicaciones a la Esta "samba" buenisima está casa afiliada de Publicaciones de la RGE, Editora Augusta. **Enrique Ledendiguer** se encuentra feliz con los nuevos artistas.



LATIN AMERICAN ALBUM PICKS



ARRASTRANDO LA COBIJA

CUOCO SANCHEZ—Caytronics CYS 1409

Cuco sigue dandose todo en sus interpretaciones. Aquí lo demuestra en "Echame a mí la Culpa" (Ferrusquilla), "Y Ya" (Ferrusquilla), "Arrastrando la Cobija" (C. Sanchez), "La Higuera" (Popular) y "Compadecete Mujer."

■ Cuco continues as one of the top performers from Mexico. Here he proves it! "Mi Preferida" (P. Galindo), "Si es que te Vas" (R.G. Moncada) and "Echame a mí la Culpa."

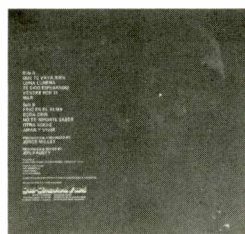


UN JIBARO TERMINAO

CHUITO Y CHUITIN—Ansonia SALP 1519

Padre e Hijo en un repertorio muy popular de música típica puertorriqueña. "Un Jibaro Terminao" (J. Sánchez), "Se me Está Acabando" (J. Sánchez) y "Lindo Amanecer" (J. Sánchez).

■ Father and son, top performers of Puerto Rican typical music in a very popular repertoire. "El Viejito y el Pollo" (J. Sánchez), "Parrandeando" (J. Sánchez), "Remordimiento" (J. Sánchez) and "La Malvada" (J. Sánchez).



VENDRE POR TI

CHIVIRICO

Con arreglos de Jorge Miller, Chivirico se luce interpretando temas de gran éxito en el pasado. Entre ellos "Frio en el Alma" (M.A. Balladares), "Amar y Vivir" (C. Velazquez), "Boda Gris" (N. Acevedo) y "Luna Lunera" (Tony Fergo).

■ Chivirico performs old boleros that will sell forever. Arrangements by Jorge Millet. "Qué no Vaya Bien" (F. Baena), "Te Sigo Esperando" (Manolo Pazlos) and "No te Importe Saber" (René Touzet).

SERIE ECUATORIANISIMA VOL. 1

GONZALO BENITEZ—Onix LP 50124

Música ecuatoriana que venderá por siempre en la interpretación del gran talento Gonzalo Benitez cantando a dúo con si mismo. Bellos temas! "Madrigal de Seda" (S. Cueva Celi), "Lagrimas del Alma" (A. Laso), "Despedida" (Ulpiano Benitez), "Soledad" (Gonzalo Benitez) y "No Quisiera Adorarte" (D.R.).

■ Ecuadorian music by one of the top performers. Oldies! Gonzalo Benitez opens this new series that will sell. "Perfume de Amor" (F. Paredes H.), "Amor Dolor" (C. Chavez) and "Deseos" (P.D.).

Nuestro Rincon (Continued from page 41)

"Sueño con Cuba" is beautiful! . . . Our good friend **Constantino Escobar**, formerly with RCA, Mexico, is now artistic coordinator for the TV series "Operacion Convivencia" in Mexico . . . **Jorge Jiménez** wrote. The title is "La Araña" . . . Capitol released in Mexico a new album by **Rosenda Bernal** titled "Pero no me Olvides," backed by **Mariachi Mexico de Pepe Villa** and **Los Alfareros de Rigoberto Alfaro**. Rosenda is selling big in Mexico and the west coast.

Zafiro released in Spain a single by **Pedro Ruy Blas** interpreting "El Joven Pastor" b/w "No te Mires al Espejo." They released it under their Explosion label and it could make it internationally . . . **Los Panchos** is a success in Spain after 15 years of absence. Their appearances on TV had been highly commended . . . Sonido Internacional released a new album by **Angelica Maria**, who is again at the top of popularity, performing "Donde Estás Vidita Mía," "Te Busco Te Extraño," "Propuesta" and "Aunque Sueñes con otra" . . . Audio Latino is releasing next week "No sabía," a new disc by **Luis García**, contained in his album titled "Le Canta al Amor." "Mortifica," an album by smash group the **Judge's Nephews**, and "Me Haces Sentir como Nuevo," an album by **Regina Alcover** and **Joe Danova** . . . And that's it for the time being!



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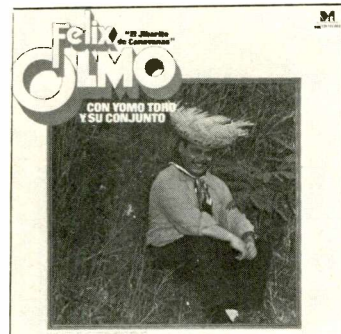
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VOL. I

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CLUB REVIEW

Sensational Alex Harvey Band Matches Its Title With Talent

■ LOS ANGELES—If an award for the most incredible stage presence, sense of timing and pacing existed, it should have been given to Alex Harvey (Vertigo) for his recent performance at the Whisky (22).

The band, including Harvey on guitar and vocals, lead guitarist Zal Cleminson, pianist Hugh McKenna, bassist Chris Glen and drummer Ted McKenna, possess a dynamically uncompromising quality in their playing, and deliver their material in a dramatic but subtle style. Various props, each inherent to the story line of the individual tune, including a lamppost, fake gun, and a brick wall (which Harvey couldn't resist breaking through), were incorporated, turning each song into separate and complete presentations within themselves.

'Defiant'

In a version of Alice Cooper's "School's Out," Harvey showed himself a defiant, burning figure, and gave the song, and every other song he sang, an intensity and dimension that would have warmed Alice's heart. Through that intensity and his inimitable sense of theatrics and timing, Harvey brought the audience into another level of awareness—one of seething decadence—not the kind you find on Hollywood Blvd., but the kind you find in the slums. A pure gut-level sense of the fight for survival in those surroundings was shown through his songs, along with the general caustic attitude of the people fighting to get out.

Harvey definitely succeeds in bringing his point across, but on the other hand, you can't help smiling when he comes on stage in his "Lance Rentzel" trenchcoat, pouring beer on his hands to slick his hair down, and when he pulls a nylon stocking over his head while continuing to serenade the audience (who loved every minute of it). The best number of all was the last of the set, "The Anthem," a truly touching treatment, including bagpipes, snare drums and a female singer (brought in just for that song).

ATV Taps Simon

■ NEW YORK—Jerry Simon has been named professional manager/east coast of ATV Music Group by Samuel Trust, president.

The appointment reunites Simon with Trust, an affiliation begun at Beechwood Music, during which time Trust headed that company and Simon was professional manager.

The Scottish tune virtually drew tears to the eyes of several and brought back, for a fleeting moment, that lost feeling of nationalism to the capacity audience who gave the band a standing ovation.

Truly one of the most underrated groups, the Sensational Alex Harvey Band definitely live up to their name and should rise to new heights in a comparatively short time.

Stuart Getz

Stuart Getz (Polydor) opened the bill with an uptempo, entertaining set. His presentation was refreshing, and well worth watching.

Karen Fleeman

Widget Records Formed by Ballew

■ MUSCLE SHOALS, ALA. — Ron Ballew, president of the publishing/production firm International Widget Recording Inc. here, has announced the formation of a new indie label, Widget Records. Ron Ballew will serve as president of the new venture for the four-year-old music complex, and has made the following executive appointments: Dean Ballew, VP, accounting; Melvin Ballew, corporate treasurer; Terry N. Skinner, VP of operations and assistant to the president; Bill Weaver, director of art and promotion and Jerry L. Wallace, VP, creative production.

The label's roster and further executive appointments will be announced shortly.

Meanwhile, Widget Records has revealed its national indie distribution network: Action, Cleveland; All South, New Orleans; All West, Los Angeles; Alta, Phoenix; Arc-Jay-Kay, Detroit; Big State, Dallas; Bee Gee, Latham, N. Y.; Beta, N. Y.; Bib, Charlotte; Chapman, L. A.; Chips, Philadelphia; Commercial Music, Olivette, Mo.; Eric-Mainland, Emeryville, Ca.; Floyd's Record & Tape Sales, Ville Platte, La.; Heilicher Bros., Chicago; Heilicher Bros., Opa Locka; Heilicher Bros., Minneapolis; Joseph M. Zamoiski Co., Baltimore; Krupp, El Paso; Martin & Synder, Detroit; Music City, Nashville; One Stop Music Service, East Hartford; Piks Corp., Cleveland; Record Service, Houston; Record Sales, Memphis; Southland, Atlanta; Stan's Record Service, Shreveport, La.; Trans Continent, Buffalo.

Ron Ballew reports that his production branch will continue as a creative source for top 40, country, r&b and rock product released on labels other than Widget.

Dialogue (Continued from page 31)

out of his, in five years, we've had image problems with him and timing problems where we would be releasing something and something else would be happening that was released the year before and image problems like him calling himself Runt. Because he contributes so much to so many different areas, it's been a constant source of confusion to both the radio people, the industry people and the public. And we've had that problem now for years. Overcoming it has been very interesting and very frustrating.

RW: Yes, but I think he really has overcome it. You can see him in all different roles and can accept him on those various levels.

Fishkin: Finally, people are starting to understand that he just does everything, and he's now beginning to be accepted in all his roles. Because on the face of it, when somebody tries to do everything, usually they fall short or it's contrived in some kind of way. The difference with Todd is—and I've always tried to convey to people—that he's never done it intentionally and as a matter of fact he happens to all those different things much better than most other people.

RW: Your staff is very small, and in view of this steady growth in terms of your roster and your potential, are you ready to expand in staff?

Fishkin: Yes, we are. I kind of agree with Neil Bogart when he says that everybody hired by the company should in some way be familiar and involved in the dynamics of the day to day promotion and functioning of our acts, that it's so small and you need everybody you can to help you, and it's silly to just hire a person who has no involvement with the record business to do something. You might as well involve somebody who is very promotion oriented and then let them grow into another area, although I haven't put it in practice yet.

RW: What about Jesse Winchester?

Fishkin: We have great problems with him. The last album I was very disappointed with because everybody loved it and it hasn't sold that well. I don't know if we're to blame or not. I have a feeling . . . I'm not sure about that one . . . it upsets me because I wanted to do more for that album. It's gotten tremendous airplay and tremendous acceptance. But somehow it's not selling as well as I would have liked.

RW: Do you think it's because he can't perform here?

Fishkin: Well that's obviously a major part of it. I don't know if that's all of it though. But getting in or not, I think the next album, it might be a very big album for Jesse. Just because there's been so much positive reaction to this one that just by virtue of that alone, if he makes a good album the next time, it's got to make a big hit. But Jesse is a situation where he drops an album out of Canada every year and a half. That's the way it's been. I think the next time around though, because he's earned it so well, because his music is so great, I want to take some more care and time in really presenting it. Although one thing I think about Jesse is that his music is such a pleasure to programmers, and people in the industry because in contrast to his music most other stuff is much more contrived and produced. Jesse is very personable and sensitive.

RW: You can get the artistic satisfaction. It almost compensates.

Fishkin: That's what I mean. Of course I feel that way with everything. With an occasional exception, I hesitate to say it, but I don't think we put out a bad record.

RW: Well, you're obviously aiming towards quality.

Fishkin: Yes. That's us. ☺

Leanin' On Lennon



Apple artist John Lennon visited the Record World offices to chat about his "Walls and Bridges" album. Pictured above with Lennon are RW staffers Toni Profera (left) and Roberta Skopp.

CANADA

By LARRY LeBLANC



■ TORONTO — Reprise is repackaging the two **Brave Belt** lps as "Bachman Turner and Bachman As Brave Belt" . . . **Skip Prokop** has completed production work on new **Bob McBride** material. The duo is looking for a label deal since McBride's Capitol Records contract is apparently no longer in effect . . . **Diamondback** recording at Manta Sound with **Jim Kale** producing . . . **Myles and Lenny** pulled down a standing ovation at their appearance at the recent **Billy Joel** show here . . .

Ron Sunshine has picked up management for comedy duo **MacLean and MacLean**.

First new **Lighthouse** date is Dec. 21 in Peterborough with next evening in Hamilton Place . . . **April Wine** has taped a **Keith Hampshire** "Music Machine" program . . . First **Moxy** single for Yorkville label is "Can't You See I'm A Star" produced by **Mark Smith** . . . **Cliff Edwards** has produced a soundtrack for an upcoming film directed by **Bill Davidson** for Burg Productions. The soundtrack features songs and music of local 5-piece bluegrass group **Black Creek** . . . Sire Records has released the **Chilliwack** single "Crazy Talk" in the U.S. . . . Added to Concept 376 agent roster is **David Bluestein**.

CHUM-FM's **Jim Bauer** also hosting popular CBC-Radio show, "The Entertainers." The program recently featured a 90-minute special interview with poet **Leonard Cohen** with **Malka** . . . UA has flipped current **Craig Ruhnke** record to "Sweet Feeling" . . . **Rush** will be doing a live broadcast on Dec. 22 for WQIV-FM (New York) from Electric Lady Studios. Engineer **Terry Brown** will be flying in . . . New Capitol-EMI artist is **Gloria Kaye** with the single "I'll Sing For You" produced by **Snuff Garrett** and arranged by **Al Capps** . . . Attic Records has concluded a distribution deal with Lisa Records for the release of **George Fischhoff** product here. First release is the single "That Great Old Song."

Irish Rovers doing extensive tour in midwest in Jan. followed by numerous dates until mid-March . . . New **James Leroy** single on GRT is "Lady Ellen" produced by **Adam Mitchell** . . . Debut **Ian McLean** song on the Smile label is self-penned "Has Anybody Seen America." Producer and arranger is **Bruce Anthony** . . . New additions to Love Productions are **Jean Marie Heimrath**, who will handle promo for Daffodil and Island Records in Quebec and the Maritimes, and **Bob Dunne** who has become press officer for the firm . . . **Demis Roussos** touring here with dates on Dec. 6 (Toronto), 7 (Ottawa), 8 (Sherbrooke), 9-10 (Montreal) . . . Upcoming **Brussell Sprout** single on MCA "Dance She Said" is written **Les Emmerson**. Group is produced by **Hilly Leopold** . . . Upcoming single by **Copperpenny** on Capitol is "Help Your Brother" written by **Rick Wamil**.

Motown Canada has picked up distribution rights to Melodyland. First artists to be released under the agreement are **Pat Boone** with "Candy Lips" and **T. G. Sheppard** with "Devil In The Bottle." Also featured on the label are the **Pat Boone Family** and **Jerry Naylor** . . . RCA Canada has issued a special release of **Elvis Presley's** talking lp "Having Fun With Elvis On Stage." The package was originally released on Boxcar Records and restricted for sale only as a souvenir lp at Presley's personal appearances. An 8-track tape has also been issued.

Donna Ballard has been appointed general manager of the London Bobby Entertainment and British Records unit . . . **Rush** spent the last week of Nov. at the Whisky A Go Go in L.A. headlining . . . Next **J. C. Stone** single for Leo Records will be "Rock Mountain" Boy to be issued in the new year. Stone has completed an lp with **Joe Falsa** producing with work being done at Little Mountain Sound in Vancouver and strings at Trident in London and vocals at **Wally Heider's** L.A. studio. Also on Leo is an upcoming lp by **Steve Douglas** . . . Capitol has issued the new **Anne Murray** lp . . . **Keith Hampshire** has released a remake of the Junior Campbell U.K. hit "Hallelujah Freedom" for A&M with **Bill Misener** producing.

ENGLAND

By RON McCREIGHT

■ LONDON—After several weeks of speculation **John Fruin** and **Wayne Bickerton** have announced their resignation from Polydor in order to set up their own State record company with Feldman's managing director **Ronnie Beck** moving in to run the publishing division. Joining new managing director **Fred Haayen** at Polydor are **Jim Cook**, who moves in as a&r chief, **Dave Chapman**, who becomes manager of the pop marketing division, and **Tom Parkinson**, who departs from Contour to take up his appointment as deputy managing director, with commercial manager **Gordon Collins** taking on additional responsibilities as general manager.

Among those attending a party to open **Lynyrd Skynyrd's** British debut tour, hosted by MCA and Track, were **Roger Daltrey** and **Kit Lambert**. Skynyrd will be supported by **Golden Earring** on all dates, and additional London shows are being fixed to meet the excessive demand for seats at their Rainbow concert last weekend (23).

DJM managing director **Stephen James** is currently visiting New York to attend meetings concerning the label's future in America, and to attend **Elton John's** Madison Square Garden concert which will be taped for issue midway through next year—his next studio set is already complete and will be released early in the new year.

Faces had to cancel the opening date of their tour due to commence on November 15 in London owing to **Rod Stewart's** loss of voice. However, the 12 city schedule finally got underway two days later and should enhance the chart potential of the band's new single, "You Can Make Me Dance, Sing, Or Anything etc." Another shaky start for **Pink Floyd's** ambitious series of shows, although by the third night at the Empire Pool Wembley all problems had been overcome and the Floyd succeeded in giving probably their most impressive display in this country to date. Over 32,000 attended the London

(Continued on page 45)

GERMANY

By PAUL SIEGEL



■ BERLIN — A flock of newly-formed labels are enhancing the German record market. **Led Zep-pelin's** Swan Song firm will be premiering here with WEA's **Sigi Loch** administering from this end. Teldec's out with a new pop/rock line called Nova Records for Germany's progressive enthusiasts, and from Poland we've got PWM Music from Warsaw, recently inked with Bareneiter in Kassel, Germany. The music market keeps right on growing with leaps and bounds!

Currently the hottest single in this territory is "Kung Fu Fighting" by **Carl Douglas**. The hard rocker is keeping Pye Records British chief **Louis Benjamin** smiling with success. Ariola record giant **Monty Luftner** and business manager **Friedrich Schmidt** seem to be wearing that same special smile . . . Another hot single here is **Albert Hammond's** "Everything I Want to Do" which is published by **Peter Kirsten**, who is presently in New York gathering more hits for his Altus/Global Music company based in Munich.

German duo, **Cindy & Bert**, produced by **Kurt Feltz**, are topping the album charts with their new BASF release "Sie Und Er, Er Und Sie" (She and Him, Him and Her) . . . Another super album is **Ike & Tina Turner's** "Nutbush City Limits" which is gaining even more popularity since their recent very successful sold-out tour.

Sorry to report that **Max Scholz-Peters**, top designer for Teldec Records, has just passed away . . . Also passing away this week was **Ernst Verch** who produced many million sellers for Philips . . . **Paul Anka's** show from Paris' Olympia Theater was televised over Germany and thrilled his many fans here . . . Auf Wiedersehn 'til next week!

International Musexpo '75

(Continued from page 4)

annually, the U.S. accounting for approximately 46 percent of this volume. U.S. per capita expenditure on records and tapes is in excess of 2½ times that of the average per capita expenditure among the major 20 countries in the world. The U.S.A., therefore, is the natural meeting place for the makers and marketers of music throughout the world. We are providing a forum of exchange so extensive that participation is a must."

International Musexpo '75 is supported by a comprehensive worldwide advertising, promotion and sales effort to insure maximum participation from both leading and new music markets. In addition, the Expo's public relations department will be made available to assist exhibitors in the preparation and dissemination of their press material.

Site

The Las Vegas Convention Center, site of International Musexpo '75, will be used for booths and exhibits. The second largest facility of its kind in the U.S., the Center comprises approximately 500,000 sq. ft. of exhibit area, including meeting rooms and a Rotunda which seats 8,500 people.

Reflecting the international nature of the gathering, a full range of services and facilities will be available to exhibitors, including tri-lingual hostesses, secretarial

Conniff to Moscow

(Continued from page 8)

songs, is a direct outgrowth of the recent distribution deal between CBS Records and Melodiya Records.

Conniff will spend December 4-5 rehearsing Russian singers and meeting the sound engineers he will work with. He will then go into the studios to record an album of 12 Russian pop songs, for which he drafted arrangements before leaving the United States. The album will be performed entirely by Soviet singers and musicians, under the aegis of Conniff.

One of Three

Conniff's album will be one of the first three CBS recordings to be released in the Soviet Union under the new distribution agreement, with albums by Igor Stravinsky, conducting the ballet *Persephone*, and Miles Davis also scheduled for release in the U.S.S.R. Negotiations are also in progress for Conniff to perform several concerts while in Russia, which would take place between December 18 and 23.

pools, telephone services, telex units at major hotels, postal boxes for non-exhibiting attendees, banks and foreign exchanges. International Musexpo '75 will also provide all usual exhibitor services, both technical and administrative and has full cooperation from the Las Vegas tourist, convention and municipal authorities.

The world headquarters of International Musexpo '75, I.M.I., is 1350 Avenue of the Americas, New York, N.Y. 10019, U.S.A.; Tel: (212) 489-9245.

Richard Roemer has been retained as legal counsel to International Musexpo '75. Richard Gersh Associates has been retained as the public relations specialist firm for International Musexpo '75.

Quaker Friends



Present and accounted for at a recent benefit concert at the Quaker Meeting House in New York City are (left to right): Alice Cooper, Rick Sklar, Harry Chapin, and E/A promotion man Bruce Shindler. The benefit was held in order to help raise money for the school's Parent-Teachers Association.

Siegel Celebrates 60th

■ BERLIN — Record World's German correspondent, Paul Siegel celebrates his 60th birthday this week. A native New Yorker, Siegel moved to Berlin after the war, and has since made a name for himself in the German music market. Aside from being well known as a friend to all, he has received considerable recognition as a composer, with forthcoming awards expected from Otto Rosch, Austria's Minister of the State Department at the Austria Festival Musica '75 and at MIDEM '75.

Siegel will be honored with the "FIDOF Award" for his theme for international music festivals. Siegel has been reporting for Record World since 1967.

EMI's Dutch Gold



Roel Kruijze, managing director of EMI-Bovema in Holland (left), presents Lee Armstrong, MCA vice president/international, with a gold record for "Jesus Christ Superstar." The two-record set has sold in excess of 200,000 units in the Dutch market, making this one of the all-time best-selling albums in that territory.

NMPA Meet

(Continued from page 6)

tive bureau, CISAC, opened the discussion (following Chiantia's initial remarks) discussing the international copyright and Europe's expansion in publishing rights. Stephen M. Stewart, director-general, International Federation of the Phonographic Industry, followed with a speech regarding the significant factors concerning copyright on a world-wide level. Georges Meyerstein-Maigret, president of Polygram Music Publishing worldwide, concluded the morning's Forum with the discussion of tax difficulties regarding various countries' royalty structures and the additional complications in the exporting of printed music.

A panel discussion followed Nathan's luncheon speech. Over 200 publishers, lawyers and music executives attended the event sponsored by the NMPA.

Moses und Aron

(Continued from page 38)

recording emphasizes the dramatic tensions and lyricism implicit in the often stark music. And the long sequence around the Calf of Gold, one of the most bizarre and lewd incidents in any opera, has rhythmic vitality, clarity and an incredible sense of drive.

Moses und Aron should be a must for the opera lover who is interested in what the originator of the 12-tone system would do with opera. Its climaxes stress the impossible conflict between Moses and Aaron, and the power of what these two are fighting about virtually explodes the recording equipment. This is an opera to visualize rather than to see, and Philips has allowed us a superb aural package from which to launch a dream.

'Joplin Volume III' Released by Nonesuch

■ NEW YORK — Nonesuch Records has announced the release of "Piano Rags By Scott Joplin, Volume III" featuring Joshua

Rifkin, who recorded the previous two albums in the series. The new disc includes eight additional Joplin rags.

England

(Continued from page 44)

shows which feature the "Dark Side Of The Moon" movie, complete with quad sounds which were recorded for possible future album release.

More Christmas singles rushed from the presses this week with main contenders coming from Gilbert O'Sullivan ("Christmas Song"—MAM), Mud ("Lonely This Christmas"—Rak), Showaddywaddy ("Hey Mr. Christmas"—Bell), and the Wombles ("Wombling Merry Christmas"—CBS), with Millican & Nesbitt ("How I Wish It Were Christmas"—Pye) and Maynard Williams ("Christmas Dream"—MCA) in with an outside chance. Singles of the week are former Beatle men's "Dark Horse" (Harrison) and "Only You" from "Goodnight Vienna" (Ringo), Van Morrison's "Bulbs" (Warner Bros.) and Lulu's theme from the new James Bond movie "The Man With The Golden Gun" (Chelsea). Album prize goes to Isotope whose outstanding second set for Gull, "Illusions," should finally establish the band throughout the world.

Contreras Resigns From Monument

■ NASHVILLE — Juan Contreras, assistant to Monument Records president Fred Foster, has announced his resignation after 20 months with the label. Contreras stated, "I am extremely proud to have been part of the success Monument has enjoyed in the past and wish them continued success."

In commenting on Contreras' departure, Foster stated that he deeply regretted losing a man of such high integrity and devotion to the music business.

Contreras stated that his upcoming plans will be announced in the near future.

Lucky Pacts IRDA

■ NASHVILLE — Troy Shondell, executive vice president of Lucky Records, has announced he has completed negotiations for a distribution deal with International Record Distributing Associates.

Releases

A series of Lucky releases, the first of which will be "The Doctors (Whiskey, Wine and Beer)" by Joe Hughs will be handled and promoted exclusively by IRDA.

United Inks Russell



United Talent manager Jimmy Jay (right) used Johnny Russell's signing with the agency as a pretext for a poker game, one of thousands they've played at the drop of a hat throughout their long time personal friendship.

Country Music Awards Planned by Open Road

■ NASHVILLE — Tom Rhodes, executive director for the first annual Truck Driver's Country Music Awards, was in Nashville recently lining-up talent and coordinating for the event to be co-sponsored by Open Road Magazine and Fram. He was accompanied by Philip M. Bottfeld, a marketing and promotion consultant who is formally the executive director of the Miss Universe pageant and presently host-coordinator for the ABC-TV "Superstars" in Rotunda, Fla.

The Awards ceremony, planned for next April, will culminate the first country music awards presentation in which truck drivers of America, who contribute to the purchase of millions of country tape cartridges every year, choose their favorite country entertainers.

Ten awards will be presented, going to: Best Country Male Vocalist, Best Country Female Vocalist, Best Country Vocal Duet, Best Country Instrumental Recording Artist, Best Country Vocal Group, Best Country Songwriter, Best Country Song of the Year, Best Truckin' Disc Jockey and Best All-Time Favorite Country Song.

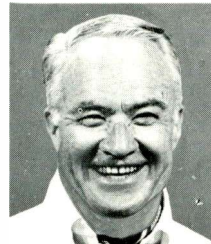
For more information, contact Tom Rhodes at Open Road Magazine, 1015 Florence St., Ft. Worth, Texas; phone (817) 336-5837.

Friend Inks Rainwater

■ MEMPHIS — Carl E. Friend, president of Friend Music Corp. and Vista International Productions, Inc., has announced the signing of Marvin Rainwater to an exclusive artist-recording contract, with the first recording just completed at RCA Studios in Nashville under the direction of writer producer Alex Zanetis.

NASHVILLE REPORT

By RED O'DONNELL



■ A Few Personal & Impersonal Items: The first recording session I attended more than 20 years ago was a duet by **Rosemary Clooney** and **George Morgan**. I recall that **Don Law** was the producer, and guitarist **Chet Atkins** and pianist **Marvin Hughes** played on it. George and Rosemary cut a song called "Withered Roses." I figured it would be a hit. Columbia never released it. I remembered that Rosemary took off her shoes and sang in her stocking feet.

My first meeting with **Billy Sherrill** was at a studio in downtown Nashville leased by Memphis marvel **Sam Phillips**. I asked Sherrill what he did. "I'm a mixer," he said tersely. I was so green about the business of recording that I figured it was his flip way of saying he got along okay with people.

My introduction to **Shelby Singleton** came when he was at Mercury Records and brought **Brook Benton** to Music City for a session. I asked him where Benton was staying while in town. "At my home," snapped Singleton. "You don't think he's staying at some fleabag hotel, do you?"

He asked why I wanted to know and I told him I was a newspaper reporter.

He then ordered me out of the studio, informing me, "This is a closed session."

Just for the record Shelby and I are friends and although he isn't riding high these days, I'll bet he gets back on top again—or at least near the top.

Connie Francis once came to Nashville for all of her disc work. She was "off limits" to the press—her father said she was too busy for interviews—until one visit I happened to meet her producer **Danny Davis**. He arranged a brief meeting. It was a time when there were rumors that **Connie** and **Brenda Lee** were anything but friends. I asked Connie if this were so "Gosh no," she replied. "I am one of her biggest fans. Why only a week or two ago Brenda appeared at a nightclub in New York and I was at ringside."

My wife and I in the early 1950s co-hosted what was probably the worst daily radio talk show in the history of Nashville broadcasting. One of our guests was **Faron Young**, brand new to Nashville. He was hot with a record of "Hello Walls."

"That's an odd title for a song," I commented. (I told you it was a terrible interview program.)

"I don't think so," said Faron. "I believe everybody should talk to the walls every now and then."

I was interviewing **Chet Atkins** on a TV show once and asked the great guitarist why a certain singer (who shall remain nameless) couldn't make it as a recording artist.

"He sings too good," replied Atkins succinctly.

More than 20 years ago, **Col. Tom Parker**—then one of my neighbors—decided to devote all of his talents as a manager-promoter to a young, slick-haired, long sideburned singer by the name of **Elvis Presley**.

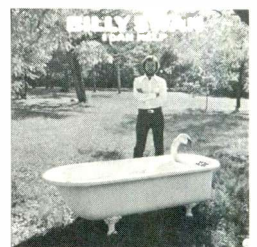
(Continued on page 48)

COUNTRY PICKS OF THE WEEK

SINGLE **LITTLE DAVID WILKINS, "WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF,"/"BUTTERBEANS"** (Emerald Isle/Battle-ground, BMI) (Five Sisters, BMI). Could very easily be a twin sided hit for the big man with the big sound and the "little" name. Ballad on one side and an old Little Jimmy Dickens number on the flip. Give 'em both a spin and you'll come up with a double winner. MCA 40345.

SLEEPER **DICK FELLER, "CRY FOR LORI"** (Wormwood, BMI). A hauntingly beautiful ballad that tenderly touches the subject of death from a drug overdose. A tragedy sung in beautiful poetry with excellent production, it delivers the message and a hit all in one. It'll laugh its way to the top! Asylum E-45220.

ALBUM **BILLY SWAN, "I CAN HELP."** This album will haunt you with its genius as Swan gives super treatment to some oldies as well as his own "brand new oldies." It'll be a monster in all markets. Super cuts include title "I'm Her Fool," "I'd Like To Work For You," "Don't Be Cruel," "Queen of My Heart" and "Shake, Rattle and Roll." Monument KZ 33279.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KCKC, San Bernardino	WAME, Charlotte	WITL, Lansing
KDJW, Amarillo	WBAM, Montgomery	WIVK, Knoxville
KFDI, Wichita	WBAP, Ft. Worth	WMC, Memphis
KKYX, San Antonio	WCMS, Norfolk	WMNI, Columbus
KOYN, Billings	WENO, Nashville	WTVR, Richmond
KSO, Des Moines	WHN, New York	WUBE, Cincinnati
KTOW, Tulsa	WHO, Des Moines	WUNI, Mobile
KVOO, Tulsa	WINN, Louisville	WWOK, Miami
KWJJ, Portland	WIRE, Indianapolis	WWVA, Wheeling

Scoring with a number one his first time out on ABC/Dot, Don Williams is destined to repeat the feat with "The Ties That Bind." Nationwide reports are flooding in!

Johnny Cash is racking up resonance to "Lady Came From Baltimore," much greater than his recent outings, and surely will be back on the charts with this one! It looks good at WHO, WIRE, WBAM, KCKC, WENO, WCMS and KWJJ.

Mickey Gilley's "City Lights" continues to draw super-heavy response!

Pulled from his current lp, Glen Campbell's "It's A Sin to Love Somebody" is already a favorite in Louisville, Norfolk, Richmond, Indianapolis and Birmingham.

Program Notes: Doug Dillon moves from WWOK in Miami to take over the program director's chair at sister station KERE in Denver. Meanwhile back in Miami, Hal Smith will assume the duties of music director.

Roy Clark's "Dear God" showing well in the southwest.

Charley Pride is back to his winning style with a heavily-reported entry "Then Who Am I."

Cajun style fiddles point the way to heavy play at WENO, WCMS, WUBE, WHN, KCKC and WINN for Jerry Reed's "Let's Sing Our Song." His best in some time!

Doyle Holly is making a solid place for "Richard and the Cadillac Kings" in Wheeling, New York, Nashville, Amarillo and Billings.

Did you know that "Great Expectations," Buck Owens' current disc moving at KKYX and WTVR, is the flip side of his most recent hit "It's A Monster's Holiday"? There's extra mileage in this one!

Mercury has released another single on Charlie Rich. This one, entitled "Something Just Came Over Me," is looking good in Cincinnati, Nashville and Norfolk. A cut from Charlie's new Epic "Silver Fox" album, "My Elusive Dreams," is the pick at WENO, heavily requested at WMC.

First reports in on Tom T. Hall's novelty single indicates a difficult choice in the making; "Sneaky Snake" is playing at WWOK, while "I Care" is picked at WENO.

Early action in the midwest on O. B. McClinton's "Yours and Mine."

WHN reports heavy requests on "Penny Annie" out of Larry Gatlin's first "Pilgrim" lp.

Roger Miller looking good with "Our Love."

Regionally Rated: Jim Mundy's "The Band" circling turntables at KOYN and WENO; Jan Crutchfield's "Going Away Party" moving at KTOW; Judy Lynn's "Padre" gets the nod in Norfolk and Nashville.

Still Stupendous: C. W. McCall's "Wolf Creek Pass"; Faron Young's "Another You."

The Oak Ridge Boys Seek Singles Success

■ NASHVILLE — Although the Oak Ridge Boys have won nearly every award possible from the Gospel Music Association, a Grammy and fans from the fields of gospel, country and pop music, they've still fallen short of one major goal—a hit single.

The hit single they want so badly will not only satisfy personal ambition, but also will bring them and their music to a larger audience.

The Oaks have stepped outside the boundaries of straight gospel for the past several years by growing their hair long before everyone else did, wearing medallions and the like, adding drums and modern musical arrangements to their material and performing songs not in the straight gospel vein. All this may not seem too radical to followers of other forms of music, but the Oaks are based in gospel music and gospel audiences are traditionally very conservative and welcome preaching as much as singing. It is in this environment that the Oaks basically operate—and here they are rebels.

Dove Awards

Still, the Oaks are not standing still. They know, after 12 Dove Awards, they could continue on the "straight" gospel vein and be successful for a number of years to come, but they've already hit the top there and now they want to broaden their base and try elsewhere. And they're doing it.

Their most recent album on Columbia contained songs written by Paul Simon, Allen Toussaint, Kris Kristofferson and Larry Gatlin—writers not strictly associated with gospel music.

This is not to say the Oaks

are abandoning gospel music—their roots are too deep, their fans too loyal and more importantly, their hearts are basically in gospel. The new audience they are hoping to acquire will not only broaden the base of the Oaks, it will also broaden gospel music as more will be aware of the sound of gospel through the Oaks.

There's a whole world out there listening, and the Oaks are only a hit single away from opening up a whole field of music.

Don Cusic

Charlie Monroe III with Cancer

■ GREENSBORO, N.C. — Charlie Monroe, one of the founders of bluegrass music, is listed in serious condition at Cone Hospital in Greensboro, North Carolina, suffering from cancer.

Trend Setter

Charlie, along with his brother, Hall of Famer Bill Monroe, began a trend of music in the early '30s at WBT in Charlotte, N.C., a music that has been copied by many artists and groups since.

With RCA for several years, he is currently with MCA. Some of his most popular songs are "Down In The Willow Garden," "Who's Calling You Sweetheart," "Bringing in the Georgia Mail" and "I'm Old Kentucky Bound."

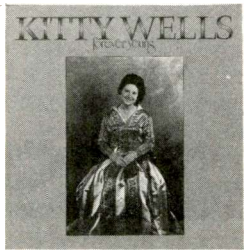
A benefit show is being sponsored by Bluegrass Enterprises for Charlie Monroe December 7 at Lake Norman Music Hall, Terrell, N.C. Anyone wishing to send personal donations may send them to The Charlie Monroe Fund, Box 517, Pineville, N.C. 28134.

All in the Family



A family of stars in a trio of signings at Top Billing include Miss Kitty Wells (center) "The Queen of Country Music," Johnny Wright (left) and Bobby Wright. The exclusive booking agreements were announced by Dolores Smiley, general manager and vice president of Top Billing, as Andrea Smith and Roger Burch, sales agents for the talent/management agency, look on. Top Billing will feature the family act as "The Kitty Wells-Johnny Wright-Bobby Wright "Country Classic Family Show."

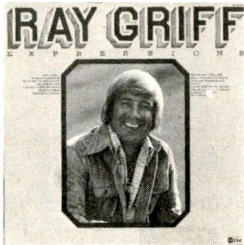
COUNTRY ALBUM PICKS



FOREVER YOUNG

KITTY WELLS—Capricorn CP 0146

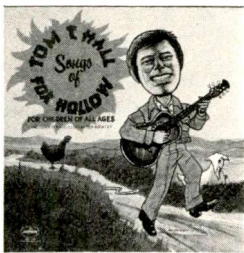
The Queen of Country Music presents her first album for new label and comes off with a fresh, new sound. Super cuts on "I've Been Loving You Too Long," "My Love Never Changes" and "Forever Young." Sing on, Miss Kitty!



EXPRESSIONS

RAY GRIFF—ABC-Dot D0SD-2011

Super talent does it all—writes, produces and sings. "I'm All Loved Out," "When There's Silver In My Hair" and "Wasted Years" are the best of 11 super cuts. You won't go wrong choosing any of them.



SONGS OF FOX HOLLOW

TOM T. HALL—Mercury SRM 1-500

The genius of Tom T. Hall once again shows us what a poet can do with a country song and an audience. The audience is children of all ages. Favorites include "Sneaky Snake," "The Barn Dance" and the classic "I Love." For the real Tom T. fans.



WHAT A MAN MY MAN IS

LYNN ANDERSON—Columbia KC 33293

A well balanced album from pretty Lynn as she puts up-tempo numbers next to strong ballads to make listening a delight. Great cuts are the title song, "I Won't Go Back To Denver," "Tell Me A Lie," "Walk Me To The Door" and "Where Is All That Love You Talked About."



HEART LIKE A WHEEL

LINDA RONSTADT—Capitol ST-11358

Nobody but nobody sings like the lovely Linda, and this album showcases her talent beautifully. "When Will I Be Loved" is a certain winner, as are "It Doesn't Matter Anymore," "Willin'" and "Keep Me From Blowing Away." As a matter of fact, every cut is a winner. Drop the needle anywhere!

Atlanta Gazette Begins Publication

■ ATLANTA — The Atlanta Gazette, a predominantly music and entertainment weekly, has started publication in Atlanta. Circulated in Atlanta and throughout the South, the 40-44 page weekly features concert previews and reviews, album reviews and features on recording artists. Several nationally known music critics are regular contributors to the publication.

Anne Murray Receives British Country Award

■ NASHVILLE — Anne Murray, who was recently enshrined in the Walkway of Stars in the Country Music Hall of Fame in Nashville, has added yet another accolade to her growing list of tributes from the country music field. The Canadian artist, who records for Capitol Records, was named top female vocalist of the year by the British Country Music Association during special award ceremonies at the Cunard Hotel in London, October 28.

Barefoot Jerry Show (Continued from page 36)

on keyboards was a favorite, as was Jim Colvard on lead guitar. The steel guitar licks of Russ Hicks puts a definite signature on Barefoot Jerry's sound. There is a most pleasing jazz element that has crept into the band's sound. The influence of Wayne Moss is perhaps only obvious on stage by his vocal efforts, but his leadership and songwriting has proved to be their trump in Jerry's steady growth. Songs such as "Watchin' TV With the Radio On," "Message" and "Sinkin' in the Sea" give them character. Terry Dearmore's powerful voice is an asset Barefoot Jerry needs to cash in on. There is commercial value in his bluesy soulful delivery.

Opening on the piano and guitar for two numbers, Dan Fogelberg immediately established the presence of his soft vocals and acoustic mood. Fogelberg was into songs and the Neely crowd was into him via "Part Of The Plan," "Better Change," "The Long Way" and his closing "As the Raven Flies," as well as most

of his material from his previous Columbia album and current Epic outing "Souvenirs."

Again, the audience was well-versed on the music set forth, and their approval brought Fogelberg back for a strong encore. The vocal support wrapped well with Dan's music and he needs little more than his incisive writing to be a star.

Don Cusic

Swan Song



Billy Swan, (left) a long time member of Kris Kristofferson's band, is congratulated by Kristofferson and wife, Rita Coolidge, on having the no. 1 record in the nation with "I Can Help."

Nashville Report (Continued from page 46)

"What prompted such a decision?" I asked the Colonel. "When none of the other acts—including some long-established—on the shows wanted to follow Elvis on the bill," he said.

Didja know that the Washington Monument is the inspiration of the name of Fred Foster's Monument Records?

I was writing a biography of Foster and asked him about the name—and why? He said, "I was living in Washington and working for Mercury as a promotion man. I'd come to Nashville every other week or so and every weekend when I would fly back home the first sight I saw was the Washington Monument. When I decided to start a record company I named it Monument."

My first impression of Dolly Parton? It's not what you might think. She had just moved to Nashville from Sevierville, Tenn. and had moved into an apartment. The only furniture that had been delivered was a bed. I didn't think it would be proper for an old geezer to sit on a bed and interview a young singer from the country. So we stood in the middle of the apartment and I asked the questions and she came up with plausible answers. Frankly, I had no idea that she would ever become the glamor gal she is today. I don't remember what she looked like the first time I met her. Honestly. (I do recall that I warned her about leaving the door of her apartment unlocked.)

The first time—these are all firsts???—I met Brenda Lee she was not even in her teens. She walked up to me and said: "Mr. O'Donnell, I want to thank you for what you have written about me." I asked her who told her to say that, "My manager, Dub Albritten," she replied.

I am now celebrating my ??th year with Record World. I wrote my first Nashville Report about this time of the year.

How did it happen?

Bob Austin met me at a BMI awards dinner during the Grand Ole Opry Birthday Celebration and asked me if I were interested in coming to work for RW. (At the time I was writing a "Tin Pan Valley" column for Variety.)

"Okay," said Bob. "Get with John Sturdivant over a few drinks and talk about it."

John and I met at a small restaurant and since we're both teetotalers, ordered coffee.

I said yes. We shook hands and ordered another cup of coffee. John and I credited Mrs. Olsen (you've seen her on TV?) with our pleasant association.

When Sid Parnes heard about it, his only comment was: "O'Donnell? That's an odd name for a southerner."

Well, I think I have overworked the nostalgia bit and the letter 'I' enough for not only one column but for a year.

Thanks to our Nashville talent, Chappell/Nashville is pretty big for a 5 year old.

Chappell wouldn't have grown to be so big if our writers weren't so good. We're proud to say that our home-grown Nashville talent has won more than its share of the latest ASCAP and BMI awards. This ad is our way of saying "thanks" to all the writers, producers and musicians who have helped us grow and prosper. Our fondest thanks to everybody who has helped our fondest dreams come true.

Rory Bourke
"Everybody Needs
A Rainbow"
ASCAP Award Winner

**Johnny
Wilson**

Gayle Barnhill
"Sweet Magnolia
Blossom"
BMI Award Winner

Jim Owen
"Broad Minded Man"
BMI Award Winner

Jim Mundy
"Come Home"
ASCAP Award Winner

**Jbanne
Thain**

Jim Owen
"Southern Lovin"
BMI Award Winner

**Darrell
Statler**

Ladysmith
Carol Anderson,
Mary Anderson,
Sharon Ferrara,
Cordie Ruhlman

Rory Bourke
"Smile For Me"
ASCAP Award Winner

Rory Bourke
"Sweet Magnolia
Blossom"
ASCAP Award Winner

**Gene
Dobbins**



CHART SINGLES DURING 1974

"Come Home"
Jim Mundy/ABC
"Everybody Needs A Rainbow"
Bobby Wright/ABC
"Rock On Baby"
Brenda Lee/MCA
"She's My Woman"
Duane Dee/ABC
"Smile For Me"
Lynn Anderson/Columbia
"Stop If You Love Me"
Terry Stafford/Atlantic
"Sweet Magnolia Blossom"
Billy "Crash" Craddock/ABC
"Welcome Home"
Peters & Lee/Mercury
"When She's Good
She's Really Good"
Hugh King/Hickory
"You Never Say
You Love Me Any More"
Nat Stuckey/RCA

CHART LP ARTISTS DURING 1974

Lynn Anderson/Columbia
Jim Ed Brown/RCA
Billy "Crash" Craddock/ABC
Lefty Frizzell/ABC
Jerry Lee Lewis/Mercury
Tommy Overstreet/Dot
David Rogers/Atlantic
Terry Stafford/Atlantic

THESE ARTISTS HAVE RECENTLY CUT CHAPPELL SONGS

Don Adams/Melody Allen/Eddie Arnold
Molly Bee/James Brolin/Dorsey Burnette
Allen Burton/Johnny Carver/Billy "Crash" Craddock
Jamie Kaye/Dickie Lee/Jim Mundy/Curtis Potter
Elvis Presley/Ray Price/Del Reeves/Paul Richey
Jeannie C. Riley/David Rogers/Jerris Ross
Guy Shannon/Sammi Smith/Darrell Statler
Charlie Walker/Jerry Wallace/Bobby Wright
Johnny Wright/Faron Young

PAST HITS

"All Heaven Breaks Loose"
David Rogers/Columbia
"Between Me And Blue"
Ferlin Husky/ABC
"Broad Minded Man"
Jim Ed Brown/RCA
"Fool"
Elvis Presley/RCA
"I Buy The Wine"
Lefty Frizzell/ABC
"Let My Love Shine"
Marti Brown/Atlantic
"Now Lonely Is Only A Word"
Nat Stuckey/RCA
"Southern Lovin"
Jim Ed Brown/RCA
"Sweet Country Woman"
Johnny Duncan/Columbia
"True Love"
Red Steagall/Capitol



New York **NASHVILLE** Los Angeles
Henry Hurt,

vice president, country music division
Brenda Holbut,
professional

1512 Hawkins Street (615) 244-3382



THE COUNTRY ALBUM CHART

DECEMBER 7, 1974

DEC. 7	NOV. 30	ARTIST	ALBUM	WEEKS ON CHART
1	2	HIS 30TH ALBUM MERLE HAGGARD	Capitol ST 11331	10
2	3	THE RAMBLIN' MAN WAYLON JENNINGS	RCA APL1-0712	11
3	1	BACK HOME AGAIN JOHN DENVER	RCA CPL1-0548	19
4	4	ROOM FULL OF ROSES MICKEY GILLEY	Playboy PB-128	26
5	9	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ	Mercury SRM-1-1012	8
6	5	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN	MCA 444	11
7	8	IT'S A MONSTER'S HOLIDAY BUCK OWENS	Capitol ST 11332	8
8	6	LOVE IS LIKE A BUTTERFLY DOLLY PARTON	RCA APL1-0712	11
9	7	STOP AND SMELL THE ROSES MAC DAVIS	Columbia KC 32582	15
10	11	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN	MCA 411	27
11	10	COUNTRY IS TOM T. HALL	Mercury SRM-1-1009	14
12	12	NASHVILLE HIT MAN CHARLIE McCOY	Monument 32922	10
13	15	SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY	RCA APL1-0700	9
14	17	ANNE MURRAY COUNTRY	Capitol ST 11324	14
15	16	COUNTRY PARTNERS CONWAY & LORETTA	MCA 427	23
16	19	DON WILLIAMS, VOL. III	ABC/Dot DOSD-2004	6
17	22	CLASSIC CLARK ROY CLARK	ABC/Dot DOSD-2010	7
18	14	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY	MCA 441	15
19	25	MISS DONNA FARGO	ABC/Dot DOSD-2002	4
20	21	LIVING PROOF HANK WILLIAMS, JR.	MGM M3G-4971	7
21	24	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY	ABC/Dot DOSD-2006	5
22	23	ONE DAY AT A TIME MARILYN SELLARS	Mega MLPS-602	19
23	20	LORETTA LYNN'S GREATEST HITS, VOL. 2	MCA 120	27
24	13	PORTER AND DOLLY	RCA APL1-0646	15
25	43	SHE CALLED ME BABY CHARLIE RICH	RCA APL1-0686	3
26	31	FAMILY AND FRIENDS ROY CLARK	ABC/Dot DOSD-2005	4
27	18	A MI ESPOSA CON AMOR SONNY JAMES	Columbia KC 33056	9
28	27	GRAND TOUR GEORGE JONES	Epic KE 33083	15
29	42	PRIDE OF AMERICA CHARLEY PRIDE	RCA APL1-0757	3
30	40	LIKE OLD TIMES AGAIN RAY PRICE	Myrrh MST-6538	4
31	28	ELVIS—LIVE ON STAGE IN MEMPHIS	RCA CPL1-0606	20
32	32	COUNTRY BUMPKIN CAL SMITH	MCA 424	27
33	37	MOVIN' ON HANK THOMPSON	ABC/Dot DOSD-2003	6
34	36	ANOTHER GOODBYE SONG REX ALLEN, JR.	Warner Bros. BS 2821	5
35	38	DIANA TRASK'S GREATEST HITS	ABC/Dot DOSD-2007	5
36	39	PLEASE DON'T TELL JOHNNY CARVER	ABC ABCD-843	6
37	48	GET ON MY LOVE TRAIN LaCOSTA	Capitol ST 11345	2
38	41	IT'LL COME BACK RED SOVINE	Chart CHS-2056	5
39	50	WOMAN TO WOMAN TAMMY WYNETTE	Epic KE 33246	2
40	59	HAVING FUN ON STAGE ELVIS PRESLEY	RCA CPM1-0818	2
41	49	MEL TILLIS' GREATEST HITS	MGM M3G-4970	3
42	35	VERY SPECIAL LOVE SONGS CHARLIE RICH	Epic KE 32531	38
43	46	THE JUNKIE AND THE JUICEHEAD JOHNNY CASH	Columbia KC 33086	4
44	45	10TH ANNIVERSARY ALBUM BOBBY GOLDSBORO	United Artists UA-LA311-H2	5
45	47	SINGING SUSAN RAYE	Capitol ST 11333	7
46	56	BRING BACK YOUR LOVE TO ME DON GIBSON	Hickory H3G-4516	3
47	62	NOW BRENDA LEE	MCA 433	2
48	33	BEHIND CLOSED DOORS CHARLIE RICH	Epic KE 33247	25
49	34	LIFE MACHINE HOYT AXTON	A&M SP 3604	6
50	51	SAMMI'S GREATEST HITS SAMMI SMITH	Mega MLPS-604	4
51	26	I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY	GRC GA-10005	14
52	29	RAIN RAINBOW LARRY GATLIN	Monument K 23069	9
53	30	HIGHWAY HEADIN' SOUTH PORTER WAGONER	RCA APL1-0713	8
54	44	RAY STEVENS' GREATEST HITS	Barnaby BR 5004	10
55	—	A MAN AND HIS MUSIC FARON YOUNG	Mercury SRM-1-1016	1
56	54	PURE LOVE RONNIE MILSAP	RCA APL1-0500	32
57	52	IT COULD HAVE BEEN ME SAMI JO	MGM S3G-703	6
58	—	I WONDER WHOSE BABY JERRY WALLACE	MCA 462	1
59	58	LET ME BE THERE OLIVIA NEWTON-JOHN	MCA 389	47
60	57	SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON	Monument PZ 32914	28
61	53	STANDING IN YOUR LINE BARBARA FAIRCHILD	Columbia KC 33058	10
62	55	I WISH I HAD LOVED YOU BETTER EDDY ARNOLD	MGM M3G-4961	7
63	63	RUB IT IN BILLY CRASH CRADDOCK	ABC ABCX-817	25
64	64	BEST OF CHARLIE RICH	Epic KE 31933	29
65	60	LITTLE DAVID WILKINS	MCA 445	8
66	—	PEACEFUL EASY FEELING ROY DRUSKY	Capitol ST 11339	1
67	65	FOR THE LAST TIME BOB WILLS & TEXAS PLAYBOYS	United Artists UA-LA216-J2	27
68	61	NO WORD ON ME DICK FELLER	Asylum CM-1	27
69	67	THIS TIME I ALMOST MADE IT BARBARA MANDRELL	Columbia KC 32959	10
70	72	COUNTRY HAM JERRY CLOWER	MCA 417	21
71	68	STARS AND STRIPES FOREVER NITTY GRITTY DIRT BAND	United Artists UA-LA184-J2	13
72	70	FINER THINGS IN LIFE RED STEAGALL	Capitol 11321	9
73	69	I NEVER KNEW CONNIE SMITH	Columbia KC 33055	10
74	66	I'LL DO ANYTHING IT TAKES JEAN SHEPARD	United Artists UA307-R	12
75	71	JOHNNY PAYCHECK'S GREATEST HITS	Epic KE 31944	14



COUNTRY SINGLES PUBLISHERS LIST

AIN'T IT ALL WORTH LIVING FOR M. White & D. Powell (Milene, ASCAP)	64	IT WAS ALWAYS SO EASY Ray Baker	58
AIN'T SHE SOMETHING ELSE Don Gant (Jack & Bill, ASCAP)	60	KENTUCKY GAMBLER Ken Nelson & Fuzzy Owen (Owepar, BMI)	25
ANGEL IN AN APRON Bob Milsap (Acoustic, BMI)	63	LIKE OLD TIMES AGAIN L. Gordon & L. Muhoberac (Keca, ASCAP)	25
ANGELS ARE HARD TO FIND Jim Vienneau (Hank Williams, Jr., BMI)	34	LITTLE GIRL FEELING Jerry Crutchfield (Duchess, BMI)	32
ANOTHER YOU Jerry Kennedy (Coal Miners, BMI)	68	LOVE IS HERE Bud Logan (Ma-Ree/Porter & Jones, ASCAP)	40
BABY'S NOT HOME Roy Head (Acuff-Rose, BMI)	46	LOVE IS LIKE A BUTTERFLY Bob Ferguson (Owepar, BMI)	30
BACK HOME AGAIN Okun & O'Connor (Cherry Lane, ASCAP)	2	LUCKY ARMS Don Gant (Acuff-Rose, BMI)	21
BRING BACK YOUR LOVE TO ME Wesley Rose (Acuff-Rose, BMI)	28	MAKE IT FEEL LIKE LOVE AGAIN Dick Heard (Blue Moon/Andromeda, ASCAP)	38
CAN I KEEP HIM DADDY, PLEASE Larry Morton & D. L. Worden (16th Ave., BMI)	49	MEMORY MAKER Jim Vienneau (Cedarwood, BMI)	4
CAN'T YOU FEEL IT Norro Wilson (Algee/AI Gallico, BMI)	14	MISSISSIPPI COTTON PICKIN' DELTA TOWN Jerry Bradley (Hall-Clement, BMI)	36
CITY LIGHTS Eddie Kilroy (T.N.T., BMI)	57	MY WOMAN'S MAN George Richey (AI Gallico/Ben Peters, BMI)	24
COUNTRY GIRL Chet Atkins (AI Gallico, BMI)	55	ON THE WAY HOME (4-Star, BMI)	69
COUNTRY IS Jerry Kennedy (Hallnote, BMI)	7	OUT OF HAND Roy Dea (Almo, ASCAP)	12
CREDIT CARD SONG Larry Butler (House of Cash, BMI)	27	ORANGE BLOSSOM SPECIAL (MCA, ASCAP)	59
DELTA DIRT Fred Foster (First Generation, BMI)	41	POOR SWEET BABY Larry Butler (Stallion, BMI)	26
DOWN TO THE END OF THE WINE Jack & Misty (Birdwalk, BMI)	39	RICHARD & THE CADILLAC KINGS Ken Mansfield (Sing Me/Blackyard, ASCAP)	65
EASY TO LOVE Chet Atkins (Singletree, BMI)	56	RIGHT OUT OF THIS WORLD Ron Chancey (Briarpatch/Deb Dave, BMI)	72
EVERYTIME I TURN THE RADIO ON Owen Bradley (Stallion, BMI)	13	ROCK ON BABY Owen Bradley (Chappell, ASCAP)	31
FOR A MINUTE THERE Billy Sherrill (Hall-Clement, BMI)	23	RUBY, BABY Ron Chancey (Hill & Range/Quintet/Freddy Bienstock, BMI)	19
FORBIDDEN ANGEL Jim Prater (Heavy, BMI/Parter, ASCAP)	42	SHE CALLED ME BABY Chet Atkins (Central, BMI)	3
GET ON MY LOVE TRAIN Norro Wilson (AI Gallico/Algee, BMI)	6	SINGIN' IN THE KITCHEN Bobby Bare (Evil Eye, BMI)	50
GONE Eddie Martinez (New York Times/Dunbar, BMI)	29	SLOW DOWN (Combine, BMI)	71
GREAT EXPECTATIONS (Blue Book, BMI)	62	SOMEONE CARES FOR YOU Glenn Sutton (Palo Duro/Cowboy, BMI)	53
HE CAN'T FILL MY SHOES Stan Kesler (Window, BMI)	11	SON OF A ROTTON GAMBLER Brian Ahern (Blackwood/Black Road, BMI)	10
HERE WE GO AGAIN Ray Pennington (Reaction/Unari, BMI)	22	SUSAN WHEN SHE TRIED Jerry Kennedy (American Cowboy, BMI)	35
I CAN HELP Young ? (Combine, BMI)	1	TAKE ME HOME TO SOMEWHERE Jim Fogelsong (AI Gallico/Algee, BMI)	8
I MAY NOT BE LOVING YOU Richey & Wilson (AI Gallico/Algee, BMI)	70	THAT'S THE WAY LOVE SHOULD BE Jim Fogelsong (Famous, ASCAP)	51
I WONDER WHOSE BABY Joe Johnson (4-Star, BMI)	44	THE BUSIEST MEMORY IN TOWN Roy Dea & Dickey Lee (Pi-Gem, BMI)	61
(I'D BE) A LEGEND IN MY TIME Tom Collins & Jack D. Johnson (Acuff-Rose, BMI)	43	THE DOOR Billy Sherrill (Algee, BMI)	18
IF YOU WANT THE RAINBOW Pete Drake (Wilderness, BMI)	54	THERE'S A SONG ON THE JUKEBOX Charlie Rich (Algee, BMI)	47
IN AT 8, OUT AT 10 Ricci Mareno (Ricci Mareno, SESAC)	75	TROUBLE IN PARADISE Owen Bradley (House of Gold, BMI)	9
IT AMAZES ME Allen Reynolds (Jack, BMI)	33	U.S. OF A. Stan Silver (Prima Donna, BMI)	16
IT'S ME AGAIN, MARGARET Ray Baker (Acuff-Rose, BMI)	45	WATCHA GONNA DO WITH A DOG LIKE THAT (Blue Book, BMI)	67
IT'S MIDNIGHT/PROMISED LAND Felton Jarvis (Imagination, ASCAP; Geronimo, BMI) (Arc, BMI)	15	WHAT A MAN MY MAN IS Glenn Sutton (Rodeo Cowboys, BMI)	17
IT'S TIME TO PAY THE FIDDLER Walter Haynes (Coal Miners, BMI)	73	WHOLE LOTTA DIFFERENCE IN LOVE Bud Logan (Ma-Ree & Porter-Jones, ASCAP)	74
I'VE GOT MY BABY ON MY MIND Billy Sherrill (Acuff-Rose, BMI)	37	WE'RE OVER Jerry Kennedy (Screen Gems-Columbia/Summerhill, BMI)	5
		WOLF CREEK PASS D. Sears & C. Davis (American Gramophone, SESAC)	61
		WRONG ROAD AGAIN Allen Reynolds (Jack, BMI)	52
		YOU DON'T HAVE TO GO HOME Jerry Bradley (Monkhouse, BMI)	48

Screen Gems-Col Honored by BMI



BMI vice president Theodora Zavin presents Screen Gems-Columbia Music president Lester Sill (second from left) with BMI One Millionth Performance Certificate in Nashville for its copyright "I Love How You Love Me," the ninth Screen Gems song to be so honored. Looking on (from left) are Irwin Schuster, Screen Gems vice president and director of professional activities; Irwin Robinson, vice president and general manager; and Paul Tannen, director of Screen Gems-Columbia Music's Nashville operations.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JOHNNY RUSSELL—RCA PB-101135

THAT'S HOW MY BABY BUILDS A FIRE (Adventure, ASCAP)

Big John's got a hot one here that's sure to smoke up the charts. This baby will definitely build a fire under you.

BILLY JOE SHAVER—MGM M 14774

LATELY I BEEN LEANIN' T'WARD THE BLUES (Return, BMI)

Funkiest cowboy to ever sing his way out of Texas sings his own special brand of poetry, and the charts are wide open spaces where it'll roam.

CLIFF COCHRAN—Enterprise ENN-9109

ALL THE LOVE YOU'LL EVER NEED (Tree, BMI)

Young artist tells his old lady that when it comes to love, he can supply an abundance for her. All the record you'll ever need!

FIDDLIN' FRENCHIE BOURQUE AND THE OUTLAWS—

20th Century TC-2152

BIG MAMOU (Peer, BMI)

Cajun sounds are big this year, and this one is bound to be a big Cajun sound. Grab your partner and put it on the turntable.

ASLEEP AT THE WHEEL—Epic 8-50045

CHOO CHOO CH' BOOGIE (Rytvoc, ASCAP)

Western swing group strikes a hit with their up tempo number celebrating the boogie. It'll boogie up the charts. Choo choo!

ROY ROGERS—20th Century TC-2154

HOPPY, GENE AND ME (Peso/Lowery, BMI)

A ballad from one of the favorite movie cowboys that's sure to give a real tug to the heartstrings and bring back many memories. Ride on!

CONNY VAN DYKE—ABC/Dot DOA-17532

TURN YOUR LOVE LOOSE ON ME (Ben Peters, BMI)

Pretty gal lets loose on a mighty pretty song. Good beat as she tells her man to pour the heat on. Turn it loose on the turntables!

GARY BUCK—RCA PN-10137

WHAT'LL I DO (Warner Brothers, ASCAP)

Canadian superstar should hit big in the U.S. market with this ballad. He's got the voice and song, and he's going to get the play.

BRENDA SMITH—Epic 8-50052

THERE IS A PLACE (Algee, BMI/Galleon, ASCAP)

Newcomer delivers the message that dreams come true in the land of love. There's a place for Brenda at the top of the charts.

RICHIE ALHONA—Rowena RR-010

EASY COME, EASY GO (Janell/Veytig, BMI)

Straight down the pike country will light up the request lines brighter than the neons outside and honky tonk in town. Easy hit!

RAYBURN ANTHONY—Seventy Seven SV 905

SHE JUST LAID THE LOVIN' RIGHT ON ME (Three Cheers, ASCAP)

Artist lays the singin' on you with this number. Bound for hitsville as the listeners will be layin' the request on programmers.

SHERWIN LINTON—Black Gold BG-74111

RAPID CITY, SOUTH DAKOTA (Glaser, BMI)

Sherwin hooks a Kinky Friedman song about an ole boy who leaves home and his little darlin', but keeps thinkin' back. It'll be big everywhere.

MIKE BROWN—Fantasy F-733-A-M

BACK WHERE I STARTED (Parker, BMI)

Singer notes that, to his chagrin, love can tie you tighter than a calf roper in a rodeo. Nice, easy sound that'll have you laid back listening.



THE COUNTRY SINGLES CHART

DEC. 7	NOV. 30	WKS. ON CHART
1	2	8
2	3	10
3	4	9
4	9	10
5	11	8
6	5	12
7	1	12
8	7	12
9	6	14
10	13	10
11	18	7
12	17	7
13	16	9
14	14	11
15	23	5
16	20	7
17	21	6
18	22	6
19	30	5
20	25	6
21	19	9
22	26	6
23	32	5
24	34	5
25	36	4
26	35	5
27	8	11
28	10	14
29	31	8
30	12	14
31	43	4
32	42	4
33	33	15
34	44	4
35	46	4
36	15	15
37	47	3
38	41	6
39	39	9
40	40	9
41	24	13
42	51	5
43	53	2
44	52	3
45	49	7
46	50	6
47	55	3
48	56	4
49	54	5
50	58	3
51	59	3
52	60	3
53	61	3
54	57	5
55	64	2
56	65	2
57	—	1
58	66	2
59	62	4
60	67	2
61	—	1
62	73	2
63	68	3
64	69	3
65	—	1
66	71	2
67	—	1
68	—	1
69	75	2
70	70	3
71	74	2
72	—	1
73	—	1
74	—	1
75	—	1

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Barbi DOLL



PB 404

A new album of country songs by Barbi Benton.

On Playboy Records & Tapes ♀