

RECORD WORLD

Who In The World:

Cheech & Chong

In Three And A Half Years, Ode's Cheech And Chong Have Carried Their Comedy Albums To Unheard Of Sales Heights. What's More, Though, Is Their Power Even With A Comedy Single. Their Current 'Black Lassie' Single And 'Cheech And Chong's Wedding Album' Bode Well For Their Continued Success. See Page 20.



HITS OF THE WEEK

SINGLES

PAUL ANKA WITH OZIA COATS, "ONE MAN WOMAN / ONE WOMAN MAN" (prod. by Denny Diante and Spence Proffer) (Spanka, BMI). The follow-up to "(You're) Having My Baby" may surprise or shock some, but there's no question that Anka will hold his fans without a hitch—which is in part what the song's all about. Another winner. UA XW569-X.

JOHNNY BRISTOL, "YOU AND I" (prod. by Johnny Bristol) (Bushka, ASCAP). The Bristol voice gives an energetic performance of a self-penned tune culled from his "Hang On In There Baby" album. The setting is right, the mood well-established and the form properly molded. The "I's" may have it most of the time, but it's the pair here. MGM M 14762.

RIGHTEOUS BROTHERS, "DREAM ON" (prod. by Dennis Lambert & Brian Potter) (ABC/Dunhill, BMI). The brothers' eyes are ever skyward, with "Dream On" destined to repeat the popular success of "Rock and Roll Heaven." The full sound and harmonies which have been their trademark are righteously exploited. Watch their star rise anew. Capitol 1489.

BO DONALDSON AND THE HEYWOODS, "THE HEARTBREAK KID" (prod. by Steve Barri) (American Broadcasting, ASCAP). We know who they think they are, and now Mr. D and the Heywoods return with an equally tuneful number ready to find its own way up the charts. The young 'uns are sure to label them all heartbreak kids. ABC 12039.

SLEEPERS

J. GEILS BAND, "MUST OF GOT LOST" (prod. by Bill Szymczyk) (Juke Joint/Walden, ASCAP). Strong album sellers come up with their most commercial AM effort in some time. Good pacing and balance between vocal and instrumental ends. The lyric says, "must of got lost," but these rockers will be found real soon—by old fans and new. Atlantic 3214.

JIMMY BEAUMONT AND THE SKYLINERS, "WHERE HAVE THEY GONE" (prod. by Joe Rock) (Lightening Rod, BMI). It's been fifteen years since the Skyliners made their mark with "Since I Don't Have You." Now, on the heels of the oldies revivals—via live appearances and TV—they've returned with a strong chart effort right in tune with the '70s. Capitol P-3979.

SPARKY, "I'LL NEVER SAY 'NEVER AGAIN' AGAIN" (prod. by Tommy Oliver) (Bregman, Vocco & Conn, ASCAP). A toe-tapping reworking of the famed Harry Woods tune, up-dated and given a new face ala contemporary standards for younger AM listeners. A good old tune never dies, it just keeps coming back in new dressings. GTO GT-1001 (ABC).

WALTER HEATH, "I AM YOUR LEADER" (prod. by Louis Shelton) (Jasmine/Seven Valley, ASCAP). Heath emerges from the Seals & Crofts family of friends, with producer Shelton the most visible (audible?) member here. Heath may or may not be related to the prime minister, but his aspirations, as the title says, are along the same lines. Buddah BDA 435 N.

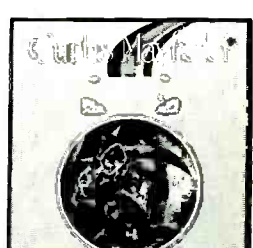
ALBUMS

MARIA MULDAUR, "WAITRESS IN A DONUT SHOP." 1974's surprise success sizzles on her second Reprise solo set, indicating her artistic permanence. The styles chosen are exhilarating, ranging from tough 'n funky on "I'm a Woman," to sweet country on "Honey Babe Blues," right on through to Ella Fitzgerald-ish on "It Ain't the Meat It's the Motion." Reprise MS 2194 (WB) (6.98).

GLADYS KNIGHT & THE PIPS, "I FEEL A SONG." It may have taken a long time, but now everything that Ms. Knight and the harmonizin' Pips sing turns to gold—and this disc will be no exception. The single title track is currently bulleted on the RW chart, and a variety of producers, ranging from Burt Bacharach to Bill Withers, lend their skills. Buddah BDS 5612 (6.98).

LOGGINS & MESSINA, "MOTHER LODE." Sit yourself down and get ready to have a real good time. One of the most entertainin' music makin' duos furthers that fine tradition with this set, which is totally enjoyable. Tap your feet along to "Growin'," feel the back beat on "Get a Hold" and delight in the fine musicianship on "Be Free." Columbia PC 33175 (6.98).

CURTIS MAYFIELD, "GOT TO FIND A WAY." Unique-voiced writer/performer/producer enhances and further masters his special sound, as evidenced throughout the grooves here. The music swirls around Mayfield's soulful vocals, making especially interesting patterns on "Love Me (Right in the Pocket)" and the palpitating "Mother's Son." Curtom CRS 8604 (Buddah) (6.98).

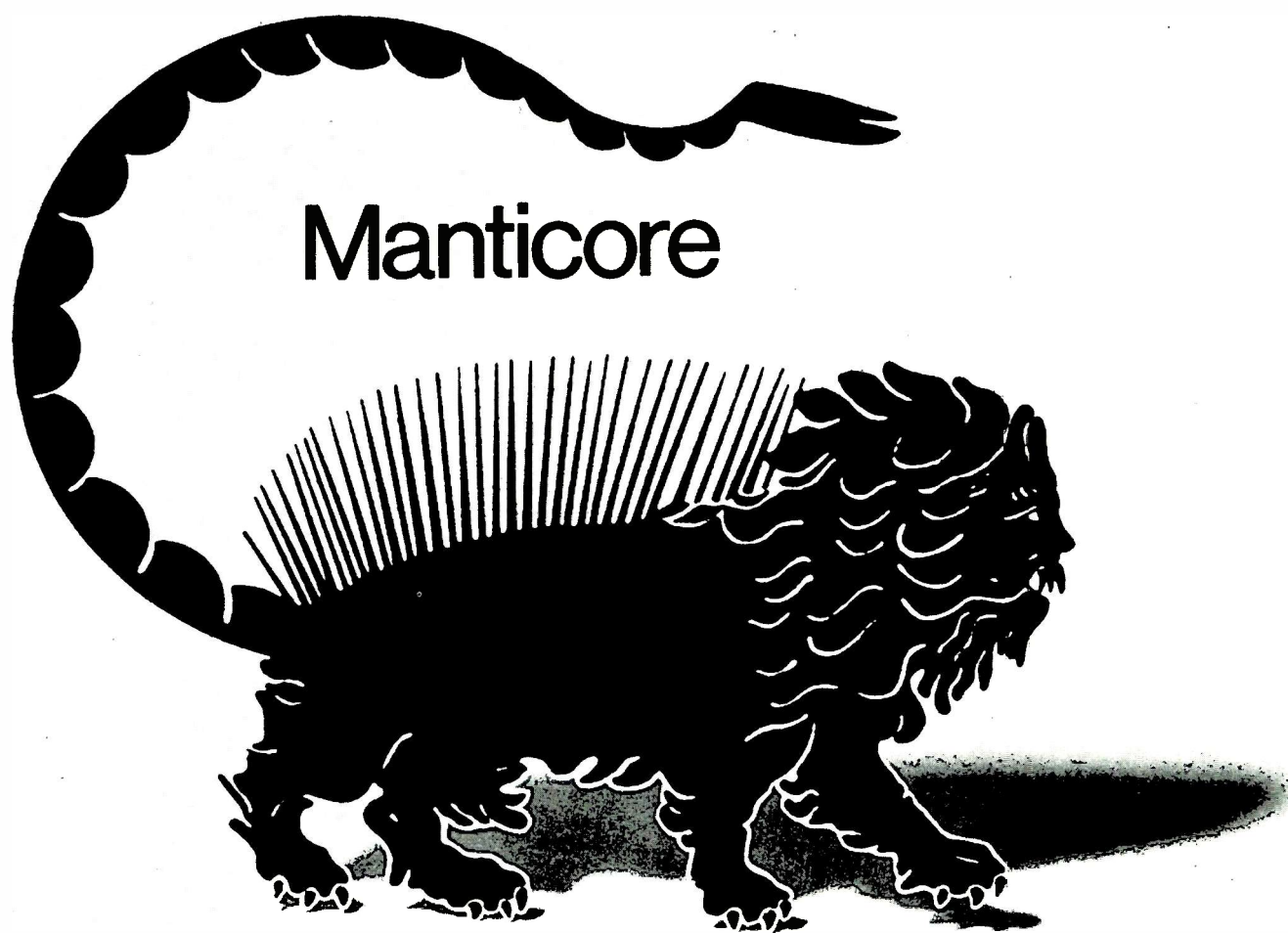


In This Issue

The \$200,000,000 Sell-Off

Record World's Annual Holiday Merchandising Issue

**Motown Record
Corporation
proudly announces
the distribution of
Manticore Records.**



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RECORD WORLD

Craig Appointed VP, Mktng. at Col

■ NEW YORK — Bruce Lundvall, vice president and general manager, Columbia Records, has announced the promotion of Jack Craig to the position of vice president, marketing, CBS Records.



Jack Craig

In his new capacity, Craig continues to be responsible for the sales and distribution organization of CBS Records and Columbia label promotion. He assumes the additional responsibilities for special markets promotion.

(Continued on page 109)

ELP Continues On Atlantic

■ NEW YORK — Ahmet Ertegun, president of Atlantic Records and Stewart Young of Manticore, have announced that Emerson, Lake & Palmer will be continuing its relationship with Atlantic. The group is currently working on a new album slated for release in the Spring, in conjunction with a world-wide tour which will include appearances in Japan, Brazil, Mexico, Venezuela, the U.S., Canada and Europe.

ELP's latest album, a three-record "live" set entitled "Welcome Back My Friends, to the Show that Never Ends—Ladies and Gentlemen Emerson, Lake & Palmer," has already been certified gold and also has exceeded the amount of sales necessary to qualify it as a platinum lp.

Although Atlantic will no longer distribute Manticore in the U.S. and Canada, they do retain rights for other parts of the world.

Warner Comm. Reports Strong Earnings Gains

■ NEW YORK — Spurred by an impressive growth in recorded music and a strong performance by motion pictures, Warner Communication Inc. reported gains over 1973 in third quarter 1974 revenues, net incomes and earnings per share. Total revenues for the first nine months of 1974 showed an increase of \$143,816,000 over total revenues for the same period in 1973.

Operating revenues from records, tapes and music publishing (including the Atlantic, Warner/Reprise and Elektra/Asylum/Nonesuch labels, WEA, WEA International, and WB Music) in the third quarter totaled \$78,644,000 as compared with \$56,766,000 reported in 1973. In the same category, operating revenues for the nine months ending September 30 totaled \$211,114,000. During the same nine-month period in 1973, operating revenues totaled \$165,712,000.

"Recorded music and our theatrical motion picture division made major contributions to the third quarter gains," said Steven J. Ross, chairman of Warner Communications. "The volume increase principally reflects higher unit sales, although recent price increases aided results."

Revenues of \$192,273,000 were

(Continued on page 109)

Pop Product on R&B Airwaves Points to 'Reverse' Crossover Trend

By LENNY BEER and TONI PROFERA

■ NEW YORK—Crossover is a frequently used term in the record industry relating to a record which moves from one music category to another. The pop charts are dotted with crossovers from the r&b and country charts, and this type of phenomenon is as natural as a "dog bites man" story. However, more in the "man bites dog" category are "reverse" crossover hits: pop successes that go on to receive significant r&b or country play.

Currently there is a move among r&b stations towards more acceptance and therefore airplay for pop hits. This is an important trend because in today's depressed singles market, it can only lead to more sales and a better chance for records to reach the magic million mark.

Three In Two Years

In the last two years only three pop records have received enough r&b airplay to show significant chart activity on **Record World's** r&b singles chart: "Brother Louie" by Stories (Kama Sutra), "Bennie & The Jets" by Elton John (MCA), and Eric Clapton's current hit "I Shot The Sheriff" (RSO). All of these

reached the top 30 and received considerable r&b airplay.

Sixteen Records

But currently, at least 16 records other than the Clapton hit are being aired at major r&b stations around the country, and the openness to this airing is being taken one step further than had previously occurred. In the past, pop records which were receiving r&b play were often not reported to the companies as well as not to the **Record World** research department. Now, although many stations are still somewhat secretive about their crossover play, others are going all-out to air, report and attempt to break white product in the black marketplace. Radio KATZ, in St. Louis, a forerunner in this field for the past two years, is playing 14 pop records on their station. Lee Michaels, the music director at KATZ, feels this is a "new day" in black radio. "These records are selling in the black shops, so why not play them." Pop stations are playing so many black records that many listeners were switching to them. So we feel that we can bring those

(Continued on page 18)

RCA A&R Appointments, Activities Announced

■ NEW YORK — Mike Berniker, executive producer, RCA Records, has announced additions to his staff and outlined the structure and functions of the pop artists and repertoire department at the company.

Joining RCA Records as a&r producer in the contemporary pop area is Teddy Randazzo, who, for the past decade, has enjoyed a multi-faceted career as artist, actor, hit songwriter and producer. Randazzo starred in five full-length rock and roll films, including "Rock, Rock, Rock," "The Girl Can't Help It" and "Hey, Let's Twist." As a recording artist, he scored with "Little Serenade" for RCA and "Way Of A Clown" for Paramount. He has written for Sinatra ("Rain In My Heart" and "You're So Right For What's Wrong"), the Osmond Brothers and Steve

Lawrence ("Pretty Blues Eyes"), Jerry Vale ("Have You Looked Into Your Heart?") and for Little Anthony and The Imperials ("Going Out Of My Head," "Hurts So Bad," "I'm On The Outside Looking In" and "Take Me Back").

Holden

Steve Holden, named a&r producer, moves to the rock sector of the a&r activity from the RCA Records public affairs department where he served as staff writer and photo editor. "Holden will act in a liaison capacity, with new artists and outside producers as well as with artists already on the label," Berniker noted. "He will also figure heavily in the auditioning and signing of new talent in the contemporary music area, with whom he'll work closely in-studio and out."

Rejoining RCA Records as a&r

producer is Mike Lipskin, who, Berniker noted, will produce both jazz and contemporary album product. With RCA Records since 1964, Lipskin has produced Lighthouse, Papa John Creach, a host of Vintage Series lps and, most recently, the heralded jazz/rock fusion album, "The Gil Evans Orchestra Plays The Music of Jimi Hendrix." Lipskin is also a highly respected professional stride piano player who has performed in various settings around the country and recorded his own lp, "California Here I Come," on Flying Dutchman.

"A&R producer Bruce Somerfeld will work with Steve Holden in the contemporary music area," added Berniker. "Like Steve, Bruce will always be looking and listening for new talent — on tapes, in clubs, on the street."

(Continued on page 20)

Polydor Names Levy Dir., Creative Services

■ NEW YORK—Bill Farr, president of Polydor, Inc., has announced the appointment of Bill Levy to the newly created position of director, creative services. Levy, who has held similar positions at MCA and Columbia — as well as most recently for Famous Music—will be responsible for all packaging, graphics and advertising for Polydor, MGM and their related labels, and will report directly to Farr.



Bill Levy

"It's rare," said Bill Farr, "that you find a person with such a varied creative background, that also has a sense of merchandising and marketing. With an organization growing like ours, I feel most fortunate in acquiring the talents of Bill Levy."

Bette Back on B'way?

■ NEW YORK—Record World has learned that Bette Midler, under the production aegis of Aaron Russo, is planning to return to the Broadway stage.

Russo is reportedly negotiating with several theaters for the production of "The Bette Midler Show," which will feature the Atlantic recording artist in song, comedy, repartee and dance, and will present Ms. Midler's "Divine Miss M." and other characters.

Bette Midler last appeared on Broadway at the Palace Theatre where she played to three weeks of sell-out crowds.

Waxie Maxie Reports Earnings, Sales Rise

■ WASHINGTON, D.C. — Waxie Maxie Quality Music Company has announced record sales for its current fiscal year. Sales for the year ended July 31, 1974 equalled \$2,941,620, compared to \$2,619,419 for the previous year, and earnings increased to \$112,227 for the current year (\$.44 per share), as compared to \$98,211 (\$.37 per share) for the previous year.

Harrison Sets Plans For Upcoming Tour

■ LOS ANGELES—George Harrison held a press conference (23) at the Beverly Wilshire Hotel to announce his upcoming tour plans. The tour will begin in Vancouver on November 2 and will include approximately 50 concerts in 27 cities over a period of seven weeks.

This tour will mark George Harrison's first appearance since the Concert for Bangla Desh in 1971, and his first American tour since 1966.

Joining Harrison on the tour will be Ravi Shankar, who is now heading a new group which will be performing all original Shankar compositions.

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

An announcement will be made shortly as to how tickets can be purchased for the individual concerts.

Davis Announces Signing of Melanie; Bell to Rush-Release New Album

■ NEW YORK—Clive Davis has announced the signing of Melanie. Bell Records will distribute her records on the Neighborhood label in the U. S. and Canada. Melanie's brand new album, "As I See It Now," was produced by her husband-manager, Peter Schekeryk. Melanie has already generated RIAA certified gold records for her "Candles In The Rain," and "Gather Me" albums, and has sold in excess of five million singles of her "What Have They Done To My Song, Ma," "Brand New Key" and "Beautiful People" recordings.

"As I See It Now" was recorded in New York and features nine songs by Melanie as well as her very unique interpretation of Bob

E/A, Capitol Resolve Ronstadt Album Rights

■ LOS ANGELES—David Geffen, chairman of Elektra/Asylum/Nonesuch Records, has announced a final settlement between Asylum Records and Capitol Records of contractual rights regarding distribution rights to the forthcoming Linda Ronstadt album, "Heart Like A Wheel." Under the settlement, "Heart Like A Wheel" will be distributed world-wide on the Asylum label through EMI and in the U.S. by Capitol.

Option

Geffen said that in order to obtain an early release from Capitol, her former label, Ronstadt and Asylum agreed to provide Capitol with an option on either the second or third album recorded by the artist, thus enabling her to sign with Asylum. Her first album for Asylum, "Don't Cry Now," was released in the Fall of '73. With the forthcoming release and this settlement, her obligation to her former label is completed.

Dylan's classic, "Don't Think Twice" and her re-titled version of Jesse Winchester's "Yankee Lady." For her album, Melanie enlisted the multi-instrumental talents of Incredible String Band members Mike Heron and Robin Williamson.

Schekeryk, president of Neighborhood Records, will travel to London on Monday, Oct. 28 for the purpose of negotiating international contracts for Melanie's records and publishing.

Schekeryk will be accompanied to London by Ed Kelleher, director of publicity for the label. They can be reached at The Inn On The Park and at Neighborhood's London office, phone: 352-8536.



Melanie and Clive Davis are joined by, from left, Elliot Golden, newly appointed VP of Bell Records; Bob Heimall, Bell's new director of creative services, and Peter Schekeryk, Melanie's manager/producer/husband.



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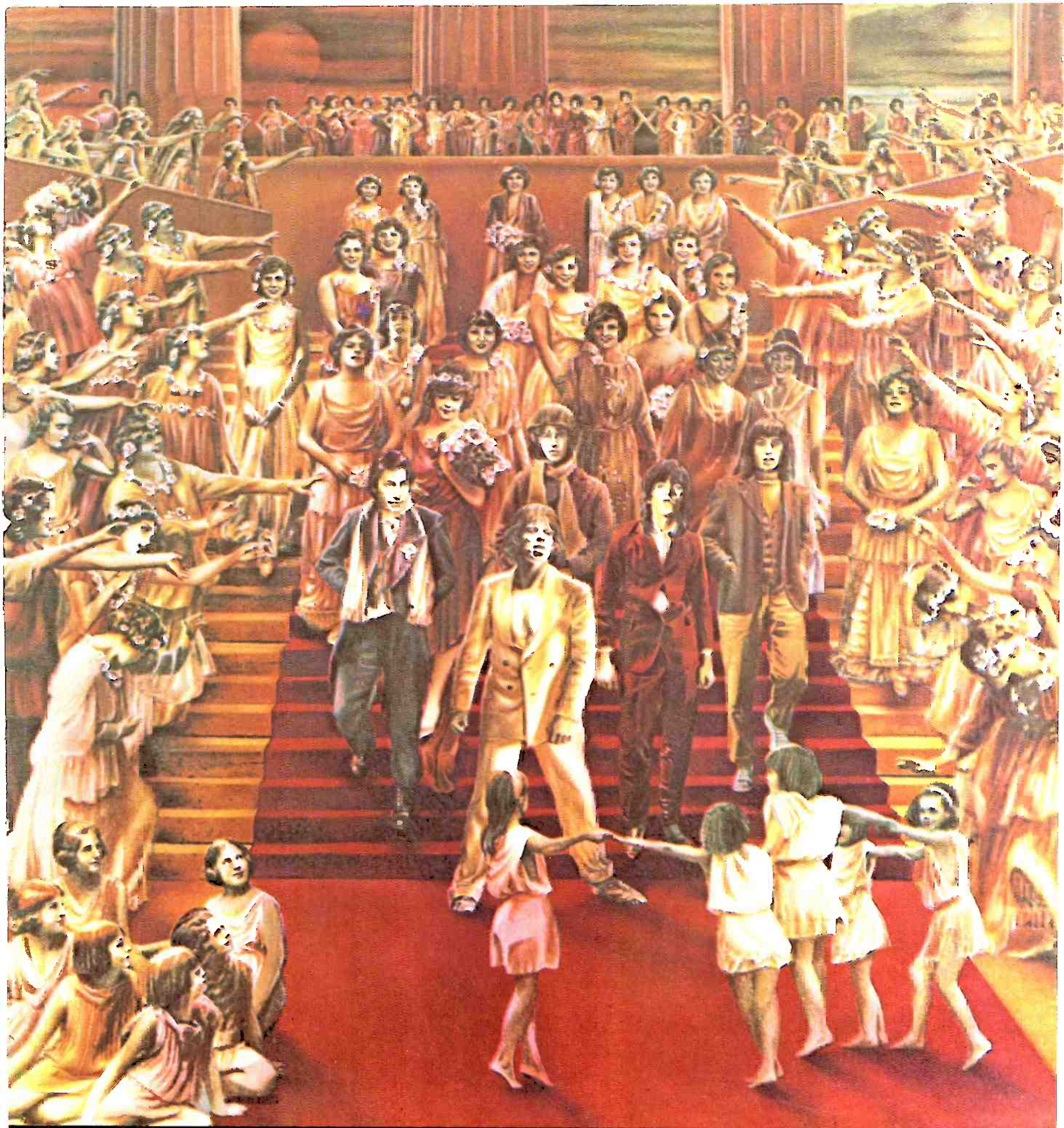
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The Rolling Stones



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PRODUCED BY GLIMMER TWINS FOR PROMOTONE B.V.

Ahmet Ertegun Receives Humanitarian Award

■ NEW YORK—Ahmet Ertegun, president of Atlantic Records, was presented with the Ed Wynn Humanitarian Award by the American Parkinson Disease Association at a dinner in his honor at the Waldorf-Astoria Hotel in New York on October 9. More than 700 music industry executives, artists, musicians, producers and managers filled the huge ballroom at the hotel.

Toastmaster at the dinner was Joe Smith, president of Warner Bros. Records, who introduced all of the distinguished music industry celebrities on the dais in his patented, comically outrageous style, and he also did a 10 minute slide show takeoff on guest of honor Ahmet Ertegun

and partners Jerry Wexler and Nesuhi Ertegun.

Bobby Short, who has been under contract to Atlantic longer than any other artist on the label, furnished the entertainment, taking time off from his regular stint at the Cafe Carlyle at Ahmet's request to perform at the dinner. Chairman of the dinner was Joe D'Imperio, who has handled the APDA dinners for four years.

Ahmet's plaque was presented to him by Atlantic's own Bette Midler, who told the delighted audience how she was signed to the company by Ahmet Ertegun while she was playing at the Downstairs at the Upstairs in New York three years ago.

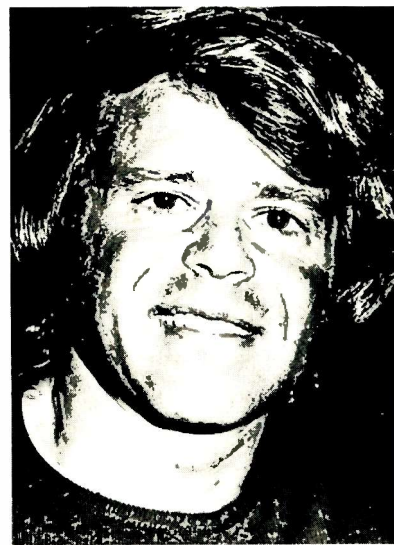
The acceptance speech by

Ertegun touched on the willingness of everyone in the music industry: executives, managers, agencies, and especially performers, to charitable appeals.

He said, in part: "It is incumbent upon us all to support our music through the classical and jazz societies and various projects that need our help. And most obviously it is our moral obligation to support and help the black community in the United States, which community has provided us with the well-spring of so much of our music. Without it, I would not be here and neither would most of my colleagues. And without it there would not be any American music as we know it."

Saul Named VP, GM Of Warner-Spector

■ BURBANK, CALIF.—Phil Spector has appointed Ron Saul as vice president and general manager of the newly-formed Warner-Spector Records, it has been announced. In his new position, Saul will oversee all operations of the newly formed Warner Bros. distributed label, acting as direct liaison between Warner-Spector and Warner Bros. Records.



Ron Saul

Prior to joining Warner-Spector, Saul was national promotion director for Warner Bros. Records for four and one half years. He is currently based in the new offices of Warner-Spector at 4400 Riverside Drive, Suite 105, Burbank, California, and can be reached at (213) 846-9900.

Wax Taps Nassour For Consumer Area

■ NEW YORK — Morton D. Wax & Associates is expanding its rock consumer public relations department with the appointment of Ellis Nassour, announced Howard Sherman, vice president of the firm.

Background

Nassour was formerly on the staff of the New York Times and was east coast director of artist relations and publicity for MCA Records.

Working with Nassour in the public relations department at Wax & Associates will be Sherman, Neal Whitton, who will coordinate tour and concert promotion, and Morty Wax, president of the organization.

Rich Garner's Gold

■ NEW YORK — Charlie Rich's RCA album, "There Won't Be Anymore," has been certified gold by the RIAA.



Ahmet Ertegun, president of Atlantic Records, was honored by the American Parkinson Disease Association Wednesday, October 9, when he was presented with the Ed Wynn Humanitarian Award at a dinner in his honor held at New York's Waldorf Astoria. Pictured at the dinner, clockwise: Joe D'Imperio, dinner committee chairman, Bette Midler and Ertegun; Mrs. Ertegun flanked by Jerry Wexler, Nesuhi Ertegun, Dave Glew, Arif Mardin, Tom Dowd and Steven J. Ross; Mr. and Mrs. Ertegun with Bobby Short; and Ertegun with toastmaster Joe Smith.

Rich to Appear At NARM Convention

■ CHERRY HILL, N.J.—Epic recording artist Charlie Rich will appear at the Installation Luncheon of the National Association of Recording Merchandisers at the 1975 NARM Convention. The Convention will be held at the Century Plaza Hotel in Los Angeles, California from March

2-6, 1975.

The Installation Luncheon at which Rich will be featured will also feature the presentation of the NARM Merchandiser of the Year Award, which is given by the manufacturer members of NARM to the outstanding record merchandiser in the United States.

Evanoff to Island

■ LOS ANGELES—Steve Evanoff has been appointed midwest regional promotion manager for Island Records, Inc., effective immediately, according to Pat Pipolo, vice president, promotion, for the label.

Evanoff, the first addition to the Island promotion team, will handle promotion, marketing and merchandising in the key midwest cities.

GINO VANNELLI



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Gino Vannelli



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ALBUM ON A&M RECORDS**

**INCLUDES THE SINGLE
"PEOPLE GOTTA MOVE"**

PRODUCED BY GINO AND JOE VANNELLI

SP 3630

THE COAST

By KAREN FLEEMAN



■ SEVEN HEADS ARE BETTER THAN ONE? That's what **George Harrison** says. At his L.A. press conference last week a lady sitting at the back of the room asked Harrison, who was clad in his Dark Horse Records sweatshirt that has the label's logo printed on the front, "What is that on your shirt?" Harrison replied, "It's a horse with seven heads." When asked if the logo had any significance at all, he smiled, "Only that seven heads are better than one" . . . **Frank Sinatra** is reportedly negotiating with the former **Beatle** to produce Sinatra's next album. Ol' Blue Eyes apparently feels that a more contemporary production effort from Harrison would help him appeal more to a wider range of people . . . In other production efforts, **John Lennon** is supposedly very enthusiastic about the production of the new Broadway play, "Sgt. Pepper's Lonely Hearts Club Band on The Road," and has expressed an interest to produce the cast album for the play. The Beatles are not officially connected with the project, which is being produced by the Robert Stigwood Org. The show opens Nov. 14 in New York and will tour the U.S. . . . Flash: A new musical on the adventures of none other than **Flash Gordon** is apparently in progress. There is speculation that **The Who's John Entwistle**, **Kenny Jones** of the **Faces**, and various members of **Yes** are all involved in planning the musical, which would entail a stage show and an album. **Pete Townshend** and **Roger Daltrey**, both of The Who, are also reportedly interested in the idea.

DJ's BEWARE: A radio talk show host in New Orleans has had an out-of-the ordinary guest co-hosting a show recently—a computerized android named **Klatu**. Radio WWL's **Eric Tracy** invited Klatu to join him for a 10 day stretch to receive questions from callers, interview guests, and even deliver commercials. According to Tracy, Klatu has a vocabulary of about 4800 words, a distinct personality and a human-like voice. He says that the robot can answer almost any question asked, and can really keep its act together if it suspects that it's being put on. Tracy says that his only apprehension is that the robot may beat him out of a job . . . **Gone Fishin'**: The **Grateful Dead's** Fan Club, Dead Heads, has released an official explanation of the group's decision to temporarily retire from performing. According to the announcement "People tire and you can only do one thing for so long. The band is tired of touring for 10 years and needs to take a year and go fishing." Hope they catch some big ones . . . and while we're on the subject of "getting back to the earth," **Manfred Mann's Earth Band** is making an unusual free offer to the people who buy their new release on Warner Bros., "The Good Earth." The offer is a free piece of land, and although it's only one square foot, it's legit. The land is atop a mountainous mound in the county of Brecon, Wales. The claim must be registered before Dec. 31, 1975 by filling out a coupon that is on the back of the album. The land involved is pictured on the cover.

ON THE GLITTER FRONT: **Marc Bolan** has decided to join **David Bowie** in kicking the rhinestone habit. He says, "You can't really compete with a **Mae West** or a **Gloria Swanson**," so Bolan has stopped trying to compete . . . It looks like Bowie gave up adorning himself in rhinestones just in time for thieves to ransack his home in London, and make off with all of his and wife **Angie's** jewelry. The incident took place while he was performing the second half of his successful concert tour in California . . . **Jay Lowy**, president of Beechwood and Glenwood Music, will be the guest speaker for **Al Schlesinger's** "Legal Aspects of Music" course at the Sherwood Oaks Experimental College. Lowy speaks on the legal aspects of music publishing on Tues. evening, Oct. 29.

RELEASES AND TOURING: **Alice Cooper** has almost completed his solo album, in which he is accompanied by the same studio musicians that were on **Lou Reed's** "Berlin" album. None of the members of his regular group will appear on the album . . . Writer **Carlos Castaneda** is putting together a record album of his conversations with his Mexican-Indian psychedelic guru **Don Juan**. Castaneda has written three best selling books on his research into the psychedelic and religious effects of desert plants with the help of his guru, Don Juan. Castaneda began his research as a Ph.D. project at the University of California. The album will be released on Warner Bros. . . . **Elton John's** next album to be titled "Captain Fantastic and the Brown Dirty Cowboy." Elton explained at a Los Angeles press conference, "It's a story type album about **Bernie (Taupin)** and I. It's not a concept album . . . I just like a good melody, y'know . . ." **Ariel Bender** can be heard in his last performance with **Mott the Hoople** on the group's forthcoming live lp.

J. Carbone Named ABC Product Mgr.

■ LOS ANGELES—John Roscia, vice president of marketing at ABC Records, has announced the appointment of Joe Carbone to the new position of product manager for the label. Carbone, who has worked for ABC in various capacities for the past nine years, was most recently in charge of special projects at the company.

As product manager, Carbone has been charged initially with supervising all facets of ABC's October releases. Subsequently, his duties will focus on acting as a liaison between ABC and its artists and their managers, planning and coordinating advertising, merchandising and promotional campaigns for all new product. He will report directly to Roscia.

Motown Taps Ylvisaker

■ LOS ANGELES—Laurie Ylvisaker has been appointed national artists relation coordinator for Motown Records, announced Herb Belkin, vice president of creative operations for the label.

Ms. Ylvisaker will be coordinating tour support for Motown acts between creative services, sales and promotion departments, and will be responsible for booking television shows for the artists.

Prior to joining Motown, Ms. Ylvisaker was the assistant manager of artists relations for two years at Capitol Records.

In her new position she will be reporting to Abe Hoch, national director of artists relations and artists development.

Concurrent with the announcement Hoch named Kayce Courtney assistant to himself and Ms. Ylvisaker. Ms. Courtney was formerly with the Capitol Records artist relations department.

4th Anny. for Tomorrow Today; New Executive Appointments

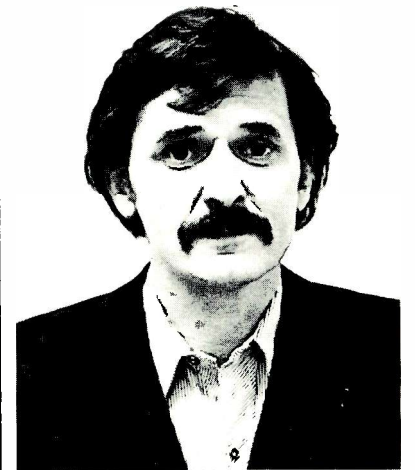
■ NEW YORK—Candy Leigh, director of the Tomorrow Today public relations agency, has announced that the company is marking its fourth anniversary by initiating a comprehensive expansion program. New and larger executive offices have been established at 200 W. 58th Street and a major staff realignment is in effect.

The agency currently represents Jerry Brandt's Erotic Circus, Ron Dante, Great Adventure Safari and Amusement Park, Kevin Gavin Productions, the Manhattan Transfer, Barry Manilow, Bette Midler, Warner Bros. Music Publishing and Bill Withers. Adhering to a client roster eclectic by design, Tomorrow Today has worked in theater, with the off-Broadway

McGrath to Head Atl. Press Dept.

■ NEW YORK—Ahmet Ertegun, president of Atlantic Records, has announced that Earl McGrath will assume the post of director of the press department at Atlantic. His responsibilities will include supervising and coordinating major publicity campaigns for Atlantic artists and administering the day-to-day workings of the press department.

McGrath was formerly involved with artists acquisition and development at Atlantic, working closely with Ahmet Ertegun and Jerry Greenberg, and he will continue to work in this capacity as well. McGrath was also the head of Clean Records, an Atlantic custom-label.



Earl McGrath

Private Stock Pacts with GRT

■ NEW YORK—Larry Uttal, president of Private Stock Records and Tom Bonetti, President of GRT Music Tapes have announced a long-term agreement covering the manufacture and distribution of all Private Stock tapes in the United States.

production of Ayn Rand's "Penthouse Legend"; literature, with Maya Angelou's "I Know Why the Caged Bird Sings" and the Ayn Rand Letter; and film, with Dalton Trumbo's "Johnny Got His Gun" and George Harrison's "Concert for Bangla Desh."

Executive Promotions

Wendy Morris has been promoted to the post of executive vice president. With the agency from its inception, Ms. Morris will continue many of the responsibilities of her previous position as director of client relations. She maintains liaison with artists, their representatives and the media, channeling information and assignments. Additionally, Ms. Morris will now oversee all

(Continued on page 30)

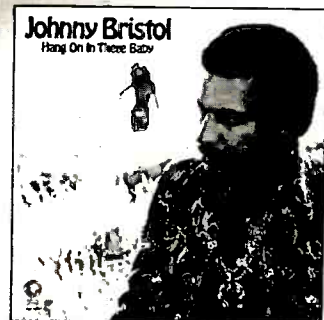
Johnny Bristol

the producer/songwriter, did it for Marvin Gaye, Gladys Knight, Smokey Robinson, Diana Ross and the Supremes, Al Wilson, Stevie Wonder and Junior Walker and the All Stars.



Now, Johnny Bristol does it again—for Johnny Bristol.

Johnny's first single as an artist went Top 10.
His second single "YOU AND I" (M-14762) has just been released.
They're both on his new album "HANG ON IN THERE BABY."



Johnny Bristol. Doin' it again for Johnny Bristol.
On MGM Records and Tapes.

L.P. M3G-4959 Tape M8H-4959 Cassette M5H-4959

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Frank Barsalona: Premier Booking Agent

By IRA MAYER

■ As head of Premier Talent, Frank Barsalona is considered to be the single most important booking agent in rock. With acts such as The Who, Humble Pie, Black Oak Arkansas, Bad Company and others, Barsalona in some ways defines the live appearance end of contemporary rock 'n roll. In this, the second part of his Dialogue with Record World, Barsalona discusses his relationship with acts and managers, the oversaturation of the live market, his dislike of Summer festivals and how loyalty to promoters is something his agency attempts to maintain.

Record World: What degree of involvement is there with personal management? How close do you have to be to the managers and to the acts themselves? When we spoke to Rick Wakeman a few weeks ago, he was telling us about your art collection.

Frank Barsalona: Actually an agent works primarily with a personal manager. Generally he's the first one who contacts you and he takes care of the act's business. So if you have any dates or whatever, you usually call the personal manager. Again, we're in a very unique position because for some reason that I've never been able to explain—when I first got into the business I was very surprised that there was an antagonistic attitude between a personal manager and the agent. Quite honestly they are both trying to achieve the same end and they both should be going in the same direction. And yet there was this antagonism that I could never understand. When I started my own agency, I tried to get across to the acts that I didn't want this to be an agent/act relationship, that I would like it to be a little better than that. In what we did with the acts, I tried to think as I would if I were the act's manager, in terms of protection and that. We're in a fairly unique position in that we have sensational relationships with our managers in that it's based on respect and friendship and things like that. So that the old fear of "don't let the agent talk to the act" is not really a factor.

I'm friendly with a lot of the acts, but that doesn't mean that I talk to them instead of the manager. It works out very well. But I think as an agent you should talk to the manager as opposed to the act, because in talking to the act you basically eliminate the manager. It's a much better relationship. Possibly, if I were with another agency they might get up-tight if I had a guy like Rick that I really liked, and I had him up to the house and everything. If I were anywhere else or with someone else, they might be up-tight about that, or the manager might be up-tight about that. But of course that's never been a problem, or hasn't been a problem in the last seven or eight years.

RW: How about the staying power of an act now? What's the life span? If you look at the charts you see basically all acts that have been around for a couple of years, and then Bad Company which is a "new" act made up of members of other successful groups.

Barsalona: That was another fallacy when I started in the business as far as rock. The basic thing was that there was no talent; if they made it, it was based on 95 percent luck and a little payola, and maybe two percent talent. And in some cases that was true. But in most cases there was talent there though the agency business always treated all of the acts basically the same—as no talent. So if one happened to come out despite the way we handled them, they were tremendously lucky, and we had to do an about face. There was this tendency to "get as much money as you can, because the act is only going to be around for a year and a half or two years." They come up with a hit record, and the follow-up would probably be a hit because they would get automatic play after the hit, and maybe one other. That entailed a year and a half to two years.

The name of the game is how much they get, if we're getting a percentage of that, that's how much we make. And of course it goes back to the thing we first talked about—the easiest way to kill an act is to overextend and overprice. We basically destroyed a lot of acts that might have had more of a future. And of course we're proving our own theory—they would last a year and a half or two years. Being young and new in the business, this didn't make sense to me,

because I knew that I was destroying acts. And I would argue about that—"I think if we took a little more time, we could extend this act's career." And everyone would laugh and say, "Look, kid, you're in the business 43 minutes. Take it from us, we know where it's at." It was at that point, after this constant frustration, that I decided to leave. I felt they're probably right and I'm wrong, but at least I've got to try. It doesn't make any sense actually, but they're in the business a lot longer than I. And of course it wasn't true. In planning and being a bit conservative, and just taking the time and trouble to look after an act, you can extend an act's career. And this old fallacy of acts are only good for two years is really out the window. Really, like The Who. We've represented them now for eight and a half years; Jethro Tull, six and a half years; Ten Years After, six and a half years; Humble Pie we've had for four years. And Black Oak Arkansas. Any number of them.

So that old fallacy of an act being only two or three years old, is a lot of shit. As far as longevity, if everyone involved, including the act, remained sensible and kept aware of what was happening and conditions in the business and everything, I think they could extend their lives for as long as they wanted to. I think the music business today is the same as any other business.

RW: Where are the new acts going to come from? Will they come from other groups or are they going to come from other countries . . . ?

Barsalona: I think the new acts are going to come from wherever good acts come from. That might mean old acts breaking up and certain members reforming. It means acts coming from England or Europe. I don't think it specifically really matters. For a time one had a better chance with an English act. But that only lasted a short amount of time. Then there was the San Francisco thing. If an act came from San Francisco it was supposed to be very clever, and that again only lasted a short amount of time. Now I just think it's wherever a good act might come from. We've recently gotten acts from . . . well Golden Earring is from Holland and we have PFM from Italy . . . Tats Nagashima was recently talking to me about a Japanese group that he would like us to represent. So as long as they're a good act or have something to sell, I don't believe it really matters where they come from. They'll be coming basically from the same places they have been coming from.

"In planning and being a bit conservative, and just taking the time and trouble to look after an act, you can extend an act's career."

RW: Do you face much of a problem as far as English acts coming over here?

Barsalona: Yes, there is a problem. It's not a tremendous problem. There is a problem with exchange that has to do with an old rule between the AF of M and the MU, the English Musician's Union. It goes back to the old big band era when Stan Getz and those people used to go over to England and bring over their whole orchestra. At that point there weren't many English musicians coming to America, and with the big orchestras touring England, it was sort of hurting the indigenous musicians of England. So as a protective thing they would only allow Stan Getz to come in if he would use English back up musicians. So there was sort of a lull in American musicians going over to England for about two years.

And then the English music industry got together and came up with this exchange plan where if one allowed Stan Getz to come in, with 10 or 15 musicians and his orchestra, then 15 English musicians would come over to America and work a comparable period of time in the United States. That was all fine except when talking about today's musicians, we're not talking about people that can be substituted. Possibly you could substitute the musicians in Stan Getz' orchestra with comparable English musicians, but you can't substitute the

(Continued on page 29)

**O.C. SMITH
LA LA PEACE
SONG**

BABY, I NEED YOUR LOVING
THE SON OF HICKORY HOLLER'S TRAMP
DON'T MISUNDERSTAND
(From the MGM Picture, "Shaft's Big Score")
FRIEND, LOVER, WOMAN, WIFE
WISH YOU WERE WITH ME, MARY
I THINK I'LL TELL HER
DADDY'S LITTLE MAN
WHEN MORNING COMES
MY GIRL IS YOUR
LA LA PEACE SONG

**O.C. SMITH
PLUS JOHNNY BRISTOL PLUS GAMBLE AND HUFF
PLUS THOMAS BELL AND LINDA CREED =
"LA LA PEACE SONG."**

KC 33247

O.C. Smith's new album, "La La Peace Song," brings some of the hottest talent in music together. For instance, the title tune with the production talents of Johnny Bristol and O.C.'s super fine voice.

Other songs were produced by Gamble and Huff, Snuff Garrett and Jerry Fuller.

No wonder "La La Peace Song" is the best thing O.C. has ever recorded.

ON COLUMBIA RECORDS AND TAPES



FIRST CLASS—UK 5N-49028 (London)

DREAMS ARE TEN A PENNY (prod. by John Carter) (Gannet, ASCAP)

The group name tells all, really, and they're not dreaming when they enter these pennies on the market. No shortages here, either.

BILLY PAUL—Phila. Intl. ZS8 3551 (Col)

BE TRUTHFUL TO ME (prod. by Gamble-Huff) (Mighty Three, BMI)

Lush, full sounds from a man whose honesty in song can't be questioned. Soulful vocals are placed in a horn-topped pop setting to satisfy soul and pop fans alike.

PORTSMOUTH SINFONIA—Columbia 3-10057

WILLIAM TELL OVERTURE (prod. by Robin Mortimore & Victor Schonfield) (DeShuffin, ASCAP)

A novelty record which will truly test the sensibilities (and sensitivities) of programmers all over. Absolutely sure to light up switchboards.

QUINCY JONES—A&M 1638-S

BOOGIE JOE, THE GRINDER (prod. by Quincy Jones & Ray Brown) (Quicksand, BMI)

Culled from his smash "Body Heat" album, this track should add yet new interest for the lp and the career. Commercial funk at its very best.

HERBIE HANCOCK—Columbia 3-10050

PALM GREASE (prod. by David Rubinson & Herbie Hancock/David Rubinson & Friends, Inc.) (Hancock, BMI)

Hancock continues to carry instrumental jazz-rock to AM and chart success. Great synthesizer and rhythm combination. Slippery stuff with sticking power.

COOKER—Scepter SDJ-12396

NOWHERE AT ALL (prod. by Dick Monda & Jon Devirian) (Unichappell, BMI)

The voice so difficult to describe or forget returns with a gentle song of love gone awry. Folky with a touch of strings—really, just nowhere going somewhere.

TAJ MAHAL—Columbia 3-10055

WHY DID YOU HAVE TO DESERT ME (prod. by Taj Mahal) (Blackwood/Big Toots, BMI)

Reggae rhythms and the ever-powerful vocal styling of Taj give this tune a cutting edge that grabs an ear as soon as the needle hits the first groove.

LENNY WELCH—Mainstream MRL 5561

WHEN THERE'S NO SUCH THING AS LOVE (IT'S OVER) (prod. by Lenny Welch & Bert DeCoteaux) (Dish-A-Tune, BMI)

Welch's career spans more than a decade, and for good reason. Crooning strength is his forte, and the loving subject here is the perfect vehicle to carry him skyward.

BOWIE—RCA PB-10105

ROCK 'N' ROLL WITH ME (prod. by Tony Visconti/MainMan) (MainMan/Chrysalis, ASCAP)

From the "David Live" set, the emphasis is on simplicity with accent on vocal, keyboard and guitar. Slow and steady in building a strong overall effect.

DRAMATICS—Cadet CA 5706 (GRT)

DON'T MAKE ME NO PROMISES (prod. by Tony Hester/GRT Corp.)

Professional with a pulse that begs for listeners to move with the flow. There's far more than a promise here. No doubt 'bout it.

KATHY DALTON—DiscReet DSS1313 (WB)

JUSTINE (prod. by Greg Dempsey) (Fez/Abernathy & Eye, BMI)

From her "Boogie Bands & One Night Stands" lp, the crystalline voice tells a tale of the lover with whom her heart remains. Smooth production on a heartfelt tune.

BILL WITHERS—Sussex SR-629

RUBY LEE (prod. by Bill Withers, James Gadson & Melvin Dunlap) (Que-T, ASCAP; Interior, BMI)

A slick hand in the studio and with a pen. Withers' track record is well established, through covers and his own recordings, and "Ruby Lee" adds to the credits.

JOEY NICKELS—RCA PB-10085

WATCHING MY LITTLE GIRL DANCE (prod. by Paul Vance & Jack Perricone) (Music of the Times, ASCAP)

Good time pop to please young bubble-gummers at the hop or on the air. He's taught her how to dance, and now he's sorry—but he's got the song.

GROUND HOG—Gemigo GMA 100

BUMPIN (prod. by Leroy Hutson) (Aopa & Silent Giant, ASCAP)

Label debuts with a strong disco contender ripe for the r&b audience, too. Dance to the music, if you will, or just let it keep your soul bumpin' along.

TOM JANS—A&M 1637

MARGARITA (prod. by Mentor Williams/Third Son Prod.) (Almo, ASCAP)

A songwriter whose past association (singing, too) with Mimi Farina should provide an audience-in-waiting, takes his tenor through a melodic and well-polished run.

REUBEN HOWELL—Motown M 1325 F

CONSTANT DISAPPOINTMENT (prod. by Clayton Ivey & Terry Woodford/Wishbone) (Beechwood/Neostat, BMI)

A highly sensitive lyric beautifully read. "I'm happy when I'm singing," says Howell, and the proof is in the track. Nothing disappointing about it at all.

PETER SHELLEY—Bell 614

GEE BABY (prod. by Peter Shelley) (Screen Gems-Columbia, BMI)

A chart-topper in England, these three minutes should have no trouble doing the same this side of the Atlantic. Gee, baby, sure sounds good here.

BLACKBERRIES—A&M 1630-S

YESTERDAY'S MUSIC (prod. by Billy Preston, Henry Lewy & Jerry Moss) (Lady Casey, BMI)

"Nothing From Nothing" man shares his success formula with friends. It's a magic touch destined for strong chart action today and tomorrow.

JOHN CAVACAS/AIRPORT 1975 SOUNDTRACK—MCA 40325

THEME, 'AIRPORT 1975' (prod. by Sonny Burke) (Leeds, ASCAP)

Multi-star film sequel to "Airport" offers a haunting theme that could spark disc excitement as quick-paced as the collision scene in the theaters. Lofty MOR.

T. REX—Casablanca NB 810

PRECIOUS STAR (prod. by Marc Bolan)

Hard rockers soften the tone and the pace without losing any of their distinctive sound. And could there be something autobiographical in the title?

BOBBY BLAND—ABC/Dunhill D-15015

I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) (prod. by Steve Barri) (American Broadcast/Holicanthus/Golden Cover Prods., ASCAP)

Modern day bluesmaster moans about a lover who's "put a hole where my heart used to be." Strong production around a bark sure to bite its share of the airwaves.

MINNIE RIPERTON—Epic 8-50020

SEEING YOU THIS WAY (prod. by Scorbu Prod.) (DickieBird, BMI)

The Stevie Wonder influence is readily evident, but Ms. Riperton—voice high and mighty—is quite her own lady. Seeing her this way is how it's s'posed to be.

ANDY WILLIAMS—Columbia 3-10029

ANOTHER LONELY SONG (prod. by Billy Sherrill) (Algee, BMI)

It's tough not to think of past successes when Williams is on hand, but the clarity of tone and Sherrill production here bring him to new heights.

ALLEN BURTON—ABC 12030

PHONE CALL FROM ALLYSON (prod. by Rory Bourke/Gallery Prod.) (Chappell, ASCAP)

One of the finest, most natural amalgams of top 40 and country in many a mile. Burton and Bourke prove as commercial a combination as Ma Bell and their honey.

BO DONALDSON AND
THE HEYWOODS

THE HEARTBREAK KID



ABC-12039

abc Records

TM

RECORD WORLD ALBUM PICKS

I'VE GOT THE MUSIC IN ME

THE KIKI DEE BAND—Rocket/MCA
MCA-458 (6.98)

English entourage, currently ascending The Singles Chart with the title track single bulletted in the 27 spot, shows a sure score on this second outing. Deft Gus Dudgeon production embellishes the band's fine musicianship and Ms. Dee's rich vocals, as highlighted by "You Need Help," "Step By Step" and the aforementioned hit.



WISH YOU WERE HERE

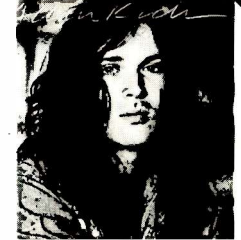
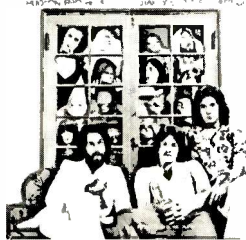
BADFINGER—Warner Bros. BS 2827 (6.98)

On their second Warners set the British band pours forth their best effort yet, achieving an up-dated Beatle-esque sound from the "Revolver" and "Rubber Soul" days. Harmonies excel throughout, with the dulcet "King of the Load," the aesthetically commercial "No One Knows," and the intense "Dennis" topping.

TOTALLY OUT OF CONTROL

HUDSON BROTHERS—Rocket/MCA MCA-460 (6.98)

Fresh, inventive and real good are the characteristics that mark this Hudson Brothers coupling with lyrical genius Bernie Taupin now holding the production reins. Especially terrific are "Lover Come Back to Me," "Straight Up and Tall" and the rock and rolling medley that ends the well produced disc.



ALLAN RICH

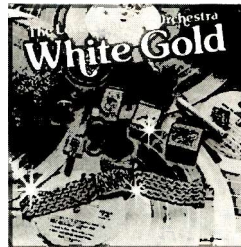
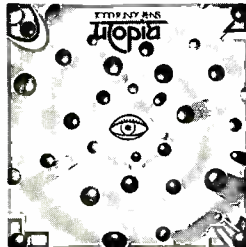
Epic KE 33078 (5.98)

Try to imagine that the person who is performing (and wrote all but one of the songs) is nineteen. An auspicious debut indeed! A broad spectrum of material is covered—from commercial on "Friday Night" and rockin' on "Do What You Wanna Do" to country soul on "River City Blues," and Rich handles it all well. Then again, he comes from real good musical stock.

TODD RUNDGREN'S UTOPIA

Bearsville BR 6954 (WB) (6.98)

Group effort from the famed production whiz and his musically masterful touring troupe show Todd's appealing vocals electronically surrounded. "The Ikon," banded into four segments, takes up all of side two and is representative of their various musical faces. A sure score on both progressive and commercial levels.



WHITE GOLD

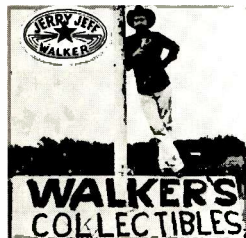
THE LOVE UNLIMITED ORCHESTRA—
20th Century T-458 (6.98)

Barry White, who is so prolific that he has three artistic configurations delivering his sweet soul sounds, leads his band on this sure-fire smash set. Warmly sensual, whether funky or symphonic, the cream of the crop include "You Make Me Feel Like This" and "Barry's Love."

WALKER'S COLLECTIBLES

JERRY JEFF WALKER—MCA MCA-450 (6.98)

It's nice to hear those raspy, familiar vocals again. Walker has always delivered home-grown, comfortable sets, with this one adding to the tradition. Relax and enjoy the release, as "I Like to Sleep Late in the Morning," "My Old Man" and "Wingin' It Home to Texas" highlight.



GREATEST HITS

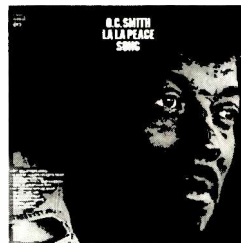
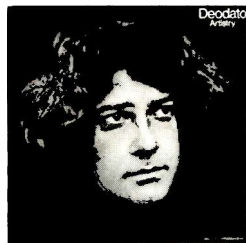
CHER—MCA MCA-2127 (6.98)

The sultry songstress who has succeeded on both recording and television levels has her vocal prowess amply displayed on this "best of" compilation. Hits on the package include "Dark Lady," "Train of Thought" and the phenomenal "Half-Breed" as well as her current single contender, "Carousel Man."

ARTISTRY

DEODATO—MCA MCA-457 (6.98)

Keyboard connoisseur who first teamed his unique jazz flavor with a classical standard to make top 40 inroads is now available live on this vibrant set. Self-penned selections dominate the recording, which crosses over top 40, FM and jazz categories, making for a most programmable effort. Deodato's special style sparkles "St. Louis Blues."



LA LA PEACE SONG

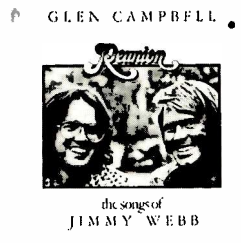
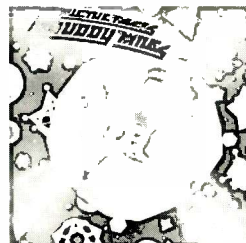
O.C. SMITH—Columbia KC 33247 (5.98)

Essentially a "best of" compilation set amidst his current single title tune, sales are in the grooves with Smith's sweet renditions of "Friend, Lover, Woman, Wife," "The Son of Hickory Holler's Tramp," and the single. Production credits are divided among Jerry Fuller, Johnny Bristol, Snuff Garrett and Gamble/Huff.

ALL THE FACES OF BUDDY MILES

BUDDY MILES—Columbia KC 33089 (5.98)

Miles' new teaming with Johnny Bristol finds the formerly progressive musician making a right turn onto a top 40 and r&b route. The omnipresent back beat never lets up, allowing for many potential singles to be culled from the package, the most sweeping being "I'm Just A Kiss Away" and "Got to Find Ms. Right."



REUNION

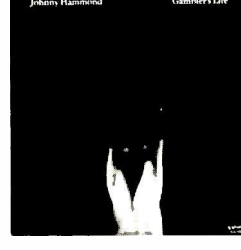
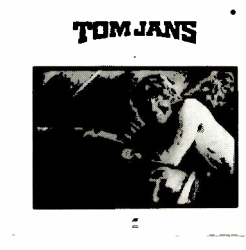
GLEN CAMPBELL—Capitol SW-11336 (6.98)

Fans of Campbell and Jimmy Webb alike will flock to the stores for this one, comprised exclusively of songs by Webb, as lovingly rendered by Campbell. Aptly released in time for the holiday selling season, the disc's charmers include "Just This One Time," "Wishing Now," "I Keep It Hid" and "It's A Sin."

TOM JANS

A&M SP-3644 (6.98)

Music City's finest sessionmen gathered with Jans, who formerly sang with Mimi Farina, to deliver this dulcet, folk-oriented set. FM programming is in the offing, as the recently released single, "Margarita," the flowing "Old Time Feeling" and the commercial "Free and Easy" spotlight Jans' first solo set.



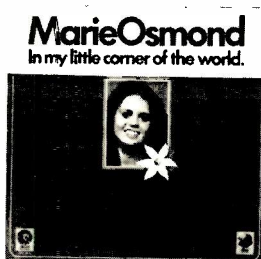
GAMBLER'S LIFE

JOHNNY HAMMOND—Salvation/CTI SAL 709 51
(Motown) (6.98)

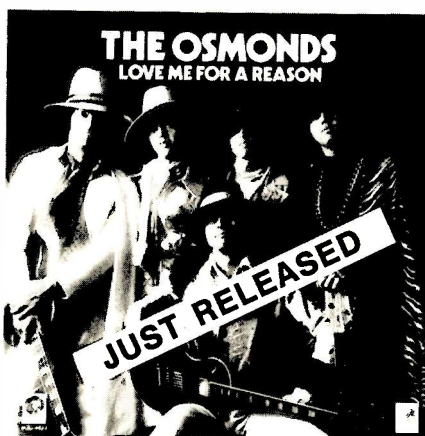
Keyboard whiz Hammond teams up with tight Larry Mizell production, an illustrious gathering of jazz musicians, and appropriate backing vocals to form an exciting jazz release. "Rhodesian Thoroughfare" is an exhilarating display of expertise and the title track is intricately lavish.

November 20, 25 million people will welcome the Osmond family into their homes.

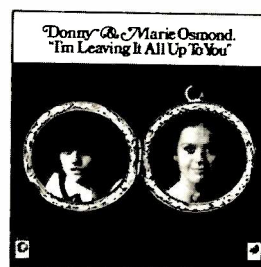
November 21, be ready with our Osmond family of albums in your store.



Album M3G 4944



Album M3G 4939
8-Track M8H 4939
Cassette M5H 4939



Album M3G 4968
8-Track M8H 4968
Cassette M5H 4968

On November 20th, the entire Osmond family—all the brothers and Marie—will appear together for the first time ever in their own prime time CBS-TV special with guest star Andy Williams.

To back this exceptional national exposure, MGM/KOLOB has put together one of the most extensive campaigns in our history . . . radio, TV, print ads, posters, and one of the most exciting in-store mobiles you've ever seen or hung. It's all designed to turn 25 million viewers into record buyers.

Check your stock:

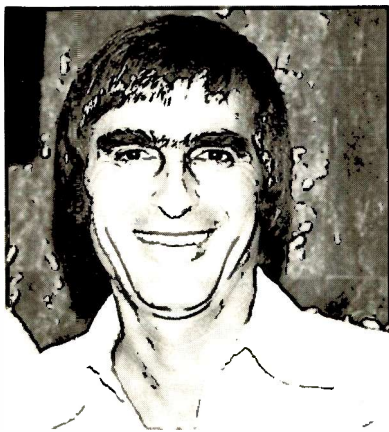
	ALBUM	8-TRACK
OSMONDS	SE 4724	M8G 4724
THE OSMONDS • HOMEMADE	SE 4770	
THE DONNY OSMOND ALBUM	SE 4782	
THE OSMONDS • PHASE III	SE 4796	
DONNY OSMOND • TO YOU WITH LOVE	SE 4797	
DONNY OSMOND • PORTRAIT OF DONNY	SE 4820	M8G 4820
THE OSMONDS LIVE	2SE 4826	M8LT 4826
THE OSMONDS • CRAZY HORSES	SE 4851	
DONNY OSMOND • TOO YOUNG	SE 4854	M8G 4854
LITTLE JIMMY OSMOND • KILLER JOE	SE 4855	M8G 4855
DONNY OSMOND • MY BEST TO YOU	SE 4872	M8G 4872
DONNY OSMOND • ALONE TOGETHER	SE 4886	M8G 4886
THE OSMONDS • THE PLAN	SE 4902	M8G 4902
MARIE OSMOND • PAPER ROSES	SE 4910	M8G 4910
DONNY OSMOND • A TIME FOR US	SE 4930	M8G 4930



Sparago Joins Buddah As Natl. LP Sales Mgr.

■ NEW YORK — Lewis Merenstein, vice president and general manager of The Buddah Group has announced that Bernie Sparago has been named national album sales manager of the company. In this capacity he will report directly to Merenstein.

"Sparago has had enormous experience in this area of the industry," commented Merenstein, "and has worked closely with distributors, one-stops, rack jobbers as well as national chains. He will be involved with the marketing of all Buddah product, and his entrance into the company signals a significant re-organization of our marketing procedures. Working closely with the promotion staff, Bernie's efforts will be a part of the company's commitment to highly energize our operations."



Bernie Sparago

Prior to his appointment at Buddah, Sparago was vice president and sales manager with Nehi Records in California. Before joining Nehi, Sparago had worked for five years with United Artists Records—as general manager for Sunset Records, then as sales manager of the Blue Note label, and finally as sales manager for all of UA's labels.

Initially, Sparago will be based out of Buddah's offices in Los Angeles.

Powell Joins Sire As Promotion Director

■ NEW YORK—Tim Powell has joined Sire Records as promotion director for the Sire and Passport labels effective immediately, according to company directors Seymour Stein and Richard Gottehrer.

Powell brings to Sire many years of experience in radio programming. He had been with the ABC network since 1971. He was first director of program development where he acted as consultant to their FM group of stations WPLJ, KLOS, WDAI, WRIF, WDVE and KAUM. More recently he was program director of WPLJ.

GRC Taps Mazur

■ ATLANTA—General Recording Corporation has announced the appointment of Ruby Mazur to the position of director of creative services for GRC, Aware and Hotlanta labels. Mazur was named to the creative post by GRC president Michael Thevis and GRDC president Buz Wilburn.

Mazur's previous affiliations include positions with ABC/Dunhill as executive art director.

In his new post as creative services director for GRC Records, Mazur will be completely responsible for all album cover designs, marketing aids, advertising, press and photographic services.

Farrell Ups Warner

■ LOS ANGELES — Jay Warner has been promoted to the position of east coast director of professional activities for the Wes Farrell Organization's publishing companies. The announcement of the appointment was made by Steve Bedell, executive vice president of the Farrell Organization.

Cassette Library Offered By Recording Institute

■ NEW YORK — The Recording Institute of America has announced the release of the Music Industry Cassette Library, the first educational cassette series on the music industry.

The library describes the functions and operations of the recording company, the publishing company, the management company, the booking agency, the independent production company and legal departments.

The library consists of six double sided professionally narrated cassettes, running for approximately 3½ hours. Some of the music industry's top executives and "hit makers," such as Tom Draper, Sid Bernstein, Terry Cashman, Al Teller, Ed Rosenblatt, Kenny Gamble, etc., can be heard expressing their viewpoints of the workings of their departments and the roles they play in the overall

MCA Signs Iron Butterfly



Iron Butterfly has signed with MCA Records, Inc. The announcement was made by Len Sachs, president of Coyote Productions, Inc. (an independent record production company) and manager of Iron Butterfly; J. K. Maitland, president of MCA Records, Inc.; and Johnny Musso, MCA vice president/a&r. Iron Butterfly is best known for the album "In A Gadda Da Vida." To this date, the lp has sold over three million units. The group, now reorganized with original members Erik Braunn (guitar, vocals) and Ron Bushy (drums) and new members Philip Kramer (bass, vocals) and Howard Reitzes (keyboards, vocals), recently completed a tour of the American northwest and Canada. All the members of Iron Butterfly write and they are now working on their first MCA album. A major tour of the United States is being planned for early 1975 to coincide with the release of Iron Butterfly's debut MCA lp. Pictured at the signing are J. K. Maitland (seated) and (standing from left) Johnny Musso, Philip Kramer, Ron Bushy, Howard Reitzes, Len Sachs and Erik Braunn.

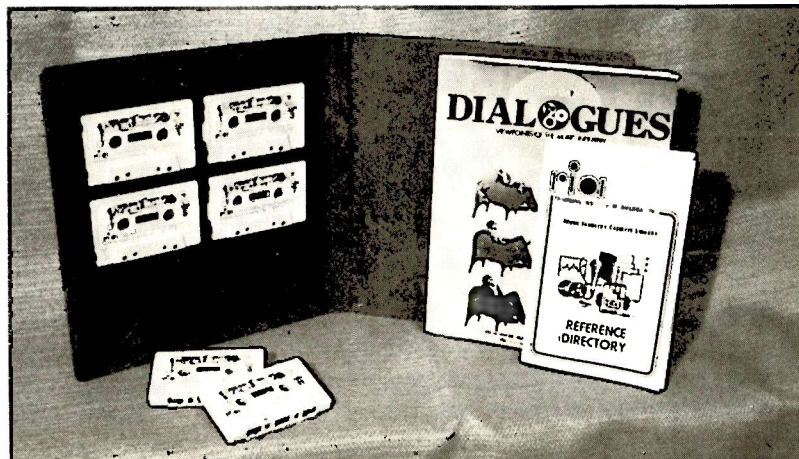
K&K Announce New Studio Plan

■ GREAT NECK, N.Y.—Kasnetz & Katz are introducing to the recording business a new concept in the purchasing of studio time, designed to encourage new talent as well as old.

The plan includes a K&K Studio City membership, which costs \$675, with first year annual renewal dues (and these prices are guaranteed to remain the same for five years) set at \$150. Each member is entitled to rent the 16 track recording facilities for \$45 an hour between 9 a.m. and 6 p.m., for \$50 an hour between 6 p.m. and 12 a.m., and for \$55 an hour between 12 a.m. and 9 a.m. A recent K&K survey found 16 track studios in New York City charging \$130 and up per hour, while studios outside of New York averaged \$100 an hour. There is no limit on the amount of hours a group or artist may book throughout the year, and the K&K studio is available seven days a week, 24 hours a day. All recording dates must be booked 48 hours in advance.

This plan is limited to no more than 100 cardholders and does not include top 100 groups, who are charged regular rates. A limousine service is also available to cardholders as well as non-members.

K&K Studio City is located at 323 E. Shore Road in Great Neck, New York. For further information regarding the new membership plan, contact Steve Bramberg at the studio (phone 516-482-5930).



operation of the music industry.

Included as part of the library is a reference directory which contains songwriter affiliation forms, sample artist contracts, etc., in addition to a directory of record manufacturers, music publishers, personal managers, producers and booking agents.

RW Dialogues

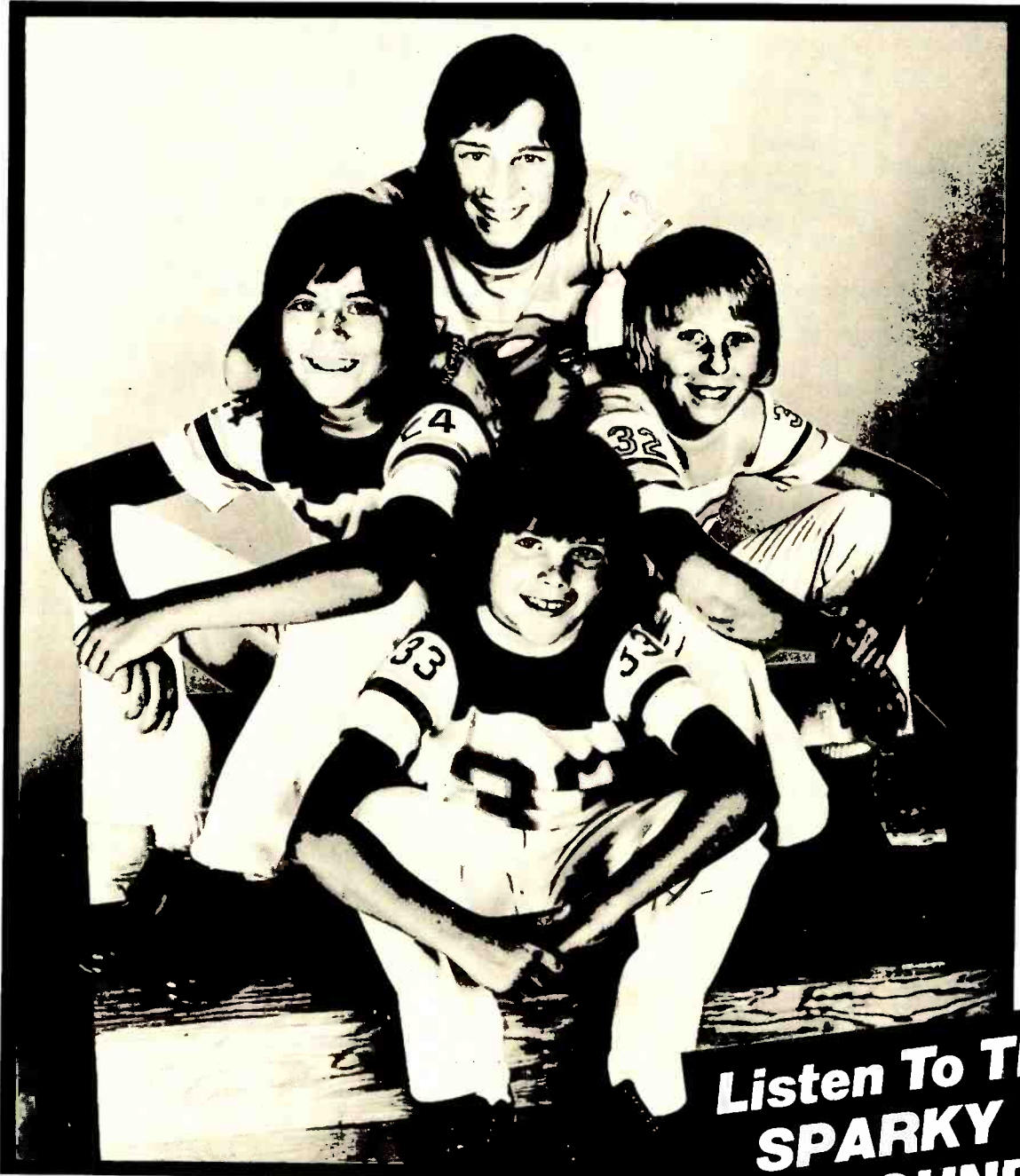
A special feature insert, "Dialogues," is a specially bound book containing over fifty printed interviews compiled by the Recording Institute of America from past issues of **Record World**. This special feature insert is a cross section of selected personal viewpoints from such industryites as Clive Davis, John Lennon, Jerry Wexler, David Geffen, Liza Minnelli, Alice Cooper and others.

Vinny Testa, president of the RIA, said, "We believe that this

(Continued on page 30)

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RADIO WORLD

The Battle for Chicago's Ratings

By LENNY BEER

■ CHICAGO—The "Windy City" is one of the top three markets in the country. It is virtually impossible to have a number 1 record nationally without being played on the two giant AM rockers in the market, WLS and WCFL. These two stations have been waging an exciting battle for leadership in the Chicago rock marketplace for the past two years. In 1973, WCFL saw the culmination of some great efforts. They had hired Larry Lujack, one of the country's top disc jockeys, and ran successful promotions around his being on the station. They also pulled off some exciting promotions and scored a strong victory over WLS in the summer of '73 ratings. 1974, however, has been a different story. So far, the lead has shifted back to WLS. How they accomplished this turnabout, and what they are currently doing, is the subject of this article.

During the summer of 1973, WLS hired Jim Smith from WBBM-FM to be their music director. Smith is an extremely personable and talented young man with a strong background in Chicago's radio system. The first thing he saw was that changes had to be made, but he believed in marginal, not wholesale changes. "There is a lot of tradition involved in the relationship between WLS and this town (Chicago)," said Smith. "So, we felt that instead of making massive changes, we would try for massive improvement." Smith worked to change the music by tightening the playlist to the biggest current

hits in Chicago and flavoring it with the "best and most timely" oldies. This led to a direct choice in top 40 music for the Chicago public, since WCFL plays more records and tests certain new product.

Gehorn Contributions

John Gehorn joined as program director in January of 1974. The trend back to WLS had already begun in the ratings, and his work increased the lead. Gehorn began working with the jocks to better the sound of the station. He believes WLS should have "a personality sound with tight production." He wants the jocks to be "entertaining within the flow" of the station's music. "They are given enough time to jump in," said Gehorn, "do their entertaining and jump out while keeping the flow of the WLS sound." Gehorn is also instrumental in creating and building the morale and momentum among the employees at the station. "The audience feels the morale and senses the momentum," adds Gehorn. Smith agrees, "The morale here is the best decisively. John (Gehorn) saw the potential here and is vigilant in working with everyone. We have a great group of people here and what we feel is a great radio station."

WCFL is also a great radio station, and as they head into the Fall ratings period all eyes will be attuned for the possibility of another turnaround. This competition in Chicago seems to be vital, vibrant and it works simply to give the people great radio.

Reverse Crossovers

(Continued from page 3)

people back and pick up some pop listeners in the process. There is an opening in the St. Louis market for an AM rocker playing the best music, and we feel we can fill it," added Michaels. It seems to be working since KATZ's ratings are on the increase.

Among the pop records being aired on r&b stations, Gino Vannelli's "People Gotta Move" (A&M) is standing out as a potential "reverse" crossover hit. Its sound fits closely into the r&b format at many stations and therefore is already being played at WJMO, WABQ, KATZ, WBLS-FM, WVKO, KYAC, WUFO and others. Other pop groups being aired at r&b stations are Bad Company (Swan Song), Fancy (Big Tree), John Lennon (Apple), Elton John (MCA), Carole King (Ode), Paul Anka (UA), Cheech y Chong (Ode), Osmonds (MGM), Bachman-Turner Overdrive (Mercury), Steppenwolf (Mums), Righteous Brothers (Capitol), Chicago (Columbia), America (WB), Lynyrd Skynyrd (Sounds of the South), and Jose Feliciano (RCA).

AM ACTION

(Compiled by the Record World research department)

■ **Three Degrees** (Phila. Intl.). A really super week for this record with the powerful support of WABC, WQXI, KIMN and WMAK. Great jumps in many key markets. Some include 20-13 13Q, 12-3 WCOL, 18-11 KHJ, 24-12 KJR, 24-11 KILT, 9-5 KFRC, 28-23 WSAI and 7-3 WRKO among others. Note: The r&b action continues building just as strongly.

Carl Douglas (20th Century). Fast becoming one of the most talked about and requested records in radio these days, the disc takes historic jumps and continues rounding up new supporters. New on KDWB and WFIL. Incredible jumps are as follows: 29-1 WQAM, 37-9 WCOL, 20-13 WHBQ, 27-17 WRKO, 31-22 13Q and 26-17 KFRC.



Barry White

Harry Chapin (Elektra). Tremendous action this week for "Cat's In The Cradle." Adding the record this week are WDGY, WCFL, WFIL and WIBG. Impressive moves include 6-1 13Q, 11-3 WSAI, 15-5 WCOL, 13-6 KIMN, 30-23 WRKO and 26-20 WOKY. This 'cat' is certainly in the bag!

Helen Reddy (Capitol). Surely her biggest record ever, this week's action equals that of last week's in excitement and strength. New markets airing the disc are WHBQ, WSAI, WIXY, WIBG, WQXI, WFIL and KIMN.

Rufus (ABC). Solidifying their position in the pop market, this group brings in three more heavies this week: KSLQ, WDGY and WIXY. R&B action continues along those same driving lines.

Pointer Sisters (Blue Thumb). As mentioned last week, this record has finally broken open. A steady and growing base now includes KFRC, WOKY and WQXI (new this week), all playing the record full time.

NEW ACTION



Andy Kim

Hot on the heels of his latest #1 record, **Paul Anka** (United Artists) comes with yet another. The follow-up, as potent as the last one which brought Anka back to the top of the charts, is already being played on the following stations: CKLW, KJR, WSAI and WMEX.

After getting over the impact of a #1 album (his first) and a #1 single (both pop and r&b), **Barry White** (20th Century) zooms in with

(Continued on page 109)

COUNTRY RADIO

By CHARLIE DOUGLAS

■ And the stations continue to go country . . . WPLO-FM in Atlanta is increasing its power to 100,000 watts and heading down the country road . . . PLO-FM will concentrate on album cuts and classics, and will highlight the best of the new country singles. **Jim Clemens**, operations manager for WPLO-AM, will split his duties with the new FM country format . . . KGBS in Los Angeles reverses the trend of full-timers going country, and switches its daytime facility to country music. The new entry will add to the already-country-programmed half-dozen stations in the L.A. area.

Stan Martin, formerly of WHN in New York, has put together a free package and is touring a series of prisons in the eastern part of the

(Continued on page 109)

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Capitol Realigns Press Department

■ LOS ANGELES—Dan Davis, director, creative service and press, Capitol Records Inc., has announced a significant realignment of the Capitol Records' press department.

Remaining in her post as national publicity manager is Patti Wright, whose duties include the coordination of national press activities in relation to Capitol artists. Wright will provide national tour support for the company's major acts, in addition to providing publicity material for national trade and consumer publications. She will report directly to Davis.

Effective immediately, Michael Lehman has been named western publicity manager. Lehman was formerly an assistant to the vice president of the entertainment division of Rogers & Cowan, in addition to his freelance work for numerous periodicals. His duties include working closely with Capitol sales and promotion in order to coordinate all efforts on behalf of Capitol artists appearing in the western half of the United States. He will also be responsible for generating al-

November Release Set by Capricorn

■ MACON, GA. — Phil Walden, president of Capricorn Records, Inc., has announced the release of three albums for November.

Leading the release is the third album by the Marshall Tucker Band, a two-record set titled "Where We All Belong." One record was recorded live last July at the Performing Arts Center in Milwaukee, and the other record is a new set recorded at Capricorn Sound Studios, with Paul Hornsby producing. Upon the release of the album, the Marshall Tucker Band will embark on their first coast-to-coast tour as a headline act. The tour will last some seven weeks, starting in Bangor, Maine and ending in San Francisco.

Kitty Wells' debut album for Capricorn will also ship in November. Titled "Forever Young," the album was recorded at Capricorn Sound Studios and produced by Johnny Sandlin and Paul Hornsby. Musicians on the album include Richard Betts, John Hughey, Tommy Talton, Scott Boyer, Toy Caldwell, and Chuck Leavell.

The third album of the November release is the first Capricorn album to be released in quad. The album, "The Allman Brothers Band At Fillmore East," (originally released in 1971), is the first of a series of albums scheduled to be re-mixed in quad for re-release.

bum and concert reviews, and maintaining liaison with the trade magazines and west coast consumer publications. Lehman replaces J. R. Young, who has been appointed manager, press and editorial services. Both will report directly to Wright, and all will work out of the Capitol Tower in Hollywood.

Lehman's counterpart in the New York executive offices of Capitol Records is Soozin Kazick, eastern publicity manager. She has been with Capitol Records two years after serving as the director of publicity for Buddah Records and then as the director of publicity and promotion for Grossman/Glotzer, a managerial firm based in New York. Kazick's duties will be the same as Lehman's except her operations will be east coast-oriented.

Kathy Wagner, national publicity coordinator, remains at her post in the Hollywood offices, and her duties include the production of publicity material, including bios, photos and clippings of Capitol artists. She also maintains Capitol's extensive mailing list to the press throughout the entire country. She has been with Capitol Records for five years.

Film Seized on Coast

■ LOS ANGELES — "Loveland," an X-rated motion picture showing at the Cinema Theater, Western Avenue and Santa Monica Blvd., Los Angeles, has been seized in an anti-record piracy action. Responding to a complaint from Warner Bros. Music, Los Angeles City Attorney, Burt Pines and Deputy City Attorney Jim Hodges filed a criminal complaint based on the unauthorized usage of Charles Wright's composition and recorded performance of the song "Loveland." Charles Wright, Warner Bros. Records and Warner Bros. Music have given affidavits denying the issuance of a mechanical license for this usage.

Carlton Calls



Spence Berland says, "Right on for 'Everlasting Love!'" Pictured are Greg Von Lewis of Robert Ellis and Associates, Carl Carlton's management firm, Berland and Carlton, who dropped by Record World's west coast office recently to present Berland with a copy of his single.

Chappell Inks Sober



ABC recording artist Errol Sober (left) has been signed by Chappell Music to a worldwide publishing agreement, it has been announced by Eddie Reeves, director of creative services for Chappell in Los Angeles. Sober has recorded with the Sugar Bears and was general manager for the Playboy Music Publishing Group and also west coast professional manager for April Blackwood Music Publishing Company before starting his recording career.

Warners Nov. Sales Spotlight

■ BURBANK, CAL. — Eight albums from Warner/Reprise and affiliated labels released as part of "The Force" campaign will be the focus of a comprehensive sales program starting November 4, it was announced by Warner Bros. vice president and director of sales and promotion Ed Ronsenblatt. The concept behind "The Force" campaign and accompanying graphics and merchandising material was principally devised by WB art director Ed Thrasher.

The albums and tapes include Graham Central Station's "Release Yourself," Bonnie Raitt's "Streetlights," and "I've Got My Own Album To Do" by Ron Wood on the Warner Bros. label. Reprise is represented in the program by John Sebastian's "Tarzana Kid," Randy Newman's "Good Old Boys" and "Heroes Are Hard To Find" by Fleetwood Mac. "Felix Cavaliere" on Bearsville and "Roxy & Elsewhere" by Frank Zappa and the Mothers on DiscReet are also part of the program.

The program includes an in-store sampler album which includes tracks from each of the eight albums; a single sheet order form; dealer co-op ads in daily newspapers; in-store merchandising materials on each of the artists and two sixty-second four album radio spots which will be run on a rotating schedule as well as a full schedule of trade ads.

Ziff Rejoins UA

■ LOS ANGELES—Bob Cato, vice president, creative services, United Artists Records, has announced the appointment of Lloyd Ziff to the post of art director. Ziff rejoins UA after a stint as associate art director for Rolling Stone, prior to which he was associate art director at UA.

Gest Forms PR Firm

■ LOS ANGELES — David Gest and Associates have announced the official opening of their public relations firm with west coast offices located at 6300 Wilshire Blvd. Suite 1009, Los Angeles, California 90048; phone: (213) 655-3614. Their east coast office is located at 13 Somerset Road, Lexington, Mass. 02173; phone: (617) 862-2534.

David Gest, president of the firm, has had extensive background as a journalist for such publications as Zoo World, Record World, Soul, The Johnson Publications and Rock Magazine. Later, he became west coast publicity/director of London Recording Corporation until his promotion to national director of publicity for the same firm, relocating in New York City.

Acting as general manager for the firm is Dee Dee McNeil, formerly with United Artists Records as national press and media coordinator for the Trans-America owned company.

Sherry Klinger, previously with MGM Records, will be in charge of college press and will be assisted by Ed Eckstine, former editor of Soul and Jazz Magazine.

Elizabeth Rush is east coast manager and press coordinator. She has had experience in both publicity and promotion, working with Castle Music in charge of creative services.

Presently the roster of entertainers represented by the David Gest firm are Al Green, Billy Eckstine, Johnny Taylor, Ltd. and the complete roster of Babylon Recording Corporation.

PRC Announces Changes

■ NEW YORK—Henry W. Hainick, chairman of the board of Richmond Recording Corporation, has announced that Dubbings Electronics, Inc., has been relocated and consolidated with its sister company, PRC Recording Company, at Richmond, Indiana. Dubbings was formerly located in Copague, Long Island.

In New York, Hugh Landy has been named executive vice president of PRC Recording, David Grant vice president of sales, and Jaron Gittleman vice president of finance. Vice president of tape operations is Michael Thaler and manager of tape sales is Jeff Pastolove.

At the manufacturing facility in Richmond, Indiana, Gerald Sharp has been named plant manager.

The new tape facility, now housed within the PRC processing plant, is equipped to run 40,000 eight track and 20,000 cassettes per day for its customers, combining record and tape shipments to distributors for lower per-unit freight costs.

Who In The World:

Cheech and Chong Hit the Heights

■ LOS ANGELES — Ode Records recording artists Cheech and Chong are among the most successful funnymen in the history of the record industry. And their success has become so pervasive that they are now firmly rooted in the highest reaches of rock royalty. If one weren't afraid of the phrase, one would almost say that they've become members of the top-of-the-charts establishment. In these days of double-digit inflation, having a piece of the Cheech and Chong pie is better than money in the bank.

What is most astonishing about their meteoric success is the fact that in our age of music mystique and power, the duo's comedy albums rank in sales alongside a few other consistent "rock-era" superstar supersellers. Produced by Lou Adler, their first three albums — "Cheech and Chong," "Big Bambu" and "Los Cochinos" — were all million-plus sellers and multi-Grammy winners and/or nominees. After their introductory first album, all their lps have shipped gold and quickly turned platinum.

Cheech and Chong have not only restored viability to the comedy album in the industry and zoomed its sales to unheard of heights, but they have also made their comedy singles top-of-the-chart hits. This has never happened before in the business and their recent single, "Earache My Eye," was a huge smash. The same computer predicts that their latest album, "Cheech and Chong's Wedding Album," will also be a "monster."

They have also upset the industry appletart as far as tape sales go. For them it goes unbelievably well and where only music is supposed to play on cassettes . . . Cheech and Chong are a funny exception to the so-called rule.

On stage, they fill concert halls everywhere, from college cam-

pus to the staid halls of the Kennedy Center in our nation's capital. Their comedy, unlike wine, does travel extremely well . . . whether in the United Kingdom . . . or the downunder country . . . where their spring concert tour of Australia was extended three-times en route and where box office records have been set for years to come.

But the numbers aside, their contribution to the record and allied industries rests on a higher concept: artistic freedom. Cheech and Chong have made it their own way . . . without compromising their insights, concepts and feelings. And success has not altered their jaundiced viewpoint one iota.

(Pictured on the cover with Cheech and Chong, at far right, is Lou Adler.)

Keith Moon: Into Everything

By KAREN FLEEMAN

■ LOS ANGELES — During the past few years, many musicians who have predominantly been known as members of various well-known bands, have emerged to become major solo artists in their own right. Robin Trower, former member of Procol Harum, Ron Wood of the Faces, Lou Reed, once of the Velvet Underground, Roger McGuinn from the Byrds, and Rick Wakeman, the recent keyboardist of Yes, are only a few examples of talents who have recently stepped into the limelight, to be recognized as bona fide separate entities of their respective groups.

Keith Moon, The Who's dynamic drummer, has recently embarked on his first single endeavor outside of The Who, a solo album entitled, "Like a Rat Up a Pipe." He is currently recording and co-producing the album with former Beatle road manager Mal Evans at L.A.'s Record Plant. In a recent interview

with RW, Moon reflected "Subconsciously, I've always wanted to do an album, but this one came together rather spontaneously at five o'clock in the morning when I said to Mal, 'Let's go into the studio tomorrow.' The album started off just doing a single, the Beach Boy's 'Don't Worry Baby,' then we decided to do some more, and carried on from there."

A wide variation of material will appear on the album, ranging from the Knickerbockers' ancient tune, "Lies," to a new donation penned by John Lennon, "Miss L." Other songs include The Who's "The Kids Are Alright," Rick Nelson's "Teenage Idol," Jimmy Webb's "Motorcycle Queen," and a contribution from Fanny's ex-keyboardist, Nickey Barclay, "Solid Gold." The artists appearing on the album are as varied as the material. Members of Fanny, John Sebastian, Flo &

(Continued on page 22)

Mandrill-ing About



While in town recently, Polydor recording artists Mandrill visited discotheques, the Phonodisc sales staff, and various radio stations. Pictured above (from left) are: The Phonodisc sales staff in New York; Coffee Cave of Mandrill, Frankie Crocker of WBSL, Ric Wilson of Mandrill, and Mandrill manager George Grafe; New York promotion staffer Randy Roberts, Wilson, WWRL program director Enoch Gregory, Cave, and disc jockey Hank Span.

RCA A&R Activities (Continued from page 3)

Somerfeld's producing credits already include David Werner's "Whizz Kid" debut lp, Nina Simone's current album, "It Is Finished" (for which he was executive producer) and Don Imus' "One Sacred Chicken To Go," along with singles by Rob Hagel and Michael Howard.

Representing RCA Records a&r on the west coast is a&r producer John Lombardo, who joined RCA in 1971 as a publishing representative for Sunbury/Dunbar, first in Toronto and then in Los Angeles. Currently working on a single for newly signed artist McDuff, Lombardo has previously produced Emperor, Buster Brown and Rocking Horse. Ian Thomas' hit "Painted Ladies" was produced by Lombardo.

Herman Diaz, with RCA since 1947, is named a&r producer and

will be responsible for producing contemporary concept albums from vault product and for special lp product evolving from analysis of the various best-seller charts. Among those Diaz has brought to RCA are Los Indios Tabajaras, Perez Prado, the Limeriters, Tito Puente, Tito Rodriguez and Hugo Montenegro, all of whom he produced.

Walter Alshuk

"Our recording manager is Walter Alshuk," he went on. "The producer activities in the studios, the physical recording sessions, the mastering, the mixing, the work in TM rooms—will be facilitated and coordinated by Walter." A 25-year man at RCA, Alshuk has served in the custom, premium and a&r departments as well as sales and administration.

B'nai B'rith Meet To Feature Seminar

■ NEW YORK — The Music & Performing Arts Lodge of B'nai B'rith will hold its next meeting on Nov. 4, 1974. After its usual business session, a special seminar will be held.

Panel

Titled "Artists Contracts As Told By The People Who Make Them," the panel will be composed of Sidney A. Siedenber, president of SAS Inc.; Harold Orenstein, of the law firm, Orenstein, Arrow, Parcher & Silverman; Seymour Stein, president of Sire Records; Elliot Goldman, Bell Records; and Jeff Franklin, president of ATI. The moderator of the panel will be the Lodge's Toby Pieniek, director of business & talent affairs, RCA Records.

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WVON—Chicago

WNOE—Milwaukee

Tampa—WTMP

Cleveland—WJMO

Cleveland—WABQ

Miami—WMBM

Beaumont—KJET

Fort Worth—KNOK

Houston—KCOH

Houston—KYOK

ON UNITED ARTISTS RECORDS 

Keith Moon *(Continued from page 20)*

Eddie and Harry Nilsson are doing back-up vocals, Jesse Ed Davis, Dick Dale and Joe Walsh are helping out on guitar, and Jim Keltner and Bobby Keyes are also putting in some time.

Moon never pursued singing with The Who because of the unfavorable conditions that a singing drummer has to deal with by playing and vocalizing at the same time. "It's difficult for a drummer to vocalize for a start. You're moving around when drumming, and to sing, you'd have to cut two tracks. Also, the cymbals just drown you out. I don't want to be tied to a microphone, and if you're drumming, you really are. It doesn't work to do both . . . 'singing drummers' just doesn't even sound right." Although this is indeed a solo project, Moon has no intention of leaving The Who, and the group will most likely go on tour in the beginning of the year. Moon explained, "Solo projects give me a little more room to breathe. We all express ourselves in different ways. You can't work together all the time, you need to do different things, otherwise you'll get stale and turn into a vegetable until you go out on the road again."

Moon has other interests besides solo albums. He expressed great enthusiasm as he talked with **RW** about acting in general, and in working with director Ken Russell in his role of the wicked Uncle Ernie in Russell's film version of "Tommy," The Who's rock-theatrical classic. "I don't think I have ever stopped acting," said Moon emphatically. "I do believe in the parts, and I am what I play. You should become

Bell Signs Gryphon

■ **NEW YORK**—Clive Davis has announced the signing of the English group Gryphon to an exclusive recording contract. The band will appear with Yes on an extensive concert tour which will include appearances in 40 cities across the United States. The tour will coincide with the release of Gryphon's new album on Bell Records, "Red Queen To Gryphon Three."

PUBLIC RELATIONS

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the part that you're portraying. Ken is great in helping the actor play the part, he gives you direction in projecting the person you're playing. In that way, the actor and the director work together in giving the character life, status and dimension. Inside your head, after you define what the character is, all you do is feed life into him. 'Tommy' is an experience in color, sound, light and music, and Ken's really done an amazing job. Actually, he's the only one who is mad enough to have done this whole thing."

"Rat Up A Pipe" and "Tommy" should both prove to be successful ventures for Moon, and we should be hearing still more projects from him soon.

Charlie Rich in Amarillo



Epic recording artist Charlie Rich recently made a special appearance at the Amarillo Fair in Amarillo, Texas. While in Amarillo, Rich stopped by at a meeting of the Western Merchandisers, Inc., who have played an important role in Rich's incredible success. Shown above at the meeting are, from left: John Marmaduke; John's father, Sam Marmaduke, president, Western Merchandisers; Charlie Rich; Mike Gusler, country marketing manager, Epic and Columbia Custom Labels; and Steve Marmaduke, Sam's other son.

new york central

BY IRA MAYER

■ In the two-part Dialogue with **Frank Barsalona** (concluded in this week's issue), and in our recent conversations with **Ron Delsener** and **Howard Stein**, it is evident that changes are on the way as the live appearance scene goes—in New York and around the country. In attempts to seek responses from acts and managers concerning over-saturated markets in a sliding economy, we must note that of those contacted, directly or indirectly, only **Felix Pappalardi**, of **Mountain** (whose comments will appear in a future Dialogue) addressed the matter.

On the management/performer end, few seem willing to accept that for the first time in several years the movement is going to have to be toward smaller halls and shared stages—at least as far as the promoters are concerned. Perhaps new promoters will get a crack at some big acts (provided they can get the funding to offer advance guarantees), or perhaps, as Delsener suggested, the acts will turn to promoting their own shows through direct involvement with the halls.

There are plenty of bookings already advertised through Thanksgiving, and many set for Christmas and New Years. So the time to watch is after the first of January, and one will know just how hard the various promoters were hit during the Fall, how much they will be forced to slow down and how many acts will have discovered and accepted the reality of the current market.

TRAVELIN' MAN: **Stevie Wonder**, on the cover of Newsweek, and still in the midst of his Fall concert tour, has found the time to drop in on friends performing around various cities, too. In Boston, **Henry Armetta** reports Wonder joined **Graham Central Station** at Paul's Mall. In New York, Wonder joined **Taj Mahal** at the Bottom Line for an extended second encore. In both instances, audiences were said to be "dancing on the ceilings." **Maureen Orth's** story in Newsweek told little new about Wonder, and offered too little analysis of the Wonder genius or phenomenon.

NOTED: The new format for the Arts & Leisure section of the New York Times made its debut a week ago Sunday (20). It needs time to develop layout-wise (the "what's happening" listings were especially confusing because of repeated jumps). Editorially, the effort has been change for change's sake, and that's been evident for several months. Theme stories are most welcome, but unfortunately too many of the themes have been too poorly developed . . . **Robert Weiner** is producing a Thanksgiving Day special for CBS entitled "Ailey Celebrates Ellington." The show, to be directed by **Josh White**, will feature six world premieres of **Alvin Ailey** dances set to the music of **The Duke**.

SITTING IN: **Taj Mahal** packed the Bottom Line for four nights running (he was joined by the **Wailers' Bob Marley** the night after **Stevie Wonder** showed up) opening his sets with a few solo tunes, accompanying himself on guitar. A band then joined to give a healthy taste of songs from his heavily reggae-influenced "Mo' Roots" album, while **Taj** switched among guitar, banjo and keyboards. He's an exceptionally strong performer who can do no wrong in the eyes of his fans. And his positive outlook is underscored by the participation he demands of his audience—and by the energy with which his demands are met.

Chelsea Roxbury Fall Releases

■ **LOS ANGELES** — Wes Farrell, president of Chelsea/Roxbury Records, and Ed Walker, vice president of marketing and sales announced the label's Fall releases in a recent meeting held for their distributors at the Sheraton Universal Hotel.

The label will release nine singles and four albums, including a release from **Wayne Newton**, "The Best of Wayne Newton, Live," an album recorded by various artists at the Bitter End in New York, entitled, "The Bitter End Years," **Adam Miller's** "Westwind Circus," and a release from **Brian Cadd**, "Moonshine." Recently released was an album by **William De Vaughn**, "Be Thankful For What You Got," and "Soulful Merchandising Campaign"

Farrell and Walker also announced that a mass merchandising campaign will accompany these releases. Mobiles, displays, standups and posters have been readied for distribution to the retailers and television spots will also be used.

Scouting With Scott



Dropping by to visit the Record World folk recently was actor turned singer **Scott Jacoby**, to chat about his recently released single, "Act Like A Woman," on the RCA-distributed Midland International label. Well known for his film and television movie accomplishments, the most current being "Bad Ronald," **Jacoby** chatted about his performing start as a singer and then transferring to acting, and his desire to now merge both aspects of his career. **Jacoby** is pictured above with **RW's Roberta Skopp**.

WB Signs Gary Wright

■ BURBANK, CAL.—Gary Wright has been signed to a long-term exclusive world-wide Warner Bros. recording contract, it was announced by Warner Bros. Records president Joe Smith.

Wright, organizing force, organist and lead vocalist behind Spooky Tooth, has now disbanded the group in order to pursue his own solo career.

Now managed by Dee Anthony's Bandana Organization, Wright is about to start work on his Warners debut with a tentative release date after the first of the year. An extensive U.S. tour will follow.

Al Peckover Dies

■ NEW YORK—Albert Peckover, vice president of Midland International Records, died suddenly of a heart attack Friday, October 18 at the age of 48.

A veteran music man with a background in finance, administration and dealing with foreign based music publishing firms, Peckover had been affiliated with Big 7 Music and was general manager of M.R.C. Music prior to joining Bob Reno, president of Midland, at the label's inception.

He leaves his wife Dorothy and two daughters Celia and Karen. The family is receiving people at 574 Winchester Avenue, Union, New Jersey.

Roulette Signs Truth



Bob Fischer, manager of Truth, signs a Roulette Records contract as group members and Roulette executives look on. The men in the white shirts are the executives, Joe Kolsky (vice-president) and Morris Levy (president) respectively. Group members are, from left, John Gatti, Phil Girlando, Bill Zecker, Jerry White, Bob De Caro and Truth's co-manager Herb Goldberg.

Lanzetta Joins Lipman

■ LOS ANGELES — Macey Lipman, president of Macey Lipman Marketing, has announced that Tony Lanzetta has joined his organization.

Lanzetta, who was most recently director of Billboard Magazine's charts department and prior to that spent six years at Cashbox, holding the same title, will be responsible for integrating dealer participation into MLM's national and regional marketing and merchandising campaigns.

Discovery, Inc. Formed

■ ATLANTA—Discovery, Inc. has been formed by Robert Holliday and Steve Cole by merging their respective talent agencies, the Holliday Group Inc. and Discovery, Inc. The new agency will be known as Discovery Inc., a division of the Holliday Group.

Atlanta Venues

Discovery, Inc. will handle at least 48 acts, covering most of the Atlanta venues, as well as over 50 cities east of the Mississippi. The offices are located at 3330 Peachtree Rd. NE, Atlanta, Ga.

GRC Promotes Bone

■ ATLANTA, GA.—GRC Records has announced the appointment of Michael Bone to the position of national promotion coordinator for the firm's three labels. The announcement was made by GRC president Michael Thevis.

Radio Contract

In this new position, Bone will be responsible for contacting top-40 radio stations across the country. He will report directly to Jim Jeffries, national promotion director. During Jeffries' on-the-road traveling, Bone will coordinate all activities of the promotion department including contacts with over 30-field promotion men representing product on the GRC, Aware and Hotlanta labels.

Motown Releases Six

■ LOS ANGELES — Motown Record Corporation has announced the release of six new albums for November. The albums are: "For You," by Eddie Kendricks; "Me 'N Rock 'N Roll Are Here To Stay" by David Ruffin; "The Mark Of The Beast" by Willie Hutch; "New Improved Severin Browne" by Severin Browne; "Caston & Majors" featuring Leonard Caston and Carolyn Majors; and G. C. Cameron's debut album, "Love Songs & Other Tragedies."

GUARANTEED

TO BE

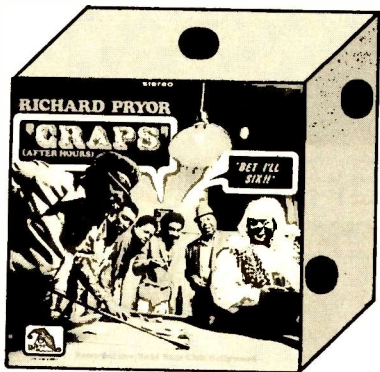
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ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

101 THE SINGLES CHART 150

AFTER THE GOLDRUSH Fritz Freyer (Cotillion/Broken Arrow, BMI)	20	LOVE ME FOR A REASON Mike Curb (January, BMI)	9
ANGIE BABY Joe Wissert (WB Music, ASCAP)	37	LOVE MY LIFE AWAY Curb & Lloyd (Jobete, ASCAP)	82
ANOTHER SATURDAY NIGHT Cat Stevens (Kags, BMI)	47	MUST OF GOT LOST Bill Szymczyk (Juke Wonder (Stein & Van Stock/Black)	
ASK ME Bobby Martin (Big Seven, BMI)	78	MY COUNTRY Glen Campbell (Kayettkay/Every Little Tune/Pierre Cossette, ASCAP)	69
BACK HOME AGAIN Okun & O'Connor (Cherry Lane, ASCAP)	17	MY MELODY OF LOVE Bob Morgan (Pedro/Galahad, BMI)	19
BEACH BABY John Carter (John Carter, PRS)	42	NEVER MY LOVE Bengt Palmers (Warner-Tamerlane, BMI)	38
BLACK LASSIE Lou Adler (India Ink, ASCAP)	80	NOBODY Templeman & Waronker (Warner-Tamerlane/Captain America, BMI)	95
BLOOD IS THICKER THAN WATER Fioravanti & Davis (Philmela/Common Good, BMI Melomega/Coral Rock, ASCAP)	48	NOTHING FROM NOTHING Billy Preston (Almo, ASCAP)	8
BUNGLE IN THE JUNGLE (Maison Rouge, ASCAP)	84	ONE MAN WOMAN, ONE WOMAN MAN Diante & Proffer (Spanka, BMI)	85
CANDY'S GOING BAD Golden Earring/Fred Haayen (Larry Shane, ASCAP)	91	OVERNIGHT SENSATION (HIT RECORD) Jimmy Lenner (CAM-USA, BMI)	31
CAN'T GET ENOUGH Bad Company (Badco, ASCAP)	4	PAPA DON'T TAKE NO MESS James Brown (Dynatone/Belinda, BMI)	64
CAN'T GET ENOUGH OF YOUR LOVE (BMI)	51	PEOPLE GOTTA MOVE Gino & Joe Vannelli (Almo/Gama, ASCAP)	33
CAREFREE HIGHWAY Lenny Waronker (Moose, CAPAC)	24	PLAY SOMETHING SWEET (BRICKYARD BLUES) Jimmy Lenner (Warner-Tamerlane/Marsaint, BMI)	30
CAT'S IN THE CRADLE Paul Leka (Story Songs, ASCAP)	27	PRETZEL LOGIC Gary Katz (American Broadcasting, ASCAP)	77
CLAP FOR THE WOLFMAN Jack Richardson (BLC/Walrus-Moore/Septima, BMI)	56	PROMISED LAND (Arc, BMI)	97
COUNTRY SIDE OF LIFE Tow Dowd (No Exit, BMI)	83	RIDE 'EM COWBOY Paul Davis/Bullet Prod. (Web IV, BMI)	46
DEVOTION Wissert & White (Saggyfire, BMI)	88	ROCKIN' SOUL Sellers & Holmes (Jimi Lane, BMI)	58
DISTANT LOVER (Jobete, ASCAP)	59	SECOND AVENUE Garfunkel & Hale (Burlington/Andustin, ASCAP)	55
DO IT BABY Freddy Parren (Jobete, ASCAP)	11	SHE'S GONE Lambert & Potter (Unichappell, BMI)	76
DO IT ('TIL YOU'RE SATISFIED) Jeff Lane & Doc Prod. (Jeff-Mar/Bill Lee/O Songs, BMI)	18	SHA-LA-LA (MAKE ME HAPPY) Willie Mitchell (Jec/Al Green, BMI)	21
DON'T EAT THE YELLOW SNOW Frank Zappa (Munchkin, ASCAP)	81	SKIN TIGHT Ohio Players (Ohio Players/Unichappell, BMI)	40
DORAVILLE Buie, Nix, Cobb (Low-Sal, BMI)	63	SO YOU ARE A STAR Hudson Bros. (Lornhole, BMI)	28
EARACHE MY EYE Lou Adler (India, ASCAP)	99	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Medress & Appell (Levine & Brown, BMI)	25
EARLY MORNING LOVE Jefferson Lee (Act One, BMI)	70	STOP AND SMELL THE ROSES Gary Klein (Screen Gems-Columbia/Songpainter, BMI)	5
EASY STREET Rick Derringer (Silver Steed, BMI)	96	STRAIGHT SHOOTIN' WOMAN Steppenwolf (Scar, BMI)	35
EVERLASTING LOVE Papa Don & Tommy Coggill (Rising Sons, BMI)	16	SWEET HOME ALABAMA Al Kooper (Dutchess/Hustlers, BMI)	36
EVIL BOLL-WEEVIL Jec McKee (Gelt, BMI)	90	THE BITCH IS BACK Gus Dudgeon (Big Pig/Leeds, ASCAP)	6
FAIRYTALE (Parathumb/Pologrounds, BMI)	49	THE BLACK-EYED BOYS Murray & Callander (Murray-Callander, ASCAP)	60
FIRE, BABY, I'M ON FIRE Andy Kim (Joachim, BMI)	67	THE NEED TO BE Jimmy Bowen (Keca, ASCAP)	22
GIVE IT TO THE PEOPLE Lambert & Potter (ABC-Dunhill/One of a Kind, BMI)	43	THEN CAME YOU Thom Bell (Mighty Three, BMI)	44
GIVE ME A REASON TO BE GONE Carl Maduri (A Song/Shada, ASCAP)	72	THREE RING CIRCUS Baker, Harris and Young (WMOT/Friday's Child/Mighty Three, BMI)	74
HANG IN THERE BABY Johnny Bristol (Bushka, ASCAP)	66	TIN MAN George Martin (WB, ASCAP)	10
HEAVY FALLIN' OUT Hugo & Luigi (Avco Embassy, ASCAP)	93	TOUCH ME Mike Hurst (Intersong, ASCAP/Al Gallico, BMI)	61
HIGHER PLANE Kool & The Gang (Delightful/Gang, BMI)	45	TRAVELIN' SHOES Johnny Sandlin (Crabshaw, ASCAP)	50
HONEY HONEY Anderson & Ulraeus (Overseas, BMI)	52	VIRGIN MAN Smokey Robinson (Tamla, ASCAP)	68
I CAN HELP Young & Swan (Combine, BMI)	23	WHATEVER GETS YOU THRU THE NIGHT John Lennon (Lennon/ATV, BMI)	7
I CAN'T LEAVE YOU ALONE Casey & Finch (Eherlyn, BMI)	94	WHATEVER YOU GOT, I WANT LARSON & Marcellino (Jobete, ASCAP)	89
I FEEL A SONG (IN MY HEART) Camillo, Knight, Guest & Patton (Kama Sutra/Etude/MEWG, BMI)	57	WHEN WILL I SEE YOU AGAIN Gamble-Huff (Mighty Three, BMI)	14
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	15	WILLIE AND THE HAND JIVE Tim Dowd (Eldorado, BMI)	86
I SHOT THE SHERIFF Tom Dowd (Cayman, ASCAP)	71	WISHIN' YOU WERE HERE James Guercio (Big Elk, ASCAP)	32
I'VE GOT THE MUSIC IN ME Gus Dudgeon (Yellow Dog, ASCAP)	26	WOMAN TO WOMAN Jackson & Stewart (East-Memphis, BMI)	79
JAMES DEAN (Benchmark, ASCAP)	100	YOU AIN'T SEEN NOTHING YET R. Bachman (Ranbach/Top Soil, BMI)	1
JAZZMAN Lou Adler (Colgems, ASCAP)	3	YOU CAN'T HAVE HER Jansen & Hart (Harvard/Big Billy, BMI)	29
KUNG FU FIGHTING Biddu/Pye Records (Chappell, ASCAP)	39	YOU GOT THE LOVE Bob Monaco & Rufus (American Broadcasting, ASCAP)	53
LA LA PEACE SONG Johnny Bristol (Bushka, ASCAP)	62, 87	YOU HAVEN'T DONE NOTHIN' Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	2
LAUGHTER IN THE RAIN Sedaka & Appere (Don Kirshner, BMI/KEC, ASCAP)	65	YOU LITTLE TRUSTMAKER Billy Jackson (Dramatics/Bacon Fat, BMI)	41
LET THIS BE A LESSON TO YOU Jackson & Yancy (Butler, ASCAP)	98	YOU'RE THE FIRST, THE LAST, MY EVERYTHING B. White/Soul Unlimited (Sa-Vette/January, BMI)	73
LET'S STRAIGHTEN IT OUT Steve Alaimo (Sherlyn, BMI)	54		
LIFE IS A ROCK (BUT THE RADIO ROLLED ME) Levine, Bellack & DiFranco (Crazy Chords/Crushing, BMI)	12		
LIVE IT UP Isley Bros., Cecil & Margoulff (Bovina, ASCAP)	92		
LONGFELLOW SERENADE Tom Catalano (Stonebridge, ASCAP)	13		
LOVE DON'T LOVE NOBODY Thom Bell (Mighty Tree, BMI)	34		

NOV.	OCT.		
2	26		
101	103	SUGAR PIE GUY, PT. 1 JONESES—Mercury 73614 (Landy/Unichappell, BMI)	
102	104	LOOK AWAY OZARK MTN. DAREDEVILS—A&M 1623 (Lost Cabin, BMI)	
103	105	I'LL BE YOUR EVERYTHING PERCY SLEDGE—Capricorn CPS 0209 (WB) (Muscle Shoals Sound, BMI)	
104	102	CAREFUL MAN JOHN EDWARDS—Aware 043 (GRC) (Act One, BMI)	
105	106	HE DID ME WRONG BUT HE DID IT RIGHT PATTI DAHLSTROM—20th Century 2113 (Patti Dahlstrom/Camp, ASCAP)	
106	110	SOMEDAY DAVE LOGGINS—Epic 8-50035 (Leeds/Antique, ASCAP)	
107	108	LET GO BRAIN CADD—Chelsea 3002 (Pocket Full of Tunes/Common Good, BMI)	
108	119	FALLING OUT OF LOVE BUSTER BROWN—RCA PB 10023 (Pedal Point/Dunbar, BMI)	
109	111	I DON'T REALLY WANT TO GO NEW COLONY SIX—MCA 40288 (Midday, BMI)	
110	—	LOVE ME NOW RUBY WINTER—Polydor PD 14249 (Tree, BMI)	
111	115	LOOSE BOOTY SLY & THE FAMILY STONE—Epic 50033 (Stoneflower, BMI)	
112	112	WALL STREET SHUFFLE 10cc—UK 5N 49203 (London) (ManKen, BMI)	
113	113	I DID WHAT I DID FOR MARIA ERROL SOBER—ABC 12016 (Murray-Callander, ASCAP)	
114	120	ROSES ARE RED MY LOVE WEDNESDAY—Sussex 623 (United Artists, ASCAP)	
115	114	CARRIE'S GONE J. C. STONE—Private Stock 45-002 (E. B. Marks, BMI)	
116	109	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA PB 10031 (Owepar, BMI)	
117	124	HIGH PRICE TO PAY FELIX CAVELIERE—Bearsville BSS 0300 (WB) (Ki/Sweet Jams, ASCAP)	
118	117	HAPPINESS IS NEW YORK CITY—Chelsea 3000 (Mighty Three, BMI)	
119	116	THE CREDIT CARD SONG DICK FELLER—United Artists UA XW535 (House of Cash, BMI)	
120	121	WALKING IN THE WIND TRAFFIC—Asylum 45207 (Ackee, ASCAP)	
121	125	BALLAD OF LUCY JORDAN DR. HOOK & THE MEDICINE SHOW—Columbia 3-10032 (Evil Eye, BMI)	
122	123	BRING BACK THE LOVE OF YESTERDAY DELLS—Cadet 5703 (Chess/Janus) (Groosevill, BMI)	
123	122	U.S. BLUES GRATEFUL DEAD—Grateful Dead 45-03 (Ice Nine, ASCAP)	
124	134	PLEASE MR. POSTMAN PAT BOONE FAMILY—Motown M1314F (Stone Agate, BMI/Jobete, ASCAP)	
125	129	MEET ME ON THE CORNER HENRY GROSS—A&M 1613 (Sweet City Song, ASCAP)	
126	128	CLOSE TO ME THE CLAMS—Three Brothers 404 (CTI) (Blues Seas/Jac/US Songs, ASCAP)	
127	127	VOO-DOO MAGIC RHODES KIDS—GRC 2033 (Group Two, ASCAP)	
128	130	DON'T LET ME DOWN HOLLIES—Epic 8-50029 (Famous, ASCAP)	
129	139	TIME MIGHTY CLOUDS OF JOY—Dunhill 15012 (Cotillion, BMI)	
130	131	YOU BRING OUT THE BEST IN ME DEREK & CYNDI—Thunder ZS8-5251 (Col) (Mighty Three, BMI)	
131	126	AFTER THE FIRE IS GONE WILLIE NELSON & TRACY NELSON—Atlantic SD 4028 (Twitty Bird, BMI)	
132	133	DEVIL GATE DRIVE SUZI QUATRO—Bell 45609 (Chinnichop/RAK, ASCAP)	
133	135	PENCIL THIN MUSTACHE JIMMY BUFFET—Dunhill D-15011 (ABC, Dunhill, ASCAP)	
134	—	NEVER CAN SAY GOODBYE GLORIA GAYNOR—MGM 14748 (Jobete, ASCAP)	
135	138	LADIES LOVE OUTLAWS TOM RUSH—Columbia 3-10021 (Resaca, BMI)	
136	—	SUNSHINE ROSES GENE COTTON—Myrrh 136 (Monya, ASCAP)	
137	136	THE MAN WHO SOLD THE WORLD LULU—Chelsea 3001 (MainMan/Chrysalis, ASCAP)	
138	—	FEEL LIKE MAKIN' LOVE BOB JAMES—CTI 24 (Motown) (Skyforest BMI)	
139	137	DELTA DIRT LARRY GATLIN—Monument ZS8 8622 (Col) (First Generation, BMI)	
140	—	WORN OUT BROKEN HEART SAM DEES—Atlantic 3205 (Moonsong, BMI)	
141	149	TRAIN KEPT A ROLLIN' AEROSMITH—Columbia 3-10034 (Fort Knox, BMI)	
142	—	PARTY DOWN, PT. 1 LITTLE BEAVER—Cat 1993 (T.K.) (Shealyn, BMI)	
143	140	LOLA DON FARDON—Capitol 3929 (Abkco/Noma, BMI)	
144	141	LITTLE GOLD BAND GENTRYS—Stax 0223 (Knox, BMI)	
145	—	SHOE SHOE SHINE DYNAMIC SUPERIORS—Motown M1324F (Nick-O-Val, ASCAP)	
146	—	SMOKE MY PEACE PIPE (SMOKE IT RIGHT) WILD MAGNOLIAS—Polydor PD 14242 (Turbine, no affil.)	
147	143	SALLY CAN'T DANCE LOU REED—RCA PB-10081 (Dunbar/Oakfield Ave., BMI)	
148	144	IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND—MGM 16494 (Shapiro-Bernstein, ASCAP)	
149	145	YOU BRING OUT THE BEST IN ME NATURAL FOUR—Curtom CR 2000 (Buddah) (Silent Giant/Aopa, ASCAP)	
150	142	PLEASE DON'T TELL ME HOW THE STORY ENDS RONNIE MILSAP—RCA APBO-0313 (Combine, BMI)	

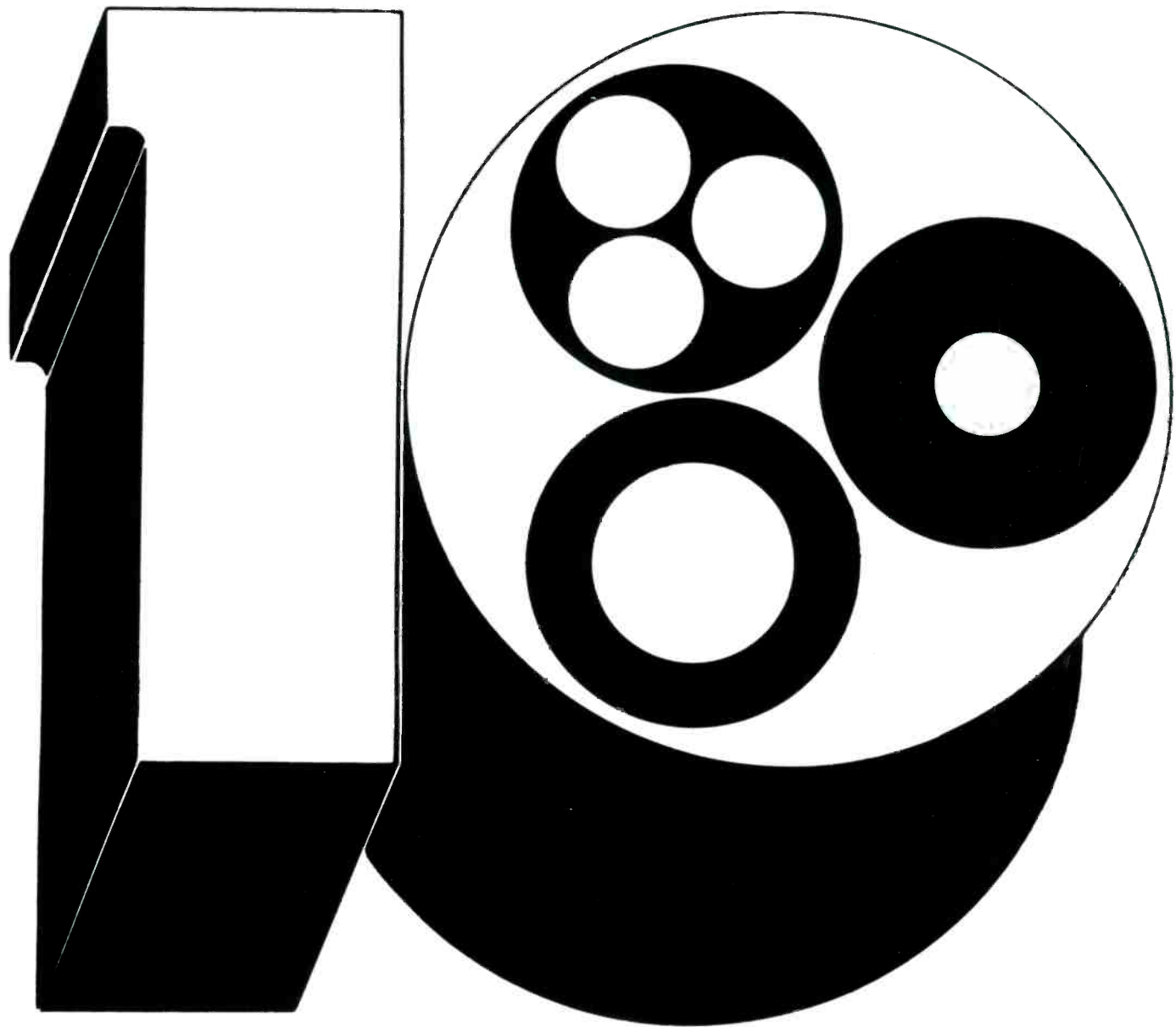
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KEY FEATURES

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.

2. THE FM AIRPLAY REPORT: This is the first and only accurate report of the albums receiving concentrated play at the most important progressive stations around the country. Designed to meet the needs of programmers and label executives, it is among the most useful and innovative tools available to the industry.

(To Be Continued)

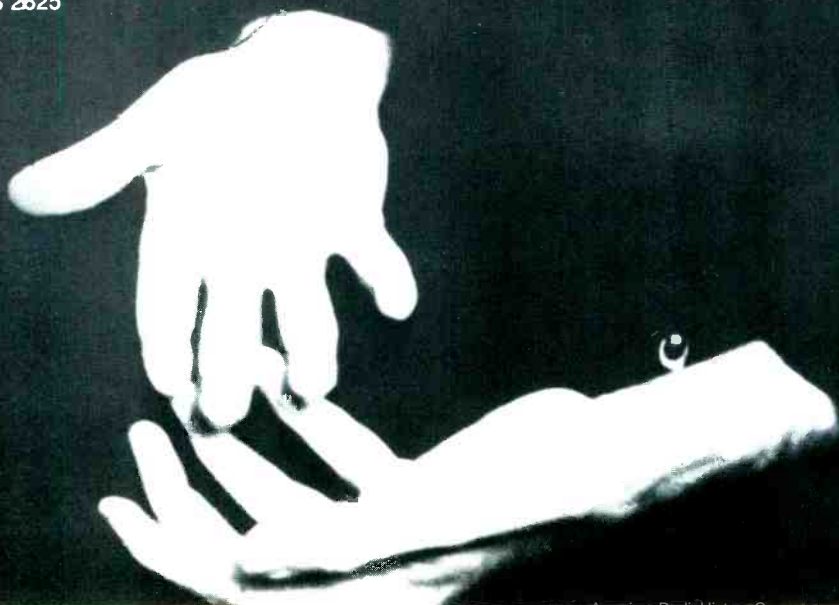
ELEGANCE RESURFACES

*Mike McGear's
fall collection
emphasizes
classic lines,
tasteful
arrangements.*

*Warner Bros. Records
presents McGear
Produced by
Paul McCartney
At better stores.*



BS 2825





THE SINGLES CHART

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

NOV. 2	OCT. 26		WKS. ON CHART
1	8	YOU AIN'T SEEN NOTHING YET BACHMAN-TURNER OVERDRIVE Mercury 73622	7
2	3	YOU HAVEN'T DONE NOTHIN' STEVIE WONDER/Tamla T54252F (Motown)	13
3	1	JAZZMAN CAROLE KING/Ode 66101 (A&M)	11
4	4	CAN'T GET ENOUGH BAD COMPANY/Swan Song 70100 (Atlantic)	13
5	5	STOP AND SMELL THE ROSES MAC DAVIS/Columbia 3-10018	11
6	7	THE BITCH IS BACK ELTON JOHN/MCA 40297	8
7	15	WHATEVER GETS YOU THRU THE NIGHT JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND/Apple 1874	5
8	2	NOTHING FROM NOTHING BILLY PRESTON/A&M 1544	11
9	10	LOVE ME FOR A REASON THE OSMONDS/MGM 14746	10
10	14	TIN MAN AMERICA/Warner Bros. WBS 8014	10
11	13	DO IT BABY MIRACLES/Tamla T54248F (Motown)	11
12	17	LIFE IS A ROCK (BUT THE RADIO ROLLED ME) REUNION/RCA 10056	9
13	20	LONGFELLOW SERENADE NEIL DIAMOND/Columbia 310043	5
14	29	WHEN WILL I SEE YOU AGAIN THREE DEGREES/Phila. Intl. ZS8-3550 (Col)	7
15	6	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/MCA 40280	12
16	19	EVERLASTING LOVE CARL CARLTON/Back Beat 7001 (ABC)	7
17	24	BACK HOME AGAIN JOHN DENVER/RCA PB 10065	7
18	22	DO IT ('TIL YOU'RE SATISFIED) B.T. EXPRESS/Scepter 12395	6
19	25	MY MELODY OF LOVE BOBBY VINTON/ABC 12022	7
20	30	AFTER THE GOLDRUSH PRELUDE/Island 002	7
21	43	SHA-LA-LA (MAKE ME HAPPY) AL GREEN/Hi 5N2274 (London)	5
22	26	THE NEED TO BE JIM WEATHERLY/Buddah 420	10
23	40	I CAN HELP BILLY SWAN/Monument ZS8-8621 (Col)	6
24	28	CAREFREE HIGHWAY GORDON LIGHTFOOT/Reprise 1309	9
25	11	STEPPIN' OUT (GONNA BOOGIE TONIGHT) TONY ORLANDO & DAWN/Bell 45601	12
26	31	I'VE GOT THE MUSIC IN ME KIKI DEE/Rocket 40293 (MCA)	8
27	44	CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45203	6
28	32	SO YOU ARE A STAR HUDSON BROTHERS/Casablanca NES 0108	8
29	36	YOU CAN HAVE HER SAM NEELY/A&M 1612	10
30	33	PLAY SOMETHING SWEET (BRICKYARD BLUES) THREE DOG NIGHT/Dunhill 15013	6
31	39	OVERNIGHT SENSATION (HIT RECORD) RASPBERRIES/Capitol 3946	7
32	49	WISHIN' YOU WERE HERE CHICAGO/Columbia 3-10049	4
33	42	PEOPLE GOTTA MOVE GINO VANNELLI/A&M 1614	8
34	41	LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS/Atlantic 3206	7
35	27	STRAIGHT SHOOTIN' WOMAN STEPPENWOLF/Mums ZS8-6031 (Col)	9
36	12	SWEET HOME ALABAMA LYNRYD SKYNYRD/Sounds of the South/MCA 40258	15
37	51	ANGIE BABY HELEN REDDY/Capitol P3972	3
38	9	NEVER MY LOVE BLUE SWEDE/EMI 3938 (Capitol)	11
39	58	KUNG FU FIGHTING CARL DOUGLAS/20th Century TC 2140	4
40	18	SKIN TIGHT OHIO PLAYERS/Mercury 73609	12
41	23	YOU LITTLE TRUSTMAKER TYMES/RCA PB 10022	13
42	21	BEACH BABY FIRST CLASS/UK 49002 (London)	15
43	34	GIVE IT TO THE PEOPLE RIGHTEOUS BROTHERS/Haven 7004 (Capitol)	9
44	16	THEN CAME YOU DIONNE WARWICKE & THE SPINNERS/Atlantic 3202	16
45	47	HIGHER PLANE KOOL & THE GANG/Delite 1562 (PIP)	9

46	55	RIDE 'EM COWBOY PAUL DAVIS/Bang 712	6
47	37	ANOTHER SATURDAY NIGHT CAT STEVENS/A&M 1602	14
48	50	BLOOD IS THICKER THAN WATER WILLIAM DeVAUGHN/Roxbury 2001 (Chelsea)	8
49	64	FAIRYTALE POINTER SISTERS/Blue Thumb BTA 254 (ABC)	5
50	53	TRAVELIN' SHOES ELVIN BISHOP/Capricorn CPS 0202 (WB)	6
51	38	CAN'T GET ENOUGH OF YOUR LOVE BABE BARRY WHITE/20th Century TC 2120	15
52	54	HONEY HONEY ABBA/Atlantic 3209	8
53	61	YOU GOT THE LOVE RUFUS featuring CHAKA KHAN/ABC 12032	3
54	57	LET'S STRAIGHTEN IT OUT LATIMORE/Glades 1222 (TK)	7
55	56	SECOND AVENUE GARFUNKEL/Columbia 3-10020	9
56	35	CLAP FOR THE WOLFMAN GUESS WHO/RCA APBO-0324	16
57	73	I FEEL A SONG (IN MY HEART) GLADYS KNIGHT & THE PIPS/Buddah 433N	3
58	66	ROCKIN' SOUL HUES CORP./RCA PB 10066	4
59	60	DISTANT LOVER MARVIN GAYE/Tamla T54253F (Motown)	6
60	67	THE BLACK-EYED BOYS PAPER LACE/Mercury 73620	4
61	70	TOUCH ME FANCY Big Tree 16026 (Atlantic)	4
62	74	LA LA PEACE SONG AL WILSON/Rocky Road 30200 (Bell)	4
63	71	DORAVILLE ATLANTA RHYTHM SECTION/Polydor 14248	5
64	63	PAPA DON'T TAKE NO MESS, PT. 1 JAMES BROWN/Polydor 14255	10
65	82	LAUGHTER IN THE RAIN NEIL SEDAKA/Rocket 3422 (MCA)	2
66	52	HANG ON IN THERE BABY JOHNNY BRISTOL/MGM 14715	19
67	84	FIRE, BABY, I'M ON FIRE ANDY KIM/Capitol 3962	2
68	68	VIRGIN MAN SMOKEY ROBINSON/Tamla T54250F (Motown)	7
69	65	MY COUNTRY JUD STRUNK/Capitol 3960	6
70	72	EARLY MORNING LOVE SAMMY JOHNS/GRC 2021	6
71	46	I SHOT THE SHERIFF ERIC CLAPTON/RSO 500 (Atlantic)	17
72	75	GIVE ME A REASON TO BE GONE MAUREEN McGOVERN/20th Century TC 2109	3

CHARTMAKER OF THE WEEK

73	—	YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE 20th Century TC 2133	1
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74	78	THREE RING CIRCUS BLUE MAGIC/Atco 7004	3
75	—	MUST OF GOT LOST J. GEILS BAND/Atlantic 3214	1
76	76	SHE'S GONE TAVARES/Capitol 3957	4
77	77	PRETZEL LOGIC STEELY DAN/ABC 12033	5
78	87	ASK ME ECSTASY, PASSION & PAIN/Roulette 7159	3
79	92	WOMAN TO WOMAN SHIRLEY BROWN/Truth 3206 (Stax)	3
80	—	BLACK LASSIE CHEECH & CHONG/Ode 66104 (A&M)	1
81	85	DON'T EAT THE YELLOW SNOW FRANK ZAPPA/MOTHERS OF INVENTION/DiscReet DSS 1312 (WB)	4
82	89	LOVE MY LIFE AWAY HAGERS/Elektra 45209	2
83	86	COUNTRY SIDE OF LIFE WET WILLIE/Capricorn CPS 0212 (WB)	3
84	—	BUNGLE IN THE JUNGLE JETHRO TULL/Chrysalis CPS 2102	1
85	—	ONE MAN WOMAN, ONE WOMAN MAN PAUL ANKA with ODIA COATS/United Artists UA XW 569-X	1
86	—	WILLIE AND THE HAND JIVE ERIC CLAPTON/RSO SO 503 (Atlantic)	1
87	88	LA LA PEACE SONG O. C. SMITH/Columbia 4-45863	4
88	90	DEVOTION EARTH, WIND & FIRE/Columbia 3-10026	4
89	—	WHATEVER YOU GOT, I WANT JACKSON FIVE Motown M 1380F	1
90	91	EVIL BOLL-WEEVIL GRAND CANYON/Bang 713	3
91	—	CANDY'S GOING BAD GOLDEN EARRING/MCA/Track 40309	1
92	94	LIVE IT UP ISLEY BROTHERS/T-Neck 2254 (Col)	3
93	95	HEAVY FALLIN' OUT STYLISTICS/Avco 4647	2
94	96	I CAN'T LEAVE YOU ALONE GEORGE McCRAE/TK 1007	2
95	99	NOBODY DOOBIE BROTHERS/Warner Bros. WBS 8041	2
96	97	EASY STREET EDGAR WINTER GROUP/Epic 850034	2
97	—	PROMISED LAND ELVIS PRESLEY/RCA PB 10074	1
98	98	LET THIS BE A LESSON TO YOU INDEPENDENTS/Wand 11279	3
99	45	EARACHE MY EYE CHEECH & CHONG/Ode 66102 (A&M)	13
100	93	JAMES DEAN EAGLES/Asylum 45202	6

FLASHMAKER OF THE WEEK



IT'S ONLY ROCK 'N ROLL
ROLLING STONES
Rolling Stones

TOP FM AIRPLAY THIS WEEK

- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- DAVE MASON—Columbia
- BORBOLETTA—Santana—Columbia
- DREAMS & ALL THAT STUFF—Leo Kottke—Capitol

WNEW-FM/NEW YORK

- BARRY MANILOW II—Bell
- BORBOLETTA—Santana—Col
- BRUJO—New Riders of the Purple Sage—Col
- DAVE MASON—Col
- HANDSOME DEVILS—Hello People—Dunhill
- McGEAR—Mike McGear—WB
- ROCK & ROLL SURVIVORS—Fanny—Casablanca
- SILVER MORNING—Kenny Rankin—Little David
- THE POWER & THE GLORY—Gentle Giant—Capitol
- WISH YOU WERE HERE—Badfinger—WB

WBCN-FM/BOSTON

- BEAT AROUND THE BUSH—Sarah Kernochan—RCA
- BORBOLETTA—Santana—Col
- DANCING MACHINE—Jackson Five—Motown
- DAVE MASON—Col
- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- SHOORAH, SHOORAH (single)—Betty Wright—Alston
- URUBAMBA—Col
- VEEDON FLEECE—Van Morrison—WB
- WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise
- WAR CHILD—Jethro Tull—Chrysalis

WMMR-FM/PHILADELPHIA

- BORBOLETTA—Santana—Col
- DAVE MASON—Col
- DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
- EVERYTHING YOU KNOW IS WRONG—Firesign Theatre—Col
- GOOD EARTH—Manfred Mann's Earth Band—WB
- HOMELESS HEROES—Don McLean—UA
- IN THE DARK—Toots & the Maytals—Dragon (Import)
- ROCK & ROLL OUTLAWS—Foghat—Bearsville
- ROCK & ROLL SURVIVORS—Fanny—Casablanca
- ROCKY HORROR SHOW—Ode

WLIR-FM/LONG ISLAND

- BACK ON YOUR 'EADS—If—Capitol
- BORBOLETTA—Santana—Col
- BRUJO—New Riders of the Purple Sage—Col
- DAVE MASON—Col
- DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
- EVERYTHING YOU KNOW IS WRONG—Firesign Theatre—Col
- HANDSOME DEVILS—Hello People—Dunhill
- ROCK & ROLL SURVIVORS—Fanny—Casablanca
- SILVER MORNING—Kenny Rankin—Little David
- STREETLIFE SERENADE—Billy Joel—Col

WCMF-FM/ROCHESTER

- ALLAN RUSH—Epic
- DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
- BACK ON YOUR 'EADS—If—Capitol
- 4—Tim Weisberg—A&M
- HANDSOME DEVILS—Hello People—Dunhill
- PAPER MONEY—Montrose—WB
- REFUGEES—Rachel Faro—RCA
- ROCK & ROLL SURVIVORS—Fanny—Casablanca
- SILVER MORNING—Kenny Rankin—Little David
- VEEDON FLEECE—Van Morrison—WB

WKTK-FM/BALTIMORE

- BARRY MANILOW II—Bell
- BORBOLETTA—Santana—Col
- DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
- STREETLIFE SERENADE—Billy Joel—Col
- THIRD ANNUAL PIPEDREAM—Atlanta Rhythm Section—Polydor
- WAR BABIES—Daryl Hall & John Oates—Atlantic

WORJ-FM/ORLANDO

- APPRENTICE (IN A MUSICAL WORKSHOP)—Dave Loggins—Epic
- BOOGIE BANDS & ONE NIGHT STANDS—Kathy Dalton—DiscReet
- DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
- GOOD EARTH—Manfred Mann's Earth Band—WB
- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- PAPER MONEY—Montrose—WB
- STREETLIFE SERENADE—Billy Joel—Col
- VEEDON FLEECE—Van Morrison—WB
- WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise
- WISH YOU WERE HERE—Badfinger—WB

WABX-FM/DETROIT

- BACKTRACKIN'—Them—London
- DAVE MASON—Col
- DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
- EVERYTHING YOU KNOW IS WRONG—Firesign Theatre—Col
- FEEL—George Duke—BASF
- FRIENDS & SMILEY SMILE—Beach Boys—WB
- McGEAR—Mike McGear—WB
- PAPER MONEY—Montrose—WB
- ROCK & ROLL OUTLAWS—Foghat—Bearsville
- THIS IS REGGAE MUSIC—Various Artists—Island

WMMS-FM/CLEVELAND

- BORBOLETTA—Santana—Col
- BRUJO—New Riders of the Purple Sage—Col

- EVERYTHING YOU KNOW IS WRONG—Firesign Theatre—Col
- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- LOVELIGHT (single)—Pazop—Billingsgate
- MIRAGE—Camel—Janus
- MOVEABLE FEAST—Fairport Convention—Island
- SILVER MORNING—Kenny Rankin—Little David
- WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise

WXRT-FM/CHICAGO

- BORBOLETTA—Santana—Col
- CONFESSIONS OF DR. DREAM—Kevin Ayers—Island
- DRAGON FLY—Jefferson Starship—Grunt
- DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- MIRAGE—Camel—Janus
- MOVEABLE FEAST—Fairport Convention—Island
- ROCK & ROLL OUTLAWS—Foghat—Bearsville
- VEEDON FLEECE—Van Morrison—WB
- WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise

WNOE-FM/NEW ORLEANS

- DAVID LIVE—David Bowie—RCA
- ELDORADO—Electric Light Orchestra—UA
- GOOD OLD BOYS—Randy Newman—Reprise
- HEROES ARE HARD TO FIND—Fleetwood Mac—Reprise
- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- MO' ROOTS—Taj Mahal—Col
- STREETLIGHTS—Bonnie Raitt—WB
- THE MIRROR—Spooky Tooth—Island
- THE PLACE I LOVE—Splinter—Dark Horse
- WAR CHILD—Jethro Tull—Chrysalis

FM SLEEPER OF THE WEEK



SILVER MORNING
KENNY RANKIN
Little David

KADI-FM/ST. LOUIS

- DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
- FREE & EASY—Helen Reddy—Capitol
- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- ROCK & ROLL OUTLAWS—Foghat—Bearsville
- ROCK & ROLL SURVIVORS—Fanny—Casablanca
- SNOWFLAKES ARE DANCING—Tomita—RCA
- STEPPIN' OUT—Vigrass & Osborne—Epic
- THE PLACE I LOVE—Splinter—Dark Horse
- TOM JANS—A&M
- WAR BABIES—Daryl Hall & John Oates—Atlantic

KZEW-FM/DALLAS

- DAVE MASON—Col
- DAVID LIVE—David Bowie—RCA

- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- LATE FOR THE SKY—Jackson Browne—Asylum
- NIGHTMARES—J. Geils Band—Atlantic
- THE PLACE I LOVE—Splinter—Dark Horse
- TODD RUNDGREN'S UTOPIA—Bearsville
- WALKER CORRECTIBLES—Jerry Jeff Walker—MCA

KDKB-FM/PHOENIX

- CONFESSIONS OF DR. DREAM—Kevin Ayers—Island
- DAVID LIVE—David Bowie—RCA
- DRAGON FLY—Jefferson Starship—Grunt
- EVERYTHING YOU KNOW IS WRONG—Firesign Theatre—Col
- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- JAMES NEWTON HOWARD—Buddah
- SOME OF US—Chip Taylor—WB
- TOGETHER FOR THE FIRST TIME—B. B. King & Bobby Bland—Dunhill
- WAR CHILD—Jethro Tull—Chrysalis
- WISH YOU WERE HERE—Badfinger—WB

KOME-FM/SAN JOSE

- BORBOLETTA—Santana—Col
- DAVE MASON—Col
- DAVID LIVE—David Bowie—RCA
- DRAGON FLY—Jefferson Starship—Grunt
- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- MIRAGE—Camel—Janus
- NIGHTMARES—J. Geils Band—Atlantic
- SOUTHERN COMFORT—Crusaders—Blue Thumb
- WAR BABIES—Daryl Hall & John Oates—Atlantic
- WISH YOU WERE HERE—Badfinger—WB

KLOS-FM/LOS ANGELES

- DAVE MASON—Col
- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- THE PLACE I LOVE—Splinter—Dark Horse

KSAN-FM/SAN FRANCISCO

- CRIME OF THE CENTURY—Supertramp—A&M
- DAVE MASON—Col
- DAVID LIVE—David Bowie—RCA
- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- LIGHT OF WORLDS—Kool & the Gang—Delite
- WISH YOU WERE HERE—Badfinger—WB

KZEL-FM/EUGENE, ORE.

- APPRENTICE (IN A MUSICAL WORKSHOP)—Dave Loggins—Epic
- BORBOLETTA—Santana—Col
- BRUJO—New Riders of the Purple Sage—Col
- DAVE MASON—Col
- EVERGREEN—Booker T—Epic
- GOOD EARTH—Manfred Mann's Earth Band—WB
- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- SILVER MORNING—Kenny Rankin—Little David
- VEEDON FLEECE—Van Morrison—WB
- WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise

CHUM-FM/TORONTO

- DAVID LIVE—David Bowie—RCA
- DRAGON FLY—Jefferson Starship—Grunt
- FAIRPORT LIVE—Fairport Convention—Island (Import)
- IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
- JEZEBEL—Mary McCreary—Shelter
- JOSE "CHEPITO" AREAS—Col
- SALT, SUN & TIME—Bruce Cockburn—True North
- PSYCHO MODO—Cockney Rebel—EMI (Import)
- UPON THIS ROCK—Joe Farrell—CTI
- WAR CHILD—Jethro Tull—Chrysalis

Dialogue *(Continued from page 10)*

musicians in The Who. Say "alright Pete Townshend looks like he's the leader of The Who, but the other three guys we are going to have to eliminate. We are going to have to use three American musicians." You can't do that. So I really think that the rule is not applicable any more, but of course, like a lot of things, it's still around and we still have to observe it. So we do have to get exchanges and it is difficult at times, but we've been able to do it and so has everyone else. Immigration has not been a tremendous problem because it's like anything else. You get the approval if you do it properly. It's been alright.

RW: You've mentioned a couple of times now the matter of oversaturation. Is that something that is most prevalent in New York or is it all over the country?

Barsalona: Yes, it's prevalent everywhere. If one were to pick up the New York Times on Sunday, and see tons of shows . . . The lucky thing about New York is that we have such a vast area of sales—like 20 million people in New York City, in the greater metropolitan area encompassing Westchester, Long Island, Connecticut and New Jersey. There's a vast amount of people so New York can generally absorb most of the shows, but even there we've reached a saturation point. If one would put half of the shows that are playing in New York in Detroit or Memphis, you'd find that you're really killing the market. And that's basically what's happening. It's a problem in that wherein the last recession didn't really affect the personal appearance business it did affect the record business. This one is, I think, going to affect it and we haven't fully felt it yet, but I anticipate it and am concerned about it. Then the oversaturation with too many shows, or the big outdoor shows, are a really damaging factor in the personal appearance business, because first of all they are generally about \$12.50 or \$15 and that's an incredible amount of money. Usually when kids go to these shows they think about spending a couple of days there, so they need money to live if they are going to spend two days at the site, and then there's the money to get to the place, and they'll travel 100-150 miles.

Obviously, one would try to stay away from a show if a show were playing in New York because you know they are going to be traveling from Massachusetts and Connecticut and Washington and Maryland. It affects it that far away, so it's really difficult in planning what you're going to do with your acts. Also, the amount of money taken out of a market is really destructive for other shows. Thirdly, the psychological disadvantage of a kid saying that he's getting Crosby, Stills, Nash and Young, the Beach Boys, the Allman Brothers, Joni Mitchell—whatever—for \$15 and then he sees Elton John for \$8.50, by comparison Elton John is pale. Although conditions might be better for Elton John, he might have a better time because he's able to see or hear, I don't know how much of a factor that plays. You know there used to be this thing . . . a lot of promoters used to complain they would never become involved with big shows where there's a kid sitting 10 miles away; they think it's a rip off thing, and again, it was a rip off when they weren't involved in it. Now that they are involved in it, they've found a way of rationalizing that it's now the thing to do. I don't see where it's changed, where it still isn't a rip off for that kid who's ten miles away. The only thing that's changed is that before he used to be paying \$7.50 and he's now paying \$15. And I think that they're terribly destructive.

RW: Do you try to steer your acts away from them?

Barsalona: Yes, we have. If you look over the large shows of the Summer, not too many of our acts played on those shows. You're offered a lot more money to play one of those shows, but that again, is a smoke screen because if you're going to be honest with the promoter you're dealing with, and also your own act, if you're playing one of those shows . . . say you're getting \$100,000. If you're tremendously honest with the promoter, and fair to your own act, you can't play them at a radius of two hundred miles from that show. Because Yes, who might be playing a large outdoor site with 150,000 people, cannot play in Philadelphia because a kid in Philadelphia might wait to see Yes and five other giant acts rather than go and see Yes in Philadelphia by themselves. You could be faced with a half-house situation if you were to play in the vicinity of this large show. So although your act is getting what seems on paper a tremendous amount of money, when you consider that you're blocked out of playing five cities in the area to play that one date, you're really getting screwed. Plus you're playing under awkward and terrible

(Continued on page 98)

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CONCERT REVIEW

Wakeman's 'Journey' Exhibits True Genius

■ NEW YORK—No travel agent could be more prominent and no trip more fascinating than Rick Wakeman and entourage musically guiding a packed Madison Square Garden on a "Journey To The Centre Of The Earth."

Brought on stage by blaring regal music, Wakeman (A&M), dressed in saintly white flowing robes, started the evening's festivities with two numbers from his "Six Wives Of Henry VIII" album, "Catherine" and "Ann Boleyn."

After expressing his amazement with Lawrence Welk's brand of music, Rick presented his version of this genre of sound. At concert time he had no title for the number and offered the audience a chance to get into the act by writing in their own suggestions for a title and submitting them to Johnny Carson. His incorporation at the end of the number of four dancing flapper girls, brought a brilliant visual aspect to a truly impressive musical number.

Full Stage

After a brief intermission, Rick and band (Jeffrey Crampton, guitar; Roger Newall, guitar; Barney James, drums and timpany; John Hodgson, percussion; Gary Pickford Hopkins, guitar and vocals; and Ashley Holt, vocals) were joined onstage by the National Philharmonic Orchestra and Choir, conducted by David Measham with Terry Taplin narrating—and the "Journey To The Centre of The Earth" began.

The highlight of the Journey took place during "battle" when two "monsters" were inflated downstage. As an encore Rick expressed his feelings about what he would play "if a lovely audience like yourselves" called him back. He unveiled his special thank you, a piano concerto based on "five of the worst TV commercials" he could think of—a perfect blend of Chopin, detergent and Coca-Cola.

Mitchell Kanner

RIA

(Continued from page 16)

cassette library will be a major force in continually informing an already music-conscious society."

For the past year, the RIA has also serviced the educational needs of the recording industry in the United States and Canada with a comprehensive avocational course in the art of professional multi-track recording. The course was given in over forty locations in cities around the U.S. and Canada.

CONCERT REVIEW

Rock and Roll Revival Sets Garden Reeling

■ NEW YORK—21,282 rock and roll fans journeyed to Madison Square Garden (18) for Richard Nader's Rock and Roll Revival (Vol. XVII) featuring Chuck Berry, Ronnie Spector and the Ronettes, the Five Satins, Lloyd Price, Chubby Checker, the Shirelles, the Skyliners, and the Dovells. Bobby Comstock and his band provided the music for many of the performers and also played a brief set to open the concert.

Only The "Bristol Stomp" Dovells failed to satisfy the rock and rollers, and this was due in large part to their playing before the wrong audience. The Philadelphia trio seems far removed from the spirit of rock and roll, and more suited for an MOR audience which could appreciate their smooth, cool harmonies.

Skyliners

The Skyliners (Capitol) picked up the pace with four songs, including their shattering hit from '59, "Since I Don't Have You." Jimmy Beaumont's voice made the rapid jumps in register with ease and the entire group sang as if the song was brand new rather than 15 years old.

Tomorrow Today

(Continued from page 8)

day-to-day business affairs with particular emphasis on financial aspects.

Creative director Dee Breland, also with Tomorrow Today for its tenure, has enlarged her department considerably, providing a self-supporting arm. Ms. Breland designs logos, brochures, album covers, ads, invitations and unique mailers.

Rosalind Corral

Newly appointed is Rosalind Corral whose principal function will be to see through completion all company assignments. Working in tandem with the agency's directors, she will assist in all areas of responsibilities. Ms. Corral was previously with Bell Records and the Stereo Dimension label.

The night's first standing ovation was awarded to the Shirelles as they came onstage for a quick reprise of several of their hits, including "Dedicated To The One I Love," "Will You Still Love Me Tomorrow?" and "Soldier Boy." The "little girl" quality no longer resides in their vocals, but the trio's zeal is as infectious as ever. They left to another Garden-shaking standing ovation and encoered with "The Saints."

Chubby Checker bounded onstage next and proceeded to dance, dance, dance until audience and star alike were left limp. He ponied, twisted, mash potatoed and twisted again (like he did last Summer) to uproarious applause. Arms raised, Chubby exited shouting "God love the people!"

After an intermission, the audience was entertained by one of rock and roll's truly outstanding artists, Lloyd Price. Price's initial rock and roll hit was "Personality" in '59, but he had a big hit in the rhythm and blues market in '52 with "Lawdy Miss Clawdy." Price was one of rock and roll's first singer-songwriters and he is justifiably proud of his accomplishments. His voice has not paled in the least over the years and it was practically an honor to watch this talented man sing his great songs.

The Five Satins were, and are, one of New York City's favorite vocal groups. They sing street corner harmony—clean and mellow, passionate and spine-tingling. Their set of eight songs (one of the night's longer sets) evoked the memory of other great vocal groups of the '50s, and led up to the song for which the Five Satins are remembered—the gripping, slightly eerie "In The Still of the Nite."

For some reason, Ronnie Spector and the Ronettes received a decidedly cool reception. Maybe they're too tough. Or maybe everyone was too busy checking out Ronnie's diaphanous outfit to think about the music, which in fact was very good: "Baby, I Love You," "Walking in the Rain,"

"Do I Love You," and "Be My Baby." Ronnie and the Ronettes occupy a curious niche in rock and roll history—that period between the demise of the "Beach Party" mentality and the onset of Beatlemania—and perhaps their image is, as a result, not so well-defined. At any rate, these three girls are far from conceding anything to time.

Chuck Berry was celebrating his 48th birthday and being the star of the show all at once. He opened with some hot licks, a duck walk and "Roll Over Beethoven," and continued playing hit after hit—"School Days," "Sweet Little Sixteen," "Oh Carol," "Johnny B. Goode" and the unpurgated concert version of "Reelin' and Rockin'." His daughter Ingrid joined him for the aforementioned song and then took a solo turn on Jimmy Reed's "Baby, What You Want Me To Do."

If, in the history of rock and roll, Elvis is the King—Olympian, to be sought after, but always keeping a regal distance—then Chuck Berry is Everyman. No one—absolutely no one—has better catalogued the day-to-day hassles of being a kid than has Chuck Berry. There is a timeless quality to the man and his music; anyone who has ever been inspired by rock and roll owes Chuck Berry a tip of the hat. At the very least.

David McGee

Second Solo Tour Planned by Allman

■ MACON, GA. — Gregg Allman will embark on his second solo concert tour. The tour will also feature Capricorn recording group Cowboy. The tour will begin in Gainesville, Florida, and will include cities in the South, Midwest, several cities in the Northeast and an extensive tour of the West Coast.

The tour was coordinated by Alex Hodges of the Paragon Agency and Bunky Odom, vice president of Phil Walden and Associates.



From left: Candy Leigh, Wendy Morris, Dee Breland, Rosalind Corral.

RECORD WORLD

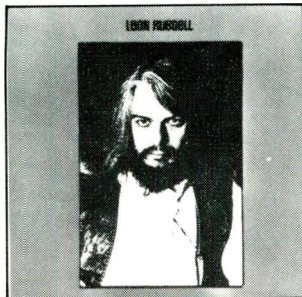
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The \$200,000,000 Sell-Off



Record World's Annual Holiday Merchandising Issue

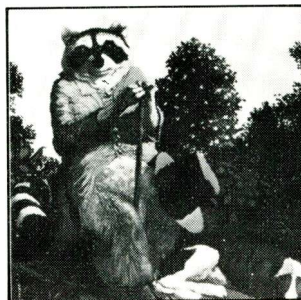
Shelter Vinyl Review



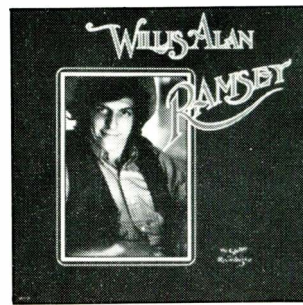
LEON RUSSELL (SR 2118)—The bedrock Leon Russell. Straight shooting American music, infectious and contagious. Here in "A Song For You," "Delta Lady," "Roll Away The Stone."



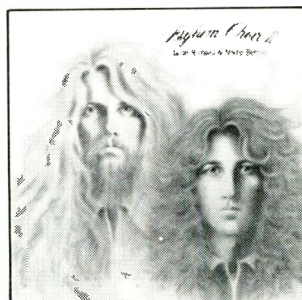
LEON AND THE SHELTER PEOPLE (SR 2119)—Leon on the run. Hurling down these tracks with the hottest band of that year, Don Preston, Carl Radle, Jim Keltner, Claudi Lennear, Kathi McDonald, et. al. "Stranger In A Strange Land," "Hard Rain's Gonna Fall," "Me And Baby Jane."



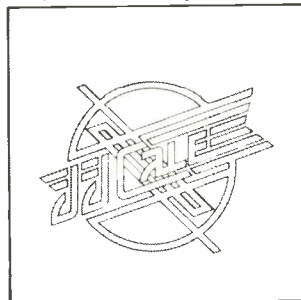
J.J. CALE—NATURALLY (SR 2122)—In this sweet hand rolled mellow understanding acknowledged masterpiece, J.J. effortlessly coaxes out such classics as "After Midnight," "Crazy Mama," and "Magnolia."



WILLIS ALAN RAMSEY (SR 2124)—Willis writes tunes covered by America, Herb Alpert, Jimmy Buffet, Marjoe. The tunes are merely the foundation for finest singing and playing, timeless. "Muskrat Candelight," "Ballad Of Spider John," "Painted Lady."



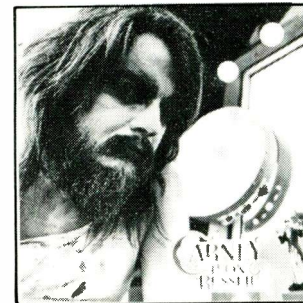
ASYLUM CHOIR II (SR 2120)—This is how it all began for Leon. Home made potent brew 100 proof as in "Hello Little Friend," "Tryin' To Stay Live," "Straight Brother."



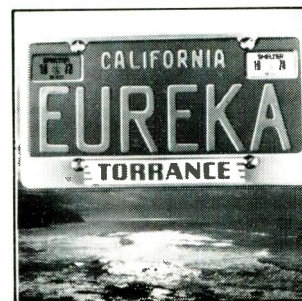
J.J. CALE—REALLY (SR 2123)—Not a 'smack' thanks I needed that karate blow to the synapses but subtle variations on an understanding. Too delicate for some, delicious to most. "Lies," "Get Down On Me Honey," "Louisiana Women."



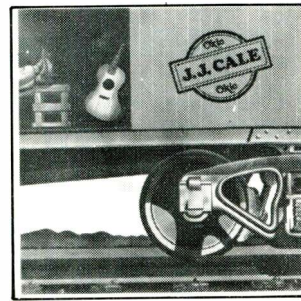
MARY McCREARY—BUTTERFLIES IN HEAVEN (MCA-347)—Can a girl as pretty as she be bad? One minute she'll melt your heart and then she'll freeze your spine. A sight to hear, "Can You Catch Me," "Rudi-Poot," "My Soul Is Satisfied."



LEON RUSSELL—CARNEY (SR 2121)—Everybody is a star, if you know who you are. A long clear look in the mirror. Reflections like "Tightrope," "This Masquerade" and "Magic Mirror."



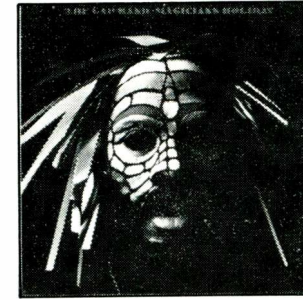
RICHARD TORRANCE—EUREKA (SR 2112)—Perched on the edge of recognition, with obscurity fading away in the rear view mirror, Richard jumps, catch him. "The Ceremony," "Because Of You."



J.J. CALE—OKIE (SR 2107)—Third in the trilogy, considered his best. "Precious Memories," "Cajun Moon," "Everlovin' Woman."



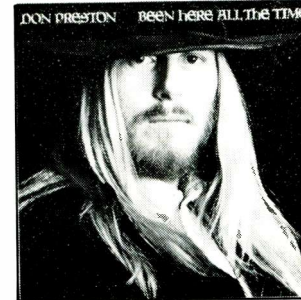
THE O'NEAL TWINS (SR 2125)—Leon produces a must for every Sunday morning or other day of rest. "Smile," "More Questions Than Answers," "It's Gonna Rain Again."



GAP BAND (SR 2112)—Pound for pound the dancingest record out. Tulsa's pride and "Backbone," "I Yike It."



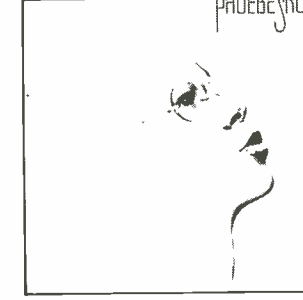
LEON RUSSELL—STOP ALL THAT JAZZ (SR 2108)—Leon's underground classic that ravaged such weeks as Melody Maker, Rolling Stone and Los Angeles Times' Robert Hilburn. "Ballad Of Hollis Brown," "Leaving Whipporwhill."



DON PRESTON—BEEN HERE ALL THE TIME (SR 2114)—Composed collection of rock 'n' boggie 'n' blues. The gentle giant awakes with not a yawn but thunder. "I'm With You Tonight," "Keep On San Francisco," "What A Friend I Have In Georgia."



MARY McCREARY—JEZEBEL (SR 2110)—Maybe the only female rock and roll singer left alive. Anybody beg to differ send lape immediately. "Brother," "Levon," "Singing The Blues."



PHOEBE SNOW (SR 2109)—The mysterious lady torch sings her way thru the bittersweet. A bird in flight. "Good Times," "No Show Tonight."



SHELTER RECORDS

Distributed by MCA Records, Inc.

The Meaning Of The Gift-Giving Season

By GARY COHEN

■ While records are not seasonal merchandise in the strictest sense of the word, the importance of the Thanksgiving-to-Christmas retail holiday selling season cannot be overemphasized. And the importance takes on added dimensions this year, in light of the soft economy coupled with inflation, and the failure so far for record sales to reach the levels projected earlier this year.

Many retailers, then, are looking for "big numbers" this Christmas. And judging by the release schedules of the nation's manufacturers, there will be releases for all tastes in browser boxes and step-downs in the next few months. While cost increases have led to list price hikes on singles, albums and tapes of 23, 14 and 12 percent respectively, and have led to some consumer resistance and drop-off in sales, all segments of the industry are hoping that the higher price tags will not be noticed as much by Christmas and consumer resistance to the higher prices will be lessened.

Projections

Retailers, asked to project this year's seasonal business, are adding another comment to the traditional expressions of eternal optimism: in order to do those previously mentioned big numbers, customers must be attracted, or reattracted, to record stores. To this end, the industry can expect to see a strong retail merchandising effort by retailers in every market, with price cutting and discounting becoming a more significant factor in record advertisements. (This trend has already begun happening in the major markets. A **Record World** survey of album and tape prices in newspaper advertisements showed a gradual increase during the past year, where \$6.98 albums had been selling for a minimum of \$4.10 on sale [RW, August 24]. And over the past year, the only prices below \$4 on \$6.98 list albums were occasional one-artist or five-title sales. Now, sale prices have dropped to the \$3.70's and \$3.60's for across the board sales on a number of labels and artists. These prices may indicate things to come this season.)

Importance of Season

To those who have never worked in retail at Christmas time, it is impossible to know the feeling, emotion and even excitement that pervade the atmosphere of a record store or department. Many operations take on a strong resemblance to New York's Fulton Fish Market, where ped-

dlers hawk their goods in a supercharged atmosphere of frenzied buying and selling. The same feverish scene takes place in a Christmas-week record store: the store is crowded with customers, the register (or registers) are constantly ringing, incredible quantities of goods are moved out, and a giddy euphoria transcends the entire operation. Consumers can sense this atmosphere, but there is obviously a material difference between sensing or noticing this atmosphere and experiencing it personally. Those of us who have been more fortunate(?) have experienced it from both the consumer and retailer sides.

Four Main Goals

Simply stated, retailers have four main goals during the holiday season: 1) To do the "big numbers" mentioned previously, both from a dollar sales standpoint and in selling specific merchandise. 2) To sell a wide variety of catalogue merchandise, in significantly higher amounts than is sold during the year, in light of catalogue's high profitability. 3) To sell (or sell off) a good deal of specialty merchandise. 4) As a result of the above, to significantly decrease the size of the store's inventory by the end of the season, in preparation for more normal times come January 1.

Amos Heilicher Hails 'Records as Gifts' For Holiday Season Sales Impetus

By DAVID MCGEE and MIKE BISKER

■ An additional emphasis on the gift-giving acceptability of records is foremost on the mind of Amos Heilicher this holiday season. "Records are ideal gifts," said Heilicher, president of Pickwick International, Inc. and its subsidiaries, Heilicher Brothers (the largest retailers in America) and J.L. Marsh (the largest rack-jobbers in America). Heilicher made his comments during a phone interview with **Record World**.

"We are hoping that if someone has five dollars to spend, they'll give a record instead of a sweater," said Heilicher. "Our logo for the season is 'Music is your best gift.'" Gift certificates are also offered, he added, but they don't do very much business on them.

Heilicher is unsure of what to expect in terms of sell-off. "The problem is that during Christmas you get your normal sales," he explained, "but you also get impulse sales. People come in to buy a record as a gift, and they

Big Numbers

The most basic desire of all retailers is to significantly increase the amount of business done during the entire holiday period, and especially in the last week and a half before Christmas. No projected sales increase can be considered unrealistic; stores can do up to 1000 percent more during Christmas week than they would do during an ordinary week any other time of the year. For example, a small store that usually grosses \$2000 a week can do \$10,000 during Christmas week, while a \$15,000 a week department can do \$100,000 during Christmas week. The only considerations limiting the increase in business are how well merchandised, staffed and prepared the department is.

Retailers also look to do big numbers in specific titles, and as a result, change their whole merchandising, ordering and stocking philosophies during the holiday season. Where a best selling album during the year moves a box (25 copies) a week, at Christmas time the total can jump to four to six boxes a week or more. The same is true in larger operations, where a smash album doing 150 copies a week can sell in 1000-copies-a-week quantities. It all depends on how much merchan-

dise is there for consumers to purchase.

As a result of this heavy selling, there must be adequate preparation for the season on the part of the retailers. The old adage, "you can't sell what you don't have," becomes highly appropriate. Poor merchandising, under-estimating the demand for a hit album and failure to adequately stock up on key catalogue numbers all contribute to lost sales. In some cases it may be possible to switch a customer to another album, but why risk losing sales in the first place?

Liberal Buying

With this in mind, the traditionally conservative buying practices of retail buyers ("give me one of this and two of that") become significantly more liberalized ("give me 15 of this and a box of that") during these months. Nobody understands or appreciates this more than the manufacturers, who use the weeks and months before Dec. 25 to make sure their accounts are adequately stocked on most items, and covered in depth on hot product. Since the weeks before Christmas are also heavy selling periods, this stocking program begins in late October/early November, and gradually increases until approximately Dec. 5. By that date, most retailers and department stores like to have everything in place, except for last minute fills on specific items on which they have run out of stock. (And since the payment schedule on most November shipments does not call for payment until after January 1, there is no sense for retailers to wait and order.) Furthermore it is almost impossible to receive, check in, sort, price and distribute albums in a Christmas-week store jammed with customers; there is barely enough time to eat lunch, which many employees forego.

The manufacturers help the retailers prepare for Christmas by having fall stocking programs, catalogue programs, etc. Their efforts to aid the retail community in merchandising cannot be overemphasized. Some retailers estimate that they do 30 percent of their total yearly business during this holiday period; most stated they do a minimum of 20 percent. Obviously, the same figures are true for the manufacturers.

Catalogue

Similar increases in volume, although on a smaller scale, take place in the sale of catalogue items. During the year, a store

don't always know what to buy. They usually take a well-known piece of product rather than something unknown that they will return anyway.

"I couldn't give you any specific type of music that goes well during the holiday season," he said. "It relates to whoever comes in. There is really no way of telling. As for holiday music, practically all the sales come in the budget area or in cut-outs."

Christmas calls for an expanded record department and Heilicher said his departments would be beefed-up "to a great extent" in December in order to do the volume he anticipates for that month.

"You have to have the merchandise," he explained. "With our computer and ticket system, we stock on a daily basis. The Christmas buildup is starting now, in mid-October. Even the Christmas budget line is out now."

Heilicher expects his stores to be fully stocked by mid-Novem-

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(Continued on page 27)

Retailers Speak Out On Holiday Season's Impact

By DAVID MCGEE

■ As the holiday season approaches, the record industry begins "gearing up" for the onslaught of Christmas buyers. A special season requires special preparation and makes special demands of everyone, from manufacturers on down. All efforts are directed toward getting the products into the store and once there, into the customer's hands. Thus, the retailer is an extremely vital cog in the process. **Record World** contacted several major retailers, who addressed themselves to a set of representative questions regarding their preparations and expectations for the holidays. Following are our questions and their answers.

What does the Holiday season mean to you financially in terms of the percentage of extra business done at this time, the sell-off of product that had not previously been sold, special merchandising campaigns for catalogue albums and established artists, and seasonal goods?

John Surico, Alexander's: It's hard to tell right now how much extra business we'll do because business has been so erratic lately. I hope we have a good increase, a minimum of 10 percent. Our sell-off is good. "Greatest hits" albums, and albums by the big groups that were released earlier in the year start selling well at Christmas. Seasonal goods sell well.

Raul Acevedo, Disc Records: At the present rate, it looks like we'll do 25-30 percent extra business during the holiday season. We'll sell off a lot—things that don't normally sell will go at this time. In general, slow-moving merchandise will start selling. Yes, we do a lot of advertising on our catalogues at Christmas time, and any artists that are hot will be featured. The budget Christmas albums have become good sellers in the last few years.

Ben Karol, King Karol: December is our biggest month of the year—we'll do twice the amount of business in that month as we do during the other eleven months. We expect a good sell-off. Our experience is that many people have money to spend at this time for certain albums that they didn't buy during the rest of the year. Whatever sells well during the year will experience an upsurge during the holiday. Our merchandising during the holiday season is based upon the concept I've just mentioned. We remind the people of the important albums sold during the year, plus the "standard" albums, and we promote new products.

Surico: "It's hard to tell right now how much extra . . . we'll do because business has been so erratic lately."

Jim Greenwood, Licorice Pizza: A lot—we can double our business at Christmas. The sell-off is tremendous. Everything goes. We don't do anything during Christmas that we don't do during the year.

Jason Shapiro, National Record Mart: 25 percent of our business is done during the holiday season. We have a bigger sell-off of all products at this time, a wider amount of action—cover a big breadth of catalogue. We don't run any special merchandising campaigns—we concentrate on the whole catalogue as we do at any other time of the year. Specific seasonal records may catch—if Elton John released a Christmas album, for example—but as I see it, the Christmas album was killed by the premium record that a customer can go in and buy for a dollar or so.

Barry Bergman, Record Bar: We figure our business will double in December. We'll have a super sell-off of a lot of goods that didn't sell before—even our classical selection will pick up.

As a rule, we don't run any special merchandising campaigns; we maintain the same situation all year round, that is, we'll have a special promotion during certain months of the year for a particular artist or catalogue, but nothing special for the holiday season. Seasonal goods sell well.

Merrill Rose, Rose Discount: Our business will increase by 40 percent during the holiday season. We have a great deal of sell-off because we're a complete catalogue house. Our Christmas catalogue sells big, and we have a pick-up in our classical section too. We run a full page ad each week—usually Monday—and we have special sales throughout the holiday season. Our seasonal goods are in a separate section and they go big.

Stu Schwartz, Harmony Huts: Twenty percent of the year's business is done during December. To put it another way, December is approximately three times a typical month.

What percentage of your holiday sale merchandise would have to be returned if it isn't sold at this time?

Surico: I couldn't answer that in a percentage, but we have very low returns. We don't buy that deep into the season so we don't have that much to return.

Acevedo: I buy close enough to the vest that I don't have to return anything. I buy enough to carry me through the season, but if I run out, I run out.

Acevedo: "I buy close enough to the vest that I don't have to return anything. I buy enough to carry me through the season, but if I run out, I run out."

Karol: There's no extra return because our holiday merchandise is essentially the same merchandise we sell all year. We try to anticipate and if those anticipations are too optimistic, we cut down on our buying during the next month, rather than returning merchandise.

Greenwood: Oh very little! Nothing more than usual, nothing significant, say, five percent.

Shapiro: We don't buy records just because we can get a break on returns. We treat records with respect by buying with purpose and intent so that we have minimum returns.

Bergman: I couldn't give you a percentage, but very little merchandise will have to be returned.

Rose: We will return about 25 percent of our holiday sale merchandise.

How much more merchandise do you stock at Christmas and how soon do you begin stocking up in depth for the Christmas rush? When do you start stocking Christmas albums? Do you stock the best-selling Christmas 45's, like "Rudolph," "White Christmas," etc?

Surico: We're running at high inventory right now and I expect we'll stay at the same level throughout the holiday season. So, we're already stocked in depth for the Christmas season. We'll get the Christmas albums into the stores by November. We don't stock Christmas 45's.

Acevedo: We increase our merchandise in proportion to our sales, usually 20-30 percent. We've already begun stocking in depth for the holiday season; for the Christmas rush, we'll begin stocking around the first of November. On 45's, we'll stock the best-sellers and any other single that breaks during the season.

Karol: Right now is the busiest time for us as far as getting merchandise into the stores and having two times the catalogue merchandise in every store in there now. So at Thanksgiving we're set—you must anticipate and we're getting ready now. We stock anything that sells, be it a Living Language record or a Christmas album. We do stock 45's but the standards aren't selling as well as in past years.

Greenwood: I couldn't give you a percentage. We merely back up the current stock with greater numbers of top-sellers, greater depths on hit titles and we make sure all the catalogues are representative. We begin stocking the Christmas album and the best-selling 45's in November in anticipation of the Christmas rush—all the stores get the products early.

Shapiro: Our inventory is increased by about 25 percent at Christmas, but we don't have to build up our stockrooms because we service our stores daily. We stock in depth beginning about mid-November—Thanksgiving—with the Christmas albums and some 45's. Our anticipatory buying for the Christmas rush has already begun.

Bergman: We stock about 25 percent more merchandise for the holiday season and we stock in depth for the holiday season around the first of November. We start stocking the Christmas records at the same time.

Karol: "We expect a good sell-off. Our experience is that many people have money to spend at this time for certain albums they didn't buy during the rest of the year."

Rose: We stock about 25 percent more merchandise at Christmas and we start stock in depth in September or October. For the Christmas rush, we are already stocking in depth. We stock the Christmas albums, but no 45's—strictly albums.

(Continued on page 5)

George Mihaly:

Holiday Time Is 'More' Time for Youth Record Market

By ROBERT ADELS

■ NEW YORK — "Know thy customer" has long been a tenet of basic marketing. The record business holiday boom can loom even bigger when the consumer is viewed as more than just a "sale." The motivations behind all those who walk into record stores, strolling out with the product and a receipt, has long been of interest in our industry. And one of the men most frequently turned to is George Mihaly, president of Gilbert Youth Research.

Mihaly's area of interest is not solely the music business, but the entire scope of that market segment described as "youth" (defined statistically as the 14-25 age bracket). As an acknowledged expert in this field, he thus becomes a man with a vast, objective overview of what makes many a record buyer tick. The record business is very much a youthful business, and come the holiday season, more of them flock to record stores than at any time of the year. Once in the store, what are they likely to buy? While Mihaly cannot forecast the sales outlook for any specific piece of product, he does have some data which will better help the manufacturer shape his marketing plans.

Mihaly's clients run the gamut from AMF to the White House Conference on Children & Youth. Included in the impressive list of government and industrial organizations who avail themselves of his research findings are Columbia, RCA and Warner Bros. Records. Using a national sample projectible to the entire U.S. youth population, Mihaly's in-depth surveying techniques (both in-person and by telephone) are operationalized in four massive Omnibus projects each year. Therefore, in addition to custom-made surveys tailored to meet individual client needs, Gilbert Youth Research can come up with a statistical profile of American youth that is widespread in its application and which can then be utilized by all the vastly different organizations he services.

The Omnibus studies have yielded a vast array of statistical data on this market which comprises such a large proportion of the general record buying public. In the most general of economic terms, the youth market consists of some 40 million individuals with a total annual income of well over \$130 billion. While there are a variety of ways these monies can be allocated by the consumer to the various industries in competition for it, the fact



George Mihaly

remains that more own record players (75 percent) than any other product or service except for a driver's license (76 percent). And record players get "hungry" for fresh food.

Couple this with the fact that most of this market spends more time with the radio per weekday (more than three hours on the average) than with any other media (including magazines, newspapers and television), and you come up with a market that is highly tuned into what the manufacturer has to offer—at least in the abstract.

Mihaly has been querying youth scientifically since 1945. And in all, he has supervised some 10,000,000 personal interviews. Therefore, his comments on the record market's potential for the holiday season come wrapped in some pretty impressive credentials.

Mihaly is quick to point out that he has never done extensive research into holiday behavior in regards to the record industry per se; but, by the same token, his general findings without regard to time of year can readily be generalized and expanded to define the holiday situation. The main assumption here is that the consumer does more of what he has been doing the rest of the

year at this time due to a) the increased instance of gift giving and b) the increased availability of funds during this season (often the function of cash gift receiving). So once you have outlined the habits and attitudes of the record buyer, you have only to intensify that picture to accurately reflect what is going on in the mind and in the store during the holiday season.

How does the youth consumer regard the physical nature of a record in psychological terms? The three phases which best describe the consumer's own mental picture of a disc are "essential, personal and in demand," according to Mihaly. With these three qualities going for it, record-giving becomes a simple solution to holiday shopping problems. "It can be as meaningful in a sensitive way as buying lingerie, but you never have to worry about the size. It is preferred over books, and is in a desirability class with automobiles and motorcycles while being in a much different price category. In short, records are one of the best buys for the money, as a gift as well as a purchase for the buyer himself," Mihaly summarizes.

The holiday season is noted for attracting the "non-heavy" buyer into the record store. (Those who typically buy 4-5 albums per month are classified as "heavy buyers.") In many cases, this less frequent buyer may never purchase records at any other time of the year. But even in general, the record business has shown a trend towards the development of a "buying habit" at an earlier consumer age and holds onto the customer well after the college and post-marital years. The young marrieds aren't dropping off as quickly as customers while their percentage proportion of the population implies that they should. Why does Mihaly see the record

business extending its influence in such a manner? "Primarily," he explains, "because there is now a greater variety of taste developing within the individual and a greater desire on the part of the manufacturer to cater to that "increased taste." Thus the holiday buying population also consists of people outside of the youth market purchasing gifts both for this particular market and for members of their own, older age bracket.

The holiday buyer is statistically more likely to be the non-heavy kind, and is thus more prone to be swayed by packaging, the attractiveness of a store or record department's physical design and other non-musical taste variables than the buyer who has more of an allegiance to specific artists and labels.

But by the same token, the non-heavy buyer is less likely to know a "sale" price from a "regular price" and is less likely to do comparison shopping. In general, Mihaly's research has indicated that the list price as given by the manufacturer has little meaning to most customers—either heavy or non-heavy buying varieties. If price matters at all, it is the retail figure.

Mihaly discounts a specific example of the "word of mouth" theory as regards the record market. He notes that there is little lending or borrowing among record owners, basically because of the potential for damage. But this interesting observation leads to another one equally as important to the industry: a record, any record, is regarded as an inherently valuable piece of merchandise. But by the same token, there is much trading going on amongst the record-buying public. And group listening does provide the same function as "word of mouth" in other industries.

As far as exposure to the potential product on a more mass level, Mihaly is quick to point out that "listening to the radio has come to mean listening to music, versus listening to someone talk." Thus the degree of market awareness of product is enhanced by media exposure, making up for the "no listening" rule in most stores.

In general, Mihaly has found that the "underground is gone," speaking of a general culture phenomenon. Recordings are free to reassume their place as a means of pleasure and escape for all buyers, regardless of lifestyle. And that is where they now firmly reside, awaiting to strike the fancy of some 14, 25 or 80 year-old prospective buyer.

Retailers Speak Out

(Continued from page 4)

Schwartz: Merchandising efforts are not substantially greater at Christmas than the rest of the year, but the response, of course, is greater. During October and November the buying budget is increased by 25 to 30 percent.

Do you emphasize records as gifts, for instance, by offering gift certificates?

Surico: No, we don't offer gift certificates for records.

Acevedo: Yes, we offer gift certificates, and we run ads on radio and in newspapers pushing that angle. We also use in-store displays all year.

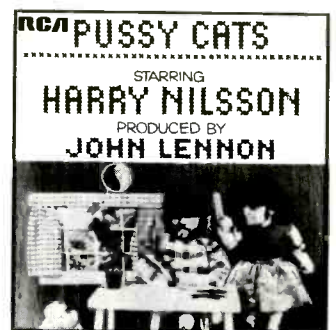
Karol: This is very important. We do anything to help the customer and that includes offering gift certificates, gift wrapping, including personal messages in the packages, etc.

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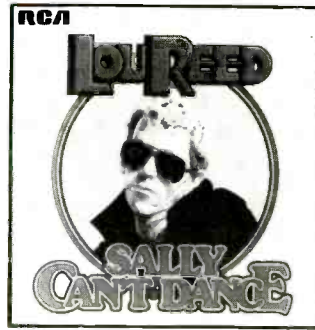
GIVE THE GIFT THAT KEEPS ON GIVING



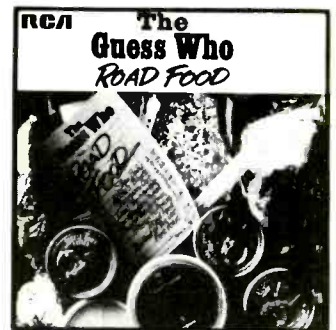
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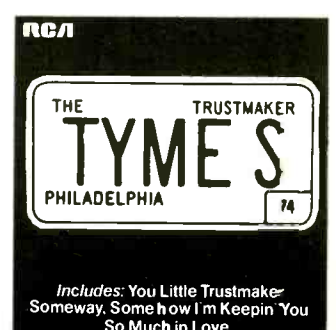
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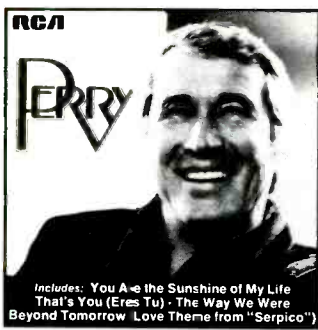
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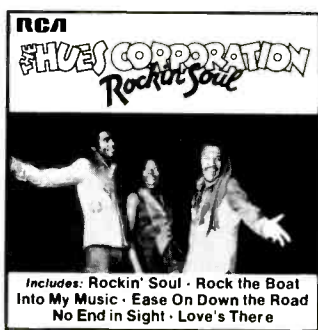
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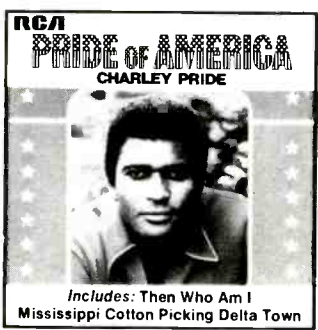
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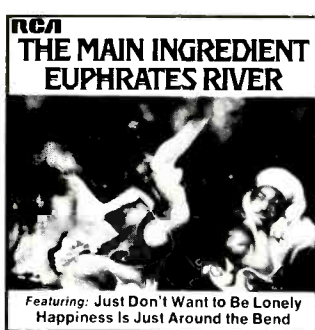
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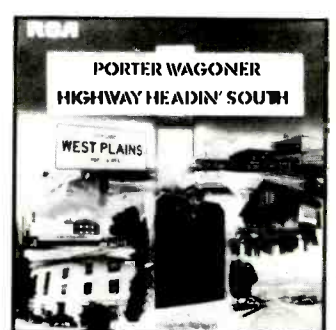
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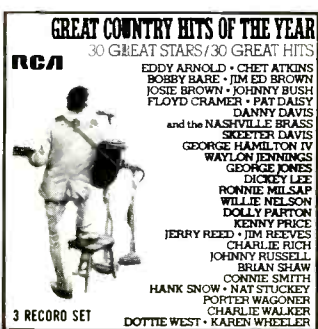
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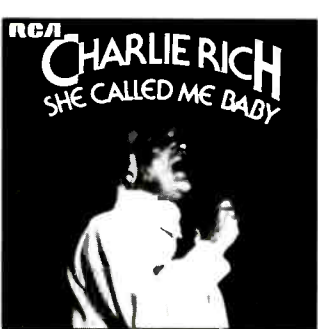
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CPL3/CPS2-0697



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APL1/APD1/APS1/APT1/APK1-0774

RCA Records and Tapes

ANNOUNCING RCA'S HI IMPACT HOLIDAY MARKETING BLITZ.

This coordinated campaign built around the theme "Give The Gift That Keeps On Giving" is an ideal consumer approach to generate greater holiday sales.

HIGHLIGHTS of the program are:

- RCA's stable of hit albums and artists
- The biggest TV blitz in RCA's history featuring our hottest artists—including John Denver, David Bowie, Charley Pride, New Birth, Lou Reed, Perry Como, Waylon Jennings, Hues Corporation.
- Massive local newsprint schedules
- Radio spots in many markets
- Four color in-store posters
- Ad mats and kits

Take full advantage of this holiday blitz—
Make RCA Records and Tapes your prime
traffic builders this holiday season!

RCA
Records and Tapes

Lee Hartstone:

Product Is the Prime Factor For Warehouse's Holiday Sales

By LENNY BEER

■ LOS ANGELES — Lee Hartstone, owner of the 49 Warehouse stores in California, spoke with **Record World** recently about the holiday season and what it means to business in his stores. Hartstone is one of the leaders in the field of full-line retailing in the record industry, yet he mentioned time and again that the product is the first key, not the merchandising. It is only after the right hot product appears that the retailer can really make his move. Even during the peak Christmas season people do not necessarily buy any given piece of product. "Whether it is for themselves or for a gift, they give a particular record," he said.

Hartstone defined the holiday or Christmas season for the retailer as beginning around Thanksgiving. Then he feels that there is a slowdown for about two weeks, followed by a hot period in the last ten days before Christmas. Depending again on the product available, Hartstone states that December, the peak month of the year, is either a "two or three times" business month. Furthermore, he added that both November and January are up months for the retailer.

During this peak season, Hartstone makes his move to increase business and to accommodate the natural inclinations to buy more and to buy for gifts. For the two weeks right before the Christmas holiday, the Warehouse stores will remain open until midnight. The normal evening close is at 9 o'clock. Further, the company increases its advertising buys and offers gift certificates.

After the season is completed, the Warehouse does not move into special inventory periods so they can quickly move unused product back to the manufacturer. They continue to follow their normal procedures, returning what they must when they feel the necessity to follow that procedure. As for dealing with post-Christmas return demands from the public, they have a simple policy: "Always try to give the customer satisfaction." All of the records sold by the Warehouse are ticketed as their own product, so that any unopened product is quickly exchanged for equal value.

Hartstone again stressed at the end of the interview that the retailer needs the product to produce high volume business. The manufacturers are gearing themselves right now to get that product with the greatest impact to

the retailers for the Christmas season. "Elton John's Greatest Hits" and releases by the Beatles, Neil Diamond and others may make all the difference, Hartstone mentions. However, you can be sure that if all the product is there, the Warehouse operation will be able to efficiently move it into the hands of the public. "We keep hoping for that hot product," states Hartstone, "because this is the prime time to move it."

Retailers Speak Out

(Continued from page 5)

Greenwood: We offer gift certificates, and we emphasize records as gifts through our advertising.

Shapiro: Yes, that's very important, we always play up the angle of records as gifts.

Bergman: Yes. We have window displays, and we run ads pushing gift certificates.

Shapiro: "Our inventory is increased by about 25 percent at Christmas, but we don't have to build up our stockrooms because we serve our stores daily."

Rose: Yes, we have a gift certificate display in our store windows, we have a display in the store, and we use the slogan "Give The Gift That Lasts" for records.

Are there any changes in retail advertising at Christmas?

Surico: Our advertising at Christmas is heavier all around, but we do put an emphasis on weekend advertising.

Acevedo: Our holiday advertising is more accelerated—considerably more at Christmas.

Karol: No real changes in retail advertising at Christmas, just heavier. We emphasize the slogan "The Greatest Gift Of All—New Music On Records At Old-Fashioned Prices."

Greenwood: Our Christmas advertising is really no different from that we do any other time of the year—we just do more of it.

Shapiro: Our advertising increases greatly during the holidays. We'll have an ad in the paper every day during the month of December. It's such a big part of the year for us. If sales are up (and they usually are—by 25 percent at Christmas), then our advertising lineage will be up.

Bergman: We run more ads in December, but this is dictated by the co-op, what the manufacturers want to do.

Rose: No major changes in our retail advertising, but we advertise more frequently in December.

Schwartz: We continue our policy of being weekend oriented. Our biggest weekend is Thanksgiving and we have our largest stock then. We are very promotional—both radio and newspaper ads.

Bergman: "We'll have a super sell-off of a lot of goods that didn't sell before—even our classical section will pick up."

How soon do you start "filling the pipelines" with holiday-related product?

Surico: I start filling the pipelines around the first of November. Stocking in-depth for the Christmas rush begins right after Thanksgiving. Business gets heavy from that point on.

Acevedo: We've already started filling our pipelines.

Karol: We started filling the pipelines at the end of September. We're already stocking up in depth for the Christmas rush.

Greenwood: The first couple of weeks in November.

Shapiro: We begin filling our pipelines in November.

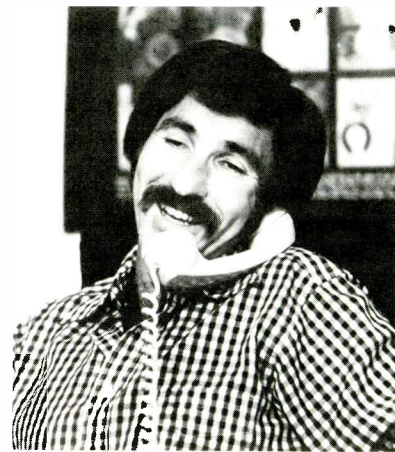
Bergman: We start filling the pipelines in late October.

(Continued on page 30)

Retail Saturation Is Spotlighted In ABC's Holiday Marketing Thrust

By KAREN FLEEMAN

■ LOS ANGELES — "Basically, we're going to go out with the thrust of a complete saturation of the retail locations across the country. We're going to go with our main utensils, our two-tone posters and mobiles. We have made up special display boxes for Westminster Gold, Bluesway, Impulse, and basically most of the non-rock 'n roll labels. These will be specially displayed units," stated Julie Zimand, national sales manager of ABC Records,



Julie Zimand

while discussing the approach that the company will incorporate this season concerning holiday merchandising and the general push of product that occurs during this time.

More and more, merchandising aids have become an almost essential part of selling albums in the stores, and the competition is high between the record companies for space. Often, there is such an enormous volume of these "point of purchase" display items and visual aids in retail outlets, that they tend to all blend together, unless the individual company comes up with a truly innovative and different concept. On the other hand, a simple black and white poster could be more effective than a neon sign, if displayed properly. Zimand commented, "You would definitely want posters, streamers, mobiles, or any kind of display set up. We find that the most effective are your black and white posters or your two-tone posters. Album jackets are excellent merchandising items, but the most important thing over album jackets, posters or any other display is in-store airplay."

Zimand also talked about the movement in sales during the season, the high and low points. "I think that the holiday season really begins around Thanksgiving, and basically, it really ends after Christmas. So many people today receive stereo equipment for Christmas, and get 'x' amount of dollars for gifts, that they are able to purchase albums to play on their new stereos. You get a tremendous sell off period going two weeks after the Christmas season ends, then you have that lull of when school is out. Even while the kids are buying records, when they get back in school, there is usually a week or two week adjustment period once they get back in there, and business starts to pick up again."

(Continued on page 55)

David Lieberman Sees Records as Value Gifts

By DAVID McGEE

■ "Luxury is no longer a joy." That's the word for the holiday season from David Lieberman, president of Lieberman Enterprises. "I think the industry has accepted the fact that selling for fun is not enough—you have to sell for profit," he said in an interview with **Record World**. "The shelf price of records is up because this has been a business where, in the past, large segments—first the wholesale segment and more recently the retail segment—figured that selling records for fun was enough and profits were really secondary. The hyperinflation we've been suffering for the last year or more has made this luxury no longer a joy. We've been forced to look at the bottom line."

Building Inventory

Still, Lieberman expects to do 20 to 25 percent of his business during November and December. "It isn't quite as acute for the jobber as it is for the retailer because we're building up inventory during September, October and November. The sell-off is probably greater than that at the store level, but as far as our billings are concerned, it's probably 25 percent of volume at tops. One of the things we do is to concentrate on not pulling returns unless there are very uneven gobs of large quantities. Overall, we would get as much as a 50 percent return on our full-line Christmas merchandise."

A shift in the prime selling weeks is creating problems because, as Lieberman noted, the selling is being compacted into a shorter period all the time. Whereas this period used to be from mid-November and on through, he finds that the week-end after Thanksgiving is quite good, but a quieting-down period follows during the next week before business gets heavy again during the remainder of December.

Like many others, Lieberman is emphasizing records as gifts. "Absolutely," he said. "In fact, what we're going to do this year is emphasize records as a value gift—the gift that keeps on giving. Our advertising is slanted toward catalogue albums and established artists and, if the past holds true, some of our best business will be from Christmas through New Years to the middle of January when all the gift money, new phonographs and tape players create an appetite for more records and tapes." Lieberman Enterprises also has a company-wide promotion planned for accessories and tapes.

"Space can be a problem in

some department stores all year 'round," Lieberman commented when asked how he plans to expand for Christmas. "Sometimes we are fortunate to get additional space in some stores. We do two things at this time: We fill our racks up—naturally—and we increase our inventory by 20 percent.

"The build-up for the holiday season is a gradual one taking place from the end of September on. We're shipping our Christmas goods—and this includes Christmas albums—between the 15th of October and the first of November. We also stock the Christmas 'standards' in 45's, but we would ship those later."

Christmas Allocations

This gradual build-up does not apply to the pipelines, Lieberman added. "That is a matter of making our Christmas allocations—again, except for singles—during the first two weeks of October."

Other than established artists and catalogue albums, the more esoteric goods also do well at this time, according to Lieberman. "On the economy, low-priced products, we do quite well and have a respectable sell-off of about 75 percent. Our biggest Christmas line does very, very well; children's merchandise does well and that is another item we

put in greater depth at this time because it is a 'gift' type of thing. We are very conscious of our children's section; our policy there is to build up, but not to replace after the holiday season.

"Adult MOR product sells better because we have the situation where, in the age group 18 to 35, a number come in to buy weekly or—God love 'em—daily, but there's also a large number in that same group who come in only once or twice a year to buy and that time is during the holidays when they come in for a gift. Soundtracks and catalogue products oriented toward the 35-and-up MOR audience do quite well."

Lieberman foresees no drastic change in consumer buying habits in spite of the hyperinflation he mentioned earlier. "I think that the previous confusion in the industry of this price going up and this price changing and so forth has also confused the consumer. When he sees an album for \$3.98, he wonders if that's its list, or if \$4.98 is a reasonable discount on \$5.98 and so forth.

Product Over Price

"Unless the consumers are very, very knowledgeable in these affairs, we won't see them shopping for price over product."

Amos Heilicher on 'Records as Gifts'

(Continued from page 3)

ber and each store's stock will be replenished as it is sold. One record out of the rack, another in the rack, so to speak. This process goes on until December 20, when they stop replacing and begin the sell-off, which continues after Christmas and on through the month of January.

Post-Christmas

"The week after Christmas is almost as big as the Christmas season. People who get money for Christmas buy records; people who get phonographs buy records. School is out, kids come in and buy records. So, January is always a good record month. Other than Christmas stuff to be sent back, the rest stays in and sells out."

Heilicher added that in addition to catalogue albums and "hot" artists, the stores also sell more children's albums and specialty items—electronics, carrying cases, racks, etc.—during the holiday season.

Are there any changes in retail advertising or merchandise campaigns at Christmas?

"Yes," Heilicher answered, "we run ads weekly for the six weeks

before Christmas. As for merchandise campaigns, there is very little change there. If we are hitting items, we hit lead items—hot merchandise that the customers come in the store to buy, and something the manufacturer will cooperate with on your advertising.

"In December, we double what business we do in any other month," Heilicher responded when asked how much extra business he expects during the holidays. "Between October 31 and April 30, we do 60 percent of volume. In the month of December, we expect 20 percent more volume. If we get a 60 percent sell-off, our returns will be big, but it always varies from year to year. We really can't say anything definite about returns."

Hopeful

Amos Heilicher doesn't see an extraordinary Christmas in the offing. "We are hoping it will be as good as the others," he said, "but sales are soft right now. Retail business is down."

Asked if his stores would lengthen their hours, Heilicher laughed. "No, they're long enough now."

For Harold Sulman, Product Is What Counts

By DAVID McGEE

■ The financial meaning of this holiday breaks down neatly into percentages for Harold Sulman, national buyer for ABC Record and Tape Sales.

"In the last three months of the year, we do about 31 percent of our business for the year," Sulman explained during an interview with **Record World**. "The month of December represents about 12 percent of this activity, November is 10 percent and nine percent in October.

"We expect a big sell-off at this time," continued Sulman. "It's the one time of year that we hope we can sell-off most of our catalogue, even though we do nothing exceptional in the way of merchandising campaigns. Mainly, we'll just run a lot of advertising on key artists."

The only sour note in all of this came when Sulman was questioned about seasonal goods. "They haven't done very well at all in the past and we don't expect sales to be any better."

What about returns of holiday sale merchandise?

"On \$1.99 and \$2.99 items, we expect about 10 percent returns. That figure has been true in the past and we expect it will hold up this year. On our full line—\$6.98-7.98—the return is usually 50 or 60 percent."

Sulman plans to increase his stock by 10 percent beginning early in October. "Actually," he said, "we'll start moving inventory in September in our stores and at the same time we'll begin selling things from our catalogues. In mid-November we'll start filling the pipelines with holiday-related products. At that time, we'll start stocking Christmas albums. We do not stock any Christmas 45's."

The holiday season is conducive to increased sales in children's items. It is in this area that Sulman plans one special campaign. "'Sesame Street,'" he said, "a children's promotion during the Christmas season. We'll put in wire racks featuring 'Sesame Street' albums, 45's and books."

Other specialty items that Sulman said do well for him at this time of year are show tunes and adult music—"We'll sell more MOR at this time than at any other time of the year."

Sulman is of the opinion that customers always shop for the product and not the price. In closing, he sounded the near-universal feeling of all in the record industry: "Christmas is always good for records because records seem to be great gifts."

Christmas is coming!

Just in the St. Nick of time, the Columbia Family has the hottest and biggest fourth

quarter releases from some of our greatest artists. Perfect for that last minute shopping.

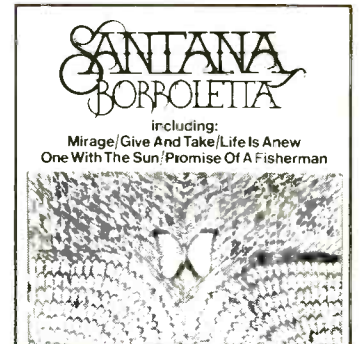
May Everything you wish be found in your stocking this Christmas



U.S. - Original Christmas. It's your only chance to see Santa Claus and his reindeer in a new, exciting way.



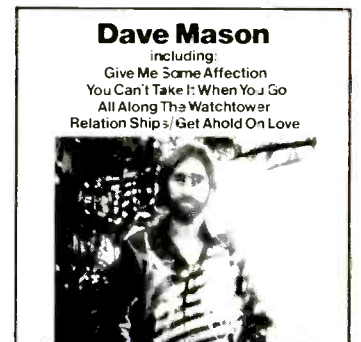
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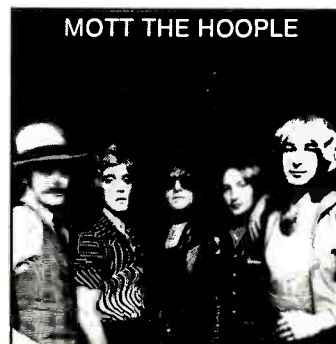
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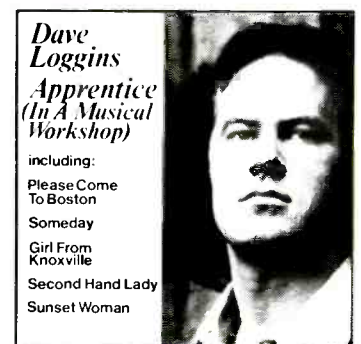
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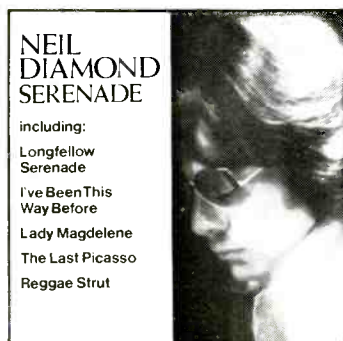
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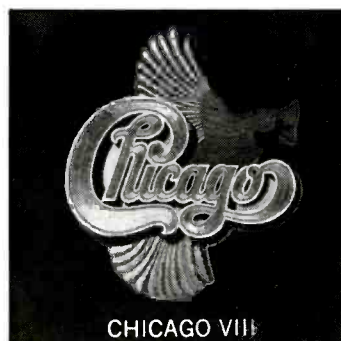
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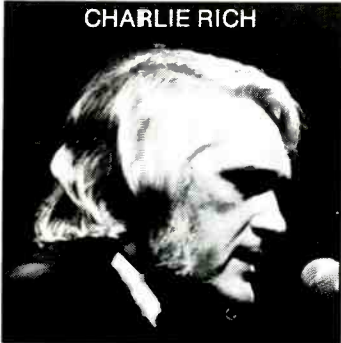


KE 32833



PC 32919





CHARLIE RICH

PE 33250


DINO DE LAURENTIIS Presents
CHARLES BRONSON
In a Michael Winner Film
"DEATH WISH"
Music Composed,
Conducted and
Performed by
HERBIE HANCOCK



including:
Joanna's Theme
Death Wish (Main Title)
Rich Country
Fill Your Hand
Party People

PC 33199


Barbra Streisand
Butterfly
including:
Guava Jelly / Love In The Afternoon
Jubilation / Since I Don't Have You / Crying Time



PC 33005




ANDY WILLIAMS
YOU LAY SO EASY ON MY MIND
including:
I Honestly Love You
A Mi Esposa Con Amor (To My Wife With Love)
I Love My Friend
My Elusive Dreams
Another Lonely Song



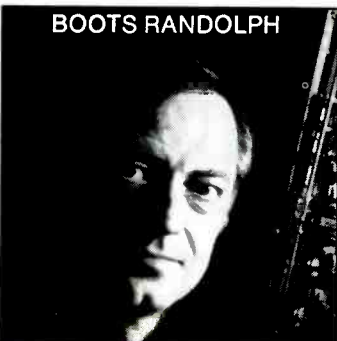
KC 33234

LABELLE/NIGHTBIRDS
including:
Lady Marmalade/What Can I Do For You?
Space Children/Somebody Somewhere
Are You Lonely?




KE 33075

BOOTS RANDOLPH



PZ 33242

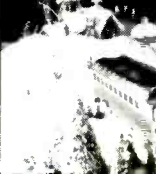
REDKONE
HEADED DREAMS THROUGH TURQUOISE EYES
including: Suzi Girl
One More Time/Only You And Rock And Roll
Interstate Highway 101/Blood Sweat And Tears



KE 33053


KC 33195

CHARLIE McCOY
Christmas
including:
Jingle Bells/Silent Night
The Christmas Song
(Chestnuts Roasting On An Open Fire)
Oh Holy Night/The First Noel




ZX 33176

ALL THE FACES OF BUDDY MILES
including:
Pull Yourself Together
We Got Love/Got To Find Ms. Right
I'm Just A Kiss Away/Kiss And Run




KC 33089

BOOKER T / EVERGREEN
including:
Jamaica Song/Mama Stewart
Front Street Rag/Why Me/Tennessee Voodoo




KE 33143

THE WALTONS' CHRISTMAS ALBUM
Earl Hamner narrates traditional Christmas favorites as performed by The Holiday Singers.
including:
Silent Night/Joy To The World



DONOVAN



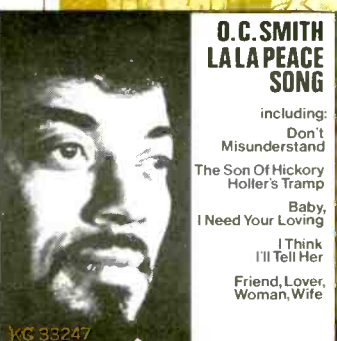
PE 33245

R.E.O. SPEEDWAGON
LOST IN A DREAM
including:
Give Me A Ride (Roller Coaster)
I'm Feeling Good/Sky Blues
Throw The Chains Away/Down By The Dam



PE 32948

O. C. SMITH
LALA PEACE SONG
including:
Don't Misunderstand
The Son Of Hickory Holler's Tramp
Baby, I Need Your Loving
I Think I'll Tell Her
Friend, Lover, Woman, Wife




KC 33247

BILLY JOEL
STREETLIFE SERENADE
including:
The Entertainer
Los Angelenos/Last Of The Big Time Spenders
Root Beer Rag/Weekend Song



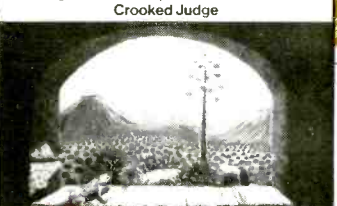
PC 33146*

Poco/Cantamos
including:
All The Ways/Another Time Around
High And Dry/Sagebrush Serenade
Western Waterloo



PE 33192

New Riders of the Purple Sage
Brujo
including:
Old Man Noll/Ashes Of Love/You Angel You
Workingman's Woman/Instant Armadillo Blues
Crooked Judge

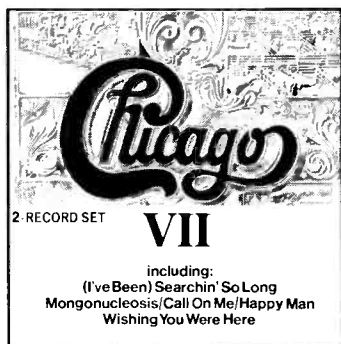


PC 33145



Christmas is already here!

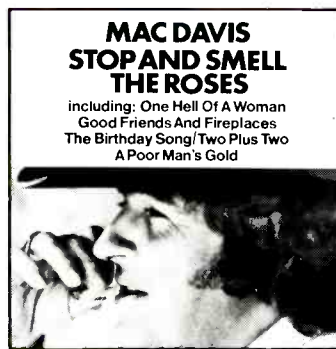
You're looking at a shopping list that your customers are making out right now. They're the red-hot hit albums from the Columbia family of labels that are scorching the charts. Check your stock to be sure you're ready for your biggest holiday sales season.



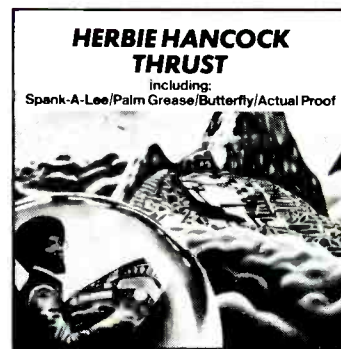
C2 32810†



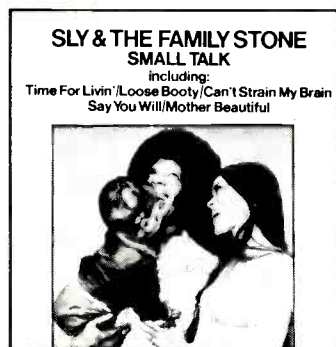
PC 33050



KC 32582



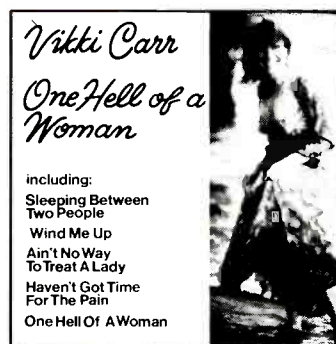
PC 32965



PE 32930



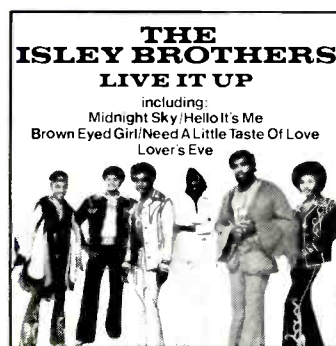
PG 32848††



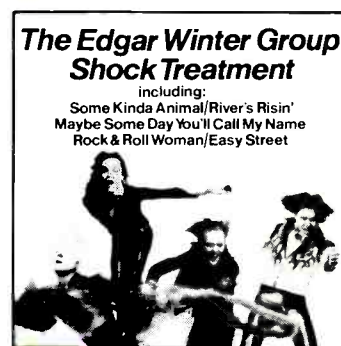
KC 32860



KC 32712



PZ 33070




PE 32461



Monument, Philadelphia International, Mums, T-Neck and Kirshner distributed by Columbia/Epic Records

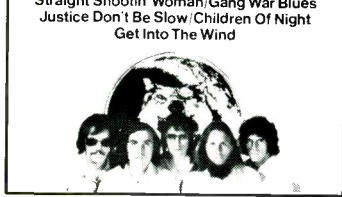
†A 2-record set ††A specially priced 2-record set *Not available on tape

Andy Williams
Christmas Present
including:
Joy To The World/Ave Maria
Oh Come All Ye Faithful
Hark! The Herald Angels Sing
I Heard The Bells On Christmas Day




C 33191

STEPPENWOLF
SLOW FLUX
including:
Straight Shootin' Woman/Gang War Blues
Justice Don't Be Slow/Children Of Night
Get Into The Wind




PZ 33093

THE O'JAYS
LIVE IN LONDON
including:
Love Train/Back Stabbers
Put Your Hands Together/Wildflower
When The World Is At Peace/Sunshine



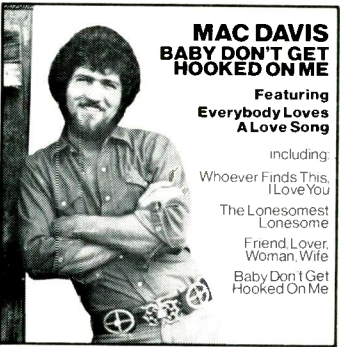
KZ 32953

K A N S A S
including:
Bringing It Back / Can I Tell You / The Pilgrimage
Death Of Mother Nature Suite
Journey From Mariabronn



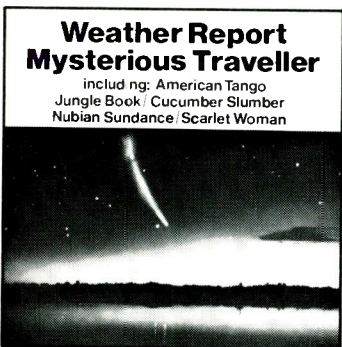
KZ 32817

MAC DAVIS
BABY DON'T GET HOOKED ON ME
Featuring
Everybody Loves A Love Song
including:
Whoever Finds This, I Love You
The Lonesome Lonesome
Friend, Lover, Woman, Wife
Baby Don't Get Hooked On Me



KC 31770

Weather Report
Mysterious Traveller
including:
American Tango
Jungle Book / Cucumber Slumber
Nubian Sundance / Scarlet Woman



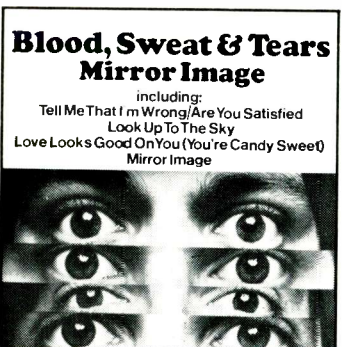
KC 32494

Minnie Riperton
Perfect Angel
including:
Reasons/The Edge Of A Dream/Lovin' You
Take A Little Trip/Seeing You This Way



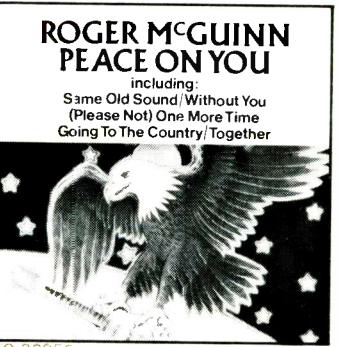
KE 32561

Blood, Sweat & Tears
Mirror Image
including:
Tell Me That I'm Wrong/Are You Satisfied
Look Up To The Sky
Love Looks Good On You (You're Candy Sweet)
Mirror Image



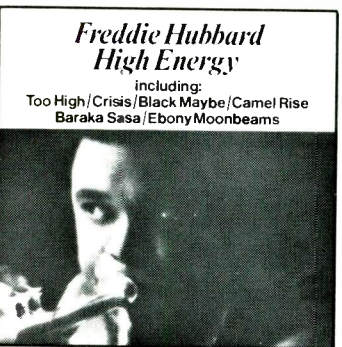
KC 32929

ROGER MCGUINN
PEACE ON YOU
including:
Same Old Sound/Without You
(Please Not) One More Time
Going To The Country/Together



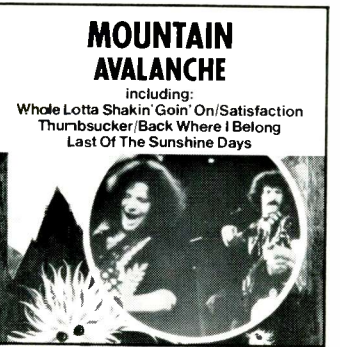
KC 3295E

Freddie Hubbard
High Energy
including:
Too High/Crisis/Black Maybe/Camel Rise
Baraka Sasa/Ebony Moonbeams



KC 33048

MOUNTAIN AVALANCHE
including:
Whole Lotta Shakin' Goin' On/Satisfaction
Thumbsucker/Back Where I Belong
Last Of The Sunshine Days



KC 33088

HERBIE HANCOCK
HEAD HUNTERS
including:
Chameleon/Watermelon Man
Sly/Vein Melter



KC 32731

And this year, in addition to our heavy Christmas promotional support, we're going all out to make the holidays a little better for you with all-out campaigns. There's a special traffic-building program on every \$4.98 catalogue album that you can sell at spectacularly low prices, with new Christmas albums from Andy Williams and Charlie McCoy to spearhead the promotion.



And inspired by one of the most popular television shows, there's "The Waltons' Christmas Album," with tie-in TV commercials and special in-store displays.



And we're also mounting Melodiya, Odyssey and classical promotions with the intensity you'd expect for rock product. We're backing up all these special programs with blitz radio and TV campaigns, ad-repros, print advertising, in-store promotions, Christmas displays and divider cards—the most massive Christmas promotion we've ever launched. And what it all means to you is

Happy Holidays
from
The Columbia
Family.

On Columbia, Epic, Monument, Philadelphia International, Mums, T-Neck, Columbia Windfall and Kirshner Records and Tapes.



RCA Records Launches Holiday TV Blitz

■ NEW YORK — RCA Records' marketing force's final showcase push of album product in 1974 will be geared to television, according to Jack Kiernan, division vice president, marketing. A veritable holiday TV blitz is planned that will spotlight the company's best-selling pop, country, r&b and MOR product to a nationwide public video watching throughout the Thanksgiving and Christmas season.

"We're preparing a series of multiple artist spots covering every kind of music we sell," Kiernan said. "They'll run in major markets all over the country, starting approximately two weeks before Christmas."

Artists selected for this end-of-the-year merchandising campaign include John Denver, Nilsson, David Bowie, Lou Reed, the Guess Who, Waylon Jennings, Perry Como, the Jefferson Starship, the Main Ingredient, New Birth and Charley Pride among many others.

Jack Maher, director, product merchandising, was quick to point out that the RCA Records holiday TV campaign was in addition to, and in no way a replacement for, ongoing programs currently stimulating sales for new and catalogue product representing practically the complete RCA Records roster of talent. As two examples, Maher named the "Pride of America" and "The Red Seal Steal" programs.

The theme for this extensive top market TV campaign will be "Give The Gift That Keeps On Giving." Registered, copyrighted and used to great advantage by RCA Records in the past, the theme is particularly viable in this economic crisis period in that it bespeaks the current industry viewpoint for holiday selling and emphasizes "the recurrent pleasure values" available to customers who purchase phonograph records. "In a sense," Maher noted, "we're reminding John Q. Public that dollar-for-dollar, our product is the ideal gift."

The multiple artist spots buy will run a gamut of television programs, not just music shows were selected. "Our TV drive is calculated to encompass a broad spectrum of video-watchers and listeners," said Maher. "We'll hit the fringe as well as prime time shows, and we're looking to deliver our message—'Give the Gift That Keeps On Giving'—to teens, parents, housewives, white collar and blue collar workers . . . anybody and everybody who might be a potential music buyer."

Product covered in this TV showcase will be current albums, new albums and existing RCA Records catalogue packages. Red



From left: Jack Kiernan, Jack Maher, Jack Chudnoff

Seal merchandise has been brought into the nationwide sales push via an in-store mobile display piece that features outstanding artists on RCA classical recordings.

Responsibility for the graphic approach to the "Give The Gift That Keeps On Giving" campaign rests with RCA Records' director of creative services, Jack Chudnoff, who along with advertising manager Stan Levine and sales promotion manager Bernie Burman, will create and prepare the accouterments for the program.

In addition to the TV spots, Chudnoff noted that there would be 300 and 600-line ad mats, miniature lp covers, trade ads, window streamers, a special order form covering all product in the program and a four-color, fold-out poster for in-store display that will highlight album

covers "as seen on TV." Radio coverage is also planned via specially created spots for use by the RCA Records field force. Consumer press will herald the program, too, with the placement of ad mats in local newspapers throughout the country.

Discussing the holiday TV blitz, Chudnoff said, "We're keying our aesthetic or graphic approach to the idea of a holiday season rather than, let's say, Thanksgiving or Christmas. People tend to get together at this time of the year. With 'Give The Gift That Keeps On Giving,' we'll be underlining the fact that we offer music for just about any taste and any member of these families getting together."

"Give The Gift That Keeps On Giving" is the first such extensive television marketing program ever instituted by RCA Records.

Island's 1st Holiday As an Independent

■ LOS ANGELES — Charlie Nuccio head of Island Records in the United States, defines the holiday season as the start of October through the middle of February. "Santa Claus is already in the window at Sears," he stated.

"Everything should be shipped in October to give the suppliers and the rack jobbers time enough to sort and pre-plan their actions," he added. This is the big time of year in the record business and Nuccio expects to do 40 percent of his yearly volume. To back up his product and to increase the movement and decrease returns, Nuccio stated that a company should spend 70 percent of their merchandising budget for the year during these peak months.

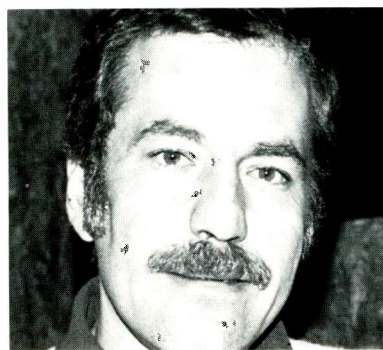
'All-Out Push'

Island is making an all-out push this year on current artists because their catalogue product is still in the hands of Capitol Records. Nuccio feels that 20 percent of holiday sales are on catalogue merchandise, but for a new company this obviously does not apply. Island will be promoting Sparks, Spooky Tooth, the Waiters, Jim Capaldi and Eno this Christmas. Nuccio anticipates an 85 percent sell-off on this product. He plans and expects no special return situations but adds that all product is sent out on 100 percent return.

Pleasure from The Buddah Group

■ NEW YORK—"Buddah's Christmas merchandising activity will be an intensification and a culmination of our activities for the entire fall, 1974." So stated Lewis Merenstein, vice president and general manager for the Buddah Group. "In this regard, Gladys Knight & The Pips' album 'I Feel A Song,' The Songs of Jim Weatherly, Curtis Mayfield's 'Got To Find A Way,' 'Fire On The Mountain' by the Charlie Daniels Band, and '100% Cotton' by the James Cotton Band, represent major Christmas pushes.

"With regard to product from Gladys Knight & The Pips, and Curtis Mayfield," Merenstein continued, "We are in a very favorable position vis-a-vis the catalogue on these two artists. Through radio spots and store promotions we are encouraging, for example, that Gladys Knight & The Pips three albums, 'Imagination,' 'Claudine' and 'I Feel A Song' would together make a fantastic gift. By the same token, a selection of Curtis' seven solo lps would be equally well received by any music fan." Therefore, Merenstein noted that similar types of radio and store pro-



Lew Merenstein

motions were being mounted for Mayfield product.

"The emergence of Jim Weatherly as a major performer has been one of the principle team efforts of the company," Merenstein said. "His album, with its broad appeal to the entire spectrum of contemporary music makes it particularly appropriate as a gift, and we are preparing advertising and promotional material to highlight this."

The Charlie Daniels Band also presents a high-potential catalogue situation. The three albums released before "Fire On The Mountain" have enormous untapped sales possibilities, according to Merenstein. As "Fire

On The Mountain" takes the band to national prominence, the earlier albums should become of real interest to fans of high quality southern rock & roll.

In addition, a festive touch is added to the "Fire On The Mountain" package by a special feature — a 7-inch EP included with the album, that contains a live jam with members of the Allman Brothers Band and the Marshall Tucker Band.

Along with the proven popularity of the James Cotton Band, Merenstein mentioned albums by Estelle Levitt, winner of the American Song Festival, Norman Connors, Michael Wendroff, the country artist Red Sovine and Gino Cunico and the keyboard/synthesizer player James Newton Howard as significant in Buddah's Christmas merchandising activity. "Never in the company's history," Merenstein concluded, "have we been able to offer gift buyers and music fans such a range in style, quality and popularity. There is a Buddah album for every taste, and we intend to make a good percentage of Christmas gift pleasure, 'Pleasure from The Buddah Group.'"

Capitol's Catalogue Conquers Christmas Customers

By RITA TURNER

■ LOS ANGELES — When **Record World** discussed Capitol Records' plans for the upcoming holiday merchandising season with Don Zimmermann, senior VP, marketing, Zimmermann reflected back to five years ago, when he considered the market to have more of a Christmas orientation. "Our mix of business has become a little more even throughout the year. Summer and Spring are much better than they used to be. That is partially due to the release of important albums during the Spring and Summer." Capitol's fiscal year begins July 1, which is probably advantageous when it comes to inventory after Christmas, as they don't have to have the year end figures until the end of June each year.

Zimmermann estimates 60 percent of Capitol's sales occurs during the first two quarters, with the second quarter, (October, November and December) being their strongest. "Business picks up quite a bit during September in anticipation of the Christmas season with customers. Then January is usually our second biggest retail sales month of the year."

Capitol has recently been preparing more stock on most of their established artists, and is realizing a larger percentage of sales from the catalogue now. "Approximately 45 to 50 percent of our total sales are from the catalogue, depending on the prepared year end." The label now has an extensive catalogue on Pink Floyd and Steve Miller and of course the Beatles make up a significant portion of the sales. Returns go up considerably after Christmas, especially in February and March. "We take back an additional return percentage of about 15 to 20 percent during that period, which is then experienced as a year end average."

Zimmermann considers the holiday selling season to begin early in September for the distributors. "We are now involved with a Fall program. We're setting up our advertising and merchandising campaigns right now, and we've been involved with the various steps for some period. It will all come to a head about December 1." Capitol already started shipping product in September. "Most of our customers need to build pre-packs and plan their activities early, as they will probably ship Christmas to their customers in November. It accelerates along through the end of November, and there are two phases, depending on your customer. During December, a rack jobber has generally purchased all of his catalogue goods, and from that point on he usually

only buys new releases and hits. We don't have that many releases during December, so it's usually hits, basically top 100 goods. The retailers will buy catalogue throughout December, up until the week before Christmas." Zimmermann said that the retailers will keep stocking until the day before Christmas, but it is definitely different with the rack jobbers. "We're almost out of business with them a week to ten days before, because they have a turn-around problem."

Capitol is striving to change its merchandising display techniques to correspond with today's changing market. "We are constantly trying to find more effective purchase displays, and to make the displays available for all types of locations, whether they are a retailer serviced directly by Capitol,

or a major retailer owned or serviced by our rack jobber. Years ago we used to develop large displays for use in windows, but most retail locations don't have prominent windows like the old stores used to have. They are in malls or in a large free-standing store that doesn't have a window." Capitol is using more mobiles now—a more compact item—and most are designed to be in a store rather than in a window. "Even our cardboard merchandisers come in a modular form now, so that they can be made from a massive display all the way down to a counter display, just by the number of modules that you use."

Zimmerman considers Christmas standards to be "historically successful every year." Nat King
(Continued on page 19)



Capitol Records' merchandising and advertising staff, from left: department assistant Renee Schreiber; CRI merchandising director Dennis Killeen; CRI advertising manager Mickey Diage; CRI creative director for merchandising/advertising Var Smith; CRI production manager for merchandising/advertising Susan Herr and department assistant Margie Buffett.

MCA's Frio on Holiday Sales Action

By RITA TURNER

■ UNIVERSAL CITY, CAL. — "I think we are locked into buying pattern ideas. We think that people buy more at Christmas. I think perhaps the dealer becomes more record conscious then: he decides to display more, to put things out, and he buys heavier. Chances are he would find that business would be the same the rest of the year if he used those same techniques all year long," commented Rick Frio, vice president and director of marketing for MCA Records, when **Record World** discussed with him the upcoming holiday marketing season.

"I don't think that Tower Records in Los Angeles changes its whole marketing concept at Christmas time, and they sell records all year long from morning to night." Frio definitely believes that buying patterns have

changed, and that many manufacturers and retailers have not recognized the dramatic differences that have occurred.

He feels that a lot of people within the industry come to the conclusion that when the kids are out of school in the Summer, they don't want to buy records. "That wasn't true with our season; they bought records for us." Buy records they did, for MCA Records projected a high quota for the fiscal selling year of 1974, and the quota was met on September 1. By May of 1974, they had already equalled 1973's entire selling season, and Frio believes that it is not far-fetched to say that MCA Records will triple last year's business.

"It sounds rather odd, but I would estimate that we will do 25 percent of our total business during the fourth quarter, from

Polydor Puts Its Best Foot Forward

By IRA MAYER

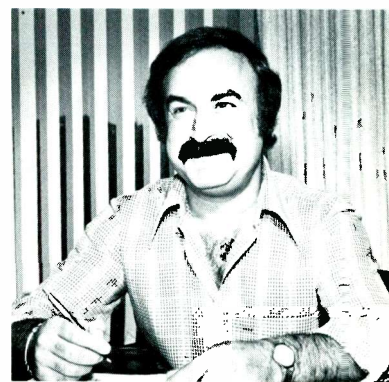
■ NEW YORK—"Putting your best foot forward" is a phrase that recurs frequently when Phil Picone, vice president of sales for Polydor Inc., talks about the final quarter of the year—the time that encompasses the Christmas holiday gift-giving season. For the Polydor/MGM family of labels that means spotlighting a variety of strong catalogue artists and some special promotional campaigns designed to call attention to certain more specialized product.

Picone estimates that the holiday season generates between 35 and 40 percent of the company's annual sales—most significantly with such strong catalogue artists as John Mayall, Hank Williams, Sr. and James Brown, among others, with soundtracks such as "Dr. Zhivago" and even with relative newcomers as Millie Jackson and Rory Gallagher. And this year, special consideration will be given to the Osmonds—with the release of both a new Osmond Family album and a Donny Osmond solo effort.

Osmond Campaign

The Osmond campaign, to be coordinate with the airing of a television special in late November, will be a combined television, radio and print blitz. And hopefully, as has been the case in the past, the new releases will provide impetus for holiday shoppers to check through the entire Osmond catalogue—one that appeals to a variety of age groups interested in the pop/MOR side of rock.

(Continued on page 27)



Rick Frio

October to December of this year," Frio analyzed. "That is not true normally, but we have been so incredibly successful in the first three quarters of this year, that it makes it even across the board. Normally it would be about 40 percent during the holiday quarter."

(Continued on page 54)

Tower's Russ Solomon on the Meaning of the Holiday Season

By KAREN FLEEMAN

The following is an interview with Russ Solomon, founder and president of Tower Records, on his philosophy of holiday marketing.

Record World: What percentage of your total business is done during the Christmas season?

Russ Solomon: What do you call the Christmas season, first of all?

RW: The holiday season, Thanksgiving to New Years, when everyone's buying gifts.

Solomon: We look at the year as having 12½ to 13 months, so then you've got 1½ to 2½ months of ordinary business in the so-called Christmas season, depending upon the store; and so percentage-wise, that would be—it will probably sound low to you, strange as it may seem—about 15 percent I'd say. The months will vary up and down through the year, but they are a lot flatter than you think; the curve is very interesting. Actually, the curve is somewhat high in January, February and March, and dips in May and June, begins to build again in July, it's heavy in August, dips in September and October, builds in November and peaks in December, but it's fairly flat throughout the year. So each month, therefore represents 8 percent-plus of a given year.

RW: What is your sell-off on product that would normally have to be returned in other seasons?

Solomon: You're talking to the wrong guy; product is either good or bad, we return every month of the year. Obviously, being really busy during Christmas you don't return as much, but we return, and our returns are so low that we carry everything, so we can't give you a valid answer to that, not that it makes any sense. In a perspective sense for any store that carries an in-depth catalogue—you carry it all of the time—stiffs are stiffs, no matter what. They don't really sell that much better around Christmas time. The only thing that really happens at the Christmas season—and that's really important so that you can get more mileage out of it—you sell more of a hit, in terms of quantity of that particular hit.

RW: Do you have any special in-store merchandising campaigns running for catalogue records?

Solomon: Always. It's a constant thing. Again, you're asking the wrong guy. It will sound dumb, but we don't do a great deal more at Christmas, except intensify what we're doing the rest of the year.

RW: Do you go out of your way to intensify it during Christmas?

Solomon: Well, we pour on the advertising; we do more of the same is what it amounts to.

RW: Do you have special sections set aside for seasonal records?

Solomon: Yeah, and they're getting smaller and smaller; we're going to try and keep them down to about three feet this year. Christmas records don't sell in record stores: they sell in tire stores, and gas stations, and short stop markets, and savings and loan companies.

RW: What percent of holiday merchandise would have to be returned if not sold at this time?

Solomon: Again, the same thing I said before: if it's a good item, you don't return it and if it is a stiff item, you return. So there's no way of telling. A very large percentage of the stiffs are returned, and stiffs are generally new releases. You don't return best selling records if you're operating professionally. For the so-called holiday merchandise, no matter how little you try to stock, you'd probably send back half of it, or a third.

RW: How are record departments expanded at Christmas, how much more merchandise is stocked?

Solomon: Well, in our case, it's just a matter of building the piles up, that's all. You begin tooling up, because the deals begin to fall in September and so on. With all of the companies, you generally increase your buying in the good-selling merchandise, and you'll simply have that much more merchandise on hand to do something with. You can apply it in our case because we carry in such tonnage: why our piles of records will get higher. Instead of 50 or 100 in a pile on the floor, there might be 200.

RW: Do you offer gift certificates?

Solomon: Yes.



Russ Solomon

RW: Is that all-year round?

Solomon: All-year round. I usually sell a lot of them.

RW: Are they specially packaged in any way?

Solomon: We had developed a pre-printed gift certificate years ago in the amount of whatever the 45 rpm record was selling for at the time, and it's good for 45's. We also have them in denominations of \$3, \$5, \$10 and \$20, and they are all pre-printed.

RW: Are there any changes in retail advertising at Christmas?

Solomon: Well, not for us; we just confirm everything we do. It's a weird thing; chances are you probably have a tendency to overdo it, like when you really begin to sit back and reflect what you spent in advertising at the Christmas season, as related to the percentage of sales, then turn around and look at what you spend in an ordinary month as related to the same sales percentage-wise, or the sales of that month percentage-wise. You tend to raise your advertising budget around Christmas time, possibly unnecessarily, but you do it anyway, because there is money in there.

RW: Do you emphasize the gift acceptability of records?

Solomon: Well, the theme that we've been using for 15 years in all of our newspaper and print advertising is the headline, "Give 'Em Records."

RW: How soon do you start filling the pipeline with holiday-related product?

Solomon: It's being done now. Hopefully, we'll try and hold off as long as we can for putting Christmas music out, because of the space. But we learned the hard way, in the old days, you know.

RW: So, about the middle of October?

Solomon: Well, Christmas music is two things: one is holiday-related merchandise, gift merchandise like gift sets. You begin to stock on that now, and you get heavier in November. The Christmas merchandise, per se, no matter when you put it out, isn't really going to begin to sell until the first couple of weeks in December. You use the space badly if you begin stocking too early.

RW: How soon do you begin stocking in-depth for the Christmas rush?

Solomon: Well, we never don't stock in depth. We're overstocked.

RW: Around Thanksgiving, do you begin to stock in greater quantity?

Solomon: No, because by then, we've got them. I think it's earlier. You are really beginning to build up on Christmas merchandise now in October. It's got to be in by the middle of December because once you get into Christmas, then you can't do much else for buy-ins. You can't buy catalogue. We're hard enough pressed to just restock the items that are selling; the other ones don't matter as much.

"You tend to raise your advertising budget around Christmas time, possibly unnecessarily, but you do it anyway, because there is money in there."

RW: Is there any pick-up in economy, children's merchandise and other specialty merchandise that are not sold in bulk during the year?

Solomon: Oh, of course. In our case, economy merchandise gets buried in with everything else. It doesn't mean that much. Unless it's really a unique item that comes out, we don't devote that much space to economy merchandise; that's more of a rack jobber type of thing. The day of the economy record is rather limited.

RW: Do you lengthen your store hours?

Solomon: No, not really, because we're open from 9 to 12 as it is, except in Hollywood, where we're open till 1:00. The traffic in the stores is so heavy around the Christmas season that you do sell a lot of stuff that you've been sitting on all year round. Now that doesn't mean that you are glad to get rid of it, necessarily. It's simply the kind of merchandise that having sold, you only buy once a year. But an awful lot of people come out of the woodwork during the Christmas season, and buy the strangest things in the world, and because of this enormous amount of people that only buy during Christmas time, it happens to be our particular forte to have a lot of the strange and unusual things. Because of this enormous group of people that only buy during Christmas time—a big bulk of people buying \$100 certificates sometimes only once during the year—they will come into the record store and buy not only unusual things that you would

(Continued on page 24)

Columbia Gears Up for Strong Holiday Season

By HOWARD LEVITT

■ NEW YORK—"In October and early November we will have our strongest release of the year," stated Columbia vice president and general manager Bruce Lundvall when discussing the company's marketing plans for the holiday season with *Record World* recently. Pointing to powerful product by Loggins and Messina, Billy Joel, Dave Mason, Barbra Streisand, Neil Diamond, Chicago, Andy Williams and other notable artists, Lundvall emphasized the importance of the fourth quarter of the year as "one of the biggest selling seasons in the record business."

"We are really talking about many of our strongest artists delivering during this period," said Lundvall in explaining how Columbia "gears up" for the selling season. "Each of those albums will have its own campaign, but in addition to that, there will be a pre-holiday campaign focused on our strongest product—both new releases and recent catalogue, plus back catalogue. I think we offer very specific advantages in that we do have a \$4.98 line which is highly successful, and a substantial number of releases at \$5.98 suggested list. So considering the present market conditions—the economic conditions are very severe—we have some value to offer as well on back catalogue in terms of price."

Columbia has recently run a number of commercials on their \$4.98 line, and Lundvall sees this as offering some unique advantages. "It gives the account the opportunity to advertise very major artists at a dealer price of \$2.99," he pointed out, "and it offers considerable value to the consumer considering the names that are available along that line. And then the \$5.98 merchandise—since everyone else is at \$6.98 across the board—gives us another value opportunity with more recent releases by many rock artists. So," he continued, "we have a total campaign geared toward a \$4.98 line, another campaign geared toward our \$5.98 line, individual campaigns geared toward our new releases and an overall campaign geared to everything that we have that's on the charts—classical, country, quad, etc."

A great deal of pre-planning is involved in getting product to the stores so as to achieve optimum selling effect, and that includes a cut-off date as well as initial shipping schedules. While Lundvall finds that catalogue product begins being ordered in October, he also has found that



Bruce Lundvall

all product "should be in the stores prior to Thanksgiving." However, there are exceptions, according to Lundvall. "I think if you have an exceptional album by a best selling artist—a new Chicago for example—they can deliver as late as mid-December. But the dealer has substantially tied up his money prior to Thanksgiving, and of course he has tied up all of his help in the stores

At A&M the Music Comes First

■ LOS ANGELES — During the past few years record companies have been concentrating more intensely on the advertising and merchandising of their product during the holiday season. Their efforts have been most productive; consumers are realizing the value of albums and tapes as appropriate gifts for the holiday season. Barry Grieff, director of merchandising for A&M Records, reflected on the subject of merchandising and the holiday season, during a recent interview with *Record World*.

"During the peak holiday periods there is a certain concentration on major artists and their catalogue," commented Grieff. "There are the records which will be in the greatest demand and sell consistently throughout the year. Since we know that we are not going to receive many returns on albums by Carole King, Quincy Jones, Carpenters, Joe Cocker, Billy Preston, Cheech and Chong and Cat Stevens, there is no problem in getting product out in quantity to the retail accounts. The demand is so great during the holiday season that we are able to fully merchandise these albums to their greatest potential. The special sales and discounts during this time period also help us to receive the maximum sales response to our product."

as well. So therefore, logistically, it is very difficult to deliver a piece of product shipping after Thanksgiving. I do think, on the other hand, that it is a terrible mistake to ship an album by a new artist between mid-November and the end of the year."

'Sell-Off'

The "sell-off" phenomenon that receives such a great amount of industry interest during the holiday season finds its place in the Columbia marketing strategy also, and, although its role may not appear as dominant as with other companies, Lundvall is quick to point to it as another prime sales outlet. "It's a period of time when they (retailers) sell off the product that they have in stock, order in on catalogue and new releases, and since many consumers in the stores looking for that 'gift' item, it becomes a good time to 'clean house.'

Returns

"We have a return policy which is perhaps conservative," he continued, "but we think it's right. We certainly don't expect to take heavy returns during this period."

Of course, our policy on 'Christmas merchandise' (for example, the Andy Williams Christmas album or the Waltons Christmas album, which should be a hot item considering the popularity of the TV show) is much more liberal. Since the product is seasonal and sells over a very short period of time, you have a greater allowance for returns."

Although the nature of the economy, coupled with what many have called our first "\$6.98 Christmas" has caused consternation and apprehension in some corners of the industry, Lundvall feels that inflation may lead to an even better holiday selling season than previous years have provided. "I think that records are going to be a very big value item this Christmas season," he opined. "I think that a lot of companies will take the approach, as we have done, that records are a great value, especially in view of inflationary prices on most everything. In fact, I think your '\$200 million sell-off' figure may be a bit low this year."

Capitol

(Continued from page 15)

Cole's Christmas album has been their best-selling, and in 1973 Capitol sold about 25 percent more of that album than they had in previous years. "We have an exceptional amount of new releases this year: Grand Funk, Helen Reddy, Steve Miller, Ringo Starr, John Lennon and possibly a Harrison album and McCartney release. We also have the new acts that we are working very hard on: Triumvirat, Unicorn, Cockney Rebel and others, and each will receive a more than representative advertising campaign behind it. If you're going to establish a new act, Christmas is a good time to do it, because there are a lot more people in the stores."

Capitol has also scheduled a great deal of TV and radio time, as well as advertising space in publications. "We have albums that are out right now—Andy Kim, the Righteous Bros. and a number of other things—that will receive a great deal of television advertising, which we haven't really given the concentration to before. We'll probably be doing four times as much TV this year." In addition, Capitol is putting out a mailer in 22 major cities, which will be in some 10 million newspapers. Each circular will have all of their key acts, new releases, best-selling catalogues, classics, country, and r&b, so they should experience a very successful season this year.



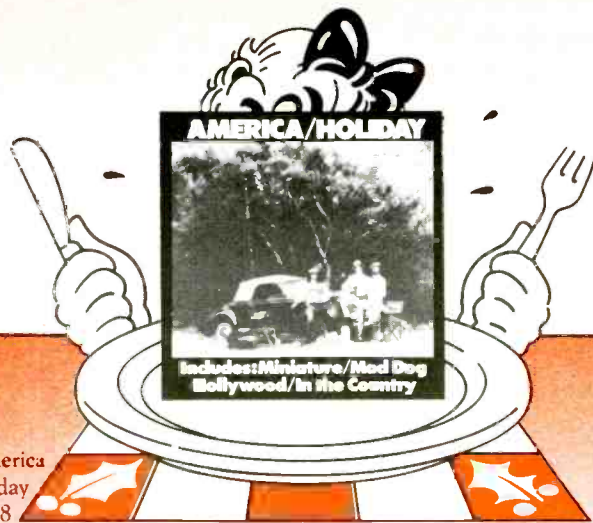
Barry Grieff

Merchandising aids have become an essential part of selling albums in the stores. In some large record companies, mass campaigns are sometimes contrived to promote product, and become somewhat impersonal to the artist, as far as letting the music dictate what sort of displays or visual aids are needed for each particular album. In many cases, the display will be created before it is even known which album is to go along with it. A&M is different when it comes to this type of approach. Grieff stated, "We simply don't work that way, and there are reasons for it, based on the manner in which A&M functions as a company."

"Because A&M is not a large company, our ability to respond

(Continued on page 58)

Christmas wit



America
Holiday
W 2808



Black Sabbath
Sabbath Bloody Sabbath
BS 2695



Alice Cooper's
Greatest Hits
W 2803



Deep Purple
Stormbringer
PR 2832



Doobie Bros.
What Were
Once Vices
W 2750



Gordon Lightfoot
Sundown
MS 2177

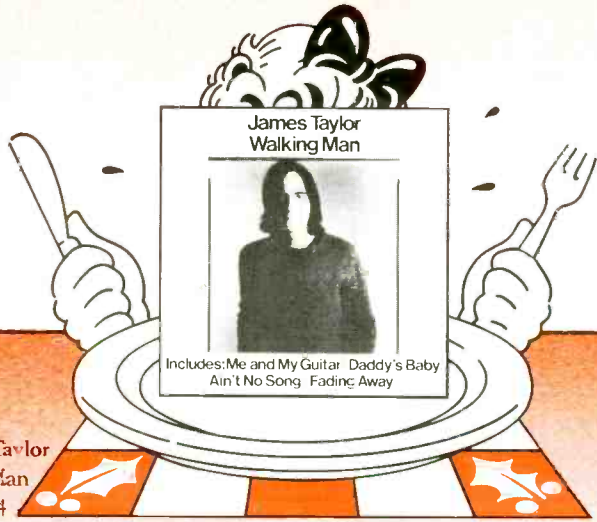


Maria Muldaur
Waitress in the
Donut Shop
MS2194

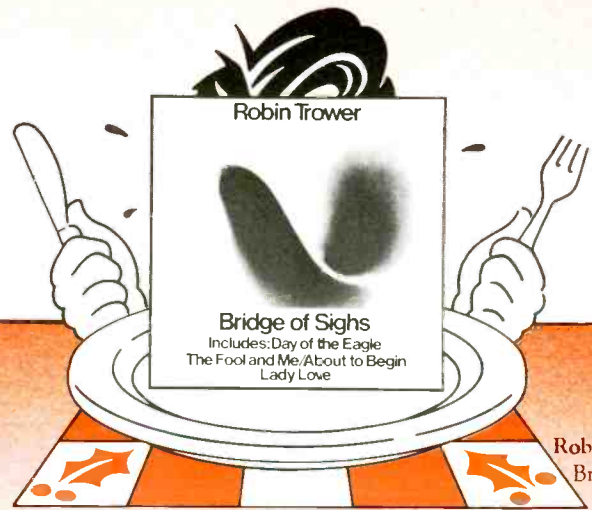


Seals & Crofts
Unborn Child
W 2761

hout a turkey.



James Taylor
Walking Man
W 2794



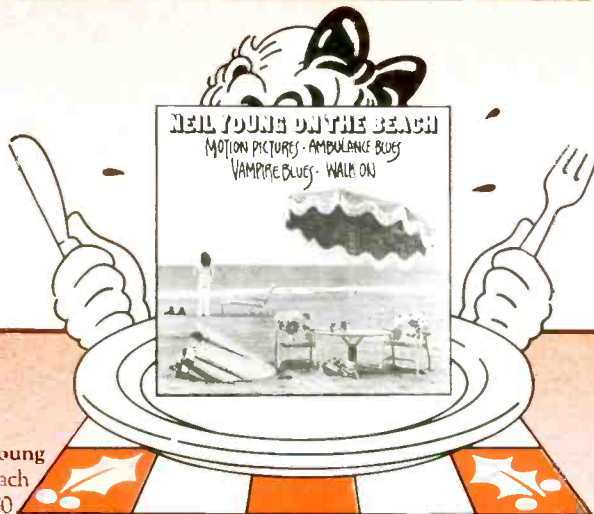
Robin Trower
Bridge of Sighs
CHR 1057



Beach Boys
In Concert
2RS 6484



Jethro Tull
War Child
CHR 1067



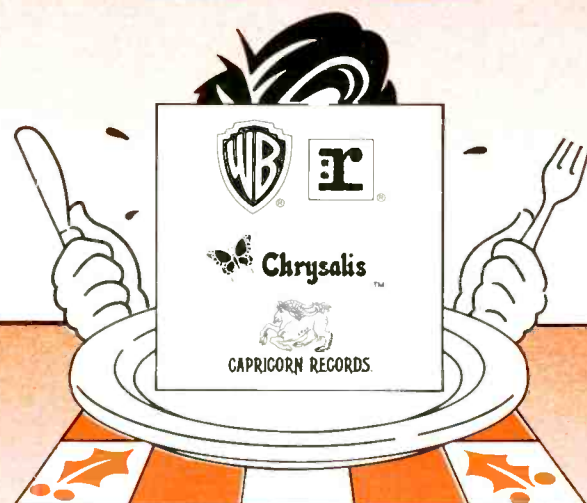
Neil Young
On the Beach
R 2180



Frank Sinatra
Ol' Blue Eyes
FS 2155



Gregg Allman
Tour
2C 0141



Atlantic Sales Strategies Make for Marketing Momentum

By ROBERT ADELS

■ NEW YORK — According to Dave Glew, Atlantic Records VP and director of marketing, the label will be "flying" this year under bright skies which proclaim "Give the gift of music."

Atlantic has planned a massive one million-unit run on two separate holiday flyer counter giveaways, one for rock and one for black product. The marketing tool will be available at all key selling locations to guide the buyer towards specific new and catalogue items from Atlantic, and they will also find their way as inserts in several print ad campaigns.

In general, the label will be keying product to a wide variety of in-store display materials. "This is a treacherous time though for the 'if' or new artist," Glew observes, further indicating that these displays will focus on acts which are already important salesmakers for the label, or who, like Hall & Oates, display the definite makings of a major act based on previous sales patterns of their product.

The "give the gift of music" theme will be stressed in Atlantic's two runs of flyers, which are probably not going to last much beyond the holiday shopping season, as customers grab them up as gift-giving guides. But the kind of stand-up and counter-top displays Atlantic has always fabricated in support of their key releases will not be modified at all for the holiday season: "That wouldn't have them being very useful after the holiday season" explains Glew. In general, a greater number of all merchandising aids manufactured to meet the display demand will highlight the time of year with increased visibility of product.

Catalogue product and to a lesser extent quad product is expected to play a greater role than ever in Atlantic's holiday picture. Glew is quick to note and explain: "Catalogue business has become important to this company only within the last three years. Before then we didn't have any extensive catalogue on a wide variety of acts. Three years ago we didn't have the Rolling Stones; Led Zeppelin had three albums fewer and there was no catalogue from Emerson Lake & Palmer, Yes, Black Oak Arkansas or Spinners. So as you can see, what Atlantic is currently enjoying is a drastic increase in catalogue sales, thanks to artist development and new acquisitions."



Atlantic's Micki Cochran and David Glew with some of the label's merchandising displays.

The general state of the economy does not bode as well for quad, as the state of its development would otherwise indicate. But Atlantic wishes to keep its finger in this slice of the sales pie as well, particularly being eager to cooperate with retailers who have proved through their equipment sales that quad is still very much alive. With their four-channel catalogue now up to 17 titles, just-released items include sets by Eric Clapton, Aretha Franklin ("Live at the Fillmore West"), Gil Evans, George Flynn, Duke Ellington and Bill Wyman as well as Mike Oldfield's "Tubular Bells."

As far as "jingle bell music" is concerned, Atlantic continues to sell vintage holiday oldies singles from acts like the Drifters, but has not released any new product in this area. Glew comments, "The racks would rather have standard hit product." Atlantic's philosophy thus seems to be year-round sell-through. However, an additional 5 percent discount offered through WEA to all dealers should help those cash registers to jingle even more than ever now with the sound of the label's product. Such a discount program gives an incentive for merchandisers to "fill-in" on catalogue in two ways. Firstly, bins which formerly held two's and three's of a catalogue item now have a tendency to go up to five's and eight's for the holiday customer's benefit. And secondly, "step-downs" for key artists which highlight the last two or three releases by a major act will now more than likely go further back chronologically to add additional titles.

Glew calls Atlantic's holiday merchandising a three-phase pro-

cedure. Fall release stocking programs begin as early as August and September with solicitation of orders through the WEA branch set-up via pre-dated billings. Additional catalogue sales come in soon afterwards and increased consumer advertising tagged with dealer identification is then used for sell-through as the holiday season builds momentum.

The biggest current Atlantic product and artist support campaign began Oct. 15, coinciding with the release of the new Rolling Stones album, "It's Only Rock 'N Roll." While regional time buys are usually the course of action the label prefers to take in support of key product, Atlantic is going all-out with a national TV spot campaign due to the British rockers' national prominence. But even here, Atlantic through WEA is carefully selecting the markets in order to get the most mileage out of their advertising dollar.

Sophisticated account profiles allow the Atlantic and WEA sales team to keep an accurate picture of all markets and thus keep the return percentage at a minimum. "We'll get the product in the stores," Glew details, "but we're not simply interested in laying the product out there. The key is merchandising that product, and with constant feedback from the WEA branch set-up, from both branch managers and salesmen, we feel we have the kind of good marriage that allows us to maximize our efforts in that regard."

The label is mounting a major black music campaign, comparable to their successful "Soul Explosion" concept of last year. While it will continue beyond the

holiday season, the Christmas season kick-off as sparked by four major jazz releases (Herbie Mann's "The Family of Mann," David Newman's "Newmanism," Arif Mardin's "Journey" and Dave Brubeck's Two Generations of Brubeck) as well as anticipated new product from Aretha Franklin, Blue Magic, Billy Cobham and Spinners should be a major factor in Atlantic's renewed success in this market.

Pop heavyweights besides the Stones will also keep Atlantic's Christmas stocking bulging with major product. Already in release or imminently available are new albums from Led Zeppelin, Yes, King Crimson, the J. Geils Band, Electric Flag, Peggy Lee, Black Oak Arkansas and Genesis.

Most of the company's releases will ship prior to Thanksgiving, with the exception of unavoidably-delayed superstar product. And then the company will not release anything until January, giving December a total "let's get behind what we've got" game plan.

During this time, Atlantic will increase its window display footage and materials, and will be ready for the increased cassette business normally done at this period. Regional campaigns will be intensified, based on the acceptance of a piece of product in specific markets. And as always, Atlantic artists will receive tour support from city to city.

Glew is positive about Atlantic's holiday outlook without being Pollyanna-ish about it. There are major reasons why a blanket forecast or statistical projection of business increase for the '74 holiday period would be pure guesswork at best, and the Atlantic marketing VP is well aware of their as yet undetermined effect on the market. "First, the economy in general is slow; inventories in our business have not been moving out as much as we might have otherwise expected and that has got to put us all off to a slow holiday start. On top of that, this will be the first '\$6.98 Christmas' and no one can really anticipate how the consumer is going to react to it."

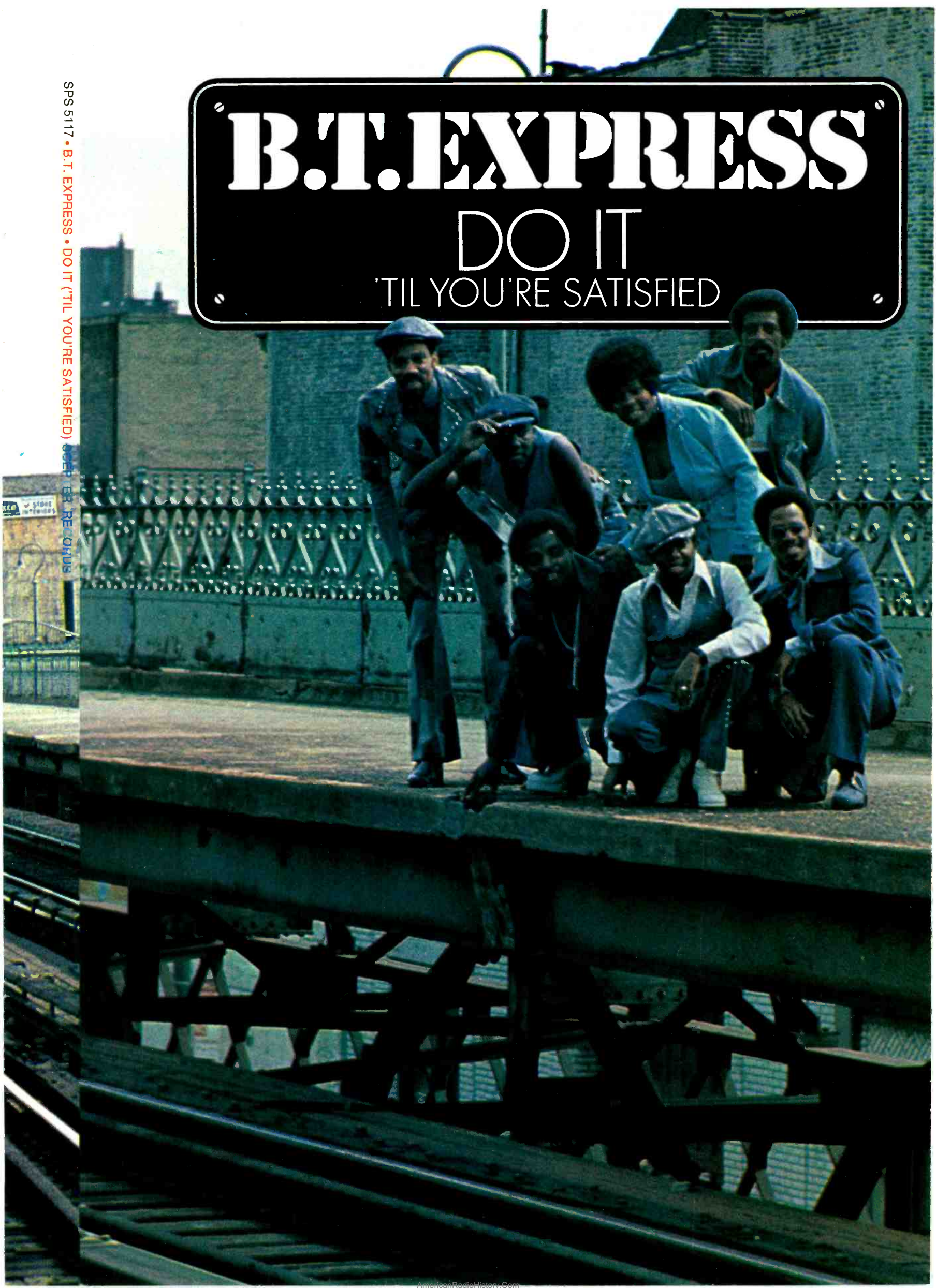
But when Glew speaks of Atlantic's "give the gift of music" strategy with marked enthusiasm, it is excitement quite rationally based on the theory that if you've got the product, your share of the fixed market has got to show strong. Atlantic is most proud of and confident in what it has to offer both the dealer and the consumer for holiday giving and receiving.



B.T. EXPRESS

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'TIL YOU'RE SATISFIED

SPS 5117 • B.T. EXPRESS • DO IT ('TIL YOU'RE SATISFIED) **STEREO RECORDS**



At Epic, Holiday Merchandising Is a Team Effort

By ROBERTA SKOPP

■ NEW YORK—Epic and the Columbia Custom Labels have achieved a tremendous amount of success over the past few years. As the product output has made great strides both artistically and, as a result, sales-wise. Much of this remarkable growth must be credited to the sales force, headed by Jim Tyrrell, vice president of sales, Epic and Columbia Custom Labels.

In talking with *Record World* about the special emphasis that his group of labels will place on the Christmas selling season, Tyrrell accentuated that their motto, the year long, is "merchandise and promote with intensity." One of the main functions that Tyrrell endeavors to accomplish is to merchandise the product so strongly from January through December that by the time the Christmas selling season rolls around the product almost glides on its own vigor. "We reach a level of intensity here that is so powerful it's almost tangible," Tyrrell commented.

Tyrrell stressed the team effort at Epic and the Columbia Custom Labels, crediting that collective force with a major portion of the company's success. He coordinates his activities with national promotion director Stan Monteiro and director of product management Bruce Harris so that the trio forms a cohesive energy unit. Most of all, he feels that the leadership of Ron Alexenburg, vice president, sales and distribution, is invaluable. Tyrrell commented, "Ron has the marvelous ability to coordinate all the elements involved. His foresight is remarkable, and probably responsible for most of our successes."

Programs and Positioning

For Tyrrell and Epic and the Columbia Custom Labels the holiday season officially begins on October 1. "We begin positioning our customers at that time. We find that the rack jobbers need six to eight weeks to plan their programs, and we try to offer them specific programs. Rather than offering them one single key artist or best-selling record," Tyrrell continued, "we try to offer them a group of artists in a musical category, or a group of product in a given merchandising category, so if they develop traffic for a given category of music, with a given appeal, they'll be able to get maximum benefit from it because their offering will be wide."

Tyrrell cited a program designed by the Chicago branch to illustrate that point. Various artists whose product sports a \$4.98 list price will find their



Key members of the Epic and Columbia Custom Labels team are, from left: director of merchandising Bruce Harris, VP of sales Jim Tyrrell and director of national promotion Stan Monteiro.

names imprinted on a special t-shirt, which boasts, in larger letters, a \$2.99 retail price. The t-shirts will be worn by in-store personnel in order to make the customer aware of these specially discounted selections. For the purpose of attaining some concentrated, highly focused retail promotion Tyrrell believes that premiums like this one work.

In expounding upon that premise Tyrrell noted that the idea is to get everyone in the store to concentrate on a given merchandising concept for a certain period of time and by doing that maximizing whatever benefits can be reaped. "An Argent promotion is good, but only for Argent. With a promotion like this specific \$2.99 merchandising promotion we can be of help not only to Argent, but to Donovan, Tom Rush, Andy Williams, etc., as well," Tyrrell explained.

The Epic sales expert estimates that slightly in excess of thirty percent of the labels' overall business is done during the Christmas selling season, which is really quite a remarkable feat in view of the fact that Epic and the Columbia Custom Labels rely more on recent successes than on established catalogue artists. "Epic, as a label, had never been a significant catalogue contributor to the CBS Records distribution. We are becoming now, moreso. We had one or two key artists at a time all during the years and we never managed to compile enough in any given period to develop a catalogue per se," Tyrrell explained.

Sell-Off

Regarding the sell-off problems that most companies run into, especially during the holiday selling season, the Epic sales force has no complaints at all. "Our sell-off is always very, very good. I can't think of a program that had less than an eighty-five percent sell-off over the past two

years," Tyrrell stated.

Consumer Involvement

Getting the consumer to participate is what the Epic team essentially wants to accomplish, during the holiday season as well as at other peak periods of the year—and he does so by employing very direct approaches. He went on: "Consumer motivation is an important element in any program. We don't involve ourselves in dealer/loader programs, because then only the dealer has the incentive. What we try to do is to incentivize the consumer. We feel that the most effective way to do that is in properly conceived advertising—in radio, print, and in the premium packages that we put together."

Stocking the Stores

The rack jobber is most likely the Epic sales force's foremost outside liaison and relationship. And to best service his own product, Tyrrell considers the servicing of the rack jobber of utmost importance. Tyrrell believes that one should begin shipping Christmas product (depending on what type of product is involved) somewhere around mid-October. "Figuring that it takes rack jobbers about six weeks to properly set up, and in view of the fact that you want to begin your retail activity in the Thanksgiving weekend, you have to begin shipping

it around mid-October, especially on the Christmas merchandise. The \$4.98 basic catalogue material, any pre-pack merchandising material, advertising, in-store materials et al should be sent out at that time to allow rack jobbers, who still do over eighty percent of the nation's business, to set their customers up, because they, in turn, have to do a second sell job. And there are the logistics of secondary distribution to deal with too, in addition to the matter of holiday open to buy, which has to be dealt with as well. So, I would say that the last possible day for holiday material is certainly no later than mid-November, while it should all be set up way beforehand."

Self-Generated Traffic

Jim Tyrrell and staff have been flexing their merchandising muscle all year round. So, when the holiday selling season comes around the steam accumulated from previous aids keeps the excitement in motion. "I would produce as many merchandising aids for the first quarter as I would for the last. The first quarter's very important in the sense that we have to develop the traffic, then, the traffic becomes sort of self-generated by the time the fourth quarter rolls around," Tyrrell clarified. His belief is that merchandising aids are necessary to capture the consumer's imagination in the first two quarters, and in the ensuing quarters to keep the traffic. Tyrrell continued, "Our creation of production and merchandising materials are therefore not loaded into the last quarter of the year and seasonal aids are kept at a minimum." One merchandising move that Tyrrell is making is buying overruns of the Epic and Columbia Custom Labels ads in this issue of *Record World* and sending them out as counter brochures and fliers.

Tyrrell is very firm in his feeling that product should be grouped into categories, and that people

(Continued on page 59)

Russ Solomon *(Continued from page 18)*

never sell. I have to believe in the validity of the concepts of stocking something that you don't sell though, simply because it's musically important performance-wise, or for something on it. You'll sell a lot of that sort of thing. You'll also sell a lot of older hits, because of these people that have come out for the first time in the year: something that was popular in March or April or the summertime that you think the life is all gone on. A market develops, and you can sell abnormal quantities. You would sell 10 or 20 that you'd only been selling two a month of, because that's the hit that they're familiar with. They remember it from summer, but they haven't gotten in a record store since then, so they haven't bought anything. And we are aware of that.

WDS 699
Wand



NEW HOB LP RELEASE

REVEREND JAMES CLEVELAND EVANGELIST SHIRLEY CAESAR
THE KING & QUEEN OF GOSPEL



HBX 2175

The Five Blind Boys Of Alabama
Reach Out And Touch Somebody's Hand



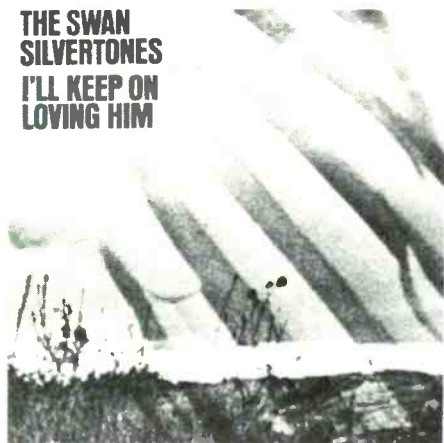
HBX 2174

REVEREND MILTON BRUNSON PRESENTS



HBX 2173

THE SWAN SILVERTONES
I'LL KEEP ON LOVING HIM



HBX 2172



IF YOU DON'T SELL HOB YOU DON'T SELL GOSPEL

United Artists Stresses Catalogue, New Releases for a Cheery Christmas

By RITA TURNER

■ **HOLLYWOOD** — Bob Cato, vice president and director of creative services at United Artists Records, definitely believes that the pattern of sales orientation throughout the holiday season has changed during the past five or ten years within the record industry. "I think that maybe five or ten years ago, there was a strong orientation to a pre-conditioned attitude about product at Christmas that has changed over the last few years, due to the fact that you have a younger consumer who has other interests than Christmas product," said Cato.

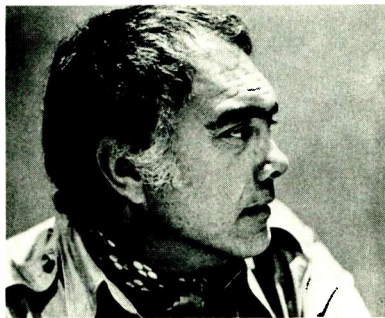
Difficulties

Cato estimates that the majority of shipping of Christmas orders begins in August and September, and that it gets difficult for all manufacturers around October. "I think all of us have a hard time after October, because everybody is pushing for space and for dollars," he stated, "and I think you have to get in there as early as possible." Cato says that the United Artists' policy is to concentrate on stocking catalogue product and special packages around the first of October. He also recognizes the necessity of getting into the stores with point-of-purchase display material at an early date, because there is a lot more traffic. "You use every amount of wit and invention that you can to attract their interest and attention," he explained.

Changes

Although Cato says that the normal holiday selling season begins right after Thanksgiving and runs through the Christmas season and on to New Years, he thinks it will differ this particular year. "I think this year it will probably be a little slower due to inflation problems," he opined. "I think we're going to have a harder time getting to the consumer to get him in those doors. I think that one thing that all of us should really be aware of is that this year, records have an opportunity to probably have more interest due to the fact that it is a lower-priced present, but it has also the qualities and the pleasures of a great gift. This is one aspect that really interests me, because I know everyone is going to be very dollar conscious, and there will be a better opportunity to sell records because of the prices."

United Artists will campaign heavily on a line called "The Very Best Of," special packaging of artists such as Vikki Carr,



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Gordon Lightfoot, Jay and the Americans, B.J. Thomas, Dionne Warwick and Little Anthony and the Imperials. "That's one line that's a very good gift item that will be in a nice attractive package," stated Cato. UA will also concentrate on Paul Anka's latest release, and will be pushing very heavily with television campaigns. Cato will also push the Bobby Goldsboro "10th Anniversary Album" which will also be exposed on Goldsboro's program every week on national television.

Contest

"We're going to do a very interesting contest at the store and radio level for the Nitty Gritty Dirt Band," Cato continued. "UA is teaming up with a major instrument manufacturer and prizes will be instruments. That will begin in November." They also plan a heavy catalogue shove on all of their major artists with posters and window items on Ike and Tina Turner, Bobby Womack and many others.

McLean Album

Cato expresses enthusiasm for the new Don McLean album, "Homeless Brother." "I think in this album he'll finally emerge," he said. "I've always liked his work, but I think he's going to establish his whole image with this album. It's a beautiful record." Another album Cato cited is from their country catalogue, "For the Last Time," by Bob Wills & the Texas Playboys. United Artists will concentrate their efforts to achieve heavy country play on the lp during the holiday season.

The seasonal operational gears are in full operation at United Artists, and they are looking forward to the holiday selling season eagerly.

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RECORD WORLD**

Motown's Merchandising Magic

■ The following is an interview with Thomas Noonan, acting director of marketing for Motown Records, regarding the label's approach to the holiday market and season.

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Noonan: A small percent is done during the Christmas season, if you define it to be the month of December. You build the bulk of your sales before Christmas, you are selling in October and November, so if you take the month of December, it's probably one of the smallest months of the year.

RW: What if you consider the entire three or four month period?

Noonan: Well, that's difficult, because I don't think you can attribute the entire three or four month period to Christmas sales. There's a misnomer of some degree in the industry. I think that a lot of records are sold during the month of December over the counter, but you would have to differentiate which is Christmas, per se, and which is catalogue and your regular hit albums. The amount of Christmas per se sales, I think, has gone down considerably in the past ten years.

We used to sell a tremendous amount of Christmas albums; Every artist used to rush to get a Christmas album out, you know, but the amount of Christmas sales, per se, went way down. So there are very few Christmas albums sold during the month of December.

Records now are probably a better gift item than most. If you go out in the stores and price anything, the prices are incredibly high. If you want to give a nominal gift to a friend or a relative, \$5 for a record is no longer a cheap gift. Today, an album, I think, is really a tremendous Christmas item. I think it should be pushed that way for the entire industry. I think the entire industry should go on a campaign to push music being the best buy.

RW: Sort of a co-op type advertising?

Noonan: Correct.

RW: When does the buying season for Christmas begin?

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RW: Okay, now what happens when everybody buys in big, and the season's over, and they want to start throwing some of it back to you?

Noonan: Well, they do it. Returns are heavy. What happens is that it takes returns much longer to get back now. You will usually find that you will not take the bulk of your returns in this last quarter. The bulk of the returns won't be in your hands until after the first quarter of 1975 or later.

RW: So you have to extend the return period?

Noonan: Absolutely, and if you want to get a new Christmas album fully stocked, it's on a 100 percent return policy.

RW: What about product that is really Christmas-oriented, like the Phil Spector Christmas album? When do you take that back, or is that the same story?

Noonan: You just take it back when it comes back.

RW: Is there a considerable increase in the amount of money spent in the point of purchase area?

Noonan: I think that there is an increase, but not a considerable increase, because, again, you're colliding with everybody doing approximately the same thing. So, therefore, there are major Christmas programs put on by various companies. Some go to television, others go much heavier on radio or print. We, like any other company have special programs aimed at being represented in the major merchandising areas that are available to us through chain stores, through our distributors, and through the major buyers in print. We certainly have radio campaigns to support market product—you know, not Christmas product, but market product, and even the availability of radio time gets tight along that time of year. You have to start a little bit earlier to be on the radio, or whatever you want to be on. Furthermore the manufacturer must be ready for January because you'll find

(Continued on next page)



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TABERNACLE
CHOIR
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WDS 699 • THE INDEPENDENTS • DISCS OF GOLD • WAND RECORDS



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Noonan: Well, they do it. Returns are heavy. What happens is that it takes returns much longer to get back now. You will usually find that you will not take the bulk of your returns in this last quarter. The bulk of the returns won't be in your hands until after the first quarter of 1975 or later.

RW: So you have to extend the return period?

Noonan: Absolutely, and if you want to get a new Christmas album fully stocked, it's on a 100 percent return policy.

RW: What about product that is really Christmas-oriented, like the Phil Spector Christmas album? When do you take that back, or is that the same story?

Noonan: You just take it back when it comes back.

RW: Is there a considerable increase in the amount of money spent in the point of purchase area?

Noonan: I think that there is an increase, but not a considerable increase, because, again, you're colliding with everybody doing approximately the same thing. So, therefore, there are major Christmas programs put on by various companies. Some go to television, others go much heavier on radio or print. We, like any other company have special programs aimed at being represented in the major merchandising areas that are available to us through chain stores, through our distributors, and through the major buyers in print. We certainly have radio campaigns to support market product—you know, not Christmas product, but market product, and even the availability of radio time gets tight along that time of year. You have to start a little bit earlier to be on the radio, or whatever you want to be on. Furthermore the manufacturer must be ready for January because you'll find

(Continued on next page)

The Meaning of the Gift-Giving Season

(Continued from page 3)

manager or buyer may keep one copy, in some cases two, of albums like "Tapestry," "Deja Vu," "Bridge Over Troubled Water" or "Dark Side of the Moon" in stock. Many stores employ the one-for-one replacement system on catalogue during the year, maintaining one copy and reordering one whenever their one copy has been sold. During the holiday season, though, stores increase by three or four times the amount of catalogue they carry. The rock "standards" are always safe choices for gift giving, and sales of those albums are helped by knowledgeable clerks on the selling floor. Not everybody has a copy of "Tapestry" yet; thousands are obviously being sold somewhere. Those retailers who are sharp, stock catalogue in depth, their actions result in greater sales, and by the nature of the catalogue business, higher profits.

Manufacturers view their catalogues in much the same way: low-risk, high-profit merchandise that should be stocked heavily, especially around the holiday season. Stocking programs on this merchandise also are prevalent and those manufacturers who have the resources, patience and finances to develop a rich and varied catalogue, are rewarded with large orders throughout the season.

Specialty Items

The third area of stepped-up Christmas sales runs the gamut from dust bugs, needles and other cleaning accessories to tambourines, drum sticks, sheet music and other musical accessories, to pipes, rolling paper, oils, incense and other related specialties, to small transistor radios, phonographs, batteries, headphones, record carrying cases, etc. Retailers jokingly announce in their stores that "everything goes, nothing held back." They claim that they will sell everything down to the fixtures, and if someone makes an offer for one of the fixtures, he'd sell that too. A personal experience is recalled where the store's top salesman sold a one-of-a-kind, last one left, somewhat defective lava lamp right out of the store's window, at full price plus tax. Retailers are constantly amazed at what sells during this period, but shunt aside their amazement long enough to sell whatever the customers want.

But this is not limited to accessories and non-record items only. There is a strong market for kiddie, budget, ethnic records, comedy, 8-tracks and cassettes, classical cassettes, cutouts — everything imaginable. Again, the retailers feel that this season provides the best opportunity to move merchandise that had been

sitting around collecting dust. The amount of miscellaneous merchandise sold is limited only by the amount of floor and cabinet space available, and the imagination of the individual retailer.

Retailers' Attitude

Accordingly, the retailers' collective attitude toward this season could best be described as "now is the opportunity to sell it." Or, more succinctly, if it doesn't sell now, back it goes after January 1.

While that approach may seem somewhat harsh to the manufacturer, it fairly well describes the retailers' view. Now is the chance to take a flyer on an item that during the year would not even the time to clear out all old mer-

chandise that had been sitting around, that "somebody would buy" but didn't. During Christmas, it seems as if there's a buyer for everything, and the retailers are only too happy to oblige. (And from a more pragmatic viewpoint, the manufacturers want to be paid in cash for merchandise ordered, not in returns.)

Inventory Control

The fourth area of importance, and an overriding one at that, is reducing inventory after the holiday season, getting it back to year 'round levels. In other words, there comes a time not to reorder an album, to delete a title from the store's catalogue, and to

go back to ordering one or two instead of 10 or 25. The small retailer has to go back to his regular ordering patterns and procedures, so as not to finish out with large quantities of merchandise. Failure to do so leaves the store in either an over-extended credit situation or with too much merchandise to be returned. More desirable is a normal sell off of product, with inventories approaching regular levels and the store with enough cash to pay its bills, as mid-January approaches.

Most retailers indicated to **Record World** that they do nothing materially different at Christmas; they just increase the amount of

(Continued on page 30)

Polydor Inc. Puts Its 'Best Foot Forward'

(Continued from page 15)

An additional campaign will be mounted by Polydor designed to spotlight two of the company's jazz labels—Verve and ECM. (Interestingly, the two labels complement each other well—Verve is a catalogue which has been reactivated and which reissues older material; ECM is a European label actively pursuing the most contemporary jazz artists.) The aim will be to give full representation and exposure to racks and other big users.

Another push from Polydor will be essentially a televised drive, and for good reason. The album, on the Event label, is "Zingers From Hollywood Squares," drawn from the popular television game show. (An additional television promotion will be locked into Return to Forever featuring Chick Corea's appearance on "Rock Concert.")

How is all this coordinated in order to maximize impact and produce the greatest possible sales for the season? A good portion of the advertising dollars, according to Picone, are committed as early as September—to individual store circulars, to development of promotional and in-store materials and the like. With that in mind, the company begins shipping product in early October so that the records themselves can filter down to the retail outlets just before Thanksgiving, when shoppers are traditionally expected to begin their holiday gift search.

As for special Christmas season product, Picone points out that such items have declined in popularity in recent years, though his company is represented in that area by Arthur Fiedler and Jimmy Osmond Christmas albums. All product, maintains Picone, is viable at Christmas,

especially in view of the current economic situation—whereby people who might have spent \$25 or \$30 for a gift in the past, will be looking for something considerably cheaper, and with records offering the variety in choice to please just about anyone and everyone.

Tapes

One important point that Picone makes is that when he speaks of "records," he really includes tape cassettes and cartridges—which in the case of black acts such as James Brown can mean as much as 40 or 45 percent of the act's total sales. (The figure, he estimates, is approximately 35 percent for coun-

try and 30 percent for pop.)

Holiday Problem

The biggest problem of the holiday season? The return of specially packaged records—those that have been banded or have non-removable price stickers. It forces new pressings and slows down reorders preventing the manufacturer and the store from restocking as fast as they might be able.

With the help of Arnie Geller, who handles marketing for Polydor, and Rick Stevens, who serves the same function under the MGM banner, Phil Picone should be right on top of the Christmas holiday season—putting his, and Polydor/MGM's, best foot forward.

Motown

(Continued from preceding page)

that there is the heaviest purchase of phonograph equipment during the month of December as presents, etc. Research will show you that anybody who purchases a new or better phonograph will buy "X" amount of albums in the next three months, and about half of that will be in the first month after they receive the phonograph. You get a nice input of traditional sales in January after the Christmas season ends.

RW: Out of your catalogue product, what do you think will be the Christmas standards?

Noonan: Now again I have to differentiate, Christmas product or regular product?

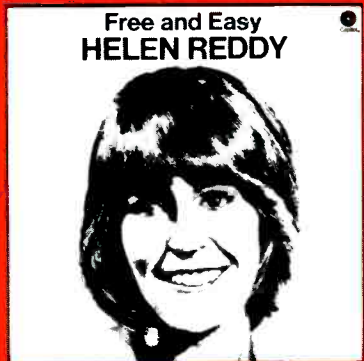
RW: Regular product.

Noonan: Well, the regular product obviously will be the main product, like Stevie Wonder and his entire catalogue, Marvin Gaye, the anthologies. We are unique, in that we have eight anthologies that have been released right now by major artists. We are pushing them, we have a special anthology campaign going. We kicked it off in October, and it is to run through December; and we have a major campaign designed around the anthologies, because they're dynamite gift items. They are collectors items. Regardless of what your record library looks like, you can always use these anthologies. The push is going on to penetrate this concept through to the consumer. We're already feeling the effects.

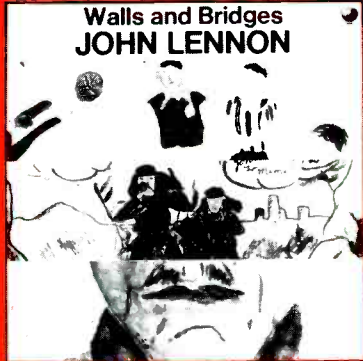
WE'RE MAKING THIS YOUR HOTTEST CHRISTMAS ON RECORD...AND TAPE



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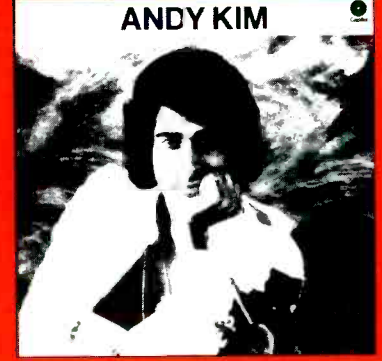
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Cassette 4XT-11348



JOHN LENNON
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Cassette 4XW-3416



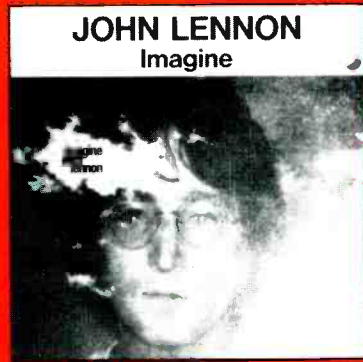
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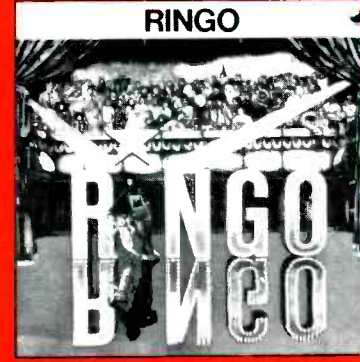
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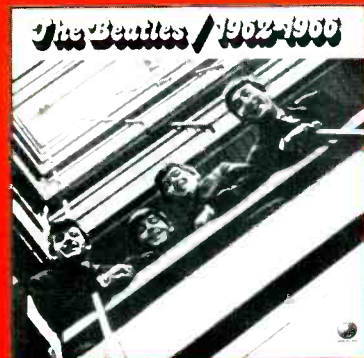
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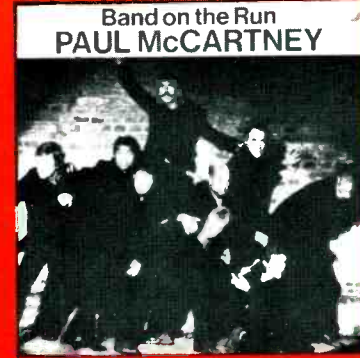
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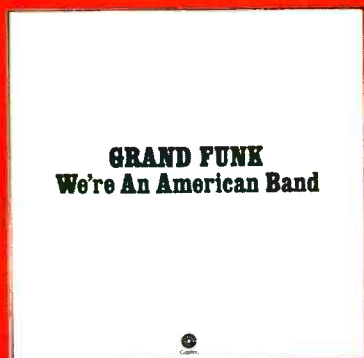
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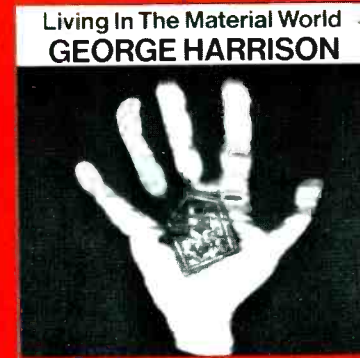
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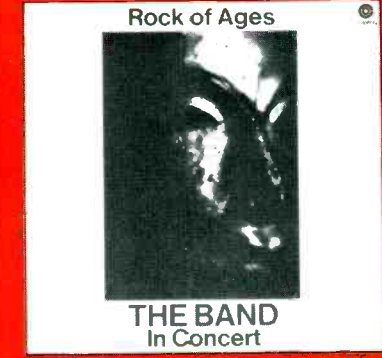
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GEORGE HARRISON
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THE BAND
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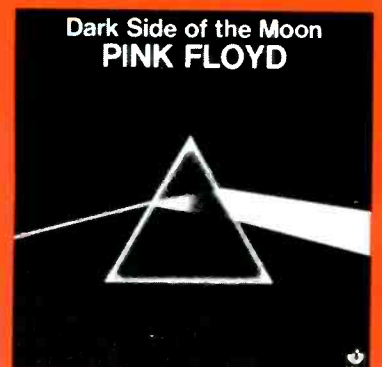
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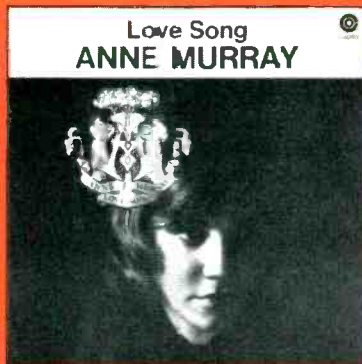
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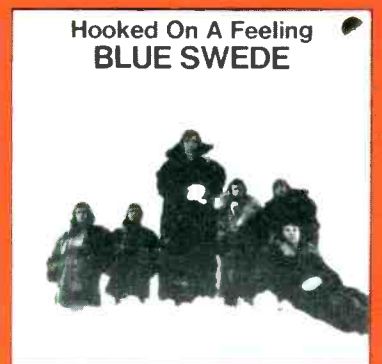
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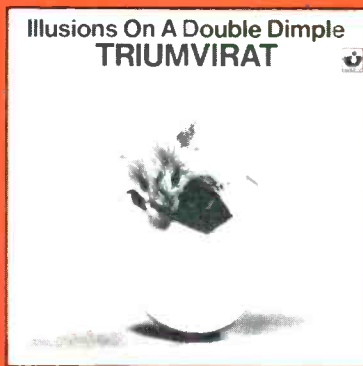
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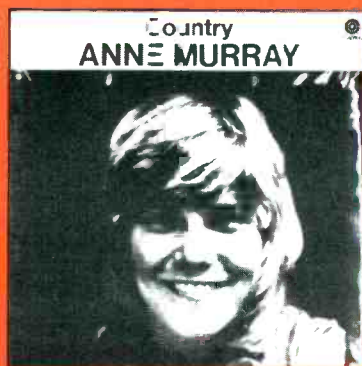
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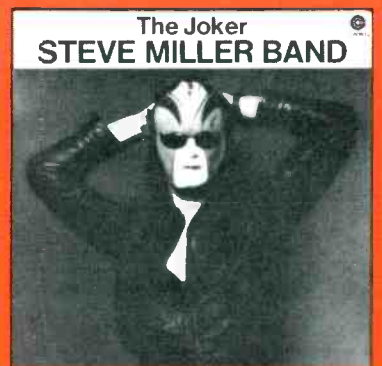
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UNICORN Album ST-11334
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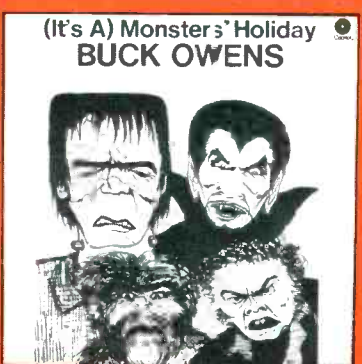
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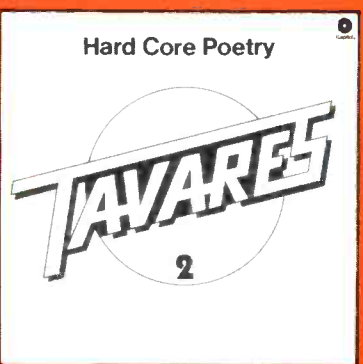
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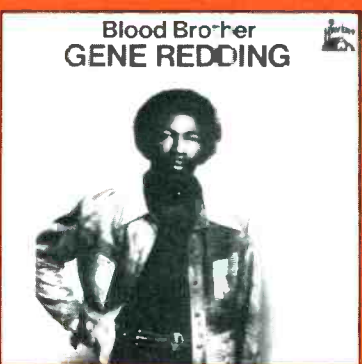
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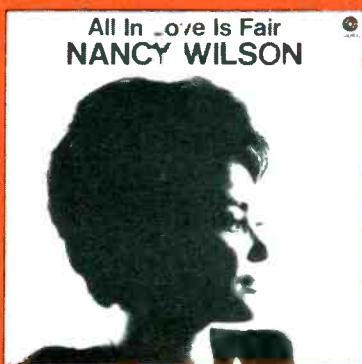
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NANCY WILSON Album ST-11317
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MERLE HAGGARD Album ST-11331
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A Broad Selection Is the Key To Sales on the 'London Spread'

By IRA MAYER

■ NEW YORK — For London Records, the Christmas holiday season requires a two-pronged approach—for pop and classical music. The percentages are probably the same (35 to 40 percent of London's annual sales are done in the last quarter of the year) and the amount of effort put in by those working under the guidance of vice president, sales and marketing, Herb Goldfarb is most probably equally distributed as well. In simplest terms, Christmas, for London, is a new Al Green record . . . and . . . a new Joan Sutherland, Renata Tebaldi, Leontyne Price collection (the latter drawing highlights from individual albums by each of these world renowned sopranos).

Goldfarb calls this the "London spread," which encompasses such broad ranging pop artists as Green, the Moody Blues, Tom Jones, ZZ Top, Gilbert O'Sullivan and Engelbert Humperdinck, tremendous opera and classical catalogues and the Phase 4 label. A new Green or Moodies album, he points out, will push the sales of those artists' respective catalogues during the Christmas season, and will also carry over in impact into the forthcoming year—and the same goes for a classical "highlights" album such as the one mentioned above.

Of particular significance to Goldfarb is the number of new buyers going into record stores. Whether they are brought in in search of gifts in an economically viable price range, because they heard something on radio or television, or because they were just given a new stereo during the holiday season, these "new buyers" are not necessarily into the "hits." They are searching for recordings of lasting value—not those which won't be listened to after a couple of months. This,

too, has a big impact on the sale of catalogue items.

London begins shipping product in October in order to insure commitments for special packages such as its Winston Churchill, Wagner Ring cycle and Brahms collections, as well as for the more generally popular titles. Display materials are in the stores by Thanksgiving, with the buying season, in Goldfarb's view, extending from that time right through to early January.

Special Christmas albums? The company has two Mantovani discs, the first of which has sold in excess of two million units, but naturally, the stress, and the biggest sales, come from the more standard material — chart artists in the pop field, the standard classics in that area.

Support

London has timed its new release schedule so as to introduce approximately one new album per week from its major pop artists for now through December, with plans to back each release with a full promotional campaign. Radio spots, in-store displays, tie-ins with local appearances—each of the recordings will be supported in the way most appropriate for it.

Goldfarb is optimistic about the upcoming holiday season, despite current economic conditions and forecasts. "Records are no longer a luxury item," he maintains. "They've become a way of life. The number one media of total communication is music. The idea of a 'record-giving Christmas' is probably the best buy in today's market." And the "London spread," with its broad-ranging and far-reaching music catalogue, has plenty of offer any record-giver . . . or buyer.

Retailers Speak Out

(Continued from page 8)

Rose: We start filling the pipelines at the end of October. Is there a pick-up during the holiday season in economy albums, children's merchandise and other specialty items not sold in bulk during the year?

Surico: Economy albums and children's albums—especially children's albums—sell well at this time.

Acevedo: Economy albums, children's albums, everything goes—I mean everything goes! Things you don't expect to sell will start selling during the holidays.

Karol: There is a definite pick-up in economy, children's and specialty albums at this time. In fact, in children's albums, one-half of all the albums we sell all year, we will sell in December.

Greenwood: Economy albums, children's albums—everything sells at Christmas, everything does well.

Shapiro: Everything picks up across the board.

Bergman: Oh yes, certainly. Especially children's and comedy albums. They pick up greatly during this time.

Rose: "We feature a lot of cutouts and children's albums and they all pick up. Cutouts and overstocks are our big forte."

Rose: Yes, everything picks up. We feature a lot of cutouts and children's albums and they all pick up. Cutouts and overstocks are our big forte.

Do you lengthen your store hours during the holiday season? Are there more "sales" than normal, and is price a factor or do customers shop for product first?

Surico: We stay open later and usually have more sales than normal. Does the customer shop price or product? That's a disputed question, and I would say the answer is a combination of both. Some customers come in wanting a certain product, regardless of price; others come in wanting to spend a certain amount of money.

Acevedo: We do lengthen our store hours. Our sales will be more than normal because the Christmas season will hit us fast and hard.

Karol: No, some of our stores are open seven days a week until midnight and others are open until nine every night. Our sales are higher than normal, and we encourage charges. The customers shop price and product at this time. People request records that they can't get easily in their localities.

Greenwood: Yes, we open earlier and close later and it has a good effect on sales. Price doesn't seem to be an overriding factor. Shoppers want the product, generally, they're not shopping for price.

Shapiro: Our downtown stores are open later and of course the shopping centers are open every night. The extra hours are productive even if they don't produce a lot of sales, because we can take care of all the other little details during that time.

The customer shops product first, price second.

Bergman: No, we don't lengthen our store hours, but we have stores in shopping centers and malls which are open late every night. The sales increase a little in these stores. The customer always shops product first, price last.

Rose: We do lengthen our store hours, but not by much. Sales aren't significantly different but we get a lot of work done during those extra hours. Customers always shop for product first.

Meaning of the Gift Giving Season (Continued from page 27)

goods in the stores. The same responses were true from the rack jobbers, who indicated that all they do is "fill the pipelines" with added goods and merchandise, but that they also do not significantly change the way they do their business. Nonetheless, a rapid return to year-round inventory levels is mandatory and even crucial to a store's financial health, soon after the holiday selling season is over.

The outlook for this holiday season, while containing an understandable degree of uncertainty, is not a negative one. Most record retailers, and retailers in

general, view the uncertain economic conditions as a challenge that has to be met and won, as other challenges have similarly been met in the past. No record retailers surveyed felt they would alter in any significant way their buying, stocking and merchandising procedures. Most are stocking up and preparing for this season like any other.

For in doing so, there is always the danger of overreacting. The record industry has yet to experience a downturn in Christmas time business; while other selling periods during the year have at some time experienced slow-

downs, the Thanksgiving to Christmas season has had no negative periods in at least the last 10 years. So, the retailers feel, why jeopardize this season by changing the way they do business, simply because sales leading up to the holiday season had been off?

That is where the key problem, or more accurately, this year's Christmas retail goal comes in: the need to get consumers into record stores. The gift-giving acceptability of records must be emphasized. "The perfect gift of records"—the fact that records are the cheapest form of enter-

tainment and the longest lasting—must be emphasized to consumers. If masses of people visit their record shops this season, Christmas will be highly successful. If they stay away, there will be obvious difficulty. In past years, consumers always came. This year, they will have to be motivated into coming. That is a small, slight and subtle change that should be understood. But that is the heart of this year's retail outlook for Christmas.

(Gary Cohen, now an executive in the sales department at Bell Records, began this article while still news editor at Record World.)



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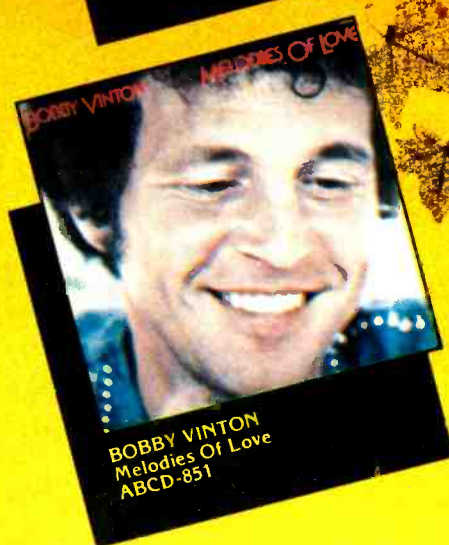
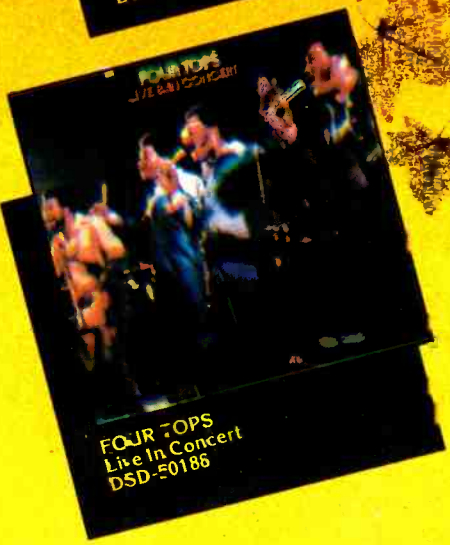
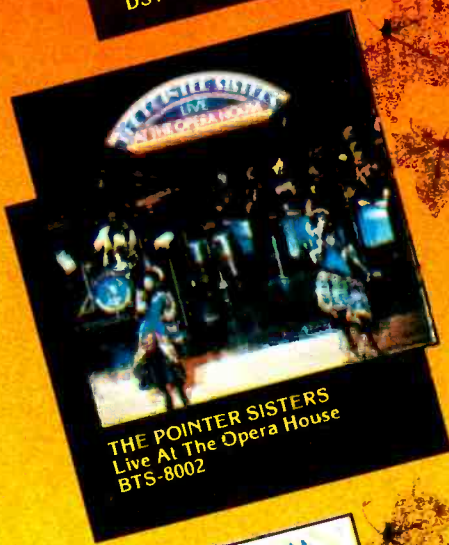
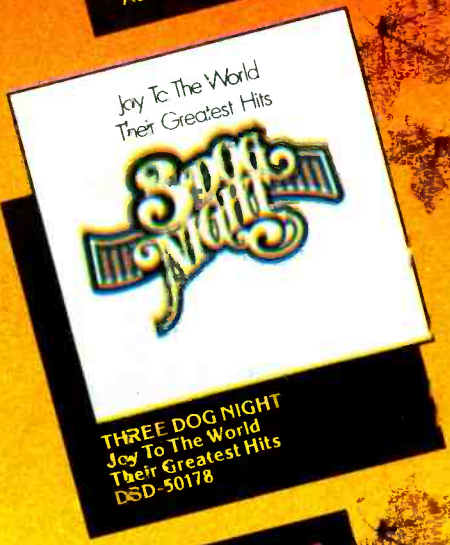
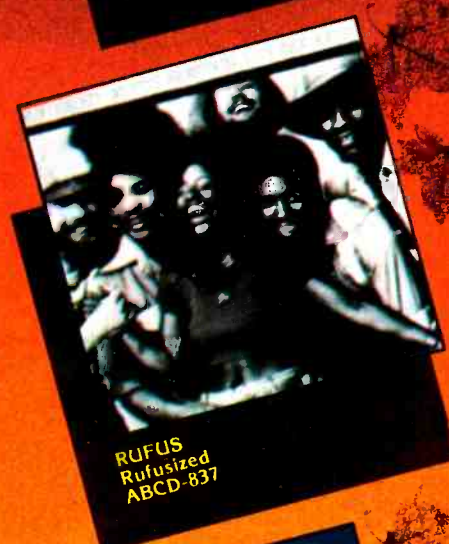
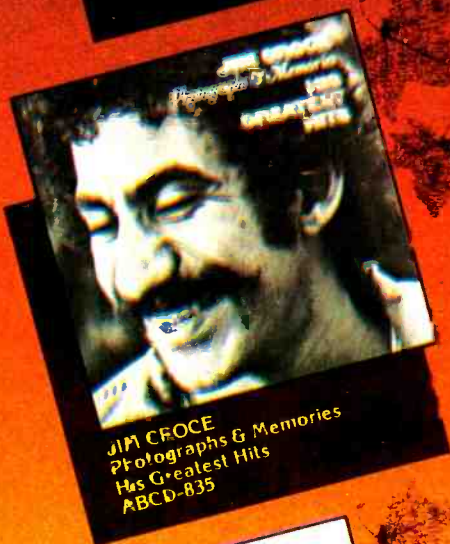
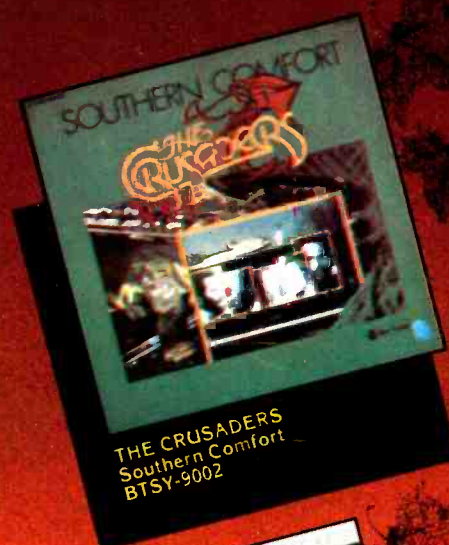
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A release designed to make
every record location
a more interesting
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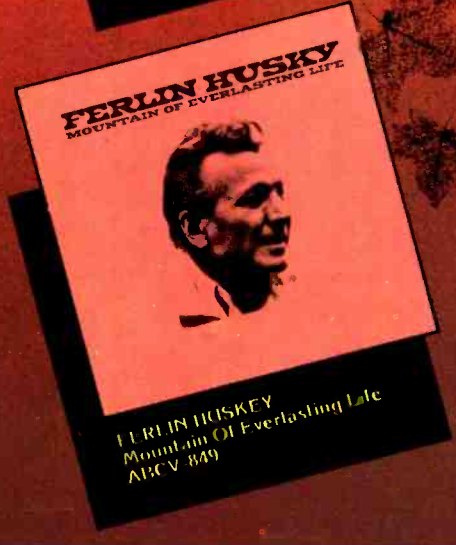
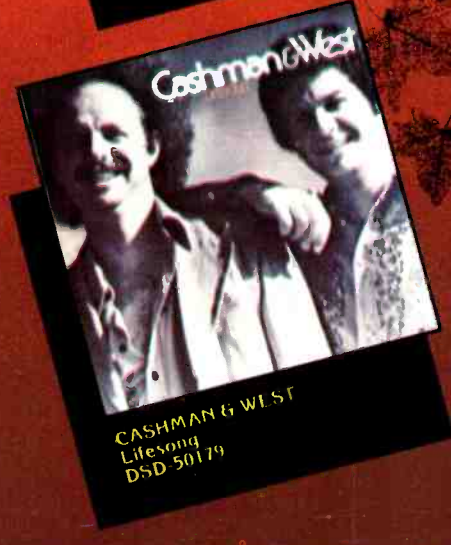
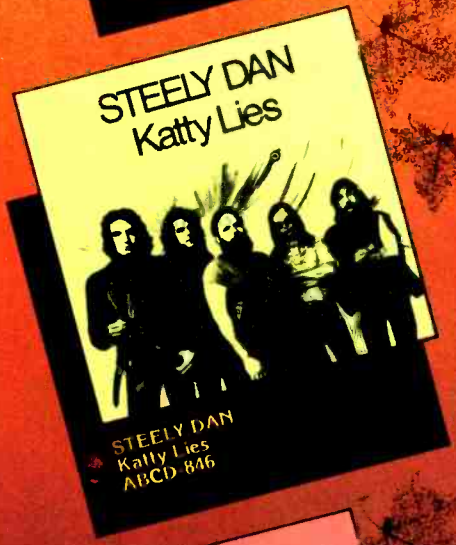
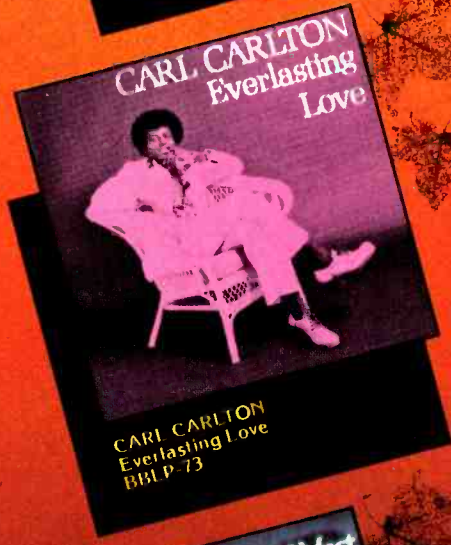
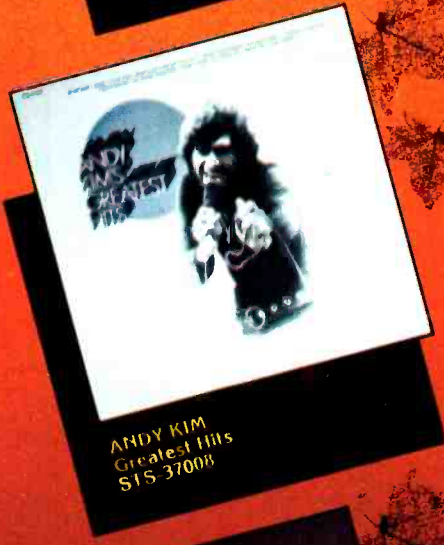
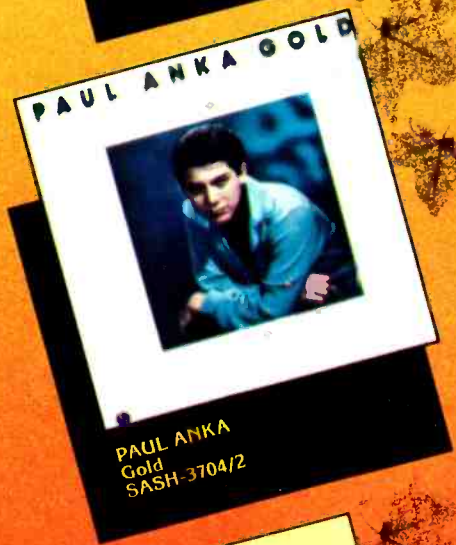
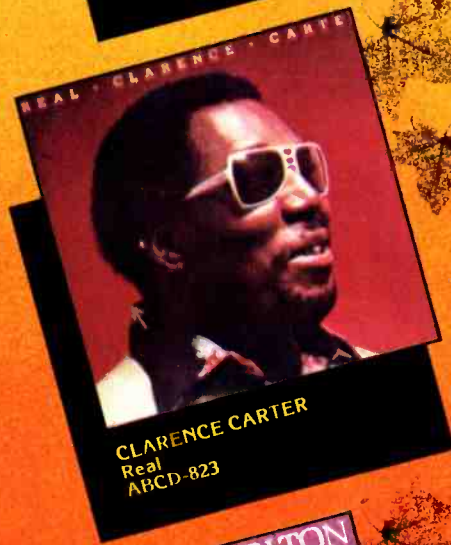
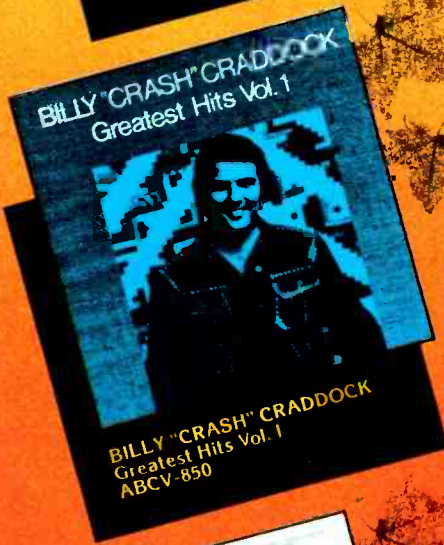
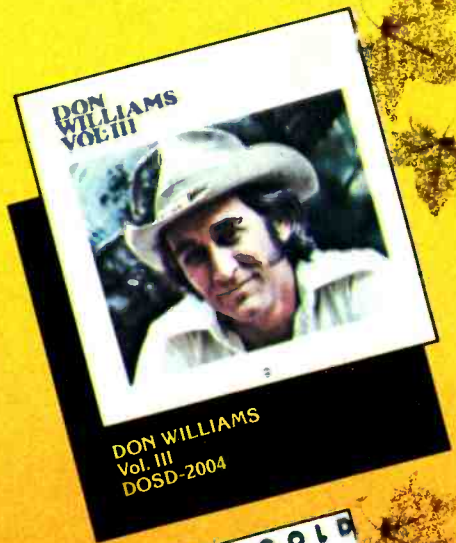
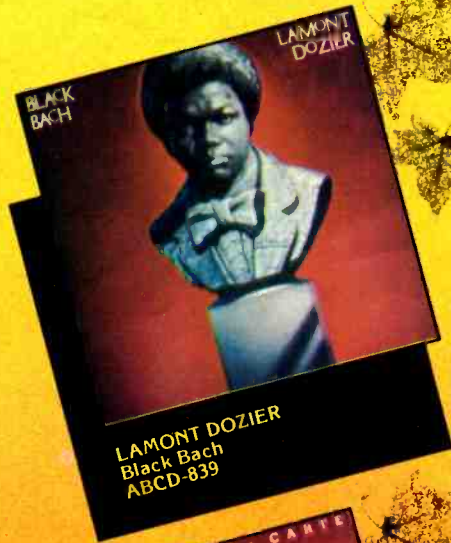
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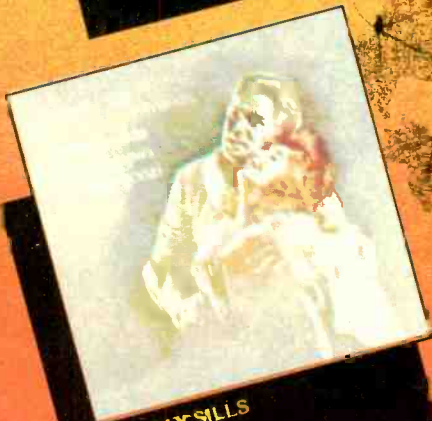
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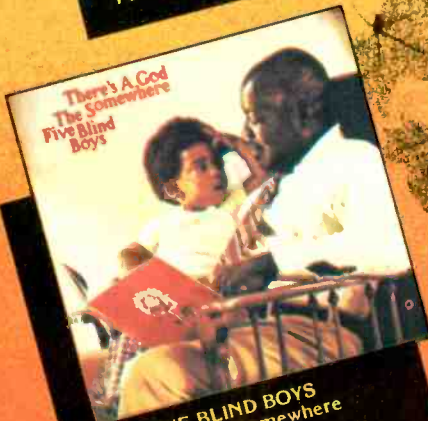


BEVERLY SILLS
Favorite Duets
With Tenors
ATS-20016

Gospel



THE SENSATIONAL NIGHTINGALES
My Sisters And Brothers
PLP-59209



THE FIVE BLIND BOYS
There's A God Somewhere
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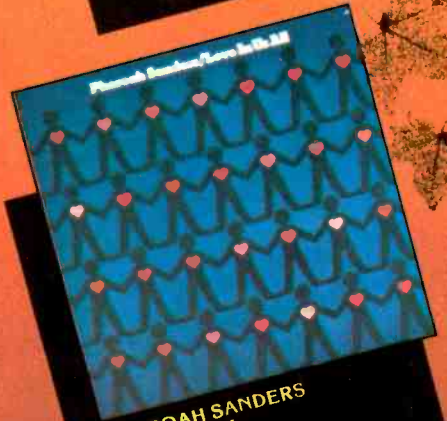
WGS-8298 ■ **ANTONIA D'ORAK:** Overtures Opus 91, 92, 93 • Slavonic Rhapsody #3 • Vienna State Opera Orchestra • Laszlo Somogyi, Conductor

WGS-8301 ■ **FRANZ JOSEF HAYDN:** Symphony #94 ("Surprise") • Symphony #101 ("Cuckoo") • Vienna State Opera Orchestra • Hermann Scherchen, Conductor

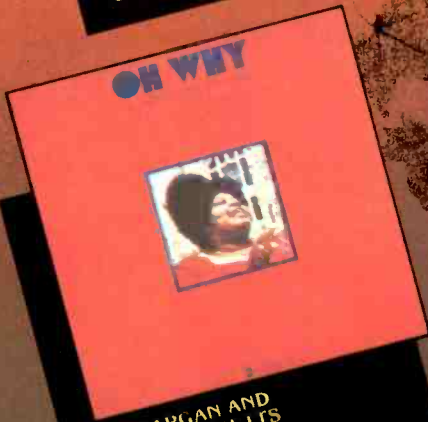
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INEZ ANDREWS
Live At The Munich Gospel Festival
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PHAROAH SANDERS
Love In Us All
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LIZ DARGAN AND THE GOSPELITES
Oh Why
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SAM RIVERS
CYCLES
ASD-9286

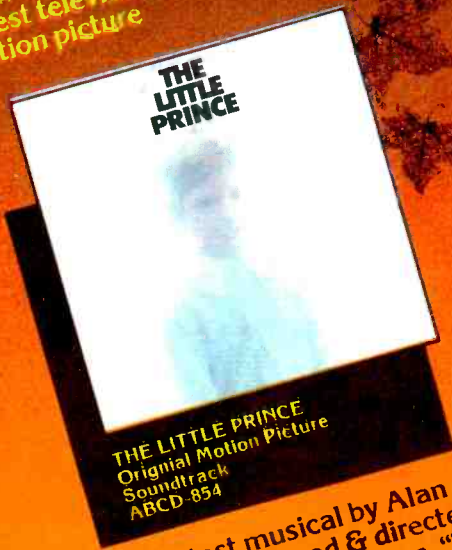
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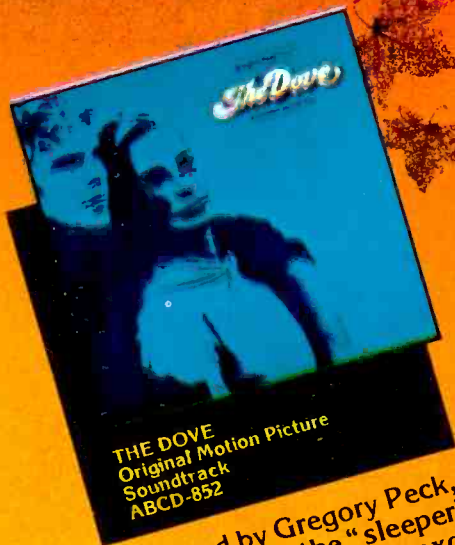
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Sequel to "Billy Jack." Produced by Taylor/Laughlin.
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THE DOVE
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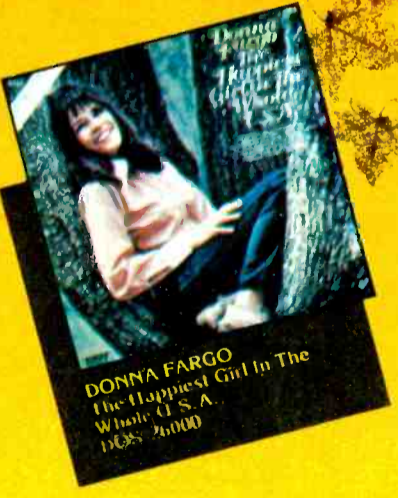
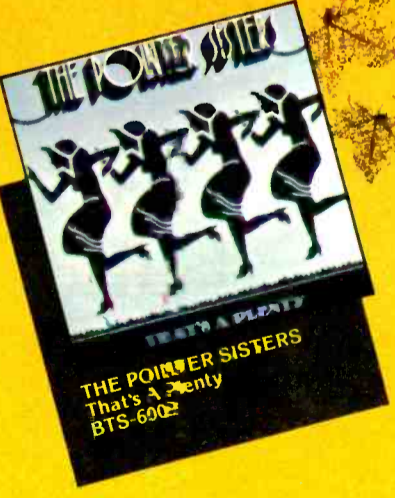
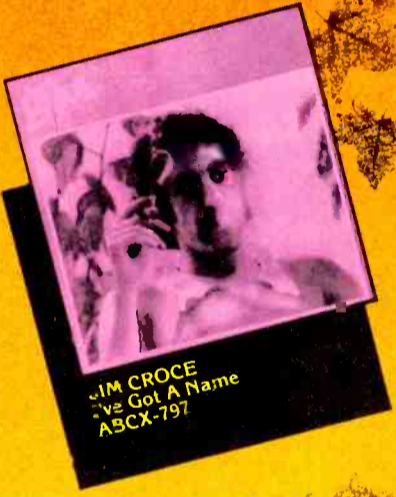
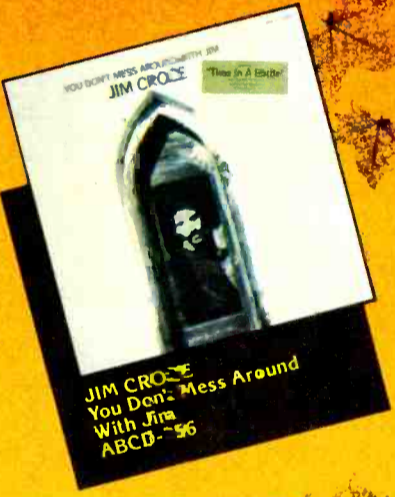
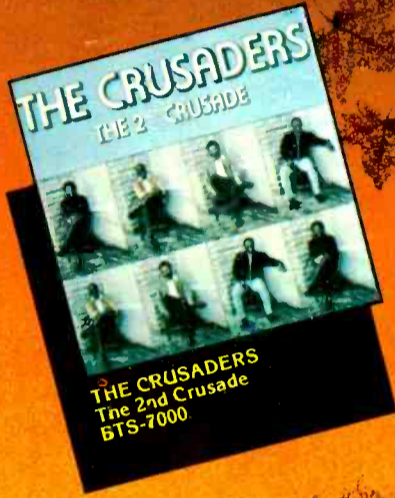
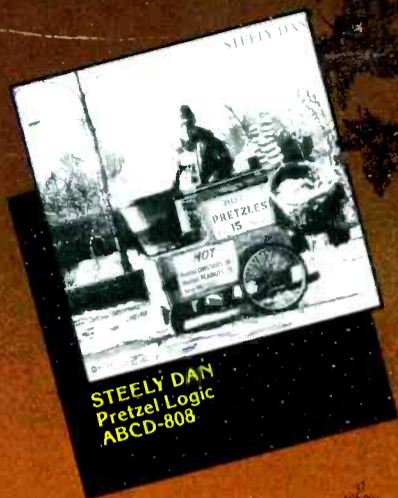
Produced by Gregory Peck, this movie seems
destined to be the "sleeper" of the mid-seventies.
"The Dove" features an excellent score by
John Barry. It opens nationally October 21st.



MACK AND MABEL
Original Cast Recording
ABCH-830

Broadway's newest hit, from the people who
brought you "Hello Dolly" and "Mame."
Now — "Mack & Mabel" starring Robert Preston.

A Reminder-Key Best Sellers That Should Be In Your Store



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TM

White Product Sparks 20th Marketing Plans

By KAREN FLEEMAN

■ LOS ANGELES — It's been a successful two years for 20th Century Records, since Russ Regan started the label. Within a short period of time, this small record company has obtained an impressive artist roster, numerous gold records, and a solid catalogue. Tom Rodden, vice president and general manager of 20th Century, recently explained the course that the company will be taking in preparation of the upcoming holiday season.

When questioned about his opinion of when Christmas and holiday product should be shipped, Rodden replied, "Absolutely right now. You should ship in September, probably no later than the middle of October with the end of the product, because the large department stores, the chains and the racks have to have a reaction time of usually about two to three weeks to process, and if you get it in too much later than October, then you'll miss the November business. The final date for having Christmas and holiday product in the stores would be somewhere between October 15 and November 1, no later."

The holiday selling season seems to usually begin at Thanksgiving and continue to around January, where people are still giving "New Years" gifts. Rodden commented, "I think it starts usually the day after Thanksgiving, which is the big reaction time, and it seems to go through January, which is one of the biggest months of the year for us. A lot of record players are sold, and you create a lot of new record buyers."

Rodden stated that "We don't have a special price or anything, we go into the fall months and we try to encourage people that if they have any catalogue merchandise out that they feel is moving too slowly, to keep it for the fall months of business. We also go, of course, like everybody into a big push to get the catalogue out there, because during

that season, you get people who shop at just that time of the year to buy for their son or daughter, or whatever. I think that probably the best thing to do if you don't want to dilute your artists or anything is to take back the product at full price. We don't have any Christmas merchandise, but on all of our albums, our product is 100 percent returnable. Actually, the only thing we have is the 'Little Drummer Boy,' which we lease to another company. I think that is probably one of the better selling Christmas items, and it is a 20th Century Fox master. We have a lease agreement with Springboard International, in which they put it out at about \$1.98 or something like that. We just find that with records, especially with the vinyl shortage and everything, that the best thing to do is to put all of our time into developing new artists, and working the things that we feel could sell all year 'round. That just doesn't leave time to get into that seasonal product."

Display

Naturally, the best time of year to have merchandising aids, visual displays, posters, etc., in the stores, would be the holiday season, when there is so much product on the racks. It would seem almost imperative to have eye-catching items displayed, so that attention will be drawn to your product. "Point of purchase" displays can often make the difference of a customer buying or not buying the album. Rodden commented, "With Barry White, we have a special January 'White' sale, and if you put that into the holiday season, well, it's kind of cold, but it really does work. This year we are going to do pillow cases or something like that, give them away to the dealers, and you'll probably see a good 20 percent increase in catalogue merchandise. All of the things kind of slow down to just a catalogue basis. Again, being a small company, we react to new re-

(Continued on next page)

E/A's George A Record-Bre

■ LOS ANGELES — "His the industry says that the end of Thanksgiving is starts. However, you've to be much more up f cause many times it v before and sometimes it later," commented George vice president of mark Elektra / Asylum / Nones ords, who recently discus **Record World** his compa cies and philosophies or coming Christmas season.

"What we do," Steele "is that through WEA e: vidual manufacturer deci are going to be the key t that we're highlighting out what we refer to as Stocking Program.' This started in September enough to allow our fi staff an opportunity to inventory. Realistic sellin theme. Obviously propo tories allow one to know what each account has store, and what he does preparing the account in the earlier the better, you exactly what's happeni your music."

Many record compar ship tremendous amo product during the holi son, for the obvious re the enormous increas at a retail level. Depen the account you're deali the post-Christmas seasoi can range from zero "ozone." Steele comme Elektra/Asylum's philosc the acceptance of retu chandise: "Again, thro WEA organization what v eliminate the slightest p of having unrealistic retu chandise is to have a p each individual market p account. It's intelligent se first time around. Far really very simple. If y a proper profile of yo account, the kind of acco



Pictured from left: 20th Century Records VP-general manager Tom Rodden and Mick Brown amidst an array of merchandising aids; Rodden, national r&b promotion director Hosea Wilson and national promotion director Paul Lovelace with the second

annual (Barry) "White Sale" 20th Century "foxes" helping

'Gift-Giving' Is the Key to Silverman's Seasonal Sales

■ The following is an interview with Max Silverman, founder and president of Waxie Maxie, detailing his seasonal marketing thoughts and business practices.

By KAREN FLEEMAN

Record World: What percentage of your total business is done through the Christmas season from Thanksgiving to New Years?

Max Silverman: I would say about 15 to 20 percent.

RW: Of product that would normally have to be returned in other seasons, what is your sell-off during the Christmas season, the holiday season?

Silverman: I don't know. We've been having to return an awful lot of merchandise, after Christmas, you know, and of course it isn't all merchandise bought for the season. Merchandise is returned every week to some of our suppliers. They usually pick up about once a month, but we do business with so many different suppliers there are always two or three returns every week. Unfortunately when it comes the month of December or January, most of the companies do not take back returns, because they are so busy shipping merchandise. Right after Christmas is inventory time, so they don't take any returns back then. So it's usually about two or three months of returns that pile up, which includes Christmas merchandise and other merchandise. As to a breakdown, I can't give it to you; I don't know.

RW: Do you have any special, in-store merchandising campaigns running for catalogue records?

Silverman: Usually we don't run it on catalogue records; we run it on, like most people do, the hit merchandise, on the current hit merchandise, on the best sellers. This is what we run our specials on.

"We've been having to return an awful lot of merchandise after Christmas . . . and of course it isn't all merchandise bought for the season."

RW: Do you have special sections set aside for seasonal records?

Silverman: We always put our Christmas records out about the middle of November, and right after the first of the year, we call them back, and we send them back to the buyers.

RW: What percent of the merchandise would have to be returned if not sold at this time?

Silverman: I imagine it runs anywhere from 10 to 20 percent on lp product; on 45's overall it runs probably a third, 30 percent on your 45's. This is the same ratio I would say for holiday merchandise, as it is for non-holiday merchandise, except Christmas records. This is the only thing that I classify as holiday merchandise, and the returns on that are not near as much because we don't handle, we probably cut it back about 80 percent. Where Columbia used to release 40 or 50 different Christmas albums, now we might buy 8 or 10 different albums from Columbia; they have been selling the same thing year in and year out, and their sales have diminished on a lot of that stuff. To give you an idea, the Bing Crosby "White Christmas" album, which has been out now for 25 or 30 years, about 5 or 6 years ago went gung ho; then it died. MCA used to release that every year. It got so we used to order it in the thousands, then we ordered in 500's, and then 50 would be too much today. So, in fact, we don't even carry it. If they release it this year, we won't even carry it, because it doesn't pay for us. With 13 stores, if I put even 5 in each store, which would be 65 records, I'm sure I would have to return 50 of them. So I might as well lose the sale on the 15 than suffer with it.

RW: How are record departments expanded at Christmas? How much more merchandise is stocked?

Silverman: We don't rack, we have our own stores. Basically they are displayed the same way as the year round, the only thing is that there is a little more.

RW: How much more?

Silverman: Maybe 25 percent more, because we deliver four times a week to our stores; they are all in the same area, and we keep them supplied. Right before Christmas, the three or four days before, if we send items to a store, maybe we'll send 50 instead of 10. But that doesn't mean you send them 50 of everything in the store. A lot of records that we might try one of as a catalogue item, they might have 2 or 3. Some things we keep at one, because we'd be glad to sell out if we could.

RW: Do you offer gift certificates?

Silverman: We offer gift certificates year round. We have a beautiful imprinted embossed gift certificate in an envelope that we offer year round. Of course Christmas time is maybe 60 percent of the year. That's a bigger ratio than our record sales.

RW: Is there any change in retail advertising at Christmas?

Silverman: Well we are very much oriented towards advertising. We are on five or six radio stations daily year-round, and we go into the newspaper maybe once a month. We have stores in our shopping centers where they have tabloids, and we probably go into 50 different tabloids each year. When I talk about the newspaper print, I'm talking about the daily newspaper, but tabloids, you go into maybe 50 times a year. What we will do prior to Thanksgiving is go in with a page or two in a newspaper in addition to everything else.

RW: Do you emphasize the gift giving acceptability of records?

Silverman: Well, I use the old RCA phrase that they used years ago, "This year give records, the gift that keeps on giving year round." It's the gift that keeps on giving year round, music. It isn't like buying a toy or something that they use for a week or a month and they forget about it. This is something that they can keep forever.

RW: How soon do you start filling the pipelines with holiday related product?

Silverman: Usually about the middle of November. Right now the Christmas business in the record industry doesn't start gung ho until the day after Thanksgiving. That's the opening for Christmas buying, and usually September and October are our two slowest months of the year; this is traditional. I keep in touch with people all over the industry all over the country, and it was soft last year, and the year before that and the year before that too. We are doing better, but it's still soft.

RW: How soon do you begin stocking up in-depth for the Christmas rush?

Silverman: We start in November; we are receiving stuff in the warehouse. In other words, if I didn't stock in the warehouse, then I would have to place the order for the merchandise that the stores are ordering, which takes 3 or 4 or 5 days extra. This way I can get it in right away. About the middle of November I would say, we start loading the stores in addition to their regular orders.

RW: Is there any pick-up in economy, children's merchandise, and other items not sold in bulk during the year? What about samplers?

Silverman: Well those things fizzled out to nothing. There are very few companies that do it anymore. The average person that buys an lp, you give him 15 different artists on a record, he might like 6 out of the 15. He won't buy the other 9 to get the 6.

(Continued on page 62)

20th Century (Continued from preceding page)

leases. Barry White happens to be the only one that we have enough catalogue product on to do a really big promotion on. We probably will do more because of the heavy buying season, but we try to react through the year on a new release and take advantage of it, and sell the rest of his catalogue. We definitely do more at this time of year."

20th Century has a lot of strong product to work with this year, and Rodden explained what the company will be putting the largest emphasis on. "We are going to continue to put an emphasis on Barry White's catalogue, Love Unlimited, Love Unlimited Orchestra, Maureen McGovern, two albums by Ahmad Jamal, and a third one that will be shipped in about the first part of November. We have a Mahogany Rush album, which is currently on all of the charts with

bullets, and in general, our catalogue.

'Direct to the Dealer'

"Our concept is, and will continue to be through Christmas, to get more direct to the dealer at point of sale. We ship direct from our little record company here, better than 1,000 record stores ourselves, let alone our independent distributors. We get the display product to them, have window display in-store and all kinds of contests where we actually give prizes, cash prizes most of the time, to the clerks in the stores, because it means a lot to them. We're going to continue that, it seems to be very successful."

The upcoming holiday season looks to be a promising one for 20th Century, and with their unique formula for success, it should prove to be their best year yet.

Presenting The Motown Christmas List:



The Jackson Five
"Dancing Machine"

M6-780S1

The perfect gift for young people of all ages.



Stevie Wonder
"Fulfillingness' First Finale"

T6-332S1

Stevie's overture to the future. A perfect gift for now.



Syreeta
"Stevie Wonder presents Syreeta"

M6-808S1

A beautiful edition (to look at and listen to) for any holiday.



The Miracles
"Do It Baby"

T6-334S1

Sweet, soaring, *super* sounds for year-round listening pleasure.



Marvin Gaye
"Marvin Gaye Live"

T6-333S1

More than a concert, an event. Filled with the spirit of giving.



The Commodores
"Machine Gun"

M6-798S1

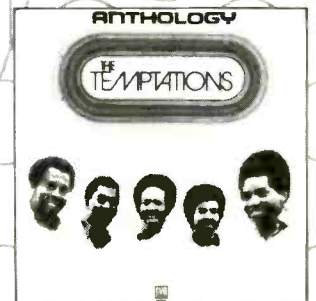
A long time European favorite, this group is an all-American hit.

The Motown Anthologies: Treasured performances, beautifully packaged to make treasured gifts.



Martha Reeves and the Vandellas

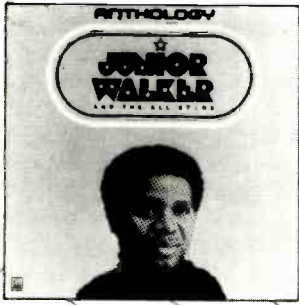
M7-778R2



The Temptations

M9-782A3

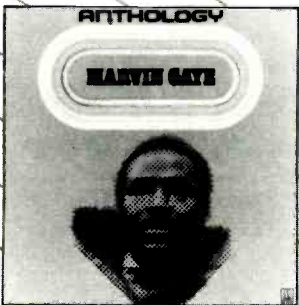
sure to set your spirits soaring. Stacks of stocking stuffers



**Junior Walker
& The All-Stars**
M7-786R2



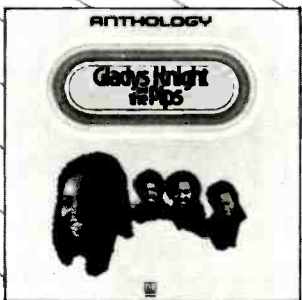
**Smokey Robinson
& The Miracles**
M7-793R3



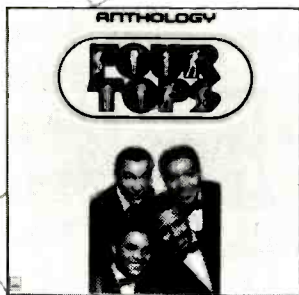
Marvin Gaye
M9-791A3



**Diana Ross
& The Supremes**
M9-794A3



**Gladys Knight
& The Pips**
M6-792S2



Four Tops
M9-809A3

Coming soon, to
add new excite-
ment to your
holidays!

Severin Browne
"New Improved
Severin Browne"
M6-779S1

Caston & Majors
"Caston & Majors"
M6-814S1

G. C. Cameron
"Love Songs And
Other Tragedies"
M6-819S1

David Ruffin
"Me And Rock And
Roll Are Here
To Stay"

M6-818S1
The Temptations
"The Temptations"
G6967S1

Eddie Kendricks
"For You"
T6-335S1

Willie Hutch
"The Mark of
The Beast"
M6-818S1

P.F.M.
"Cook"
MA-502S1



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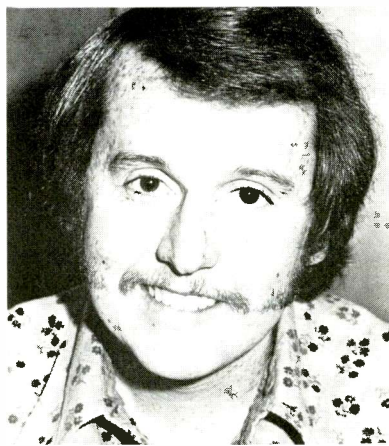
Warners Stresses Early Action for Catalogue Impact; Thyret, Somers Outline Marketing Strategies

By KAREN FLEEMAN

■ LOS ANGELES — "We do about 40 percent of our business in catalogue artist sales. As far as merchandising goes, we're starting to focus more on that whole catalogue aspect. The 40 percent figure comes out of a recent in-house survey that kind of blew everybody away. I guess we were kind of shocked to find that 40 percent of the business was coming from catalogue sales," stated Russ Thyret, national sales manager, and Adams Somers, national merchandising director of Warner Bros. Records, regarding merchandising their product for the holiday season.

Awareness

"Actually," Thyret commented, "merchandising is just becoming aware. We've always known the catalogue was important, but we didn't know that it was going to be that extensive, so we're aiming some programs and individual ads at revitalizing certain catalogues, like the Gordon Lightfoot. When the new album goes out, we'll go after it as well as the catalogue." Also commenting on the percentages of the returns after the season comes to an end, Thyret stated that "The amount and quantity of product that you get out is increased obviously, because accounts anticipate buying more. Returns do not really



Russ Thyret

go up during that period. They usually reflect in the January, February and March quarter of the year, and I would say they go slightly higher. If the return percentage is running at 15 to 18 percent per year, in that quarter it runs 18 to 20 or 21 percent. There's not a specific artist or category of artists that you get large returns on, it's just because of the incredible amount that you put out, and also sell. The overall run of the year may be as much as 2 or 3 percent higher in January or February. On a specific artist, it could be more or less. Almost without exception, manufacturers take back excessive product going through that Spring



Adam Somers

return cycle. The product we release has the same policy all year —100 percent returnable. That is the WEA policy."

Timing

Thyret agrees that the best time to start shipping Christmas product is as early as possible. He went on to explain, "Our Christmas related merchandise, our new Jethro Tull album, the new Alice Cooper album, whatever the case may be, is shipped as early as September. Our distribution system, WEA Distributing, has what they call a 'Fall Stocking Program,' where they go out and solicit orders for inventory as early as August. I believe that

after an account places his order in, it can be shipped anytime. Usually, they ship one good shot in September, and one good shot in October."

Many companies hesitate to release new product too close to the holiday season, unless it happens to be a major act. Thyret went on to comment, "We don't really like to release anything new after the first or second week in November. Historically, with the possible exception of major acts, we usually like to ship everything that we're going to release in the stores the week before Thanksgiving, which means that you really can't release anything much later than the beginning of November. There are very few things that you can get away with shipping later—a Carole King, a Jethro Tull or an Allman Bros.—but it would be difficult to try and ship a new or less established artist any later than mid-October."

Somers explained to **RW** his viewpoint on "point of purchase" display materials that virtually bombard the retailer at this time of year. "There's definitely an increase, just because a lot of the acts shipping during this period are heavier acts that you have to support with this sort of thing. But the materials are usually, at this point, designed so that they

(Continued on next page)

Capricorn Emphasizes Quality Holiday Product

By RITA TURNER

■ LOS ANGELES — "I feel that in today's market we're shying away from buying albums at Christmas time for gifts," commented Capricorn Records director of sales, David Young, when **Record World** asked him about the label's plans for seasonal merchandising through the holidays. "I don't feel that we're getting the volume that we used to delight in around the holidays, because now the record buyers buy all year long. Christmas business used to start the first part of November five years ago, and run through till the day before Christmas. Now, at least in my experience, its peak is the week before Christmas, and the rush usually starts about two weeks before, instead of being a month and a half before."

Despite the decreasing trend in album purchases that Young feels is occurring at Christmas, he expects approximately 50 percent of Capricorn's 1974 sales to transpire during the months of October, November and December, partially because of the particular albums that Capricorn is releasing this season. "If everything goes well, it will be 60 per-

cent." Young estimates that at least a third of Capricorn's sales all year long are from catalogue established artists.

Capricorn Records is distributed through WEA, which has instituted what they call the Fall Stocking Program to encourage early stocking of product for the holiday season. The program enables the rack jobber, the one-stop and the retailers an opportunity to buy heavily into the Capricorn catalogue during the months of September and October at a 5 percent discount and an extra 30 days billing. "Most of the catalogue buying is done in September and October, which gives them an opportunity to stock their shelves and set up their promotions to hit Thanksgiving. Then, whatever hot new releases happen to hit the top 100 they'll buy in November, and even into December up to a couple of weeks before Christmas. Normally the racks quit buying by then and they're usually so stocked that there's no way to get an album out through the pipeline and into the K-Mart. If there is a big demand for an album, however, they'll do it,

even if they have to bump something else to get it out." Although Young prefers to get the product out in the stores early, he considers December 25 the final date for having it in the store if the store is open.

Young believes that WEA's Fall Stocking Program policy is that no one can return merchandise until sometime in January. "We don't encourage over-selling by our salesmen, because we don't want returns. Consequently it's up to each salesman to sell to his account accordingly. He has to project what he feels the account will sell off. If the account wants to order 1,000 pieces to get the 5 percent discount, and the salesman knows he's only going to sell 100, it's up to the salesman to cut the order to 100 or 200. We try to stay away from returns because it costs all of us money."

Young considers himself fortunate to be at Capricorn Records, because he feels that they have one of the healthiest catalogues in the record business. "Our number of catalogue items is not that heavy. There's not a lot of waste involved, so we don't experience any returns. The word



David Young

returns is out of my vocabulary, to tell you the truth. We buy it and sell it."

Battle for Time and Space

Young feels that there is a considerable increase in the amount of releases scheduled around the months preceding the holiday season, and therefore, also an increase in the amount of display materials in stores. "Most of our promotions are being set up right now so that we can assure ourselves display space in stores." Aside from the fact that all of the

(Continued on next page)

Ira Heilicher on the Gift-Giving Season

■ Ira Heilicher is vice president in charge of operations and systems for J. L. Marsh and Heilicher Bros.

Record World: How much extra business is done around the holiday season percentage wise?

Ira Heilicher: In the two months of the year, November-December, you do 30 percent of your business.

RW: What is the sell-off of product that doesn't sell throughout the rest of the year at that time?

Heilicher: People will go in and buy the safe albums, the Creedence Clearwater Revival, which will pick up much more than the 30 percent increase in volume, it will pick up much more. You will see a lot of the "Greatest Hits" people; you'll see a lot of the established artists such as a Nat King Cole or a Dean Martin. Barber shop quartets singing. It's the most off-the-wall stuff which has been sitting around and has a very, very small return rate that will all of a sudden, for just about a two week period, go crazy. But what is really crazy is the stuff that is done just after Christmas.

RW: After Christmas?

Heilicher: It seems that everyone who got a phonograph for Christmas as a present or who got a record as a present went out and bought another record. In other words they dusted off their phonographs to hear their present and they said, "Hey, while they're at it, why not buy another record?"

RW: So the whole season is like an inspiration for after the holiday. What about special merchandising campaigns for catalogue items?

Heilicher: With the accounts that we service and the rack jobbers, we always stock catalogues. With our ticket system we don't just chuck out that kind of merchandise.

RW: What percent of the holiday sale merchandise would have to be returned if not sold at that time?

Heilicher: If you do it intelligently you should not have that much more return than you normally do over the regular portion of the year. Of course, everybody's very, very enthusiastic, but if you don't take the attitude that we're going to put it out, and what we don't sell we're going to send back to the manufacturer, you're going to have a certain amount of increased return. I would say the return jumps five or ten percent for the month following. At least historically, the way we have operated we don't have to load it in because we have our automatic replenishing system. We don't have to load it in by the foot.

RW: Are there any changes in retail advertising at Christmas, more week-end oriented?

Heilicher: Sure, everybody tries to target in an ad for Thanksgiving. You want to see it in the Thanksgiving morning newspaper. A lot more people are running ads, too. People are usually running ads very consistently rather than sporadically because you are trying to compete for the consumer dollars.

RW: Do the retailers offer gift certificates?

Heilicher: I think it depends on the various different retailers. I think any retailer of any consequence has a gift certificate system. I think Penney's does. Most department stores do.

RW: How soon will you start filling the pipelines with holiday related product—the product that you would push specifically at Christmas time or just before that?

Heilicher: We're very careful not to overload our customers prior to Thanksgiving weekend. We try to time it to ship and arrive in and on their floors within two or three days before Thanksgiving weekend. On the wholesale level, we start about November 1. But the shipping is timed to get there the week of Thanksgiving.

RW: What about Christmas albums—you know the things like "Rudolph," "White Christmas" and all that?

Heilicher: We stock standard titles, but there is such a fine assortment of cut-out items available. You get to a point where you do saturate the Andy Williams market and the Bing Crosby "White Christmas" markets. Each year we have been cutting down the spread of better price albums and tapes in lieu of the availability of the cut-out material—available at \$1.99, \$2.99. If that source dries up, we'd have to make a determination about the better priced product.

RW: What about Christmas 45's?

Heilicher: Nothing in particular. During the year we stock the standard Christmas 45's, "White Christmas," "Jingle Bell Rock," that's available through our regular oldies program anyway. It's a year round stocking item. We make notice to all our field people and all our accounts that they might want to put in two or three additional copies, but there's no fantastic sell-off of that. One of the biggest problems, especially at Christmas, is you get so little that's exposed anymore. Today, very, very few radio stations start programming Christmas music the way they used to in November or right after Thanksgiving. A lot of them play it the week before Christmas and they stop at 12 noon Christmas day.

Capricorn (Continued from preceding page)

companies are competing for display space, a lot of the TV and radio spots have been taken as early as the first of October. "Some stations are already booked up. I think KLOS might be in Los Angeles. If I go out the first week in October and try and book time on WQXI in Atlanta, I might not be able to get the time. But Record Bar, which spends a lot of money on WQXI, has already booked the time. They've locked it up, and now they're going to sell the manufacturers air time. All we have to do is to buy one or two week schedules through them."

Capricorn Product

Capricorn has no product specifically oriented toward the holiday season, except for one single that they might re-release by Martin Mull. A take-off on "Super Fly" the single, "Santa Fly," was released late in the season last year, so will probably hit the market again this year. "In September we released the Elvin Bishop album, which is now experiencing success with the single 'Traveling Shoes.' Naturally we're going to keep working that one. We'll also work the Wet Willie album, 'Keep On Smilin',' which we released around March of this year."

Young stated that Capricorn will work every album they have out heavily, including the Richard Betts album and Hydra, to name two. During the month of October they intend to release a double album set called "The Gregg Allman Tour," which is a live album taken from the last tour he did. On November 11, they plan to release a double album from the Marshall Tucker Band; one record is live, and the other was done in the Capricorn studios. "We have three tours that we've scheduled to kick off on November 1, running through December 15; the Gregg Allman tour, Marshall Tucker and the other is Richard Betts, so we're going to have our three biggest acts out in all parts of the country for more than six weeks. I don't think that there is any other record company doing that. All of our merchandising and advertising campaigns will be geared to those tours, and around the new releases, so I look for us to have another promotion comparable to the Peaches promotion in the coming months."

Unusual Gimmicks

Capricorn will continue utilizing the "Peaches" campaign posters, which are still up in most of the stores, and is considering some unusual gimmicks which Young could not expand on at this time. "We're a little bit be-

hind time right now as far as getting these materials ready and off. We do have a gimmick on the Richard Betts album. Inside of the album is an original watercolor that says 'Richard Betts Highway Call.' The artist, Willie Matthews, has signed and numbered each watercolor, and we're going to have Betts sign his name somewhere in the corner." The watercolors will be used as giveaways in stores, and on stations as an incentive. "It's not much of a gimmick, but they are original watercolors, and I think this is the first time that it has been done." Young stated that Capricorn is going to start shying away from t-shirts, and jokingly stated that, "We're going to start giving away pants instead." When asked if he was serious, he replied, "I don't know. You find me some cheap pants, and we'll do it!"

WB

(Continued from preceding page)

are not the kind that compete with the product. We won't do anything elaborate, for sure we won't be doing three dimensional floor displays. We'll be doing things in mobiles and posters for the walls." Thyret added, "Major artists, and rightly so, kind of gear the release of their product for this time of year, because you naturally have more posters, and you have more of everything. It's not necessarily a scheme of ours to try and get it out, and I think it would be a bit more effective if they would plan it when there were less things out."

Warner Bros. has some amazing product in the stores this year. They've got a new Manfred Mann album, a new Badfinger, a new Beach Boys and Maria Muldaur. George Carlin, Kenny Rankin and the Modern Jazz Quartet, will be out on Little David Records, which Warners recently started distributing. From Capricorn comes the Gregg Allman Tour album, which is a live record, Jethro Tull's "War Child," Black Sabbath, Deep Purple, Alice Cooper, Tower of Power, a possible Hendrix release, a Sinatra album and many others.

Best of the Past

Thyret added, "We're really picking up on the best of the things that have occurred in the past. There will probably be some multiple ads and radio spots serviced to the branches to use at their discretion. There will for sure be some full page, and different sized ads. Most of the advertising for Christmas is reasonably well locked at this point. It's simply supplying materials to fill commitments that the branches have made at the local level."

Korvettes Looks Toward Record-Breaking Year

By **ROBERT ADELS**

■ **NEW YORK** — What does the holiday season mean to the retailer? On the one hand, Korvettes VP of merchandising for books and records, David Rothfeld, claims that at his chain of stores "we have Christmas 52 weeks a year." But on closer examination of his record business in particular and the holiday traffic level in general, the seasonal impact is great enough to elicit the following observation: during the holiday shopping period, "every day is like a weekend."

Korvettes, a growing chain of 56 department stores which pride themselves on vast and well-stocked record sections and impressive dollar volume per-square-foot turnover, gears up for the holiday season prior to Thanksgiving. Rothfeld and his buyers make sure that the increased stocking that is done at this time is accomplished with the same kind of business acumen that keeps the account's return percentage "one of the lowest in the industry."

From Connecticut to Virginia, from New York to St. Louis, Korvettes has long been a name synonymous with selection. "There are never any obsolete

items in our inventory," Rothfeld boasts, "but the holiday season does consistently seem to show a wider spread of product demand."

Because of its tendency to attract a family-oriented buyer, Korvettes restocks a selection of about 80 seasonal titles annually. But with a&r departments exhibiting less of a desire to produce and release new Christmas albums as the years go by, Rothfeld finds himself relying on catalogue items almost exclusively for this annual procedure. "We're always looking for that new blockbuster Christmas album," the retail expert explains, "but we haven't really seen a big traffic-builder since 'The Partridge Family Christmas Card.'" Without one big holiday music package in three years, all seem to suffer. According to Rothfeld, "one strong album always leads customers to buy more of the same."

Along with that vanishing breed called the Christmas album, Rothfeld sees the general MOR category as ripe for a resurgence. "Aside from Frank Sinatra's concerts, no star of that ilk seems to generate traffic along with his stage appearance. I feel that this may well reflect a dearth of song

titles immediately identifiable with this kind of artist today."

One proof that mainstream pop music can still be a major force in the marketplace is a certain type of buying pattern Rothfeld caters to especially during the week after Christmas, something he has identified as "New Year's music." By that novel terminology, the Korvettes executive means anything suitable for putting on the turntable at a New Year's Eve party. And that ranges all the way from Guy Lombardo to Andy Williams, big band as well as vocal treatments of standards which Rothfeld sees as a part of an ever-growing nostalgia scene.

During most of the year, Korvettes uses the "sale" as a prime traffic-builder. But with the seasonal in-store population level tending to increase at a healthy, natural pace all by itself, there are fewer price-cutting days when sidewalk Santas are out in their full regalia. "I'm loathe to increase or concentrate on 'sales' when business is normally at a level which produces the best quarter of the year."

What about the effects of the "\$6.98 Christmas," the first time in retail history that the majority

of albums carries that particular list price? "I feel that the price increase might limit multiple sales by any one customer, which would tend to increase at this time of year with the gift-giving idea in mind. But any total dip in dollar volume may well be offset by the higher price," Rothfeld analyzes.

What seasonal trends can he be more sure about? Rothfeld has noted in prior holiday periods—throughout the Fall in general—that children's record product does better. This is primarily accounted for by the fact that the weather dictates a greater degree of indoor entertainment for this age group. "And any product tied to TV characters will naturally benefit from this increased market share," the Korvettes VP explains.

Gift certificate buying and use also picks up for Korvettes during this time of the year, and their record departments benefit from their availability. Throughout the month of December, many Korvettes stores are open until 10 p.m., further enticing the customer in for additional shopping opportunities.

Once the customer is in the
(Continued on page 53)



Korvettes merchandises a diverse selection of product.

Bell's Bossin on the Dawning of a New Product Era

By ROBERTA SKOPP

■ NEW YORK — Gordon Bossin, vice president, director of marketing for Bell Records, feels that his position regarding the upcoming holiday selling season is different from that of other labels. "In recent months things have been fairly quiet here because we're in the process of building," Bossin explained in an interview with **Record World**, "We're entering a new product era at Bell Records, and we're very excited about that."

In line with that excitement Bell is planning an important album release, the bulk of the product is scheduled to be out in time to capitalize on the Christmas selling season, and all product will be supported with advertising in the appropriate media. Already available are albums from Barry Manilow, Al Wilson and the First Choice, which is released on the Bell distributed Philly Groove label.

Album Release

The Barry Manilow album, entitled "Barry Manilow II," was released to coincide with a four-city tour that Manilow is headlining, encompassing Philadelphia, Memphis, Nashville and Boston. In addition, a November 21 Carnegie Hall date is scheduled. The Al Wilson album, entitled "La La Peace Song" after the single, is produced by Jerry Fuller, with one track produced by Johnny Bristol (the title track), who will produce future Al Wilson sessions. Bossin believes that the First Choice album will sell well primarily because the single is an r&b and discotheque smash.

Scheduled to ship in time for the holiday selling season are releases from Lou Rawls (as early in November as possible); the Fifth Dimension (under the new production skills of John Florez of Hues Corporation production fame); a jazz release consisting of eight previously unreleased in the U.S. albums from the European catalogue of Freedom Records (in conjunction with their recently packed deal with Steve Backer); a new album from Dawn (Bossin stated, "Dawn recently went into the studio to cut new product specifically for Bell Records. We have enough new material with them to keep product flowing for the next two years."); a new group from England, Gryphon (who will tour with Yes in November); and, most importantly for the label, product from the newly-signed Gil Scott-Heron.

In addition, a new album is expected from Melissa Manchester, but unfortunately it will most likely not be released until the

first of the year. She is now being produced by Vinnie Poncia and Richard Perry, and needless to say, the Bell staff is anxiously awaiting the product.

Shipping to Racks

In discussing properly supplying rack jobbers and retailers Bossin explained, "The most beneficial time to get product out for the holiday selling season is in September. Many rack jobbers don't like to buy after a certain time — say November 10 or so — because they need time for their own purposes. So, most product should be at the stores in September, unless you have what I guess you could call opportunity albums, which are albums based on hit singles that happen overnight, in which case you've got to come with an album as fast as you can and be out with it. But with those, of course, you've got to get them into the racks and department stores as soon as possible for those who might be reluctant to buy after a specific date.

"Ideally all product should be shipped by the end of September. Everything should be replenished by that time as well, in order to avoid any last minute rushes because you will have those opportunity albums to fill the pipelines at a later date. The absolute closing date is Thanksgiving, however, if you've got the hottest thing in the country — say a Paul Simon or a John Lennon—they're



Gordon Bossin

going to take it and make room for the product at the last minute."

Step-Downs

Bossin stresses the importance of step-downs and good coverage as opposed to merchandising aids such as mobiles and posters during the holiday selling season. "During this season you can hardly walk through major record stores and departments because the traffic gets so heavy. The retail people don't have time to set up mobiles and posters unless you have those aids delivered very, very early in the season. Getting people to notice your particular records is accomplished through step-downs in the proper locations and, if you are going to use merchandising aids, getting them placed in prime spots depends on the local

people you've got working for you — the best people will get the best placement. Since everybody's out there trying to do essentially the same thing, you depend on your local and regional sales people, who hopefully have the best rapport and the best relationships with those dealers," Bossin said, "to get the best space for those displays."

In expounding upon the statement Bossin explained, "I would not go into Christmas making specific merchandising aids for that season. I would continually use what I have already prepared. The economy is slightly depressed and I think people are watching how they spend their money. The board and vinyl shortages make you take a closer look at what you're doing, even moreso if you feel that you're not getting optimum placement on a poster, easelback or mobile for instance. They're terribly expensive items to produce."

Same Returns Policy

Regarding returns policy at this special time of the year, Bossin stated that the Bell policy remains the same. "Whatever our returns policies or our exchange policies are, they exist throughout the year. I think that the only time that they might alter is if a manufacturer had an album that they were pushing very heavily. In that case they might guarantee it because they want it out in larger quantities than may be normal. So perhaps they'll guarantee the album and take it back in one lump sum quicker than their normal policy would dictate."

While Bossin wants to help his releases in every possible way, he will not advertise merely for the sake of advertising. If ads are called for, as the exposure dictates, he will advertise based on the success of the single or the album, assigning the additional dollars spent to further the exposure of the product, whether it be in print, radio, or whatever. "If I released the Al Wilson album in March I would approach advertising in the very same manner that I am now, even though it's the Christmas season," Bossin said. "Christmas doesn't mean anything special to me except that if you can get your product out in September to take advantage of the additional traffic in the stores, you do it. There's no question about that. And, maybe, because I am shipping Al Wilson now rather than in March, I'll ship more product, but again, that's dictated by the exposure that we're able to create," Bossin concluded.

Korvettes (Continued from page 50)

store, Rothfeld has observed that colorful stand-up displays often pull the would-be buyers most effectively into the record department. And once there, Korvettes puts everything from polkas to rock within a few yards of the consumer. The amount of floor-space given over to the record department at the 56 stores is flexible, but stabilized at any particular location. In general, Korvettes has achieved its high dollar-per-square-foot volume reputation (specific figures are not released in public by the corporation) through a high level of efficient wholesale buying and retail display practices.

Single Jackets

Rothfeld further observes that singles volume might be greatly increased if greater use of four-color photographs were manifested on the jackets. If Korvettes' high use of colorful merchandising-retailing aids from record manufacturers can be tied to their success story, then his suggestion might bring a year-round holi-

day effect to the singles market if implemented.

Working in both book and record areas has given Rothfeld firm grounding in drawing meaningful analogies and comparisons between the two retail realms. Each item makes an excellent gift, but the retail exec finds that in general, the best book stand-ups tell "a more complete and convincing story" to the potential customer than do the best record display pieces. However, with the phonograph so pervasive a household item, the question "But does he have one?" only enters the mind of a few last-minute shoppers when the "disc or book" gift-giving dilemma strikes.

Without quoting exact figures, Rothfeld can safely say that already, records are holding their own in the less-than-rosy economic picture. "Sales are ahead," Rothfeld summarizes, "and without apologies for the double entendre, we at Korvettes are looking to 1974 as a record-breaking year."

Shelter's Holiday Hopes Are High For Their Ever-Growing Catalogue

By KAREN FLEEMAN

■ LOS ANGELES — "I think established artists represent almost 90 percent of your total business done during the holiday season. I really don't think consumers will change their buying style during Christmas on new artists. With the new artist, they'll buy it if they've heard it on the radio whether it's Christmas or not; but with an established artist who has a name and image identity, people might buy that as a present for someone else, even though they might not understand the music itself, like a parent buying a record for a child."

It was in those terms that Ron Henry, general manager of Shelter Records, discussed with **Record World** the general direction that Shelter will take in merchandising their product for the approaching holiday season.

Henry stated his philosophy about market billing during Christmas, and the importance of established artists: "I think record companies are aware of big name artists and the market billing during the Christmas season. MCA Records, who is our distributor, is releasing 'Elton John's Greatest Hits' album the first week in November. Now, if you were releasing any other album with a new artist, it would be like suicide, because all of your major racks buy in up to around the middle of November. But an album like Elton's greatest hits is known by the populace, by middle America, and for most people it would be a great little gift item. An album is always something you can give to someone."

Depending on what sort of catalogue a company has to work with, holiday sales can represent anywhere from 10 to 90 percent of the total business done during the year. Henry remarked, "We presently have 16 albums in our catalogue, nine of which are new releases over the past year of 1974. The bulk of any Christmas sales have to do with the two major artists that we have: Leon Russell, who has five albums, one of which was released this year, and J. J. Cale, who has three albums. So when I think in terms of total volume for the year, Christmas sales might represent anywhere from 10 to 15 percent."

Henry also spoke on the sell-off of holiday merchandise that would normally have to be returned at other times of the year. He said, "MCA is not a company to load their product out. I agree with MCA's policy; they



Ron Henry

have good turnaround, so they'll solicit their product and get it out of the manufacturing plant, and to the rack jobbers. Other companies might lay in and have a larger rack jobber buying 20 to 30 thousand pieces per selection on a major artist. A half or two thirds of that might never reach the retail level, and sit in the warehouse. Then of course the rack jobber, at his end of the year, will ship all of his product back. Then you're stuck with a nice high 40 to 50 percent return rate, and it's just not profitable. I think the key of it, when you sell product during Christmas, is to make sure the retail accounts have access to the product in the store, and to make it visible. Many times that's overlooked; you shouldn't look at sheer volume. Let's say I have 50 thousand pieces out this Christmas: the year passes, and my gross sales and profit margin for the year 1974 is great; then if I look at my first quarter of 1975 figures, I'll find out my profit margin is zero because I've had to take all of that product back. It's intelligent buying, and you have to be honest with what you think you can sell, getting the product spread, and making sure it's in every store. The biggest thing that MCA could do to help Shelter is to make sure that spread of product is in every store, and from there, it's got to sell."

Regarding Shelter's policy on shipping holiday product, Henry reflected his viewpoint on the ideal time to complete all marketing plans, and start shipping: "If you're going to do special packaging or any kind of planning like that, it should of course take place in the late Spring. All of the marketing plans for the Christmas season should all be completed by the end of September, because you have various rack jobbers who buy in their Christmas quantity anywhere from around the first of October to the third week in November, depending on which rack jobber

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MCA (Continued from page 15)

"Yellow Brick Road," and "The Sting" soundtrack. MCA had estimated a slower third quarter, but due to the success of Olivia Newton-John, Golden Earring and Lynyrd Skynyrd, all three quarters have averaged approximately the same.

"Aside from the boom of everybody running in and buying records, in a way many of the seasonal merchandising policies hamper what I think is an incredible selling season. Not only do people have a fear that they shouldn't ship anything after Thanksgiving, but many inventories take place during the week between Christmas and New Years, and therefore the retailers do not want product shipped at that time. Those are seven excellent days of not shipping hit product as far as I'm concerned. I like to see the season's volume, but at the end of it there is a hinderance."

Frio said that the rack jobbers require the most time to get the product through their pipeline, and usually require three to four weeks from the time it is ordered from the manufacturer until the time it is sent out to satellite branches and small towns. MCA stops releasing around the first of November, unless there is something on a super rush such as a release by Elton John or The Who. Although Frio must deal with the current system and time schedule,

he considers it too confining.

MCA Records' merchandise is 100 percent guaranteed, and considering their overall ratio of returns encompassing the entire scope of situations—defective records, shop-worn product, phony defectives that are unchecked and anything else the dealers throw back at them—they have maintained a 14 percent average return figure throughout the year. Frio estimates that the rate will remain the same, if not lower through the holidays. "The 14 percent return is only because we do so well with certain numbers, and there is no return. This brings the return down. We will be getting new, hotter numbers like 'Elton John's Greatest Hits,' and The Who's 'Odds and Sods,' and the billing will be so incredibly big on those, that no matter how much we take back, it will drop the percentage down." Frio will not change his sales policy whatsoever during the holiday season, and considering the MCA Records' current 1974 track record, it is easy to understand why.

"We won't be loading out, and I'm not asking for any special favors, like 'Take my garbage!' I'm asking them to take my hit product and the new hits like Elton John and The Who, that will put the volume up higher and bring the percent of returns down lower."

(Continued on page 55)



MCA merchandising displays

Rick Frio:

MCA's Merchandising Approach Is Nothing But Hits

(Continued from page 54)

Frio estimates that the sales of product by established artists and catalogue constitute approximately 75 to 80 percent of the total year's sales for MCA Records, and considers the percentage rate to maintain that ratio during the holiday season. Approximately 25 percent of that breakdown is from the sales of older catalogue product such as Wayne King, Guy Lombardo and the Andrews Sisters. The label's most popular Christmas standards include Bing Crosby's "White Christmas," Brenda Lee's "Rocking Around the Christmas Tree," and "The Little Drummer Boy," by the Harry Simeone Chorale.

More recent product that they feel will dominate the selling season will be the entire catalogues of artists such as Elton John, The Who, Neil Diamond, and Sonny and Cher. Frio cites their country product such as Loretta Lynn, Conway Twitty and Olivia Newton-John as hot sellers during the gift-giving season, and feels that Lynyrd Skynyrd, Golden Earring, Jesus Christ Superstar, and soundtracks like "American Graffiti" and "The Sting" will experience an enormous selling period.

Although Frio acknowledges that there is an enormous amount of traffic through the stores prior to Christmas, and that most manufacturers increase their point of purchase display material, MCA Records will not go out of their way to compete for the space within the stores during the holiday season. "I've done as much during the first two or three months of this year on Elton John, 'The Sting' or 'American Graffiti,' as I will do the rest of the year, and it's much easier to get space then. Right now you might come up with a dynamic display, and it will get lost behind a reindeer or a turkey, and lose the effect. At this time of year I am more concerned with getting out as much product, and as fast as I can."

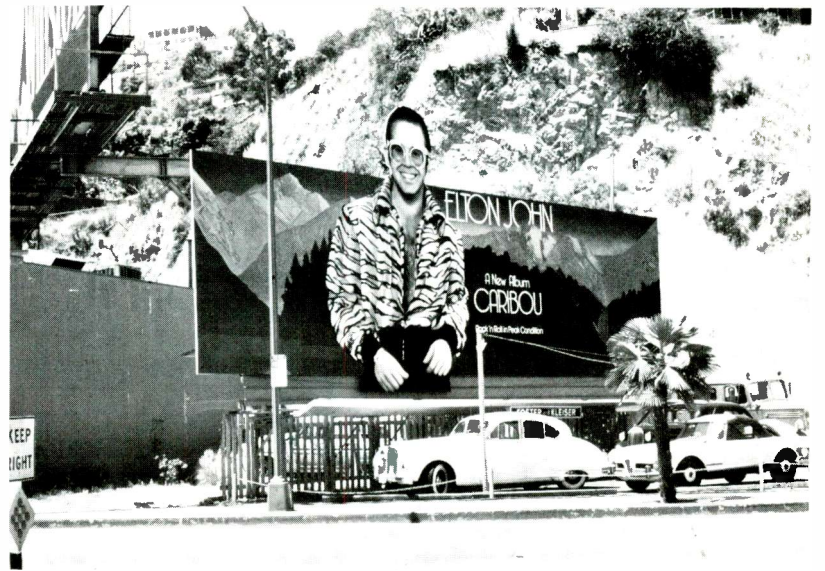
One of the approaches to the holiday season that MCA Records is using is advantageous to the record industry as a whole, and that is advocating the fact that records are a fine gift and excellent entertainment value. "It is something that everybody knows about and says, but you've really got to think about it. All of our records and tapes will have stickers on them that read, 'Records Are Your Best Entertainment Value.' The same statement will be concentrated throughout our consumer advertising."

Considering the prices of con-

cert tickets such as Elton John's Forum engagement are at \$8.50, Frio doesn't think the general public is appreciative of the prices and value of records and tapes. By the time a record is discounted, a \$6 or \$7 record costs only \$3 to \$4, which is less than half of one Elton John concert ticket.

"I know it's weird to say this, but I purposely want to keep our price of the records higher. If I could do it, I would run it up another dollar or two, because I think that records lose their value when they are run out too cheap. If you knew that a record was retailing for about \$3, you would not want to give it to your boyfriend, husband, wife or child, because they would think, 'Big deal, you're giving me a \$3 gift.' But when the Elton John 'Yellow Brick Road' album went out there for \$12, that made a handsome gift to give someone. They knew the value of that package, and they were thrilled to get it. It was a wealthy gift, and it was a gift that they appreciated."

Aside from emphasizing the value of giving records and tapes at Christmas, MCA Records is concentrating on suggesting that the consumer go to the dealer to buy their product. They have applied a rather unique advertising campaign around the MCA Records' 'Un-Club' through an ad that looks very much like a record



club ad, with miniature pictures of album jackets. Included in the ad are statements such as "We're passing the savings un-to-you," and "At last, no coupons to clip, fill and mail, just carry this friendly reminder checklist, and go directly to your neighborhood record shop."

"I'm not thrilled about the consumer sending a coupon into a record club and getting 14 records free. That to me is a slap in the face. The business as an industry, aside from MCA, has excellent product, the gift that keeps on giving. It is a product that people will have for years if they take care of it. That's more than any

other kind of entertainment value you can get. You can go to an 80 year old lady with a Wayne King album and it will bring back memories of when she was a young girl. If you went to Elton John's concert, you can rekindle that experience with any of his albums or tapes. Music is so tailored for people that if anybody has a phonograph or tape machine, there is some sort of product that will hit them directly in the heart."

MCA Records has already experienced an incredibly successful first three quarters, and their fourth quarter looks especially promising this holiday season.

Shelter (Continued from page 54)

how large of a job it is, and how they service their retail accounts. I don't think the actual shipping of product will occur until the second week of November, but you have to solicit early because you never know what the buy is going to be like. Many times with the Christmas sales you offer different incentives, whether it be an increased advertising dis-

count, or a special merchandising point-of-sale material, to make the account aware of these things. Therefore, they might buy more of your product, and display more of it in the retail stores. Ideally, you should really begin to ship off your stuff around the middle of November, and it would take you about a week to get it into the stores and

that would be around Thanksgiving, when people start buying their presents."

Another big increase in the retailer's interest during the holiday season concerns "point of purchase" display material. Stores virtually triple the amount of banners, mobiles, standups, and

(Continued on page 62)

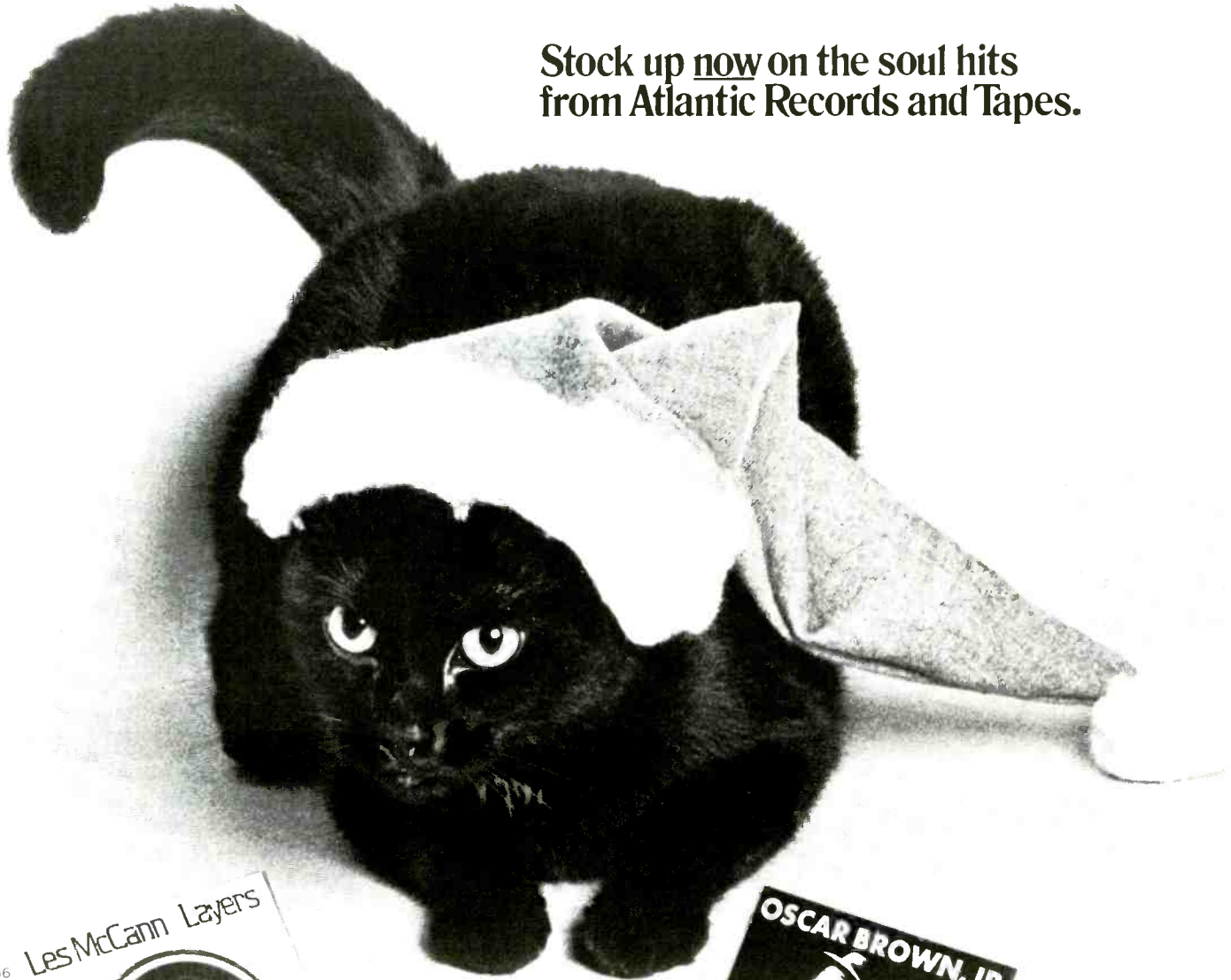


ABC (Continued from page 8)

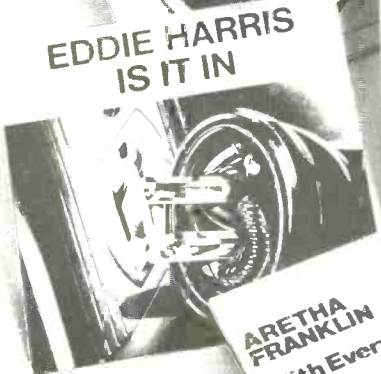
MOR product seems to be the type of music that becomes "Christmas standards" more than any other kind of music. Zimon reflected, "I think the Johnny Mathis albums are Christmas standards as far as albums are concerned. Your Perry Como's and other more or less middle-of-the-road artists are representative of Christmas standards. You know, I don't really know any rock 'n roll artist that ever had a Christmas record that continually sold year after year, that I can feel."

Christmas starts at Halloween.

Stock up now on the soul hits
from Atlantic Records and Tapes.



BILLY COBHAM
CROSSWINDS 7300



Spinners - Produced by Thom Bell SD 7296 Billy Cobham - Produced by William E. Cobham Jr. and Ken Scott 7300 Oscar Brown Jr. - Produced by Jerry Butler SD 18-106
Eddie Harris - Produced by Geoffrey Haslam SD 1659 Aretha Franklin - Produced by Tom Dowd, Gerry Wexler, Arif Mardin and Aretha Franklin SD 18116
Les McCann - Produced by Joel Dorn SD 1646 Blue Magic - Produced by WMOT Productions SD 7038



Give the gift of music

Christmas starts at Halloween.

Stock up now on the hits from
Atlantic/Swan Song/Virgin/RSO
Manticore/Rolling Stone Records
and Tapes.



Rolling Stones—Produced by The Glimmer Twins COC 79101 ELP—Produced by Greg Lake MC 3-200
J. Geils Band—Produced by Bill Szymczyk SD 18107 CSNY—Produced by Crosby, Stills, Nash and CSNY SD 18100
Mike Oldfield—Produced by Mike Oldfield VR 13-109 Eric Clapton—Produced by Tom Dowd SD 4801
King Crimson—Produced by King Crimson for E.G. Records SD 18110 Bad Co.—Produced by Bad Co. SS 8410
Herbie Mann—Produced by Herbie Mann SD 1658 Focus—Produced by Mike Vernon RTM SD 36-100



Give the gift of music

A&M

(Continued from page 19)

to merchandising requests from the field is excellent. There is not a lot of red tape or unnecessary approval required before we can respond. One of our greatest assets as a company is this ability—where we can react in a matter of days and fulfill whatever merchandising needs that are requested from the field. From our perspective, we'd like to reserve the right, as long as possible, to keep our options open. If there is a need for 'point of purchase' display material, whether it's at Christmas or at Easter, then we'll do it. We try to let the artist and his music tell us what we're going to do."

Policy

Grieff went on to explain A&M's policy of working closely with retailers and accounts. "We know the retailers well," he said, "and try to provide them with materials sufficient for their individual needs. We personally go around the country visiting these people. They know our catalogue, and we tailor our merchandising tools for that retailer . . . we try to help them. When you spend a lot of money on a display, and ship it out, you have to take into account what type of store you are sending the display to. Some places can't use stand-ups, some stores don't use counter displays, and other retailers can only use counter displays. What we did was send out questionnaires and had each account tell us what they can use. The last thing we want to do is promote an idea that is too impractical for the retailers."

Attitude

It's clear to see, that with A&M the music comes first, not the push, and with that attitude, they should be looking forward to a most successful season.

Licorice Pizza Displays Holiday Product



Shown above are a few of the typical Licorice Pizza displays being held over through the holiday season. Top row, left, is a display for albums by six groups having at least a passing acquaintance with the L.A. sound—Poco, Manassas, Buffalo Springfield, Flying Burrito Brothers, Derek and the Dominos and the Byrds. Top center is a special display for the monster oldies collection, "Endless Summer," by the quintessential California band, the Beach Boys. Top right is a display spotlighting anthologies, those perennial holiday best-sellers. In this case, the focus is on the Motown anthologies. Special displays for Eno (lower left and center) and the Souther-Hillman-Furay Band (lower right) are enhanced by visual aids, including a mannequin-likeness of Eno, lower left.

Business as Usual at Fantasy During the Holiday Season

By RITA TURNER

■ LOS ANGELES — When **Record World** quizzed Ron Granger, Fantasy's executive assistant to the president, on what percent of the label's business was done during the holiday season, he found it difficult to answer, because it doesn't vary that much around the holidays. "We don't do anything in particular for Christmas. We have our continuing programs going, but we don't really experience any particular upsurge during the holiday season," he commented.

Approximately 80 percent of Fantasy's product is jazz, and Granger said, "the product dic-

tates the fact that we don't do anything really big during the holidays."

Record World asked if they did notice an increase in sales, regardless of the amount of concentration that they applied. "Yes, but I think it has to do with the economy, more so than the holiday for us. During the months of September and October there is usually a big drop off in business that everyone experiences because of school starting again, and other factors." Granger estimates approximately 75 percent of Fantasy's sales each year come from established artists and catalogue product.

Fantasy doesn't package anything specifically for Christmas as a rule. "We gear our re-packaging program on a continuing basis, so we don't re-package for Christmas. We have a 'two-for' program that continues throughout the year, so there are no special programs geared around the holidays. We don't experience any great returns after the holidays, because we don't really distribute anything *per se* for Christmas. The return policy is the same throughout the year, an exchange program on albums."

McCoy Tyner Month

Fantasy has just been involved with McCoy Tyner Month, and is

offering his entire catalogue along with the new releases. "McCoy Tyner Month is mid-September thru mid-October, and I don't think that any other company has done a merchandising campaign of this magnitude on a strictly jazz artist. We are running ads, scheduling radio spots, and certain stations are playing entire sides of his albums without interruption. We also have posters in the stores. Tyner is a super-star in the jazz field."

Releases

Fantasy will be rush-releasing an album by Woody Herman that
(Continued on page 62)

Epic (Continued from page 24)

who tend to like music of a certain ilk are interested in other product of that same nature. So, rather than have one huge page displaying all of his product, he will group it into special categories. Getting further into that theory Tyrrell explained, "We have the advantage of an enormous catalogue, so I will try to group our product. There's a significant black catalogue and an incredible country category, aside from all the pop material. The country catalogue should have a separate page, especially with its potential in the gift-giving season. Charlie Rich manages to sell over four million records just with our catalogue alone. Around that we can build the likes of Johnny Cash, Tammy Wynette and Lynn Anderson. All of these pages that we use as counter brochures will have a little section in the lower corner as a check list for the consumer as well as the rack jobber and the retailer. That way you allow your dealer to handle it in a much more efficient manner."

New records specifically for this year's Christmas season will be Charlie McCoy's Christmas album and an Andy Williams package. The record album is a labor of love, a collection of tunes that McCoy has wanted to release throughout his musical career, and because of that it will list at \$4.98, as will the Williams set. Other Christmas albums are offered via past efforts from Andy Williams, Lynn Anderson, Jim Nabors, Johnny Mathis, Ray Price, Mahalia Jackson, Percy Faith, Johnny Cash, Ray Conniff and Tammy Wynette.

Christmas Advertising

The budget that has been prepared for the year allows for any advertising costs that might be incurred with the special season. "We budget according to our sales projection, and, to the degree that our sales projection has a hump in it is how our budgets are humped. That's standard all through the year. So if we expect that thirty percent of the business

Elektra/Asylum's Holiday Plans

(Continued from page 42)

is a great kind of impulse that relates to sales. We've provided some very interesting tools for our sales, promotion and display end. Some are very elaborate, and some are inexpensive, but they do the trick. There's only 'X' amount of display space available, and we go after it and get as much as we possibly can."

Standards

Steele added that, "We have a lot of Christmas standards, catalogue wise. We've made up a catalogue between the Elektra/Asylum rosters that we highlight, and I think there are probably 60 or so items that are very con-

sistent selling numbers.

"A highlight of our marketing plans every Fall is special emphasis on Nonesuch. Further, we are celebrating the 'Tenth Anniversary of Nonesuch' this year which is the theme of our program continuing with our fine release schedule throughout the year. During the program we offer special market tools to augment our displays, discount dating, and advertising. All indications predict 1974's 'Tenth Anniversary Celebration' to surpass any previous program, definitely. Breaking records during this season is a gas—as evidenced for us by the Chapin single, 'Cat's In The Cradle,' the Hagers single, 'Love My Life Away,' from their first Asylum lp and the Tim Moore single."

will be done during that time our budgets will show the same rate of increase as the projection."

Tyrrell concluded by explaining his principle of "merchandising and promoting with intensity" at all times. "We keep things cookin' on the front burner all year long."

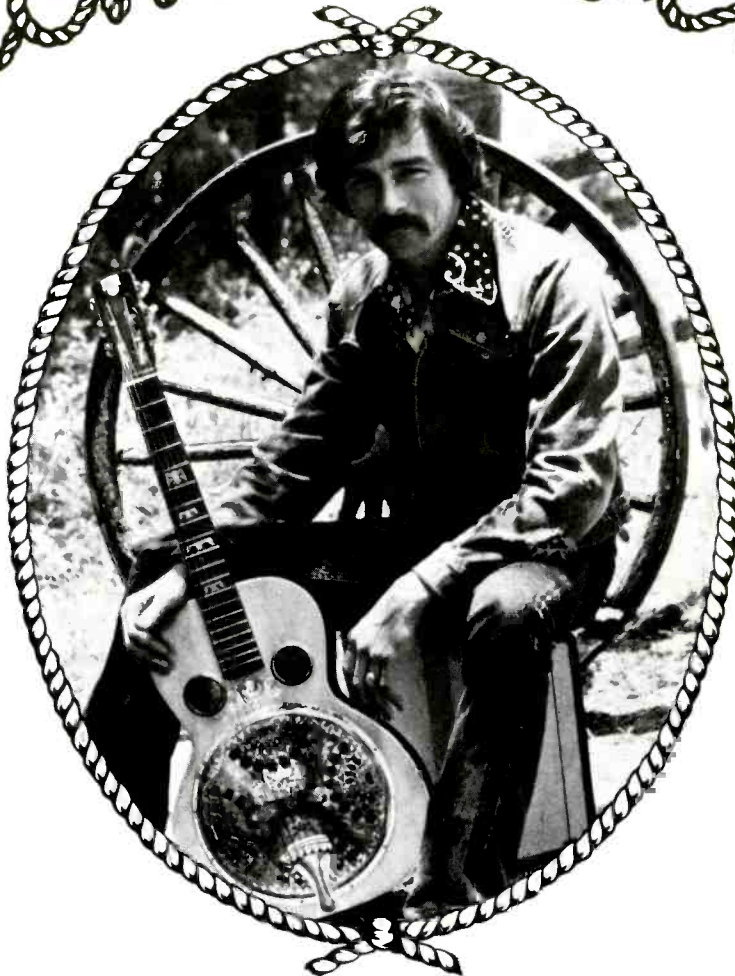
Subscribe to Record World



Epic merchandising montage

On Tour

Richard Betts



An American Music Show

With special friends

Vassar Clements, Spooner Oldham, and The Poindexters

Nov. 1	Richmond, Va.	Mosque	Nov. 15	Durham, NC	Duke University Indoor Stadium	Nov. 28	Houston	Music Hall
Nov. 2	Norfolk, Va.	Chrysler Arena	Nov. 16	Clemson, SC	Little John Coliseum	Nov. 30	Arlington	Texas Hall University of Texas
Nov. 4	New York City	Radio City Music Hall	Nov. 17	Birmingham	Municipal Auditorium	Dec. 1	Kansas City	Memorial Hall
Nov. 5	Passaic	Capitol Theatre	Nov. 18	Nashville	New Grand Ole Opry House	Dec. 3	Normal, Illinois	Illinois State University Auditorium
Nov. 6	Boston	Orpheum Theatre	Nov. 19	Atlanta	Fox Theatre	Dec. 4	Chicago	Auditorium Theatre
Nov. 8	Providence	Palace Theatre	Nov. 22	St. Petersburg	Bay Front Center	Dec. 10	San Diego	Golden Hall
Nov. 9	Washington, DC	Constitution Hall	Nov. 23	Miami	Marine Stadium	Dec. 11	Los Angeles	Santa Monica Civic
Nov. 11	Cleveland	Music Hall	Nov. 26	Mobile	Municipal Auditorium	Dec. 13-14	San Francisco	Winterland
Nov. 12	Rochester	Auditorium Theatre	Nov. 27	New Orleans	Warehouse			

Richard Betts' debut solo album is *Highway Call* on Capricorn Records, Macon.



T · H · E



T · O · U · R

WITH SPECIAL GUESTS COWBOY

Gregg Allman's second solo album *The Gregg Allman Tour* is a 2-record excursion into the kind of music that made his first solo album a classic of laid back rock and roll. Featuring all new songs, the horns and strings of a 24-piece orchestra and special guest star Cowboy, *The Gregg Allman Tour* is on its way now from Capricorn Records, Macon.

Produced by Johnny Sandlin and Gregg Allman by special arrangement with Phil Walden and Associates.

TOUR DATES

NOV. 1/OKLAHOMA CITY
THE MUSIC HALL

NOV. 2/DALLAS
MOODYS HALL

NOV. 3/HOUSTON
HOFHEINZ PAVILION

NOV. 7/LOS ANGELES
SHRINE AUDITORIUM

NOV. 8, 9/SAN FRANCISCO
WINTERLAND

NOV. 10/SANTA BARBARA
UCSB GYMNASIUM

NOV. 11/SAN DIEGO
CIVIC THEATRE

NOV. 15/CORVALLIS, ORE.
OREGON STATE U., GYM

NOV. 16/PORTLAND
PARAMOUNT THEATRE

NOV. 17/SEATTLE
SEATTLE ARENA

NOV. 21/OMAHA
CIVIC AUDITORIUM

NOV. 22/ST. PAUL
ST. PAUL AUDITORIUM

NOV. 27/CLEVELAND
PUBLIC HALL

NOV. 28/TOLEDO
SPORTS ARENA

NOV. 29/ROCHESTER
THE DOME

NOV. 30/BINGHAMPTON
GROOM COUNTY ARENA

DEC. 1/UTICA
WAR MEMORIAL

DEC. 3/BOSTON
MUSIC HALL

DEC. 4/NEW YORK
FELT FORUM

DEC. 5, 6/PASSAIC
CAPITOL THEATRE

DEC. 7/WASHINGTON

DEC. 8/PITTSBURGH
SYRIA MOSQUE

DEC. 9/COLUMBUS
VETERANS MEMORIAL

DEC. 10/INDIANAPOLIS
CONVENTION CENTER

DEC. 13/ST. LOUIS
KIEL AUDITORIUM

DEC. 14/NASHVILLE
MUNICIPAL AUDITORIUM

DEC. 15/MEMPHIS
ELLIS AUDITORIUM

DEC. 17/BIRMINGHAM
MUNICIPAL AUDITORIUM

DEC. 18/BOONE, N.C.
AUDITORIUM

Gospel Means Gold for Scepter's Holiday Sales

By DAVID McGEE

■ Ed Kushins, Scepter Records' vice president in charge of sales and marketing, told **Record World** recently that manufacturers must display "a tremendous amount of consideration" in what they force on distributors this holiday season.

"Retailers are going to play it very close to the vest this year," predicted Kushins. "They feel very unsure of themselves due to the plight of the economy. This is one year that we—the manufacturers who use independent distribution—should think of sell-through; this is one year we should think of shipping records on a one-way basis.

"If we force tremendous quantities of product on distributors and it has no place to go, we'll just drive another nail into the coffin of independent distribution. They're going to be the men caught in the middle, they're going to run up very high payables and their statements are going to look terrible. If they in turn try to ram it down the retailers' throats, they're going to have a dreadful time getting paid by the retailers.

"I think that most people in the industry agree that independent distribution is a very shaky situation at the moment," added Kushins.

He revealed that Scepter offers its distributors an incentive program during the holiday season. This is opposed to the conventional wisdom within the industry that says incentive, or discount, plans are best used in July and August (the "dog days") in hopes of stimulating business. Scepter's reverse psychology employs a normal October-November incentive plan on their gospel line. The rationale behind the plan: "We think that Christmas is the one time when everybody has the opportunity to grab off a little easier sale and maybe do a little more volume."

Over the last four years, Kushins said, Scepter has done about 22 percent of their business during the holiday season. He pointed out that it was a rare occasion when the holidays accelerated sales to an extraordinary and unusual point.

"I believe that an independent record company without an extensive catalogue will only do as well in the holiday season as the hits it is generating at that particular time. The increase we might see, which is really quite small but noticeable from year to year, is in our gospel label, the Hob label," Kushins said of Scepter's operation. The Hob label represents the major portion of Scepter's gospel catalogue, the

only catalogue that the company really maintains today.

"There are gospel stars," he stressed, "and they're always our heaviest sellers 12 months out of the year. Shirley Caesar, James Cleveland, the Blind Boys of Alabama and the Swan Silvertones all show an increase in sales during the holiday season.

"As far as established artists, we are coming out with two albums on October 21—the Independents' 'Discs of Gold' and the B.T. Express' 'Do-It'—which we certainly hope will be helped by increased sales during the holiday season."

Scepter has no Christmas "standards" ("We find that by and large they are not successful—that's where you get your heavy returns") and a very limited amount of product this year. "We have four albums out on the Independents (including their new one), we have the new B.T. Express album, and an extremely strong Hob release.

"On Hob, we'll have a new Swan Silvertones album, 'I'll Keep On Loving Him'; a new album by the Rev. Milton Brunson, called 'Holy Thine'; the Blind Boys of Alabama have an album out called 'Reach Out and Touch Somebody's Hand'; and a combination Shirley Caesar-James Cleveland album called 'The King and Queen of Gospel.'"

Because of a considerable disdain among retailers for records that stay on the floor more than two weeks, Scepter avoids delivering its Christmas product too early.

"The retailer will look at the records on December 1, when Christmas buying is really starting to go full blast, and he'll say 'Gee, those records have been there three weeks' and already he'll want to return them. So we ship our Christmas merchandise two or three days before the Thanksgiving weekend and not before."

The first noticeable trend in buying—indicative of the Christmas season's legitimate "beginning"—falls on or about November 15 and goes on up to Christmas eve, in Kushin's opinion. Asked if purchases made in the post-Christmas weeks in December, January and February could be attributed to holiday buying, he responded in the negative: "I don't think you can call it holiday buying, that accelerated selling period which is historic in the record industry. In the history of this company, you can always go back and look at January and February and find they've always been exceptionally good months. Whether it's because of cash gifts

or gift certificates, I don't know. But I don't consider it holiday buying.

"It's (Scepter) a purely independent company, interested only in the bottom line, and never in the position of having to force merchandise to show high figures. Because we don't even have a major catalogue, we will have a very low return factor this year and for years to come. That is the long-term plan of the company—one-way trip on records."

Being a small company can have its disadvantages, especially when it comes to competing with the majors on point-of-purchase display material. For this reason, Kushins sees independent labels using less and less point-of-purchase.

"As far as we're concerned, we've never had the manpower to go out in the field and put this material up. We've spent a fortune over the years, 12 months out of each year, and we find that without a major field force it's almost impossible to have this material used.

"This year, manufacturers should really feel a sell-through of product and they should be prepared to back up the distributor with quick deliveries so he doesn't over-inventory him or over-ship him. And I think it is critical that this be the attitude this year and I hope manufacturers in our category of business—the independent—really feel the same way."

Fantasy

(Continued from page 58)

was recorded at the Montreux Jazz Festival in Switzerland in July of this year. "We've rushed it because he's touring with Frank Sinatra, and then he was on the TV show. We're taking advantage of that and running promotions around him, particularly where he's touring." Other releases include a Cannonball Adderly album, a new release by Redwing and a Jelly Roll Morton album. "We've released the title track of Michael Dinner's album, 'The Great Pretender,' as a single, and we're looking forward to the fact that he's going on tour with the Righteous Bros." In November Fantasy will release a new John Fogerty album, along with a release by Bill Evans. They should be experiencing more of an upsurge in business than they expect with such a large variety of important releases.



Ron Granger

Max Silverman (Continued from page 43)

Capitol just came off a TV thing with the Beach Boys that sold like crazy. Atlantic/Warner Bros. just came out with an album called Black Gold; same thing, sold for the same price as the Capitol one, and went on TV, sold through your local record store. But that didn't do too well, because there were a lot of different artists on it.

RW: Do you lengthen your store hours?

Silverman: No, we maintain the same store hours. The only time we will lengthen our store hours is if Christmas were on a Thursday, we might stay open a little later on a Wednesday. What we will do is usually open up each Sunday before Christmas.

Shelter (Continued from page 55)

general displays. Henry stated his opinion of the effectiveness of this increase: "I think there is only an increase in the amount of the same stuff. Everybody's doing the poster, and probably the only creative things that are being done are in mobiles. I feel that the percentage of increase in materials is not the same as the increased percentage of effectiveness. That's because everybody is doing the same thing: you walk into a major store and you see the same thing all over the place. The effective things are in-store play and airplay, which definitely are going to

help, as are trade-outs and time buys. A very important thing with Christmas sales is that time buy. We had an opportunity to do an endorsement deal with Craig Car Stereo, which probably has the finest name in car stereos. Leon did an ad where we allowed his name to be used as having installed one in his car. As a result, one of the trade-offs that they were going to include in their own merchandising campaigns for the Fall and holiday season, was to display Leon Russell's tape catalogue, and all our point-of-purchase display material."

Why Does This Man Read Record World?

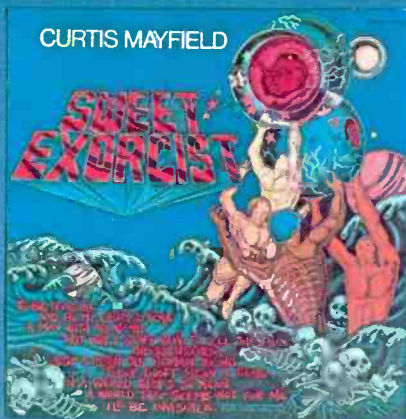
Because he's a part of the music business. As the owner of a retail store, experience has shown him that Record World's Charts, Retail Reports and Audio Products coverage mean money in the cash register; in short, he stocks what sells!

We at Record World are dedicated to the needs of the music/record industry. And we deliver.

'TIS THE SEASON TO BE SELLING!



BDS 5612



CRS 8601



BDS 5608



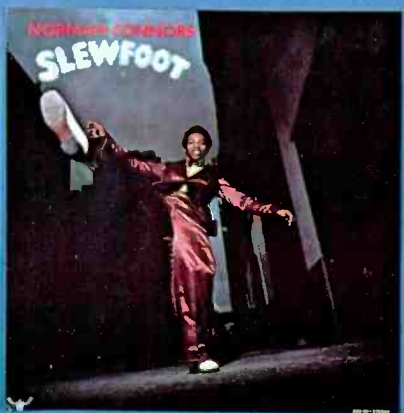
BDS 5620



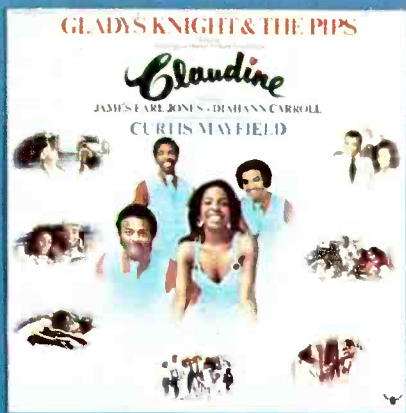
BDS 5619



KSBS 2603



BDS 5611



BDS 5602 ST



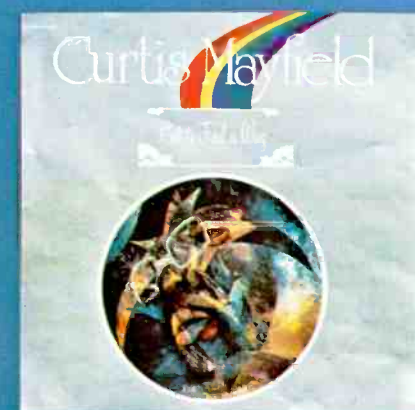
BDS 5609



BDS 5141



BDS 5610



CRS 8604



CHRISTMAS GIFT PLEASURE FROM THE BUDDAH GROUP
AND AMPEX TAPES

'Nostalgia Day'



Shown is a display from "Nostalgia Day" held at Chicago retail outlet Goldblatt's in conjunction with Musical Isle. Oldies albums were featured with special displays including a monogrammed suit belonging to Elvis Presley, a drawing for a vintage sixties jukebox, poster, album, button, sticker, flag and T-shirt give-aways, plus appearances by local radio personalities.

'Sgt. Pepper' in Quad

■ NEW YORK—A quadraphonic sound system will be utilized for the presentation of the rock spectacle "Sgt. Pepper's Lonely Hearts Club Band On The Road," which world premieres at the Beacon Theatre in New York on Nov. 14.

Peter Brown, executive producer of the "Sgt. Pepper" show and president of the Robert Stigwood Organisation, said that the Beacon Theatre is being specially adapted, under the direction of Abe Jacobs, for the event which is scheduled for a four-week limited engagement prior to its tour of the United States.

Fun With Froese



Edgar Froese, Virgin Records artist (distributed by Atlantic), recently came over from his homeland of Germany to do an extensive series of press and radio interviews. Pictured during a visit to Record World, from left to right: Ira Mayer of Record World; Barbara Carr of Atlantic; Annie Shand, U.S. representative of Virgin Records; and Froese.

Wonder Single Hot

■ LOS ANGELES — Stevie Wonder's new single release "Boogie On Reggae Woman" has advance orders totalling close to one-half million units and is shipping this week, it was announced by Ewart Abner, president of Motown Record Corporation.

Revelation Records Releases First Album

■ MINNEAPOLIS — October 1 marked the official birth of Revelation Records. The label is being distributed nationally by ASI Records and will be aimed at exposing sacred music.

The first release is an album by Vera Jenkins and the Charlamettes entitled "Jesus Is So Real." Vera and the Charlamettes are presently performing throughout the midwest.

The Captain & Toni Tennille:

From Self-Pressed Single to A&M Album

■ LOS ANGELES — It was the classic story, a fantasy that could only come true in the record business. A young couple goes into a small studio in the San Fernando Valley no bigger than a garage, and cuts a passionate love song embracing the romantic idealism of their relationship. Since they don't know who to send the record to, they decide to spend \$250.00 and press five hundred records to send to radio stations. The Captain, Daryl Dragon, is responsible for playing all the instruments and arranging the track, while his girlfriend (now his wife), Toni Tennille sang all the vocal parts.

This happened in September, 1973. Since that time, the song "The Way I Want to Touch You" has become a legend in Los Angeles, becoming a top-ten seller at Wallich's Music City, and all without the aid of a major record label or formal distribution. The record has been featured on the major L.A. MOR stations: KISS, KNX-FM, KMPC, KRLA and KVFM in the San Fer-

CONCERT REVIEW

Carlin Comes on Strong

■ NEW YORK — George Carlin's (Little David) most recent performance at Carnegie Hall was testimony to the man's exceptional comic ability. His stage presence was at once both humble and professional as he announced an interesting new comedy duo, Travis Shook and the Club Wow. The group was a unique blend of fine musicianship and zany humor. They exhibited their satirical style with a spoof version of the old Who song, "My Generation." Their wit did not stop throughout their short set and was a perfect prelude to Carlin's act. Then veteran comedian Carlin came out looking nearly dwarfed by the hall's enormous stage. In the ensuing performance he took complete command of the space and the audience. Carlin's act was all inclusive leaving no stone of human trials unturned. He spoke of everything from religion to Flintstones Vitamins.

The performance included material old and new in Carlin's repertoire. Once again George Carlin proved himself to be one of the great comedians of our time.

Sandee Oxman

Amer. Mgmt. Inks Hart

■ ENCINO, CAL. — Freddie Hart has signed with American Management, Inc. for exclusive world wide representation, announced Bob Eubanks of the firm.

Holiday LP Selection Offered by Caedmon

■ NEW YORK—Caedmon Records is now offering its complete catalogue of more than 800 recordings covering a wide range of tastes and interest for holiday business gifts.

Specializing in spoken-word recordings, Caedmon includes plays, prose, speeches, poetry and children's records performed by renowned artists.

Authors' Readings

Major collections of authors' renditions of their own works are featured in the catalogue and include Robert Frost, William Faulkner and Ernest Hemingway. Caedmon records range widely from Shakespeare's works, interpreted by Richard Burton, among others, to Winnie-The-Pooh tales read by Carol Channing.

Among the Christmas selections are a dramatization of Dickens' "Christmas Carol" and "The Carol Channing Christmas Special," a new Caedmon release. In that collection Miss Channing reads Phyllis McGinley's "The Year Without Santa Claus," Dylan Thomas reads his own work, "A Child's Christmas in Wales," and Judith Anderson reads both "The Littlest Angel" and "The Bells of Christmas."

Catalogue and quantity prices are available from Miss Carol Haubert, marketing director, Caedmon Records, Inc., 505 Eighth Avenue, New York, New York 10018; phone: (212) 594-3122.

nando Valley. It was KVFM that first played the record, and soon after disc jockeys Wink Martindale and Gary Owens of KMPC, and Johnny Hayes of KRLA, began talking about the record and pleading that a major label pick up "The Way I Want to Touch You" for major release. As an appropriate ending to this fairy tale, A&M Records just purchased the record and immediately re-released it. And the duo is currently recording an album.

Daryl Dragon and Toni Tennille have had impressive careers apart from their recent success story. Daryl grew up with Brian Wilson and the Beach Boys and was the band's arranger for many years. He is the son of well known symphony conductor, Carmen Dragon, and his father's influence is evident in all of Daryl's work. Daryl is arranging all of the songs on the new Captain and Tennille album, and he and Toni Tennille have written all the songs but two — Bruce Johnston, formerly of the Beach Boys, has written the others.

Daryl likes to reminisce about the days when he and Toni performed in small beer bars in the Valley with over \$800 worth of equipment.

Toni Tennille has been singing all her life, but more recently came into prominence when she sang back-up on "Caribou," the most recent Elton John album. She was also the only "Beach Girl" ever to tour with the Beach Boys, an accomplishment of which she is quite proud. "I Want to Touch You" was written by Toni during the early stages of her relationship with Daryl. "I wanted to write a song about the way I really felt about Daryl," she reflects, "and it seems that song has become very important to many women around the country who feel the same way about their boyfriends."

It's unlikely that the Captain and Tennille will ever have to press their own records again, but it's nice to know there's still a place for fairy tales in the computer read-outs of today's record industry.

Dialogue (Continued from page 29)

conditions, and generally, if all doesn't go well, you're really hurting yourself. I think it's generally a rip off, I honestly do. Now we had ELP play the Ontario Speedway, but first of all they got a goodly amount of money, and secondly, they had just played the California area, and we wouldn't allow ABC to announce it until after ELP had played all of those cities that we would have had to eliminate. So the kids who wanted to see ELP got to see them under the best conditions. And then after that, they went and they did the Ontario Speedway thing. If the kid is into the festival type thing, well, then great, he went. But I mean it wasn't like that was ELP's only appearance in California. But generally, we haven't put too many acts on those things, and I basically hate them.

Again, as the agent, I'm not the last word. I have to go to the acts, and I usually follow that with a suggestion that maybe they shouldn't play it, but of course if they want to play it, then, as the agent, we have to get it for them and negotiate the best possible price and everything. We have to do it. But I really hate them. I think they are tremendous rip-offs and I think they're hurting the business. It's unfortunate that a lot of acts that I sort of respected, that I never thought would get involved in that sort of thing, I find that now the only way they'll work is where they can grab a vast amount of money and they really don't care anymore about the audiences. They go through the motions of getting the very best sound system and they make sure there are enough Porta-Sans. They go through all of this superficial bullshit of making sure the audience is seeing them under the best conditions, but really they don't care. It's all for "how much bread I can make." I mean, like 20,000 seats aren't big enough anymore and that's scary. That's scary when an act will only play under those conditions. I don't care if the act says, "Well we're doing it because there are so many people that want to see us out there, it's unfair that we have to turn away people by playing Madison Square Garden." From this end of the business I can tell you that has never been a factor. It's a lot of bullshit. If they want they can play Madison Square Garden for five days, if they think that will take care of it. But they will then make in the five days what they might have made in one day doing the large outdoor place. So that's baloney and it's unfortunate that a lot of acts that I thought were more sympathetic to the audience, are really into this, and this is what they want to do. I guess there's nothing we can do about it.

RW: Do you see yourself holding acts back in the sense of saturation?

Barsalona: Sure we do. We suggest that acts may be coming back too soon. One, specifically, is Humble Pie. We felt that the Pie was coming in more than they should, for their sake and also for the sake of the business, and we sort of held them back. We've discussed it, I mean it wasn't our decision totally. There was a discussion and we all felt that was the best thing to do, to hold back and wait a bit before coming in again. Yes, we do suggest that, we try to. It's very difficult in that a lot of these things can be very one sided and of course, you go to your act and say maybe it's the best thing for you and the business if you wouldn't come in that frequently, and then the problem comes when they see another act of comparable stature coming in every two months, or going out every two months. Then they say, "If we hurt the business by doing it, why the hell are they doing it?" It's really difficult, but again, we're in a very fortunate position in the business so we get away with a lot of the bullshit that we might have to go through if we weren't in this position. It's a little easier for us. Yes, there is a certain amount of strength and power, door opening possibilities. I try not to flaunt that or use that but of course it has worked from time to time with promoters who screw up the acts. It's generally well known that if they do that we will try and find someone else the next time. And I think we're the one that instituted trying to use promoters who first took the act.

It used to be where you'd have to go and work with nondescript people, promoters, when the act was new, and we would generally wipe those people out every couple of months. Because basically all they ever got were the new acts and that was a hit and miss possibility. Every few months you'd be working with someone new. If the act was able to withstand that and got to the second rung, and they got to those promoters whose resourcefulness and stealing or whatever else, managed to exist, that was the second run, and then if the act overcame that and really made it, then you had the elite of the promoters. They got all of the big acts. They just sat around like fat cows and waited for an act to break. It was like the adopted children of the agency business. I always felt that was terribly unfair because the guy who is really taking the shot, the new guy—there was no balance. He wasn't getting the acts that he could make money with,

'Star-Studded' Affair



The New York chapter of the Recording Academy (NARAS) recently dissected the question of "Super Star vs. Super Stud" during a spirited one and a half hour session held in Columbia's studios. Pictured (from left) are a member of Kiss; editor Danny Fields; rock producer Richard Robinson; producer/critic Michael Cuscuna; rock impresario Jerry Brandt; and publicist Connie DeNave.

AFE Announces Fall Album Release

■ NEW YORK — AFE executive vice president Harold Drayson and national sales manager Bill Singer, following on the heels of their first two-for-one series set, have announced the release of three additional sets in this \$7.98 list series: "From Rome and Paris With Love" by Joe Basile, "Giant Wurlitzer Pipe Organ" by Leon Berry and "Circus Calliope."

In the regular \$6.98 list series, the new records will include four releases with an international flavor: "Argentine Hits" — Dino Hernando & Orchestra; "Mexico Sings & Dances"—Orquesta De Rafael Hernandez Canchola & Sus

Voces; "Heart Of Mexico"—Sonora de Lalo Acosta Y Sus Voces; and the new release in the belly dance series: "Belly Dance Music—An Evening With Uncle Tannous."

Rock Entry

One entry in the rock field is a new album by a new group, the Scorpio Brothers, titled "Iko, Iko" and Sunny Gale will issue "Sunny Sings Dixieland."

European jazz is also scheduled for release on the Enja label, including "With Silence" — Karl Berger; "African Space Program" —Dollar Brand; and "Live At The Vanguard"—Elvin Jones.

so we kept constantly putting these people out of business. We had these old guys who knew nothing about the music, the contemporary music business, they never listened to the acts. I found myself humming songs to them, "You know this is the group that has this record," and I would sing the record for them on the phone. I used to hate that and yet that was the practice.

When I started the agency I made it a policy that I expected, just as the record company makes a commitment at the beginning, and the agency generally makes a commitment at the beginning, that a promoter should make a commitment at the beginning; and that I would try to deliver to a promoter those acts that he takes at the very beginning. I would endeavor to keep delivering if the act became big. It's worked very well and by the same token, I do remember that if someone passes on the act at the very beginning because they're not big enough, and I try to make sure that that promoter never gets the act. And in the same way if a promoter screws up a show, not if the act bombs or anything, if nothing on the show is right, then we try not to do business with that guy. That sort of procedure has worked very well. Also, when you work with a manager in the very beginning, he's all for the relationship and of course, look we'll talk about it and if what you say makes sense, I'm all for it. That works when the act is making \$500 a night. But if the act comes to \$20,000 a night and this guy is ready to destroy the world, and you go back to that agent-manager relationship, that antagonistic relationship where the guy is out to screw a lot of people and his act in the process, well, there is no way we can stop a manager from doing that at that point. The only thing we can do is never deal with that manager again. And unless he's willing to live and die with that headliner, he has to come around again. I just don't do business with him again.

So again that's a balancing effect. That's been a way of keeping certain managers who might have gone a bit mad, a little more sensible and sane. We've made it sort of easier for ourselves and everyone else, in dealing with them. So it's that strength that we've talked about, where I don't think too many people right now are going to say "screw it, I don't really care if we have a relationship after this point." It works out fine and we've been really lucky in that sense. ☺

SALESMAKER OF THE WEEK



IT'S ONLY ROCK 'N ROLL
ROLLING STONES
Rolling Stones

TOP RETAIL SALES THIS WEEK

IT'S ONLY ROCK 'N ROLL—
Rolling Stones—Rolling Stones
WAR CHILD—Jethro Tull—Chrysalis
DAVID LIVE—David Bowie—RCA
SMILER—Rod Stewart—Mercury
ODDS & SODS—The Who—MCA
SERENADE—Neil Diamond—Col

CAMELOT/NATIONAL

DAVID LIVE—David Bowie—RCA
DRAGON FLY—Jefferson Starship—Grunt
HALL OF THE MOUNTAIN GRILL—
Hawkwind—UA
ODDS & SODS—The Who—MCA
PHOEBE SNOW—Shelter
ROXY & ELSEWHERE—Frank Zappa/
Mothers of Invention—DiscReet
RUSH—Mercury
WAR BABIES—Daryl Hall & John Oates
—Atlantic
WAR CHILD—Jethro Tull—Chrysalis
WHEN THE EAGLE FLIES—Traffic—
Asylum/Island

DISC RECORDS/NATIONAL

BEEN HERE ALL THE TIME—Don Preston—
Shelter
CONFESSIONS OF DR. DREAM—
Kevin Ayers—Island
DAVE MASON—Col
DAVID LIVE—David Bowie—RCA
FEATS DON'T FAIL ME NOW—Little Feat
—WB
IS IT IN—Eddie Harris—Atlantic
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
KIMONO MY HOUSE—Sparks—Island
NIGHTBIRDS—Labelle—Epic
TODD RUNDGREN'S UTOPIA—Bearsville
WAR CHILD—Jethro Tull—Chrysalis

KORVETTES/NATIONAL

CAN'T GET ENOUGH—Barry White—
20th Century
CHEECH & CHONG'S WEDDING ALBUM—
Ode
DAVID LIVE—David Bowie—RCA
HEAVY—The Stylistics—Avco
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
ODDS & SODS—The Who—MCA
SALLY CAN'T DANCE—Lou Reed—RCA
SERENADE—Neil Diamond—Col
SMILER—Rod Stewart—Mercury
WAITRESS IN A DONUT SHOP—
Maria Muldaur—Reprise

MUSICLAND/NATIONAL

BEADED DREAMS THROUGH TURQUOISE
EYES—Redbone—Epic
CLIMAX—Ohio Players—Westbound

DRAGON FLY—Jefferson Starship—Grunt
HOLLYWOOD SITUATION—
Hudson Brothers—Casablanca
ILLUMINATIONS—Alice Coltrane and
Carlos Santana—Col
LIGHT OF WORLDS—Kool & the Gang—
Delite
NIGHTMARES—J. Geils Band—Atlantic
ODDS & SODS—The Who—MCA
SMILER—Rod Stewart—Mercury
SONGS OF JIM WEATHERLY—Buddah

RECORD BAR/NATIONAL

BORBOLETTA—Santana—Col
CHEECH & CHONG'S WEDDING ALBUM—
Ode
DAVID LIVE—David Bowie—RCA
DRAGON FLY—Jefferson Starship—Grunt
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
ODDS & SODS—The Who—MCA
SERENADE—Neil Diamond—Col
SMILER—Rod Stewart—Mercury
STREETLIFE SERENADE—Billy Joel—Col
TODD RUNDGREN'S UTOPIA—Bearsville

SAM GOODY/EAST COAST

BRUJO—New Riders of the Purple Sage
—Col
DAVID LIVE—David Bowie—RCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
NIGHTMARES—J. Geils Band—Atlantic
ROXY & ELSEWHERE—Frank Zappa/
Mothers of Invention—DiscReet
SMILER—Rod Stewart—Mercury
STREETLIFE SERENADE—Billy Joel—Col
THE POWER & THE GLORY—Gentle Giant
—Capitol
VEEDON FLEECE—Van Morrison—WB
WAR CHILD—Jethro Tull—Chrysalis

TWO GUYS/EAST COAST

APPRENTICE (IN A MUSICAL WORKSHOP)—
Dave Loggins—Epic
BAD COMPANY—Swan Song
CHEECH & CHONG'S WEDDING ALBUM—
Ode
FREE AND EASY—Helen Reddy—Capitol
IF YOU LOVE ME (LET ME KNOW)—
Olivia Newton-John—MCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
LA LA PEACE SONG—O. C. Smith—Col
SERENADE—Neil Diamond—Col
STREETLIFE SERENADE—Billy Joel—Col
WRAP AROUND JOY—Carole King—Ode

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

BAD COMPANY—Swan Song
DAVE MASON—Col
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
NOT FRAGILE—Bachman-Turner
Overdrive—Mercury
ODDS & SODS—The Who—MCA
SERENADE—Neil Diamond—Col
STREETLIFE SERENADE—Billy Joel—Col
WALLS & BRIDGES—John Lennon—Apple
WAR CHILD—Jethro Tull—Chrysalis
WRAP AROUND JOY—Carole King—Ode

DISCOUNT RECORDS/BOSTON

AVERAGE WHITE BAND—Atlantic
BAD COMPANY—Swan Song
DAVID LIVE—David Bowie—RCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
KEEP ON DANCIN'—Bohannon—Dakar
LIVE IT UP—Isley Bros.—T-neck
NIGHTMARES—J. Geils Band—Atlantic
PHOTOGRAPHS & MEMORIES—Jim Croce
—ABC
WALLS & BRIDGES—John Lennon—Apple
WAR BABIES—Daryl Hall & John Oates
—Atlantic

KING KAROL/NEW YORK

BAD COMPANY—Swan Song
BORBOLETTA—Santana—Col
CAN'T GET ENOUGH—Barry White—
20th Century
DAVID LIVE—David Bowie—RCA
FREE AND EASY—Helen Reddy—Capitol
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
LIVE IT UP—Isley Bros.—T-Neck
PIECES OF DREAMS—Stanley Turrentine—
Fantasy
SERENADE—Neil Diamond—Col
WAR CHILD—Jethro Tull—Chrysalis

WAXIE MAXIE/ WASHINGTON, D.C.

CAN'T GET ENOUGH—Barry White—
20th Century
DRAGON FLY—Jefferson Starship—Grunt
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
LATE FOR THE SKY—Jackson Browne—
Asylum
NOT FRAGILE—Bachman-Turner
Overdrive—Mercury
ODDS & SODS—The Who—MCA
ROCK AND ROLL OUTLAWS—Foghat—
Bearsville
SMILER—Rod Stewart—Mercury
WALLS & BRIDGES—John Lennon—Apple
WAR CHILD—Jethro Tull—Chrysalis

GARY'S/RICHMOND

DRAGON FLY—Jefferson Starship—Grunt
FEATS DON'T FAIL ME NOW—
Little Feat—WB
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
LATE FOR THE SKY—Jackson Browne—
Asylum
ODDS & SODS—The Who—MCA
SMILER—Rod Stewart—Mercury
STREETLIGHTS—Bonnie Raitt—WB
THE PLACE I LOVE—Splinter—Dark Horse
THE POWER & THE GLORY—Gentle Giant
—Capitol
TODD RUNDGREN'S UTOPIA—Bearsville

FOR THE RECORD/BALTIMORE

ALL IN LOVE IS FAIR—Nancy Wilson—
Capitol
CLIMAX—Ohio Players—Westbound
DANCING MACHINE—Jackson Five—
Motown
HARD CORE POETRY—Tavares—Capitol
HEAVY—The Stylistics—Avco
IN HEAT—Love Unlimited—20th Century
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
LIGHT OF WORLDS—Kool & the Gang—
Delite
RELEASE YOURSELF—Graham Central
Station—WB
WAR CHILD—Jethro Tull—Chrysalis

POPLAR TUNES/MEMPHIS

DAVE MASON—Col
DAVID LIVE—David Bowie—RCA
GOOD OLD BOYS—Randy Newman—
Reprise
PHOEBE SNOW—Shelter
SMILER—Rod Stewart—Mercury
STREETLIFE SERENADE—Billy Joel—Col
THE PLACE I LOVE—Splinter—
Dark Horse
TODD RUNDGREN'S UTOPIA—Bearsville
WALLS & BRIDGES—John Lennon—Apple
WAR CHILD—Jethro Tull—Chrysalis

RECORD REVOLUTION/CLEVE.

DRAGON FLY—Jefferson Starship—Grunt
ELDORADO—Electric Light Orchestra—UA
GOOD EARTH—Manfred Mann's
Earth Band—WB
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
NIGHTMARES—J. Geils Band—Atlantic
PAPER MONEY—Montrose—WB
SALLY CAN'T DANCE—Lou Reed—RCA
SMILER—Rod Stewart—Mercury
TODD RUNDGREN'S UTOPIA—Bearsville
WAR CHILD—Jethro Tull—Chrysalis

ONE OCTAVE HIGHER/CHICAGO

APPRENTICE (IN A MUSICAL WORKSHOP)—
Dave Loggins—Epic
BORBOLETTA—Santana—Col
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
MOVEABLE FEAST—Fairport Convention
—Island
NOT FRAGILE—Bachman-Turner
Overdrive—Mercury
ODDS & SODS—The Who—MCA
SERENADE—Neil Diamond—Col
SMILER—Rod Stewart—Mercury
WALLS & BRIDGES—John Lennon—Apple
WAR CHILD—Jethro Tull—Chrysalis

LICORICE PIZZA/LOS ANGELES

CHEECH & CHONG'S WEDDING ALBUM—
Ode
DAVE MASON—Col
DAVID LIVE—David Bowie—RCA
DRAGON FLY—Jefferson Starship—Grunt
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
ODDS & SODS—The Who—MCA
SERENADE—Neil Diamond—Col
SMILER—Rod Stewart—Mercury
VEEDON FLEECE—Van Morrison—WB
WAR CHILD—Jethro Tull—Chrysalis

TOWER/LOS ANGELES

DAVE MASON—Col
DAVID LIVE—David Bowie—RCA
FEATS DON'T FAIL ME NOW—Little Feat
—WB
GOOD OLD BOYS—Randy Newman—
Reprise
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
McGEAR—Mike McGear—WB
NOT FRAGILE—Bachman-Turner
Overdrive—Mercury
SERENADE—Neil Diamond—Col
SMILER—Rod Stewart—Mercury
SOUTHERN COMFORT—The Crusader—
Blue Thumb

WHEREHOUSE/CALIFORNIA

BACK HOME AGAIN—John Denver—RCA
BAD COMPANY—Swan Song
DAVID LIVE—David Bowie—RCA
IF YOU LOVE ME (LET ME KNOW)—
Olivia Newton-John—MCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones
—Rolling Stones
NOT FRAGILE—Bachman-Turner
Overdrive—Mercury
PHOTOGRAPHS & MEMORIES—Jim Croce
—ABC
SERENADE—Neil Diamond—Col
WAR CHILD—Jethro Tull—Chrysalis
WRAP AROUND JOY—Carole King—Ode

TITLE, ARTIST, Label, Number (Distributing Label)

NOV. 2
OCT. 26



3 PHOTOGRAPHS AND MEMORIES
JIM CROCE
ABC ABCD 835

CHART
WKS. ON

5 F

2	2	NOT FRAGILE	BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004	10	F
3	8	WALLS AND BRIDGES	JOHN LENNON/Apple SW-3416	4	F
4	1	CAN'T GET ENOUGH	BARRY WHITE/20th Century T-444	9	F
5	7	WRAP AROUND JOY	CAROLE KING/Ode SP 77024 (A&M)	6	F
6	12	CHEECH & CHONG'S WEDDING ALBUM	/Ode SP 77025 (A&M)	4	F
7	4	IF YOU LOVE ME (LET ME KNOW)	OLIVIA NEWTON-JOHN/MCA 411	20	F
8	6	CARIBOU	ELTON JOHN/MCA 2116	18	F
9	10	SO FAR	CROSBY, STILLS, NASH & YOUNG/Atlantic SD 18100	9	F
10	11	WHEN THE EAGLE FLIES	TRAFFIC/Asylum/Island 7E-1020	7	F
11	5	WELCOME BACK EMERSON, LAKE & PALMER	/Manticore MC3-200 (Atlantic)	9	J
12	9	BACK HOME AGAIN	JOHN DENVER/RCA CPL1-0548	18	F
13	14	STOP AND SMELL THE ROSES	MAC DAVIS/Columbia KC 32582	15	E
14	13	BAD COMPANY	/Swan Song SS 8410 (Atlantic)	16	F
15	21	LIVE IT UP	ISLEY BROTHERS/T-Neck PZ 33080 (Col)	7	F
16	16	JOHN DENVER'S GREATEST HITS	/RCA CPL1-0374	47	F
17	15	FULFILLINGNESS' FIRST FINALE	STEVIE WONDER/Tamla T6-332S1 (Motown)	13	F
18	17	ANKA	PAUL ANKA/United Artists UA-LA314-G	8	F
19	18	BODY HEAT	QUINCY JONES/A&M SP 3617	22	F
20	23	THRUST	HERBIE HANCOCK/Columbia PC 32965	6	F
21	19	CHICAGO VII	/Columbia C2-32810	32	H
22	20	ENDLESS SUMMER	BEACH BOYS/Capitol SVBB 11307	14	F
23	26	THE KIDS AND ME	BILLY PRESTON/A&M SP 3645	6	F
24	28	ALICE COOPER'S GREATEST HITS	/Warner Bros. W 2803	9	F
25	22	461 OCEAN BOULEVARD	ERIC CLAPTON/RSO 4801 (Atlantic)	16	F
26	36	SALLY CAN'T DANCE	LOU REED/RCA CPL1-0611	5	F
27	30	SUNDOWN	GORDON LIGHTFOOT/Reprise MS 2177	38	F
28	24	SKIN TIGHT	OHIO PLAYERS/Mercury SRM-1-705	25	F

CHARTMAKER OF THE WEEK

29 — **IT'S ONLY ROCK & ROLL**
ROLLING STONES
Rolling Stones COC 79101
(Atlantic)



1 F

30	32	HOLIDAY	AMERICA/Warner Bros. W 2808	17	F
31	43	LATE FOR THE SKY	JACKSON BROWNE/Asylum 7E-10017	3	F
32	25	SECOND HELPING	LYNYRD SKYNYRD/Sounds of the South 413 (MCA)	27	F
33	34	I'M LEAVING IT ALL UP TO YOU	DONNY & MARIE OSMOND/MGM M3G 4968	6	F
34	41	ELDORADO	ELECTRIC LIGHT ORCHESTRA/United Artists UA-LA339-G	3	F
35	55	ODDS & SODS	WHO/MCA 2126	2	F
36	39	FEATS DON'T FAIL ME NOW	LITTLE FEAT/Warner Bros. BS 2784	6	F
37	35	DARK SIDE OF THE MOON	PINK FLOYD/Harvest SMAS 11163 (Capitol)	71	F
38	29	BACHMAN-TURNER OVERDRIVE II	/Mercury SRM-1-696	39	F
39	27	HIGHWAY CALL	RICHARD BETTS/Capricorn CP 0123 (WB)	10	F
40	31	I CAN STAND A LITTLE RAIN	JOE COCKER/A&M SP 3633	9	F
41	33	MARVIN GAYE LIVE	/Tamla T6-333S1 (Motown)	17	F
42	80	SMILER	ROD STEWART/Mercury SRM-1-1017	2	F
43	37	SANTANA'S GREATEST HITS	/Columbia PC 33050	14	F
44	51	ROXY AND ELSEWHERE	FRANK ZAPPA/MOTHERS OF INVENTION/DiscReet 2DJ 2202 (WB)	5	H

45	38	RAGS TO RUFUS	RUFUS/ABC ABCX 809	15	E
46	87	WAR CHILD	JETHRO TULL/Chrysalis CHR 1067 (WB)	2	F
47	52	HERGEST RIDGE	MIKE OLDFIELD/Virgin VR 13-109 (Atlantic)	5	F
48	40	THAT NIGGER'S CRAZY	RICHARD PRYOR/Partee PBS 2404 (Stax)	20	E
49	59	VERITIES & BALDERDASH	HARRY CHAPIN/Elektra 7E-1012	6	F
50	48	BAND ON THE RUN	PAUL McCARTNEY & WINGS/Apple SO 3414 (Capitol)	47	F
51	61	THE POWER AND THE GLORY	GENTLE GIANT/Capitol ST-11337	3	F
52	73	NIGHTMARES . . . AND OTHER TALES FROM THE VINYL JUNGLE	J. GEILS BAND/Atlantic SD 18107	2	F
53	58	OLIVIA NEWTON-JOHN	/MCA 389	15	F
54	64	DANCING MACHINE	JACKSON FIVE/Motown M6-780S1	5	F
55	44	COMIN' FROM ALL ENDS	NEW BIRTH/RCA APL1-0495	11	E
56	54	COUNTRY	ANNE MURRAY/Capitol ST 11324	9	F
57	69	REMEMBER THE FUTURE	NEKTAR/Passport PPS 98002 (ABC)	4	F
58	45	GIVE IT TO THE PEOPLE	RIGHTEOUS BROS./Haven ST 9201 (Capitol)	7	F
59	62	SLOW FLUX	STEEPENWOLF/Mums PZ 33093 (Col)	5	F
60	—	DAVID LIVE	DAVID BOWIE/RCA CPL2-0771	1	I
61	63	GOODBYE YELLOW BRICK ROAD	ELTON JOHN/MCA 2-10003	55	I
62	—	SERENADE	NEIL DIAMOND/Columbia PC 32919	1	F
63	47	SOUTHER, HILLMAN, FURAY BAND	/Asylum 7E-1006	16	F
64	42	SMALL TALK	SLY & THE FAMILY STONE/Epic PE 32939	15	F
65	65	KIMONO MY HOUSE	SPARKS/Island ILPS 9272	7	F
66	88	CLIMAX OHIO PLAYERS	/Westbound WB 1005 (Chess/Janus)	2	F
67	76	PERFECT ANGEL	MINNIE RIPERTON/Epic KE 32561	5	E
68	49	LOVE SONG FOR JEFFREY	HELEN REDDY/Capitol SO 11284	29	F
69	50	BEHIND CLOSED DOORS	CHARLIE RICH/Epic KE 32247	61	E
70	56	ILLUSIONS ON A DOUBLE DIMPLE	TRIUMVIRAT/Harvest ST 11311 (Capitol)	12	F
71	46	ON THE BEACH	NEIL YOUNG/Reprise R 2180	13	F
72	74	PUSSY CATS	HARRY NILSSON/RCA CPL1-0570	7	F
73	118	DRAGON FLY	JEFFERSON STARSHIP/Grunt BFL1-0717 (RCA)	1	F
74	78	HEROES ARE HARD TO FIND	FLEETWOOD MAC/Reprise M5219L	4	F
75	75	BEST OF BREAD	/Elektra EKS 75056	68	F
76	72	COURT AND SPARK	JONI MITCHELL/Asylum 7E-1001	40	F
77	77	CHILD OF THE NOVELTY	MAHOGANY RUSH/20th Century T-451	4	F
78	83	I GOT A NAME	JIM CROCE/ABC ABCD 797	47	F
79	79	THE MIRROR	SPOOKY TOOTH/Island ILPS 9292	8	F
80	91	IN HEAT	LOVE UNLIMITED/20th Century T-443	2	F
81	—	STREETLIFE SERENADE	BILLY JOEL/Columbia PC 33146	1	F
82	82	ANTHOLOGY, VOL. II	DUANE ALLMAN/Capricorn 2CP 0139 (WB)	6	H
83	—	UTOPIA	TODD RUNDGREN/Bearsville BR 6954 (WB)	1	F
84	85	THE STING	ORIGINAL SOUNDTRACK/MCA 2040	45	F
85	93	ANDY KIM	/Capitol ST-11318	3	F
86	90	YOU DON'T MESS AROUND WITH JIM	JIM CROCE/ABC ABCD 756	73	F
87	99	GOOD OLD BOYS	RANDY NEWMAN/Reprise MS 2193	2	F
88	135	LIGHT OF WORLDS	KOOL AND THE GANG/Delite DEP 2014 (PIP)	1	F
89	—	FREE AND EASY	HELEN REDDY/Capitol ST-11348	1	F
90	—	DAVE MASON	/Columbia PC 33096	1	F
91	92	ON THE BORDER	EAGLES/Asylum 7E-1004	29	F
92	101	AVERAGE WHITE BAND	/Atlantic SD 7308	1	F
93	94	THE SINGLES 1969-73	CARPENTERS/A&M SP 3601	48	F
94	103	PHOEBE SNOW	/Shelter 2109 (MCA)	1	F
95	98	MIAMI	JAMES GANG/Atco SD 36-102	2	F
96	117	RELEASE YOURSELF	GRAHAM CENTRAL STATION/Warner Bros. BS 2814	1	F
97	97	QUATRO	SUZI QUATRO/Bell 1313	3	F
98	102	ILLUMINATIONS	ALICE COLTRANE AND CARLOS SANTANA/Columbia PC 32900	1	F
99	112	HANG ON IN THERE BABY	JOHNNY BRISTOL/MGM 4959	1	F
100	53	JOURNEY TO THE CENTRE OF THE EARTH	RICK WAKEMAN/A&M SP 3621	21	F



TODD RUNDGREN'S UTOPIA IS KEVIN ELLMAN, MOOGY KLINGMAN, M. FROG LABAT, TODD RUNDGREN,
RALPH SCHUCKETT AND JOHN SIEGLER.
ON BEARSVILLE RECORDS AND TAPES (BR 6954).

**"AND THE MUSIC PLAYS FOREVER AND
IT CAPTURES EVERY EAR"***

TODD RUNDGREN'S UTOPIA

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NOV. 2	OCT. 26	
101	81	HAMBURGER CONCERTO FOCUS/Atco SD 36-100
102	107	PAPER LACE/Mercury SRM-1-1008
103	60	BABY DON'T GET HOOKED ON ME MAC DAVIS/ Columbia KC 32712
104	89	ROAD FOOD GUESS WHO/RCA APL1-405
105	66	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499
106	104	THE POINTER SISTERS LIVE AT THE OPERA HOUSE/ Blue Thumb BTS 8002 (ABC)
107	110	DO IT BABY MIRACLES/Tamla T6-335S1 (Motown)
108	119	SNOWFLAKES ARE DANCING ISAO TOMITA/RCA ARL1-0488
109	105	LET IT FLOW ELVIN BISHOP/Capricorn CP 0135 (WB)
110	109	LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)
111	115	HALL OF THE MOUNTAIN GRILL HAWKWIND/UA-LA328-G
112	95	AMERICAN GRAFFITI SOUNDTRACK/MCA 2-8001
113	123	WHERE HAVE I KNOWN YOU BEFORE RETURN TO FOREVER featuring CHICK COREA/Polydor PD 6509
114	67	STARS AND STRIPES FOREVER NITTY GRITTY DIRT BAND/ United Artists UA-LA184-J2
115	—	BORBOLETTA SANTANA/Columbia PC 331 335
116	70	LIVE IN LONDON O'JAYS/Phila. Intl. KZ 32953 (Col)
117	68	HELL JAMES BROWN/Polydor PD 2-9001
118	71	BUDDAH AND THE CHOCOLATE BOX CAT STEVENS/ A&M SP 3623
119	133	THE PLACE I LOVE SPLINTER/Dark Horse SP 2200 (A&M)
120	120	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
121	134	THE RAMBLIN' MAN WAYLON JENNINGS/RCA APL1-0734
122	125	INTRODUCING EDDIE AND THE FALCONS ROY WOOD'S WIZZARD/United Artists UA-LA219-G
123	96	MANDRILLAND MANDRILL/Polydor PD2-9002
124	128	ROCKY HORROR SHOW/Ode SP 77026 (A&M)
125	86	BEFORE THE FLOOD BOB DYLAN/THE BAND/Asylum AB 201
126	100	TRES HOMBRES Z Z TOP/London XPS 631
127	84	MOONTAN GOLDEN EARRING/MCA 396
128	143	ALL IN LOVE IS FAIR NANCY WILSON/Capitol ST 11317
129	57	BRIDGE OF SIGHS ROBIN TROWER/Chrysalis CHS 1057 (WB)
130	142	THE SONGS OF JIM WEATHERLY/Buddah BDS 5608
131	131	I'VE GOT MY OWN ALBUM TO DO RON WOOD/ Warner Bros. BS 2819
132	136	BLUE PINE TREES UNICORN/Capitol ST 11334
133	122	APOSTROPHE FRANK ZAPPA/DiscReet DS 2175 (WB)
134	—	HEAVY STYLISTICS/Avco 69004
135	111	CHICAGO VI/Columbia KC 32400
136	139	BLACKBYRDS/Fantasy F 9444
137	138	STREETLIGHTS BONNIE RAITT/Warner Bros. BS 1818
138	137	SENSE OF DIRECTION CLIMAX BLUES BAND/Sire SAS-501 (ABC)
139	141	RUSH/Mercury SRM-1-1011
140	—	WAR BABIES DARYL HALL & JOHN OATES/Atlantic SD 18109
141	144	HARD CORE POETRY TAVARES/Capitol ST 11316
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144	106	ROCK YOUR BABY GEORGE McCRAE/T.K. 501
145	—	APPRENTICE (IN A MUSICAL WORKSHOP) DAVE LOGGINS/ Epic KE 32833
146	121	OPEN OUR EYES EARTH, WIND & FIRE/Columbia KC 32712
147	147	THE MIGHTY MIGHTY DELLS DELLS/Cadet CA 60030 (Chess/Janus)
148	108	PEACE ON YOU ROGER McGUINN/Columbia KC 31956
149	—	CAUGHT UP MILLIE JACKSON/Spring SPR 6703
150	113	FREEDOM FOR THE STALLION HUES CORPORATION/ RCA CPL1-0374

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151	KEEP ON DANCIN' BOHANNON/ Dakar DK 76910 (Brunswick)
152	GREATEST HITS SONNY & CHER/ MCA 2117
153	POWERFUL PEOPLE GINO VANNELLI/ A&M SP 3630
154	ONE HELL OF A WOMAN VIKKI CARR/Columbia KC 32860
155	TURN OF THE CARDS RENAISSANCE/ Sire SAS 7502 (ABC)
156	HIS 30TH ALBUM MERLE HAGGARD/ Capitol ST 11331
157	CHICAGO II/Columbia KGP 24
158	THIRD ANNUAL PIPE DREAM ATLANTA RHYTHM SECTION/ Polydor PD 6027
159	STARTING OVER RASPBERRIES/ Capitol ST 11329
160	THE GOOD EARTH MANFRED MANN'S EARTH BAND/ Warner Bros. BS 2862
161	BE THANKFUL FOR WHAT YOU GOT WILLIAM DeVAUGHN/Roxbury RXL 100 (Chelsea)
162	NIGHTBIRDS LABELLE/ Epic KE 33075
163	ANTHOLOGY SMOKEY ROBINSON & THE MIRACLES/Motown M793-R3
164	WILD MAGNOLIAS/Polydor PD 6026
165	IS IT IN EDDIE HARRIS/Atlantic SD 7304
166	TENTH ANNIVERSARY ALBUM BOBBY GOLDSBORO/ United Artists UA-LA-311
167	THE WONDER OF IT ALL HEARTSFIELD/Mercury SRM1-1008
168	BIG BAMBU CHEECH & CHONG/ Ode SP 7704 (A&M)
169	LADIES LOVE OUTLAWS TOM RUSH/ Columbia KE 33054
170	ANOTHER TIME EARTH, WIND & FIRE/Warner Bros. 2WS 2798
171	TREASURE CHEST HERBIE HANCOCK/ Warner Bros. 2WS 2807
172	BEADED DREAMS THROUGH TURQUOISE EYES REDBONE/ Epic KE 33053
173	CITY IN THE SKY STAPLE SINGERS/ Stax STS 5515
174	PIECES OF DREAMS STANLEY TURRENTINE/Fantasy F 9465
175	WINTER IN AMERICA GIL SCOTT- HERON/Strata-East 19742
176	RUB IT IN BILLY "CRASH" CRADDOCK/ABC ABCX 817
177	THE PLAYER FIRST CHOICE/ Philly Groove 1502 (Bell)
178	TIM MOORE/Asylum 7E 1019
179	DORY PREVIN/Warner Bros. BS 2811
180	MO' ROOTS TAJ MAHAL/ Columbia KC 33051
181	REGGAE HERBIE MANN/Atlantic SD 1655
182	HYDRA/Capricorn CPO 130 (WB)
183	ITS TIME MIGHTY CLOUDS OF JOY/ Dunhill DSX 50177
184	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ/Mercury SRM-1-1012
185	TRUCK TURNER SOUNDTRACK- ISAAC HAYES/Enterprise ENS 2-7507
186	BAD HABITS HEADSTONE/ Dunhill DSD-50174
187	ANTHOLOGY FOUR TOPS/Motown M9-809A3
188	JUNE 1, 1974 AYERS, CALE, ENO & NICO/Island ILPS 9291
189	SONG PAINTER MAC DAVIS/ Columbia C-59969
190	LET'S LOVE PEGGY LEE/Atlantic SD 18108
191	YOU'RE GONNA LOVE YOURSELF IN THE MORNING BONNIE KOLOC/ Ovation OVOD 1438
192	SOUTHERN COMFORT CRUSADERS, Blue Thumb BTS49002-2 (ABC)
193	LAWRENCE WELK AND HIS MUSICAL FAMILY CELEBRATE 50 YEARS IN MUSIC/Ronwood R-6002
194	LA LA PEACE SONG AL WILSON/ Bell 3700
195	LAYLA DEREK & THE DOMINOS/ Polydor PD2-3501
196	IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND/MGM M3G 4944
197	MAC DAVIS/Columbia C32206
198	MIGRATION CREATIVE SOURCE/ Sussex SRA 8035
199	DREAMER BOBBY BLAND/Dunhill DSX 50169
200	THE HANDSOME DEVILS HELLO PEOPLE/Dunhill DSD-50184

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One Hell of a Record



Danny Davis (right), vice president and director of national exploitation, Screen Gems-Columbia Music, a division of Columbia Pictures Industries, Inc., presents Atlanta's pop radio music directors with a special award plaque "for being the first to respond to the potential of Mac Davis' 'One Hell Of A Woman'." This is the first time an award has been made recognizing an entire radio community. Pictured with Davis (from left) are Barry Chase, WKLS; John Leader, WQXI; Glenn Richards, WGST; Mike Scott, Z93-WZGC; and Alan Mitnick, independent promotion man. Not pictured is Mike Randall, WBBQ, Augusta.

CLUB REVIEW

Joye Is Just That

■ NEW YORK — Direct from the town of Waterbury, Conn., straight to Shepheard's discotheque in the Hotel Drake came a delightful seven member musical revue known as Joye.

Displaying their skills of pantomime, song and dance, this multi-talented group proved most entertaining and refreshingly unique.

Consisting of three vocalists and a four member electric music accompaniment, Joye costume themselves accordingly to offer their renditions of "Jesus Christ Superstar," a medley of 1950s hits, and a take-off on the show "Cabaret."

With their innovative costumes, colorful stage presentation, strong voices and versatile musical abilities, Joye seemed more suited for Las Vegas than a rock club. However, the poshness of Shepheard's provided excellent background for this young and gifted ensemble.

Offering more than just the usual music and song, Joye is undoubtedly a joy to behold.

Randy Eichler

Glasser Joins Haven Publishing Division

■ LOS ANGELES — Bob Glasser, formerly with the Robert Stigwood Organisation, has joined Haven Records as chief of the label's publishing division, according to company heads Dennis Lambert and Brian Potter. The new assignment puts Glasser at the reins of Haven's Touch of Gold Music, Inc. (BMI), Natural Songs, Inc. (ASCAP) and One of a Kind Music Co. (BMI).

RIAA to Distribute Piracy Handbook

■ NEW YORK — The Recording Industry Association of America (RIAA) will begin distribution of a handbook designed to assist local law enforcement officials in detecting pirated sound recordings and in prosecuting violators under anti-piracy laws in states where such statutes have been enacted.

The handbook, entitled "State Laws Against Piracy of Sound Recordings: A Handbook for Enforcement and Prosecution," complements one prepared last year jointly by RIAA and the U. S. Justice Dept. on infringement of copyrighted sound recordings and distributed to every FBI and U. S. Attorney's office in the country.

Preparation of these handbooks is part of RIAA's over-all campaign of combatting the unauthorized duplication of sound recordings which has been draining an estimated \$200 million annually from the legitimate industry.

The state handbook describes the crime of piracy, contains a listing of technical nomenclature peculiar to the industry, describes investigative procedures including methods of identifying pirated recordings, outlines the provisions of the various state and anti-piracy laws now in effect, and details how RIAA can assist state agencies with law enforcement and prosecution of piracy.

SG-Col Milestone

■ NEW YORK — Screen Gems-Columbia Music, Inc., has earned its ninth BMI Special Citation of Achievement for one million broadcast performances of "I Love How You Love Me," written by Barry Mann and Larry Kolber.

Wood, Mike McGear Complete Promo Tours

■ BURBANK, CAL. — With no performing dates in the immediate offing for either Ron Wood or Mike McGear, Warner Bros. Records sent both artists on nationwide promotion tours in advance of the release of their respective new albums.

The artists met programmers, buyers, retailers, salesmen, press and Warner Bros. personnel on their American tours. Their albums — Wood's "I've Got My Own Album To Do" and "McGear" — were issued at the end of their respective U.S. swings in September and October. Warner Bros. recently released singles from both albums. Wood's is "I Can Feel The Fire," while McGear's is "Leave It."

GRC Sets First Jazz LP

■ ATLANTA — GRC president Michael Thevis has announced an October release of the label's first jazz album, "Moog Fluting" by the Ebony Godfather.

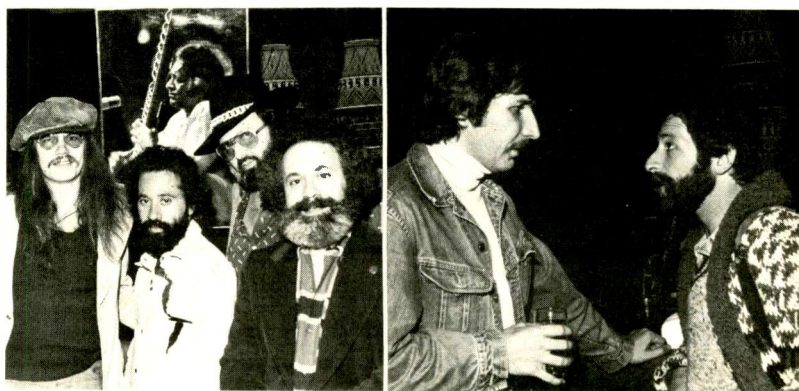
Bloodstone Scoring 'Night Train' Film

■ LOS ANGELES — London Records recording act, Bloodstone, will write the music for the Crystal Jukebox Film Corporation's cinematic fantasy, "Night Train." The film is under the direction of Charles Rondeau.

"Night Train" concerns a wild train ride from dreamland to Hollywood, and will combine the style and comedy of the forties with the ethnic perspectives of the seventies. Nine major musical production numbers will be included in the film, in addition to cameo appearances (via old film clips) by W. C. Fields, Humphrey Bogart, Jean Harlow, Nelson Eddy and Jeanette McDonald.

Film and soundtrack are scheduled for an early 1975 release.

Dark Horse Doings



Dark Horse Records recently hosted a party in New York to celebrate their debut album releases by Ravi Shankar and Splinter. Pictured above, enjoying the festivities, from left are, WPLJ deejay Pat St. John, Ravi Shankar's manager Gary Haber, A&M east coast director promotion, artist relations and a&r and A&M national album promotion head Rich Totoian; and A&M New York promotion manager Peter Mollica chatting with Record World art director Mitchell Kanner.

Fancy Tours

■ NEW YORK—Big Tree recording artists Fancy will be making an extensive U.S. tour starting in November. The group is also doing a video tape segment in England for use on Don Kirshner's "Rock Concert."

Fancy's premiere album for Big Tree Records is "Wild Thing," scheduled for release October 31. U.S. management is Ira Blacker.

Cadd Collects



Australia's Brian Cadd (right) is pictured accepting his award from Senator Doug McClelland (Minister for the Media in the Australian Government) for his album "Moonshine," which was voted Best Male Vocal Album of 1974 at the Australian Radio Record Awards which are presented annually to the Australian record industry by the commercial radio stations of Australia through the Federation of Australian Commercial Broadcasters. This is the third successive year in which Cadd has won the highly-valued prize. He scored in 1972 with his first solo album "Brian Cadd" and again last year with "Parabrahm." In Australia, Brian Cadd records exclusively for Bootleg Records which is a wholly-owned subsidiary of Fable Record Company Pty. Limited.

Correction

■ The correct producers for "Walking My Cat Named Dog" and "Lover's Concerto," listed in a story on Frankie Valli in last week's **Record World**, are Herb Bernstein, and Sandy Linzer and Denny Randell, respectively.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "You And I" — Johnny Bristol (MGM). With the right combination for success as a recording artist, producer and writer, multi-talented Bristol has laid down an infectious beat for another chartmaker.

DEDE'S DITTIES TO WATCH: "Trusting Heart" — The Trammms (Golden Fleece-UPT); "I Am Your Leader" — Walter

Heath (Buddah-UPT); "Reconsider" — Chuck Ray (Gemigo-MUPT); "Can I Count On You" — Barbara Hall (Innervision-MUPT).

DISCO POTENTIALS: "You're The First, The Last, My Everything" — Barry White (20th Century); "Coldblooded" — James Brown (Polydor).

Gladys Knight said "I do" on October 12 to Barry Hankerson, an assistant to the Mayor of Detroit. Hankerson was involved heavily in the election of Detroit's first black mayor.

Al Green has issued a statement following his recent tragic incident. According to his public relations firm, Green is in satisfactory condition after sustaining first and second degree burns of the back resulting from a pot of scalding grits which was thrown on him while bathing by Mary Woodson. Green said: "I am deeply hurt because of Mary Woodson's disastrous action, not of what she did to me but of taking her own life. It is for that which I am more concerned. I pray that God will forgive her and I find it difficult to sleep nights and remove this tragedy from my mind because it was like a nightmare. As a human being and as an entertainer I only hope I can continue on conveying the God sent message of love and happiness and peace and joy among men and women all over the world. I will never lose this dream because I was sent here to do so. I hope that no one ever has to go through the torment I have gone through. I love you all."

You may send cards and letters to: Al Green Enterprises, 3218 Winchester, Memphis, Tenn.

Columbia Records has hired Ms. Irene Gandy to head the press information and artist affairs department. Ms. Gandy has had her own company for a year or so.

WEAS-FM in Savannah, Georgia has a new program director, Don Whipple, and music director, Jason Fly. New time slots are as follows: 7 a.m.-11 a.m., Willie

(Continued on page 106)

Blue Note Signs Waters



Everybody's all smiles as Waters signs with Blue Note Records, the first vocal group ever signed to the 35-year-old jazz label. Shown surrounding Al Teller, president of United Artists Records, which distributes Blue Note, are (from left) Keg Johnson, producer of Waters; Maxine Waters; George Butler, general manager of Blue Note; Luther Waters; Oren Waters; Julia Waters and Judith Dornstein of UA's legal department.

Hot Chocolate, Roussos Signed by Big Tree

■ **NEW YORK**—Doug Morris and Dick Vanderbilt of Big Tree Records, distributed by Atlantic, have announced the signing of two acts, Hot Chocolate and Demis Roussos, to long-term contracts.

Hot Chocolate, an English r&b group, has cut a Big Tree album, "Cicero Park," due for release on October 31.

Demis Roussos, formerly lead singer with the group Aphrodite's Child, has plans underway for his first U.S. album and tour.

Miracles Touring

■ **LOS ANGELES**—The Miracles, backed by their Motown album, "Do It Baby," have been booked solid until Christmas on their current personal appearance tour with only three days off for recording sessions in Los Angeles, October 28-30.

The tour, which kicked off on October 17 in Cleveland, ends on Christmas Day in Chicago.

Joe Hinton, Dee Ervin Pen Film Soundtrack

■ **ATLANTA** — GRC recording artists Joe Hinton and Dee Ervin have combined their songwriting talents for the musical soundtrack of the upcoming full length feature film "Black Starlett," scheduled to premiere in Atlanta on November 22.

Both writers are signed with GRC Records as artist/songwriter and both have released singles from the label. Hinton's debut release, "Take My Hand In Your Hand," is currently being followed by an album. Ervin's self-penned/produced single, "I Love What You're Doin' To Me," was just released from the Atlanta-headquartered company.

As a songwriting team for the "Black Starlett" soundtrack, Hinton and Ervin are currently completing vocal and instrumental tracks at the Sound Pit studio.

The film, starring Juanita Brown and Rockne Tarkington, is set for distribution by Omni Pictures Corporation, Atlanta.

R&B PICKS OF THE WEEK

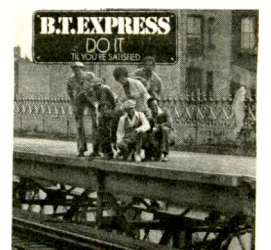
SINGLE THE DRAMATICS, "DON'T MAKE ME NO PROMISES" (Groovesville Music, BMI). Lingered melodies coupled with infectious lyrics have been this Detroit act's brand. The Dramatics today are a group known not only for the Memphis sound but for the taste of Detroit they offer. Those two factors have given them a taste of success. Tony Hester's creative ability has afforded us this slick sound that will be quite pleasing to the ear. One listen will prove that the Dramatics have come out after being "in the rain" for several months. Cadet CA 5706.



SLEEPER CARL GRAVES, "BABY, HANG UP THE PHONE" (Tiny Tiger Music, ASCAP). Swing and sway to a delightful track sung by a newcomer on a label known for its pop MOR sounds. It's a fresh sound delivered superbly. Soft and sensitive with flowing strings influenced by the emotional sound known to many as the sound of Philadelphia. Arrangement is excellent with a direct function—to add beauty. Background vocals are there just to sweeten what should be in consideration for much airplay. A&M 1620-S.



ALBUM B. T. EXPRESS, "DO IT ('TIL YOU'RE SATISFIED)." Do you dance, go to discos or tap your feet? Then this album should be in your hands. Funk with extensive production have given you "Do It ('Til You're Satisfied)," a tiny package overflowing with material designed to give the discos what they are looking for or just that down home ear teaser. For the B. T. Express will take you non-stop to Brooklyn along with other places. Soul Train watch out! Best cuts include "Once You Get It," "Everything Good To You (Ain't Always Good For You)," and others.



**Three For Dakar
& Brunswick**

TYRONE DAVIS

**"I Can't Make It
Without You"**

DK 4538

BOHANNON

"South African Man"

DK 4539

SIDNEY JOE QUALES

"I Enjoy Loving You"

DK 4537

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK

DAKAR

NOVEMBER 2, 1974

NOV. 2	OCT. 26	
1	2	HIGHER PLANE KOOL AND THE GANG— Delite 1562 (PIP)
2	4	WOMAN TO WOMAN SHIRLEY BROWN—Truth 3206 (Stax)
3	1	LET'S STRAIGHTEN IT OUT LATIMORE—Glades 1222 (TK)
4	6	PARTY DOWN, PT. 1 LITTLE BEAVER—Cat 1993 (TK)
5	5	CAREFUL MAN JOHN EDWARDS—Aware 043 (GRC)
6	3	PAPA DON'T TAKE NO MESS, PT. 1 JAMES BROWN— Polydor 14255
7	7	DO IT ('TIL YOU'RE SATISFIED) B. T. EXPRESS—Scepter 12395
8	17	LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS—Atlantic 3206
9	8	SKIN TIGHT OHIO PLAYERS—Mercury 73069
10	21	SHA-LA-LA (MAKE ME HAPPY) AL GREEN—Hi 5N2274 (London)

11	13	EVERLASTING LOVE CARL CARLTON— Black Beat 7001 (ABC)
12	18	LET THIS BE A LESSON TO YOU INDEPENDENTS—Wand 11279
13	12	BLOOD IS THICKER THAN WATER WILLIAM DeVAUGHN— Roxbury 2001 (Chelsea)
14	16	BRING BACK THE LOVE OF YESTERDAY DELLS—Cadet 5703 (Chess/Janus)
15	22	SUGAR PIE GUY, PT. 1 JONESES—Mercury 73614
16	20	ASK ME ECSTASY, PASSION & PAIN— Roulette 7159
17	19	DEVOTION EARTH, WIND & FIRE— Columbia 3-10026
18	25	I FEEL A SONG IN MY HEART GLADYS KNIGHT & THE PIPS— Buddah BDA 433N
19	24	DISTANT LOVER MARVIN GAYE—Tamla T54254F (Motown)
20	14	DON'T SEND NOBODY ELSE ACE SPECTRUM—Atlantic 3012
21	28	SHE'S GONE TAVARES—Capitol 3957
22	10	VIRGIN MAN SMOKEY ROBINSON— Tamla T54250F (Motown)
23	9	THE PLAYER, PT. 1 FIRST CHOICE— Philly Groove 200 (Bell)
24	27	SOMETHING'S MIGHTY, MIGHTY WRONG IMPRESSIONS—Curton 2003 (Buddah)
25	26	I SHOT THE SHERIFF ERIC CLAPTON—RSO 500 (Atlantic)
26	31	WORN OUT BROKEN HEART SAM DEES—Atlantic 3205
27	32	SHOE SHOE SHINE DYNAMIC SUPERIORS— Motown F1324F
28	33	LOOSE BOOTY SLY & THE FAMILY STONE— Epic 50033
29	34	LA LA PEACE SONG AL WILSON—Rocky Road 30200 (Bell)
30	11	IN THE BOTTLE BROTHER TO BROTHER— Turbo 039 (All Platinum)
31	39	I CAN'T LEAVE YOU ALONE GEORGE McCRAE—T.K. 1007
32	15	YOU HAVEN'T DONE NOthin' STEVIE WONDER—Tamla T54252F (Motown)
33	42	THREE RING CIRCUS BLUE MAGIC—Atco 7004
34	41	WHEN WILL I SEE YOU AGAIN THREE DEGREES— Phila. Intl. Z58 3530 (Col)
35	36	WHAT'S YOUR NAME MOMENTS—Stang 5056
36	44	YOU GOT THE LOVE RUFUS featuring CHAKA KHAN—ABC 12032
37	37	HELL OF A FIX MARION JARVIS—Roxbury 2000 (Chelsea)
38	45	ROCKIN' SOUL HUES CORPORATION— RCA PB-10066
39	23	DO IT FLUID BLACKBYRDS—Fantasy 729
40	30	YOU GOT TO BE THE ONE CHI-LITES—Brunswick B 55514
41	48	IT'S SEPTEMBER JOHNNIE TAYLOR—Stax 0226
42	51	TIME MIGHTY CLOUDS OF JOY— Dunhill 15012
43	43	LA LA PEACE SONG O.C. SMITH—Columbia 3-46081

44	55	HEAVY FALLIN' OUT STYLISTICS—Avco 4647
45	57	WHATEVER YOU GOT, I WANT JACKSON 5—Motown M 1308 F
46	50	HEY, POCKY A-WAY METERS—Reprise RPS 1307
47	38	HOOKED, HOGTIED AND COLLARED PAUL KELLY—WB 8008
48	62	WAKE UP AND START STANDING YOUNGHEARTS— 20th Century 2130
49	56	SEXY IDA, PT. II IKE & TINE TURNER— United Artists UA XW 5284
50	61	DON'T KNOW BOBBY WOMACK— United Artists UA XW 561-X
51	54	I CAN'T FIGHT YOUR LOVE MODULATIONS—Buddah 418
52	52	YOU CAN'T GO HALFWAY JOHNNY NASH—Epic B 50021
53	60	I SHOT THE SHERIFF BOB MARLEY AND THE WAILERS—Island 005
54	29	AIN'T NOTHING LIKE THE REAL THING ARETHA FRANKLIN— Atlantic 3200
55	58	GANGSTER BOOGIE BUMP WILLIE HENDERSON— Playboy 6011
56	68	IS IT IN EDDIE HARRIS—Atlantic 45 5100
57	—	WHERE ARE ALL MY FRIENDS HAROLD MELVIN AND THE BLUE NOTES— Phila. Intl. Z58 3552 (Col)
58	—	FUNKY PRESIDENT (PEOPLE IT'S BAD) JAMES BROWN—Polydor 14258
59	64	STREET RUNNER NANCY WILSON—Capitol 3956
60	63	BE TRUTHFUL TO ME BILLY PAUL— Phila. Intl. Z58 3551 (Col)
61	70	PARTY FREAKS, PT. II MIAMI featuring ROBERT MOORE—Drive 6234 (TK)
62	67	PHILADELPHIA B.B. KING—ABC 12029
63	66	I KEEP ON LOVIN' YOU Z Z HILL—United Artists 536
64	65	EVERYBODY'S GOT TO GIVE IT UP ASHFORD & SIMPSON— Warner Brothers WBS 8030
65	—	CALIFORNIA MY WAY MAIN INGREDIENT— RCA PB-10095
66	69	I'LL BE YOUR EVERYTHING PERCY SLEDGE—Capricorn 0209 (WB)
67	—	SWEET EXORSIST CURTIS MAYFIELD—Curton 2005 (Buddah)
68	74	I BELONG TO YOU LOVE UNLIMITED— 20th Century 2141
69	—	WORDS (ARE IMPOSSIBLE) MARGIE JOSEPH—Atlantic 3220
70	72	A NICE GIRL LIKE YOU INTRUDERS—TSOP 8-4758 (Col)
71	71	LAUGHTER IN THE RAIN/ SHE WILL BREAK YOUR HEART LEA ROBERTS— United Artists 539
72	—	I'VE GOT TO SEE YOU TONIGHT TIMMY THOMAS—Glades 1723 (TK)
73	—	FEEL LIKE MAKIN' LOVE BOB JAMES—CTI 24 (Motown)
74	—	KUNG FU FIGHTING CARL DOUGLAS— 20th Century 2140
75	—	TRY SOMETHING SWISS MOVEMENT— Casablanca 805

Soul Truth (Continued from page 104)

King; 11 a.m.-3 p.m., Charles Hamilton; 3-7 p.m., Don Whipple; 7- 11 p.m., Jason Fly; 11 p.m.-5 a.m., Larry Teeler; 5-7 a.m., Charles Palmer (gospel). Their sound is now contemporary rock. Please make note of these changes.

Radio announcer Jay DuBard, formerly with station WDKX-AM in Rochester, New York, is now holding down the 7-12 midnight slot at WOOK-AM in Washington, D.C. DuBard was at one time a relief and summer replacement for WWRL-AM in New York.

Formerly with United Artist Records as a publicist was DeeDee McNeil. Ms. McNeil is now with David Gest Associates, public relations firm based out of Los Angeles.

The appointment of Edward Windsor Wright Corporation to handle public relations was made by Stan Watson, president of Philly Groove Records. Philly Groove has on their roster the First Choice, Sound Experience and the Finishing Touch. "We have always understood the great importance of building a strong media image through public relations and I feel that EWW is the firm to handle the job," stated Watson.

Syreeta Sees Success Through Dedication

■ NEW YORK—Detroit has been a home to many talented people who have migrated there from other parts of the country. One such person is Syreeta Wright who, by the weird hand of fate, met with Raleigh Hall on a blind date and he convinced her to sing. Through Hall an audition was set up with Brian Holland who was with Motown at the time Holland listened to Ms. Wright's rendition of "Moon River" and signed her up. However, her first recording, produced by Ashford & Simpson, didn't deliver the results she expected.

Stevie Wonder

After her first disappointment in the recording industry, Syreeta obtained a job at Motown doing demos and singing background in the studio. There she met Stevie Wonder who said, "I have a tune for you." "I remember the melody but couldn't get the tune," she recalled. Concerning Wonder she says, "he was the first gentleman I had ever met, he talked about God openly."

Syreeta then started working for other writers and producers. She phoned Berry Gordy, and as a result of that phone call, Gordy sent for her in Los Angeles to cut an album.

Engagement

Following the announcement of their engagement Wonder voiced much concern about his future wife, and Gordy accepted the fact that she would not record again. However, she continued to write, and the final outcome was her part in penning "Signed, Sealed and Delivered" and "It's A Shame."

Syreeta's future plans include much imagination and fore-



During her recent engagement in Chicago, Motown Records' artist, Syreeta, accompanied by promotion man Alonzo King (left), made the rounds of stations, and visited WJPC's Richard Steel (right).

thought. She intends to get into acting, taking training from Jeff Corey. Loving children, she would like to open a free, private school for those children who do not have a solid family background.

In the very near future she will produce an album with Stevie Wonder; as she states, "we find cohesiveness musically."

Dede Dabney

Spinners Forced To Cancel Dates

■ NEW YORK—Atlantic recording group the Spinners have been forced to cancel a few engagements due to illness. Henry Fambrough, a member of the group, contracted malaria during the Spinners' recent appearance in Zaire, Africa causing the group to cancel dates at Jupiter's in Long Island, N.Y., and the Latin Casino. Fambrough is currently recuperating in a Detroit hospital and the band expects to be performing again in the near future, starting October 31st with a date at the Circle Star Theater in San Carlos, California.

RECORD WORLD THE R&B LP CHART

NOVEMBER 2, 1974

1. **CAN'T GET ENOUGH**
BARRY WHITE—20th Century T-444
2. **LIVE IT UP**
ISLEY BROTHERS—T-Neck PZ 33080 (Col)
3. **THRUST**
HERBIE HANCOCK—Columbia PG 32065
4. **THE KIDS AND ME**
BILLY PRESTON—A&M SP 36451
5. **DANCING MACHINE**
JACKSON FIVE—Motown M6-78051
6. **SKIN TIGHT**
OHIO PLAYERS—Mercury SRM1-705
7. **PERFECT ANGEL**
MINNIE RIPERTON—Epic DE 32561
8. **RAGS TO RUFUS**
RUFUS—ABC ABCX 809
9. **MANDRILLAND**
MANDRILL—Polydor PD 2-9002
10. **IN HEAT**
LOVE UNLIMITED—20th Century T-443
11. **FULFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamla T 6-33251 (Motown)
12. **BODY HEAT**
QUINCY JONES—A&M SP 3617
13. **ILLUMINATIONS**
ALICE COLTRANE & CARLOS SANTANA—Columbia PC 32900
14. **HANG ON IN THERE BABY**
JOHNNY BRISTOL—MGM 4959
15. **ALL IN LOVE IS FAIR**
NANCY WILSON—Capitol ST 11317
16. **LIGHT OF WORLDS**
KOOL AND THE GANG—Delite DEP 2014 (Pip)
17. **HARD CORE POETRY**
TAVARES—Capitol ST 11316
18. **CLIMAX**
OHIO PLAYERS—Westbound WB 1003 (Chess/Janus)
19. **THAT NIGGER'S CRAZY**
RICHARD PRYOR—Partee PRS 2404 (Stax)
20. **DO IT BABY**
MIRACLES—Tamla T 6-33451 (Motown)
21. **KEEP ON DANCIN'**
BOHANNON—Dakar DK 76910
22. **OPEN OUR EYES**
EARTH, WIND & FIRE—Columbia KC 32712
23. **COMIN' FROM ALL ENDS**
NEW BIRTH—RCA APL1-0495
24. **RELEASE YOURSELF**
GRAHAM CENTRAL STATION—Warner Bros. BS 2814
25. **MARVIN GAYE LIVE**
Tamla T 6-33351 (Motown)
26. **BLACKBYRDS**
Fantasy F 9444
27. **CAUGHT UP**
MILLIE JACKSON—Spring SPR 6703
28. **THE MIGHTY MIGHTY DELLS**
DELLS—Cadet CA 60030 (Chess/Janus)
29. **HELL**
JAMES BROWN—Polydor PD 2-9001
30. **SMALL TALK**
SLY AND THE FAMILY STONE—Epic PE 32930
31. **MORE, MORE, MORE**
LATIMORE—Galdes 6503 (TK)
32. **STANDING ON THE VERGE OF GETTING IT ON**
FUNKADELIC—Westbound WB 1001 (Chess/Janus)
33. **TREASURE CHEST**
HERBIE HANCOCK—Warner Bros. 2WS 2807
34. **AVERAGE WHITE BAND**
Atlantic SD 7308
35. **ANOTHER TIME**
EARTH, WIND & FIRE—Warner Bros. 2WS 2798
36. **TOGETHER FOR THE FIRST TIME LIVE**
BOBBY BLAND, B.B. KING—Dunhill DSY-50190/2
37. **CITY IN THE SKY**
STAPLE SINGERS—Stax STS 5515
38. **MIGRATION**
CREATIVE SOURCE—Sussex SRA 8035
39. **BE THANKFUL FOR WHAT YOU GOT**
WILLIAM DeVAUGHN—Roxbury 100 (Chelsea)
40. **MIGHTY LOVE**
SPINNERS—Atlantic SD 7269

GOSPEL TIME

By IRENE JOHNSON WARE



■ PUSH's Expo '74 in Chicago at the Amphitheatre September 25-29, was the greatest ever. Some of the top performers in the business appeared nightly to audiences that were very acceptable. On Sunday PUSH'S Expo '74 Gospel Musical highlighted the events. Rev. **Clay Evans**, chairman of the board of directors for Operation PUSH, pastor of The Greater Fellowship Baptist Church of Chicago and recording artist for Jewel Records was chairman of the event. Rev. **Charles Hayes**, pastor of Cosmopolitan Church of Sacred Science Inc., and of the **Mighty Voices of Cosmopolitan**, was the co-chairman, and Rev. **Milton Brunson**, pastor of a local Chicago church, director of the **Thompson Community Singers**, gospel announcer and Hob recording artist, was director of the 500 voice Mass Choir for the event.

The Mass Choir opened with "The PUSH Is On" and offered two other selections followed by **Inez Andrews** ("Lord Don't Move the Mountain"). The Mass Choir returned with another selection and was then followed by **Albertina Walker**, who had the audience clapping and patting their feet to "Mama Said, Thank You." The **Barretts Sisters**, who are best known for their sweet and original sound, were great as ever.

The **Jesse Dixon Singers** got in the swing with their renditions. **Vernard Johnson** received a standing ovation after bringing tears to the eyes of many with his testimony and the playing of "I Decided to Make Jesus My Choice," on his saxophone. Rev. **Clay Evans** then introduced Rev. **Jesse L. Jackson**, while the Mass Choir sang his favorite song, "He Included Me." Rev. Jackson officiated the honoring procedures for Rev. **C. L. Franklin**. Members of Rev. Franklin's family were present. PUSH honored a man who has made many great contributions to the religious world. The **New Bethel Baptist Church Choir** of Detroit where Rev. Franklin serves as pastor was present and sang beautifully. Rev. Jackson made presentations in behalf of PUSH. Stan Lewis, president of Jewel Records in Shreveport, La., presented a huge plaque to Rev. Franklin, who records for Jewel.

Local gospel announcers were also honored by PUSH. The Gospel Musical for PUSH Expo '75 will be held at the Amphitheatre on September 28, 1975.

Thanks to **Clarence Fowler** of WCOL AM-FM in Columbus, Ohio for his letter of September 18 thanking me for the support I have given to him and others through "Gospel Time."

The National Baptist Convention of the U.S.A., during its 94th Annual Session, drew a delegation of over 20,000. The body is over six million strong. It was held at Memorial Auditorium September 3-8.

The pre-convention musical was held on September 3 and featured over 400 voices under the direction of **Andrew Brown**. September 4 at 10:00 a.m. was the "welcome program." Invited guests were Governor **Malcolm Wilson**, County Executive **Edward Regan** and Buffalo Mayor **Stanley Makowski**. September 5, the annual address of Dr. **Joseph H. Jackson** and the election of officers were held. Rev. Jackson was re-elected president.

September 6 was the Minister's wives program and sermon and "Youth Night" oratorical contest. September 7 featured Moderator's Hour, Memorial Services and Evangelistic Service. September 8, the Convention Sunday School Hour was held. The Convention Workshop Service, with a sermon by president Joseph H. Jackson was also held, as was the Foreign Mission Mass meeting.

Louise Overall Weaver, first organist for the famous **Caravans**, first organist to play for gospel recording companies and organist for the late **Mahalia Jackson** for over 20 years, celebrated her 30th anniversary at the New Covenant Baptist Church in Chicago where Dr. **John L. Thurston** is the pastor, on October 7. Special guests who appeared were **J. Robert Bradley** of Nashville, **Robert E. Wooten** and the **Wooten Choral Ensemble**, **Albertina Walker**, **Barbara Troy Nash**, **Sus Carol Galloway**, **Clarence Clency** and the **Voices of Melody** and **Henry Taylor** with the **New Covenant Senior Choir**. Guest musicians were **Robert E. Wooten, Jr.**, **Stanley J. Thurston** and **Renaldo Robinson**. **Ozella Mosely Clifton** was the emcee and **Berta Mack** chairman. It was well attended and enjoyed by all.

Monday night, October 28, at 8:00 o'clock at the Auditorium Theater downtown Chicago, Dr. **Charles G. Hayes** and the **Cosmopolitan Church of Sacred Science Inc.** will present the **Mighty Voices of Cosmopolitan** in their "5th Annual Gospel Feast In Songs."

RECORD WORLD THE JAZZ LP CHART

NOVEMBER 2, 1974

1. **BODY HEAT**
QUINCY JONES—A&M SP 3617
2. **THRUST**
HERBIE HANCOCK—Columbia PG 32965
3. **ONE**
BOB JAMES—CTI 6043 (Motown)
4. **HIGH ENERGY**
FREDDIE HUBBARD—Columbia KC 33048
5. **WHERE HAVE I KNOWN YOU BEFORE**
RETURN TO FOREVER CHICK COREA—Polydor PD 6509
6. **BLACKBYRDS**
Fantasy F 9444
7. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
8. **IS IT IN**
EDDIE HARRIS—Atlantic SD 7304
9. **PERFORMANCE**
ESTHER PHILLIPS—Kudu 18 (Motown)
10. **WINTER IN AMERICA**
GIL SCOTT-HERON—Strata East 19742
11. **STREET LADY**
DONALD BYRD—Blue Note LA 404-F (UA)
12. **TREASURE ISLAND**
KEITH JARRETT—Impulse 9274 (ABC)
13. **MAGIC AND MOVEMENT**
JOHN KLEMMER—Impulse AS 9296 (ABC)
14. **SOLO CONCERTS**
KEITH JARRETT—ECM 3-1035/37 (Polydor)
15. **CROSSWINDS**
BILLY COBHAM—Atlantic SD 7300
16. **BLUES ON BACH**
MODERN JAZZ QUARTET—Atlantic SD 16552
17. **POWER OF SOUL**
IDRIS MUHAMMAD—Kudu 17 (Motown)
18. **AFRICA BRASS SESSIONS**
JOHN COLTRANE—Impulse AS 9273 (ABC)
19. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
20. **REGGAE**
HERBIE MANN—Atlantic SD 1655
21. **CHAPTER THREE: VIVA EMILIANO ZAPATA**
GATO BARBIERI—Impulse AS D 9279 (ABC)
22. **ILLUMINATIONS**
ALICE COLTRANE & CARLOS SANTANA—Columbia PC 32900
23. **SWEET LOU**
LOU DONALDSON—Blue Note BNLA 2596 (UA)
24. **TREASURE CHEST**
HERBIE HANCOCK—Warner Bros. 2WS 2807
25. **BLACKS AND BLUES**
BOBBY HUMPHREY—Blue Note LA 142-G (UA)
26. **CHAMELEON**
MARYNARD FERGUSON—Columbia KC 33007
27. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
28. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE—Mercury SRM-1-1684
29. **UPON THIS ROCK**
JOE FARRELL—CTI 6042 (Motown)
30. **BRASSWINDS**
GENE AMMONS—Prestige 10080
31. **DON'T YOU WORRY 'BOUT A THING**
HANK CRAWFORD—Kudu 19 (CTI)
32. **SAMA LAYUCA**
McCOY TYNER—Milestone M-9056
33. **ALL IS FAIR IN LOVE**
NANCY WILSON—Capitol ST 11317
34. **OLINGA**
MILT JACKSON—CTI 6046 (Motown)
35. **YESTERDAYS**
GATO BARBIERI—Flying Dutchman BDL1-0550 (RCA)
36. **HIS GREATEST YEARS VOL. 3**
JOHN COLTRANE—Impulse ASH 9278-2
37. **LEAVING THIS PLANET**
CHARLES EARLAND STANLEY TURRENTINE—CTI 6029 (Motown)
38. **PYRAMID**
CANNONBALL ADDERLEY—Prestige F 9455
39. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTTY-9002-2 (ABC)
40. **FIRST LIGHT**
FAMILY OF MANN—Atlantic SD 1658

Angel's Weissenberg

By SPEIGHT JENKINS

■ NEW YORK — In Angel's October release can be found the long-awaited Vickers-Freni-Karajan performance of Verdi's *Otello*. Capturing in Vickers' portrayal one of the most thoughtful and vocally exquisite performances of this decade, it reveals expected lyric and dramatic amplitude in Mirella Freni's Desdemona. Karajan, as usual, has much original to say, and no opera lover could afford to miss hearing his view: it is unique.

The German maestro can also be heard in the same issue joining with Alexis Weissenberg in Beethoven's "Emperor" Concerto. In town for a concert with the Boston Symphony, Weissenberg talked about Beethoven, Karajan, the virtues of age and just about any topic imaginable. Interviewed by RW at his apartment in the Carlyle, with a breathtaking view of midtown Manhattan as a backdrop, the Bulgarian-born pianist expressed enormous pleasure at having the chance to record Beethoven with Karajan and the Berlin Philharmonic. "Honor is not the word for it," he exclaimed, his bright blue eyes adding emphasis to all he said, "I adore Karajan and to me he and that orchestra just say Beethoven. All five concerti will be coming out; without seeming overly proud, I do not feel that Karajan would agree to record the Beethoven concerti without his feeling a successful juxtaposition of intelligences.

'Responsibility'

"By the same token when a man of his stature makes this package, I have responsibility as the pianist to look at the pieces newly, with profound seriousness. When we met for the 'Emperor' recording, he asked me, 'What is the one word phrase that sets the atmosphere for this work?' I said, 'That's a Japanese question to a Chinese problem, but if there is one word, it's jubilation.' Pausing and carefully phrasing, Weissenberg went on, "This is jubilation in the sense of the Ninth Symphony — real human joy, not pomposity or all that awful military imperial stuff associated with the unfortunate name of 'Emperor.' We made what can be called a spontaneous recording—one session and a half did the trick. Being the master conductor that he is, Karajan helps you: when you hear what he can

do with an orchestra, your own pianistic ability is enhanced."

Weissenberg sits on a couch emanating energy; he talks quietly and very quickly and often turns on an easy smile that lights up his whole face. But above all there is a vitality and a need to communicate that simply can't be missed. A desire to make his audience—all his audience — feel moved about music comes through all of what he says. "In our concerts now," he went on, "we are talking to youngsters from twenty to thirty [Weissenberg is in his mid forties] who have known drug trips, violence, war which affects their way of hearing music. We cannot deform ourselves or change our feelings but our language must be logical to them. We must express power and strength without brutality.

'The Greatest Years'

"I believe that between 40 and 50 are the greatest years of a man's life. One should then have knowledge of one's physical capacity, and there should be a coagulation of emotional maturity. You know how to handle yourself, and you can let your talent expand to its fullest. The disaster is to sit down and live on your laurels. Then you are instantly old. But if you can just use your knowledge to let your talent function freely, it's a great time."

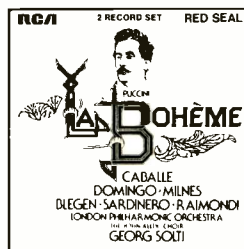
Weissenberg spends five months of each year in the United States. This season in addition to the concert with the Boston Symphony, he plays the Bartok Second Piano Concerto ("I think it's the best piano piece composed in this century; there's not a note that is not right") in February with the Cleveland Orchestra and a concert during the current anniversary series at the YMHA at 92nd Street, on November 23.

As the late afternoon sun still fell into his light, beautiful apartment, the talk about the future, Weissenberg's interest in all varieties of music and a world of other topics went on. But other appointments pressed. "Oh, yes," he said as we walked to the door, "I've had an important honor recently. I was made an 'Artist of the People' in Bulgaria. Though I'm a French citizen, Bulgaria is my homeland, and this title means a lot to me."

CLASSICAL RETAIL REPORT

NOVEMBER 2, 1974

CLASSIC OF THE WEEK



PUCCHINI

LA BOHEME

CABALLE, BLEGEN, DOMINGO, MILNES, SOLT
RCA

BEST SELLER OF THE WEEK

PUCCHINI: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti—RCA

RECORD HUNTER/N.Y.

BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey

BEETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solti—London

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

BERLIOZ: ROMEO ET JULIETTE—Ludwig, Maazel—London

CHOPIN: PIANO MUSIC—Horowitz—Columbia

GO FOR BAROQUE—Victrola

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

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

PUCCHINI: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti—RCA

SCHUMANN: SCENES FROM FAUST—Harwood, Fischer, Dieskau, Britten—London

FRANKLIN MUSIC/

PHILADELPHIA

BERNSTEIN: THE DYBBUK VARIATIONS—Bernstein—Columbia

CHARLES IVES: 100th ANNIVERSARY—Columbia

IVES: SYMPHONY NO. 4—Serebrier—RCA

JULIAN AND JOHN II—RCA

MASSENET THERESE—Tourangeau, Davies, Quilico, Bonyngue—London

MENDELSSOHN: SYMPHONIES NOS. 3, 4, 5—Bernstein—Columbia

MOSTLY MOZART: DE LARROCHA—London

PROKOFIEV: VIOLIN CONCERTO NO. 1—Milanova—Monitor

PUCCHINI: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti—RCA

SHOSTAKOVICH: SYMPHONY NO. 8—Previn—Angel

RECORD & TAPE COLLECTORS/

BALTIMORE

BEETHOVEN: PIANO CONCERTO NO. 5—Weissenberg, Karajan—Angel

CHOPIN: PIANO MUSIC—Horowitz—Columbia

GERSHWIN: COMPLETE ORCHESTRAL MUSIC—Schermerhorn—Vox

HOLST: THE PLANETS—Previn—Angel

JULIAN & JOHN II—RCA

MY LUTE AWAKE—Tyler & Rooley—L'Oiseau Lyre

MAHLER: SYMPHONY NO. 2—Baker Bernstein—Columbia

PAGANINI: VIOLIN CONCERTO NO. 6—Accardo—DG

VERDI: COMPLETE BALLET MUSIC—De Almeida—Philips

VERDI: UN GIORNO DI REGNO—Norman, Cossotto, Carreras, Gardelli—Philips

DISCOUNT RECORDS/

BOULDER, COL.

BEETHOVEN: COMPLETE SYMPHONIES—Szell—Columbia

BERG: WOZZECK—Strauss, Berry, Boulez—Columbia

BORODIN: SYMPHONY NO. 2—Svetlanov—Angel/Melodiya

HANDEL: WATER MUSIC—Szell—London

JULIAN & JOHN—RCA

KALINNIKOV: SYMPHONY NO. 2—Svetlanov—Angel/Melodiya

MOZART: FLUTE CONCERTOS—Rampal—Odyssey

MOZART: PIANO CONCERTO NOS. 20, 21—Anda—RCA

SCRIABIN: SYMPHONY NO. 3—Svetlanov—Angel/Melodiya

TCHAIKOVSKY: SYMPHONY NO. 1—Svetlanov—Angel/Melodiya

ODYSSEY RECORDS/

SAN FRANCISCO

BACH: ORGAN MUSIC, VOL. IV—Chapuis—Telefunken

GERSHWIN: ORCHESTRA MUSIC—Schermerhorn—Vox

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

PUCCHINI: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti—RCA

SHOSTAKOVICH: SYMPHONY NO. 8—Previn—Angel

STRAUSS: FOUR LAST SONGS, ARIAS—Price—RCA

VERDI: UN GIORNO DI REGNO—Norman, Cossotto, Carreras, Gardelli—Philips

WAGNER: ORCHESTRAL MUSIC—Szell—Columbia

WAGNER: DUETS FROM PARSIFAL, DIE WALKUERE—Nilsson, Brilioth—Philips

WAGNER: SIEGFRIED—Hunter, Remedios, Bailey, Goodall—EMI (Import)

FIFTH AVE. RECORD SHOP/

SEATTLE

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

EUGENE FODOR RECITAL—RCA

ORFF: DIE TEMPORUM FINE COMOEDIA—Karajan—DG

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

PLEYEL: SINFONIE CONCERTANTE—Stern—Columbia

MENDELSSOHN: THE FIRST WALPURGISNACHT—Leipzig Gewandhaus—Angel

RUBINSTEIN: CONCERTO NO. 3—Preston—Orion

SAINT-SAENS: TONE POEMS—Dervaux—Angel

THEODORAKIS: SONGS OF FREEDOM—Williams—Columbia

TOMITA: SNOWFLAKES ARE DANCING—RCA



COLLEGE RADIO AIRPLAY REPORT

WNYU-FM/NEW YORK UNIV.

New York, N.Y.
DAVE MASON—Columbia
MIRAGE—Camel—Janus
ODDS & SODS—The Who—MCA
SHANKAR FAMILY & FRIENDS—Dark Horse
STREETLIFE SERENADE—Billy Joel—Columbia

WAER-FM/SYRACUSE UNIV.

Syracuse, N.Y.
BORBOLETTA—Santana—Col
JEZEBEL—Mary McCreary—Shelter
SOUTHERN COMFORT—Crusaders—Blue Thumb
TODD RUNDGREN'S UTOPIA—Bearsville
WAR BABIES—Daryl Hall & John Oates—Atlantic

WVBR-FM/CORNELL UNIV.

Ithaca, N.Y.
HIGH ROLLER—James Montgomery Band—Capricorn
LATE FOR THE SKY—Jackson Browne—Asylum
NIGHTMARES—J. Geils Band—Atlantic
ODDS & SODS—The Who—MCA

WRSU-FM/RUTGERS UNIV.

New Brunswick, N.J.
ELDORADO—Electric Light Orchestra—UA
MO' ROOTS—Taj Mahal—Col
QUAH—Jorma Kaukonen & Tom Hobson—Grunt
THE PLACE I LOVE—Splinter—Dark Horse
WAR BABIES—Daryl Hall & John Oates—Atlantic

WYBC-FM/YALE UNIV.

New Haven, Conn.
GOOD OLD BOYS—Randy Newman—Reprise
NIGHTMARES—J. Geils Band—Atlantic
ODDS & SODS—The Who—MCA
THE POWER & THE GLORY—Gentle Giant—Capitol

WCI Earnings

(Continued from page 3)
a third quarter record for the company, while the net income of \$12,789,000 compares to the previous record of \$12,682,000 achieved in the third quarter of 1973. Fully diluted earnings per share rose 11 percent to a record \$.63, against \$.57 a year ago.

Jack Craig

(Continued from page 3)
tion, advertising, merchandising, package design for the Columbia label, and market research. He will report directly to Lundvall.

According to Lundvall, "Jack brings a wealth of experience and qualifications to the position and his appointment is an important achievement toward the goal of restructuring the Columbia label leadership from within and the creating of a total team concept between a&r, creative services and marketing."

Craig joined CBS Records in 1960 and has held the position of regional sales director in the South, Midwest and Northeast regions. In 1972, he was promoted to the position of vice president, sales and distribution, CBS Records.

WHERE HAVE I KNOWN YOU BEFORE—Return to Forever featuring Chick Corea—Polydor

WRUF-FM/UNIV. OF VERMONT

Burlington, Vermont
HEROES ARE HARD TO FIND—Fleetwood Mac—Reprise
LATE FOR THE SKY—Jackson Browne—Asylum
STREETLIGHTS—Bonnie Raitt—WB
THE POWER AND THE GLORY—Gentle Giant—Capitol
WHEN THE EAGLE FLIES—Traffic—Asylum/Island

WDBS-FM/DUKE UNIV.

Durham, North Carolina
DORY PREVIN—Dory Previn—WB
STAGE DOOR JOHNNIES—Claire Hamill—Konk
TARZANA KID—John Sebastian—WB
WALLS AND BRIDGES—John Lennon—Apple
WINTER IN AMERICA—Gil Scott-Heron—Strata-East

KUMN-FM/UNIV. OF N. MEXICO

Albuquerque, New Mexico
CONFESSIONS OF DOCTOR DREAM—Kevin Ayers—Island
FURTIVE PEARL—Secret Oyster—Cosmos
NIGHTMARES—J. Geils Band—Atlantic
ODDS & SODS—The Who—MCA
THE PLACE I LOVE—Splinter—Dark Horse

KCFR-FM/UNIV. OF DENVER

Denver, Colo.
FURTIVE PEARL—Secret Oyster—Cosmos Records
HATFIELD & THE NORTH—Virgin
HIS GREATEST YEARS VOL. 3—John Coltrane—Impulse
INTERSTELLAR SPACE—John Coltrane—Impulse
MIRAGE—Camel—Janus

'Bobby Goldsboro Week' Set by United Artists

■ LOS ANGELES—United Artists Records has set this week (28) as Bobby Goldsboro Week, with a concentrated promotion effort instituted in support of Goldsboro's current "10th Anniversary" album.

Coordinated by Gene Armond

The program, put together by Gene Armond, special assistant to Mike Stewart, chairman of the board, UA Music and Records Group, will concentrate on extensive programming of cuts from the album and radio station giveaways.

Sire Groups Touring

■ LOS ANGELES — British Rock groups Renaissance and the Climax Blues Band both began Fall United States tours last week. Renaissance, whose "Turn of the Cards" is their first release on Sire, kicked off their tour Oct. 25 at Newark State University, while the Climax Blues Band, with "Sense of Direction" now on the charts, started theirs Oct. 27 at American University in Washington, D.C.

All Shook Up



Travis Shook and the Club Wow, unique pop and comedy duo soon to appear on Little David Records with their first album, are currently burning up the concert circuit as the lead-off act on the George Carlin tour. Following their recent Carnegie Hall stint, the boys visited the Record World offices, engaging there in some witty banter with the staffers. Here Record Worlders Sandee Oxman (right) and art chief, Mitchell Kanner (left), register bewilderment as visitor Chandler Travis (second left) blows a whistle and Steve Shook (second right) reacts quizzically. The tour continues through November with key West Coast dates scheduled, after which the pair will complete session work on their lp.

AM Action (Continued from page 18)

another powerful single release. Its first week out, the disc was picked on WABC, WSAI and WXLO. An impressive beginning indeed.

Andy Kim (Capitol). After making an outstanding comeback with his most recent "Rock Me Gently," this new release, "Fire, Baby I'm On Fire," reinforces his status on the pop scene. New on this latest release include WOKY, WIXY, KJR and WCFL, plus KIMN and CKLW last week. Looks like Andy is back to stay for a while.

Country Radio (Continued from page 18)

country. In November, the group will appear at Rahway State Prison and in December, at the New Jersey State Prison in Leesburg.

Jim Dunlap is newly-appointed PD at KSON in San Diego . . . **Paul Dean Ford** reports that WPFH, one of the first country stations in Indiana, now sports a new 500-foot tower with 14,000 watts in West Terre Haute, Indiana.

If you weren't there, you missed some spectacular sights of un-spectacular golf shots by radio folk in the **Chuck Chellman/Georgia Twitty Gold Tournament** (?) in Nashville during Convention Week . . . **Buddy Ray** (WWVA), **Harry Newman** (KLAC) and **Bobby Denton** (WIVK) were playing their usual game, and then there were others frequently seen in ditches, rough and water hazards. The tournament is fast becoming one of the fun highlights of the whole week.

Warmest congratulations to **Grant Turner**, WSM, recipient of a sterling silver tray recognizing 30 years with WSM, and also honored by you as the Disc Jockey of the Year in the large-market category . . . His award was presented by longtime friend and co-worker **Ralph Emory** . . . The medium-market award was won by all-night cohort **Billy Parker** of KVOO (Tulsa) . . . and the small-market award went to **Dale Eichor** of KWMT (Fort Dodge), Iowa, and was presented by **Bill Mack** of WBAP (Fort Worth).

It's always good to see management coming from the program ranks, and congratulations to **Shelly Davis** for his appointment as manager of KBUL, new country facility in Wichita, Kansas. **Jerry Bishop** moves from KOOO in Omaha, to the general manager's office at sister station KTOW in Tulsa, and will assume those same duties with KTBA-FM on FCC purchase-approval.

WTHI in Terre Haute lines up with **Dale Turner**, **Fred Morse**, **Jim deMarco**, **Bobby Kraig**, **Doug Davisson** and **Dave Olson**. They've distributed 20,000 car window stickers and awarded \$16,000 in prizes during the last year. In November, they promote a **Mac Davis** show, a **Merle Haggard** show, and bring three busloads to Nashville.

Carson Schreiber, music director of KLAC in LA, looking for more responsibility in a PD's job . . . **Christine Hanson**, Playboy Playmate, will be featured as a part of the KTTS roadshow in Springfield, Missouri . . . Don't know whether she'll pick or sing or grin or streak.

Please forward any and all radio information to Charlie Douglas, P.O. Box K, Picayune, Mississippi 39466.

Record World en Texas

By GUILLERMO LOZANO

■ Angelica María, que está teniendo mucho éxito en la presentación teatral de la obra musical "Gigi," en la Ciudad de México, terminó entre descanso y descanso, un LP para Sonido Internacional con canciones que serán hits. Uno de los LPs mas completos que he escuchado. Un acierto

mas de Joe P. Martinez, quien tuvo la feliz idea de hacer baladista ranchera a la guapa Angelica María. A proposito, es posible que "Gigi" salga de jira a los Estados Unidos . . . A fines de Octubre andará de jira otra caravana grande de estrellas de México por todo Estados Unidos. Tocaré San Antonio aproximadamente el día 20. Viene capitaneada por el gordo Delgado y Oscar Narvaes y entre las figuras destacan Maria Victoria, La India Maria, Juan Gabriel, Alberto Vasquez y muchos más. El espectáculo será en la Arena de la Hemisferia, y si corre con la misma suerte del anterior de la misma empresa entrarán once mil gentes al gran coliseo. Hace unos días estubo por acá Carlos Lico, vino a actuar a una fiestecita particular, Gilberto Puente, el que fuera requinto de los Tres Reyes, y que no puede abandonar el arte, fue invitado por la Universidad Trinity de San Antonio a dar un concierto de guitarra. La orquesta de cuerda de la Universidad (100 piezas) ya ensaya los numeros. La Caravana Falcón visitó San Antonio en plan de jira con todos los artistas que graban para las firmas que distribuye la Falcón, y aprovechando su estancia en San Antonio la estacion de Radio KCOR le entregó un trofeo por sus 25 años en la industria del disco a el Sr. Arnaldo Ramirez, Mr. Falcón.

El 10 de Noviembre la KCOR prepara un homenaje a Jose Alfredo Jimenez, actuaran en el, Miguel Aceves Mejia, Yolanda del Rio, Maria de Lourdes, Gerardo Reyes, La Prieta Linda, Cornelio Reyna y Alicia Juarez. Esta última develará una placa que quedará colocada en forma permanente en (Continued on page 112)



Anuncia la Salida de la grabación de

LUIS AGUILE "Canta a . . . Hispanoamerica"



Parnaso P-LPS 1139

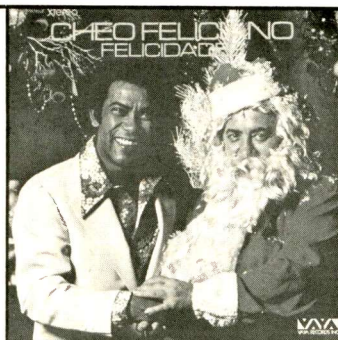
No me Mires Así
El Día que me Quieras
El Sol Español
Ay Peru, Peru
Lupita
Volvio una Noche
Paloma Dejame Ir
Doña Cuatricentaria
El Tio Calambres
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DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Por determinación de la Juez Primera Penal Aduanera en Colombia, fué intervenida la fábrica clandestina de discos Melser, que durante varios años se convirtió en un verdadero dolor de cabeza para todas las empresas discográficas colombianas. El mandato pudicial se ordenó, luego de establecerse que la maquinaria empleada para la elaboración de los discos era de contrabando y no se encontraba amparada por ningún manifiesto de aduana. Durante la diligencia llevada a cabo por agentes de la Aduana se encontraban presentes los gerentes de varias empresas discográficas de Bogotá. Entre ellos, Enrique Estrada Duque de Discomoda, Alfonso Escolar Nieto de Philips y Rito Antonio Galvis de Orbe, al igual que representantes de CBS y Sonolux. La Asociación de Fabricantes de Discos Fonográficos de Colombia logró adelantar la acción penal con base a su acusación a Seche de piratería consistente en copiar discos editados por conocidas casas y venderlos a precios inferiores sin pagar derechos de ninguna especie.

Resultó triunfador Enrique Cáceres con el tema "Quijote" de Roberto Cantoral, que representará a México en el Festival OTI 74, que habrá de celebrarse a fines de este mes en Acapulco, donde competirá con temas musicales de otros 20 países finalistas . . . Acaba



Morris Albert

de producir Raphael en España y para su productora Zzelesta, el nuevo intérprete Jimmy Mouro. La interpretación de Jimmy del tema de Osvaldo Farrés "Oyeme, Escúchame" ya lanzado por Hispavox en España es de gran sencillez, fuerza y sentimiento. Es muy posible que resulte otro tema de los eternos de Farrés si llegase a ser bien tratado promocionalmente. El arreglo de Cesar Gentili rodea tema e intérprete de la atmosfera apropiada para su hermosa asimilación . . . Morris Albert de Brasil se va situando fuertemente en los mercados latinoamericanos con su interpretación en Inglés de su tema "Feelings." ¡Éxitos Morris!

Nombrado Star Records Distributor de Nueva York, el distribuidor exclusivo en el área de las grabaciones Borinquen. Angel Malabe y Arturo Marrero son presidente y vicepresidente de la empresa respectivamente. ¡Saludos! . . . También South Eastern Records de Opalocka, Florida y propietaria de los sellos Mate y Kubaney ha nombrado a Star Records Distributors como la empresa distribuidora de sus líneas . . . Firmó Willy Quintero contrato de exclusividad con Fonodisco de Venezuela. Firmó Willy con Evelio Alvarez, Presidente de la empresa y Gildardo Alvarez, Gerente . . . "Mi Bomba" en interpretación de Kako y en la etiqueta T.R. Records está comenzando a recibir promoción en varias zonas salseras. T.R. Records también grabará a la Orquesta Los Galanes de Philadelphia proxima-mente.



Massucci y Barretto

Extendió Jerry Massucci, presidente de Fania Records, un Disco de Oro a su artista exclusivo Ray Barretto, por las altas cifras de ventas de su grabación larga duración "Indestructible." Ray acaba de regresar de la Costa Oeste, donde obtuvo un sonado triunfo llevando más de 2500 asistentes al Oakland Civic Auditorium, desde donde la KAJZ lanzó al aire la última presentación. Ray Barretto también llenó con más de 3,500 personas el Hollywood Paladium . . . Fediscos lanzó al mercado en Ecuador un larga duración de Gonzalo Benitez, intergrante del famoso duo ecuatoriano Benítez-Valencia, desaparecido ante la muerte de Luis A. Valencia. Hoy, Gonzalo Benítez (Continued on page 111)

LATIN AMERICAN HIT PARADE

Singles

New York (Salsoul)

By EMILIO GARCIA

1. **QUIMBARA**
CELIA CRUZ & JOHNNY PACHECO—
Vaya
2. **LOS COMPADRES**
PETE "CONDE" RODRIGUEZ—Fania
3. **ORGULLOSA**
ISMAEL RIVERA—Tico
4. **ASI NO SE QUIERE A NADIE**
TIPICA 73—Fania
5. **NO HAY AMIGO**
ORQUESTA HARLOW—Fania
6. **SOLO HE VIVIDO**
LA COPORACION LATINA—MG
7. **EL SON DE SANTURCE**
EL GRAN COMBO—EGC
8. **LA BANDA**
WILLIE COLON—Fania
9. **LAS CUARENTAS**
ISMAEL MIRANDA—Fania
10. **BOBINE**
JOHNNY VENTURA—Mate

Mexico

By VILO ARIAS SILVA

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

Chicago

By BLAS RODRIGUEZ

1. **AMBICION**
LOS HUMILDES
2. **ME PARE DE QUERERTE**
EL GRAN TRIO
3. **COMO SUFRO**
LOS BABYS
4. **HAPPY BIRTHDAY MY DARLING**
NELSON NED
5. **CRUZ DE OLVIDO**
JUAN ZAIZAR
6. **SI ACASO VUELVES**
LOS FREDDYS
7. **YO LO COMPRENDO**
VICTOR ITURBE
8. **LA DISTANCIA**
DANNY RIVERA
9. **DEJAME SI ESTOY LLORANDO**
ANGELES NEGROS
10. **LA SILLA VACIA**
ROSENDA BERNAL

Bakersfield, Cal.

By KWAC

1. **Y YO QUE NECESITO AMAR**
LOS SOCIOS DEL RITMO—Capitol
2. **LA MAS HERMOSA TENTACION**
LARRY MORENO—Audio Latino
3. **MAS TARDE QUE LA AUSENCIA**
EL PALOMO Y EL GORRION—Gas
4. **QUE SEA MI CONDENA**
ESTRELLITA—Raff
5. **QUIEN TE DIJO QUE TE QUIERO**
JUAN GABRIEL—Arcana
6. **ENFERMO DE AMOR**
CHICO CHE—Capitol
7. **ESPEJISMO**
JUANELLO—Caytronics
8. **DESOLACION**
Yndio—Miami
9. **ESPERANDO A MI HIJO**
RENE ORNELAS—Lado "A"
10. **LA ESPOSA OLVIDADA**
ROSENDA BERNAL—Capitol

Albums

New York

By EMILIO GARCIA

1. **CELIA & JOHNNY**
CELIA CRUZ & JOHNNY PACHECO—
Vaya
2. **SALSA**
ORQUESTA HARLOW—Fania
3. **EL CONDE**
PETE RODRIGUEZ—Fania
4. **SOPHY**
SOPHY—Velvet
5. **ME PARE DE QUERERTE**
EL GRAN TRIO—Montilla
6. **TRAIGO DE TODO**
ISMAEL RIVERA—Tico
7. **LLEGO LA BANDA**
DON MADERDO Y SUS PLAYERS
8. **EN FA MENOR**
ISMAEL MIRANDA—Fania
9. **RUMBO AL SUR**
JULIO JARAMILLO—Audiorama
10. **SUN OF LATIN MUSIC**
EDDIE PALMIERI—Coco

Mexico

By VILO ARIAS SILVA

1. **ESPEJISMO**
JUANELLO—CBS
2. **POR EL AMOR DE UNA MUJER**
DANNY DANIEL—Polydor
3. **COMO SUFRO**
LOS BABY'S—Peerless
4. **QUIEN TE DIJO QUE TE QUIERO**
ESTRELLITA—Cisne RAFF
5. **EL REY**
LUCHA VILLA—Musart
6. **LA NOCHE QUE MURIO CHICAGO**
LA BANDA MACHO—CBS
7. **SOY LO PROHIBIDO**
GERMAIN—Capitol
8. **VACACIONES DE VERANO**
LOS FREDDY'S—Peerless
9. **QUE SEAS MI CONDENA**
JUAN GABRIEL—RCA
10. **PERDONAME**
ESTRELLITA—Cisne RAFF

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Sensacional debut de **Vikki Carr**. Fué una noche de esas que se graban profundamente en el recuerdo de todos los que estuvimos presentes. La pequeña, vivaz y agradable **Vikki**, estuvo grandiosa de principio a fin. Su Calidad humana y artística, quedaron ratificadas plenamente; primero en una conferencia de prensa, en donde platicó toda su vida en breves pasajes ante una multitud sorprendente de reporteros, y luego en su recital

que duró 105 minutos, los cuales me parecieron los minutos más cortos que he vivido, por lo extraordinario del show.

La super estrella del sello CBS, logró lo que hasta el momento ningún artista a obtenido en los últimos años en México; que el público asistente ovacione sus interpretaciones de pie, manteniendo una lluvia interminable de rosas todo el tiempo, en un *am-*
(Continued on page 112)

Nuestro Rincon (Continued from page 110)

se hace dúo en esta grabación en la cual le acompaña el **Conjunto de Naldo Campos**, en producción de **Jorge Macias**. ¡Una hermosa gracia! . . . ¡Y ahora, hasta la próxima!

Customs authorities in Colombia seized the pressing plant of Discos Melsner in Bogota, due to the illegal importation of equipment without fulfilling the customs duties when entering Colombia. The Colombia Records Manufacturers Association also charged the manufacturer with bootlegging and pirating of records without any kind of authorization from their legal owners and exploiters. Most of the main labels in Colombia had been suffering from these practices and this action should put an end to it.

Enrique Caceres was a winner at Festival OTI in Mexico with the
(Continued on page 112)



Raul Bejarano y Vikki Carr



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En Mexico (Continued from page 111)

biente de frenesí y locura, que se desbordó desde el momento en que **Vikki** apareció en escena, y fué creciendo hasta que terminó a los acordes de un sorpresivo mariachi que hizo su ingreso, como tributo de un homenaje del pueblo de México a la gran dama intérprete que es **Vikki Carr** . . . Y siguiendo con la avalancha de grandes debuts; **Sandro** repitió sus anteriores triunfos. Sus fanáticas crecieron en número considerable, y el creador del reciente hit "Mi Amigo el Puma" fué nuevamente un verdadero acontecimiento . . . **Christie** también en México. Sus presentaciones por todo el interior del país han sido sensacionales, y su éxito "Navajo" se consolidó . . . ¡Felicitaciones al equipo CBS que encabezan **Manuel Villarreal**, **Armando de Llano** y **Raúl Bejarano!** por la forma tan profesional y positiva en que recibieron, respaldaron y apoyaron a todos sus artistas que han visitado México últimamente . . . Otro de los grandiosos debuts, que levantaron admiración y que han dejado un grato recuerdo, fué el grupo **Mocedades**. Toda su temporada de actuaciones, las realizaron con casa-llena y ante un público que cantaba junto con ellos sus inter-

nacionales hit's "Eres Tú" y "Tomame ó Dejame." El "padre" espiritual del grupo, como se titula el buen amigo **Santamaría** quien funge como representante, me manifestó que para Mayo del 75 estaba previsto su regreso. Y estoy seguro, que su retorno será esperado con mucha ansiedad, ya que la calidad artística del grupo español quedó claramente ratificada, y creció de tal forma en México, que para ver sus actuaciones se formaban interminables hileras de gentes en cada show, y muchos se quedaron sin poder admirarlos. Con el éxito de **Mocedades**, también hay que felicitar a los amigos de Musart, don **Eduardo Baptista**, **José Luenigo**, **Luis Alberto San Martín** y **Sergio Blanchet**, quienes supieron brindarle el apoyo necesario a sus artistas exclusivos . . . Brillantemente **Enrique Cáceres**, conquistó el primer lugar de la fase nacional del Festival OTI, obteniendo el derecho de representar a México en la final internacional con el tema de **Roberto Cantoral**, "Quijote" . . . Violenta variación entre los temas que gozan de mayor popularidad en México. **Danny Daniel** y **Julio Iglesias**, acaparan auditorio con su extraordinario numerazo "Por el amor de una Mujer" . . . El grupo inglés **Paper Lace** con "Billy, no seas un héroe" y "La Noche que murió" (Continued on page 113)

En Texas

(Continued from page 110)

el jardín de la emisora KCOR de San Antonio. Aun cuando su interpretación "Yo Lo Comprendo," está encabezando las listas de popularidad, **Victor Iturbe** está colocando entre las más escuchadas la canción de Cantoral, "A Que No." **Yolanda del Río** está pegando otra vez, ahora con "Se Me Olvido Otra vez" . . . En la próxima detallaremos actuaciones. ¡Animo y buena Suerte!



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JUNTOS

ROBERTO TORRES Y CHOCOLATE—
Mericana XMS 125



Indiscutiblemente la mejor grabación en el sello. Roberto Torres y Chocolate unen esfuerzos para lanzar una excelente grabación "salsoul" "El Castigador" (J. Carbó Menendez), "Ya Mismo" (J. Carbó Menendez), "Déjame Tranquilo" (A. Díaz), "El Gordito de Oro" (Roberto Torres) y "Un Caminante con Salsa" (J. Vazquez). Arreglos de J. Caunedo, René Hernández, J. Vazquez, Pupi Lagarreta y Louie Ramírez. Ingeniero de sonido Irv Greenbaum.

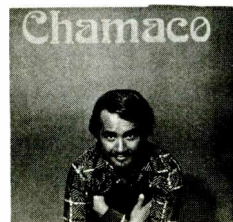
■ Undoubtedly the best salsa production on the label. Roberto Torres and Chocolate got together and there it went! Wild! "Falsas Palabras" (J. Vazquez), "Para que Aprendas" (J. Mestre) and "Un Caminante con Salsa" (J. Vazquez).

THE MANY MOODS OF

ROBERTO YANES—International XSLP 00475

Se ofrece aquí los últimos éxitos del gran interprete Roberto Yanés. "Algo Fácil de Olvidar" (Belew-Stevenson-Christian), "Amor de Temporada" (Ch. Navarro), "Cualquiera" (D. Ramos), "Doce Rosas" (Larry Moreno), "Rio de Luna" (J. Mercermancini) y "El Ultimo Acto" (Ch. Navarro-Muñeca-Mandy).

■ Latest smash hits by the superb performer Roberto Yanes in one package! "El Milagro de Amor" (N. Rota-L. Kusik), "Gotas de Lluvia" (B. Bacharach), "La Ausencia de Tí" (C. Alonso) and "Te Llamo para Despedirme" (F. Smith).



CHAMACO

CHAMACO RIVERA—Mardigras CM 5103

Grabación producida en Puerto Rico por Joe Cain en la cual se destaca el talento de Chamaco Rivera. Sabor, alegría y ritmo contagioso! "Fuego" (M. Oritz), "Los Tobillitos Van" (C. Alonso), "Mesie Bombe" (C. Alonso), "Malcriada" (F. Rivera) y "El Tubo" (D.R.).

■ Package produced in Puerto Rico by Joe Cain in which Chamaco Rivera shows a great deal of his talent, flavor, contagious rhythm and Latin stamina. "Desde Ponce" (B. Jimenez), "Cariño Verda" (C. Larrera), "Agapito" (D.A.) and "El Tubo" (D.R.).



CANTA A . . . HISPANOAMERICA

LUIS AGUILE—Parnaso P-LPS 1139

El vendedor de siempre en un excelente contenido. Luisito Aguilé interpreta con su inigualable estilo "El Día que me Quiera," (Gardel-Lepera), "Monasterio El Escorial" (Aguilé), "Lupita" (Aguilé), "Volvió una Noche" (Gardel-Lepera) y "El Tío Calambre" (Aguilé).

■ Luisito Aguilé renders here with his inimitable style "Paloma De-jame 1r" (Tomás Mendez), "Ay Peru, Peru" (Aguilé), "Coña Cuatricentaria" (Aguilé), "El Sol Español" (Aguile) and "No me Mires Así" (Aguilé).

Nuestro Rincon (Continued from page 111)

theme "Quijote" (Roberto Cantoral). Enrique will represent Mexico at the final festival that will take place in Acapulco this month, where 20 finalists' songs will be heard . . . **Raphael** produced a cut in Spain for his label Zzelesta, performed by new singer **Jimmy Mouro** in which he renders "Oyeme Escuchame" (Osvaldo Farres). Hispavox has already released it and directed it to the Spanish market. Arrangements on this great melody were prepared by **Cesar Gentili** . . . **Morris Albert** from Brazil is smashing in several countries with his "Feelings" in English . . . Stars Records Distributors were appointed as distributors of Borinquen Records. South Eastern Records also appointed this (Continued on page 113)

Pirate Pleads Guilty

■ AIKEN, S. C. — Custom Recording Co., Inc., and its president, Charles Schafer, interrupted their trial on criminal copyright infringement in Federal District Court here to plead guilty to three counts of the criminal information. The remaining counts were dismissed and Judge Orren Lewis set sentencing for October 25.

As conditions for the dismissal of the other counts, Schafer agreed to resign as president and director of Custom Recording and also agreed not to sell or distribute any tape manufactured by him prior to June 30, 1973. Schafer had alleged that Custom's production following that date were exclusively of sound-alike recordings.

Custom Recording agreed to open its plant for inspection by any agent of the Federal government and to provide a list of all tapes produced before June 30, 1973. The government agreed not to prosecute Custom for distribution of infringing tapes that were produced before June 30, 1973 and have already been distributed. The Government also agreed not to prosecute Schafer for any false statements made to the Copyright Offices in applications for copyright registrations of his prior recordings.

En Mexico *(Continued from page 112)*

Estrellita, cubre su "Perdoname" con otro hitazo, "Quien te dijo que te Quiero," el cual se colocó en los primeros lugares de popularidad y con la misma consistencia que su anterior éxito . . . **Los Freddy's** lanzan y consolidan su "Vacaciones de Verando" . . . **Los Baby's**, también entran a la batalla de la popularidad con su reciente grabación "Calzontzin" . . . Dentro del género ranchero, **Rosenda Bernal** y "La Esposa Olvidada" muy fuerte en toda la República . . . "El Rey" del desaparecido **José Alfredo Jiménez**, también con una sensa-

Bergmans Begin Lyricists Series

■ NEW YORK—The 92nd Street YM-YWHA opened its Lyrics and Lyricists fall season on Sunday (20) with the Academy Award-winning lyricists Marilyn and Alan Bergman as special guests. The series is sponsored by the YM-YWHA in cooperation with the Billy Rose Foundation. Assisting the Bergmans during the musical portions of the evening were pianist Dick Hyman (director of the New York Jazz Repertory Company) and vocalist Sandy Stewart (Perry Como album and veteran of TV commercials).

Film

Naturally, the discussion centered around film and the demands that medium makes upon a songwriter. In slightly over two hours, the Bergmans elucidated the purpose of the film song (" . . . to support, enhance, even play against the film"), the cardinal sin of the film song lyricist (" . . . to repeat the image on the screen"), and the freedoms allowed within the structure of film ("There is a kind of concreteness . . . that allows the writer to be oblique and abstract.").

Top Tunes

The Bergmans' most famous songs—"Summer of '42," "What Are You Doing The Rest of Your

Life?," "The Way We Were," "Windmills Of Your Mind"—were used to illustrate a point or to cap a humorous anecdote. Thus, the audience was shown the glider sequence from "The Thomas Crown Affair" without sound and the same sequence again as it was shown the completed film—with Noel Harrison singing "Windmills" on the soundtrack while Steve McQueen's glider dipped, soared and landed for the cameras.

Dedicated

Marilyn and Alan Bergman came across as sincere, dedicated, intelligent people with a sense of humor about themselves. On balance, they were an excellent choice to begin the fifth season of the Lyrics and Lyricists series.

David McGee

Urbaniak Touring

■ NEW YORK—Columbia recording artist Michal Urbaniak is set to embark on a month-long east coast tour to support the release of his album, "Atma." The lp is the second for the label by Urbaniak and his group, Fusion, and was produced by Urbaniak and Sol Rabinowitz, vice president, a&r and music publishing, CBS Records International.

Seals & Crofts Form DayVideo

■ LOS ANGELES—Seals & Crofts Productions has formed a new company, DayVideo. Marcia Day, president of Dawnbreaker Publishing, formed DayVideo with Jim Seals & Dash Crofts on September 12.

Don Dexter, has been named executive director for DayVideo. According to Dexter, DayVideo is presently distributing on a national basis, video tape copies of the Seals & Crofts television special "Live in Chicago," to colleges, universities and cable-television systems.

Dexter also stated that in January of 1975, DayVideo will begin production of film and video tape programs for commercial distribution.

Conniff Re-Signs With Columbia

■ NEW YORK—Bruce Lundvall, vice president and general manager, Columbia Records, has announced the re-signing of Ray Conniff to an exclusive recording contract with the Columbia label.

Since his first album release for Columbia in 1956, Conniff has recorded approximately 35 lps for the label, ten of which have been declared gold.

cional divulgación . . . **Germain**, afianzado como el solista de moda, coloca su reciente lanzamiento "Soy Lo Prohibido," número que surge como uno de los grandes de la temporada . . . Continúa como el compositor del momento **Juan Gabriel**, quien recorre en gigantesca jira gran parte de Sudamérica, habiéndose previsto que realice grabaciones en Brasil, esto como consecuencia de los acuerdos de la reciente Convención Latina que RCA. llevó a cabo en México . . . ¡Y será hasta la próxima!

Nuestro Rincon *(Continued from page 112)*

enterprise as distributor in the New York area for their labels, Mate and Kubaney. **Angel Malabe** and **Arturo Marrero** are president and vice president of this company . . . **Willy Quintero and his Combo** signed in Venezuela with Fonodisco. **Evelio Alvarez**, president of the firm, and **Gildardo Alvarez**, general manager, were present . . . "Mi Bomba" by **Kako** and on T.R. label is starting to enjoy good promotion in several salsoul areas. T.R. is also producing an album by **Orchestra Los Galanes** from Philadelphia . . . **Jerry Massucci** gave a gold record to **Ray Barretto** for his smash hit album "Indestructible" on Fania. Ray just returned from a trip to the west coast where he packed over 2300 people into the Oakland Civic Auditorium and over 3500 at the Hollywood Palladium . . . Fediscos released in Ecuador an album by **Gonzalo Benitez**, former member of **Duo Benitez-Valencia**, which vanished when **Luis A. Valencia** passed away several years ago. Benitez recorded this album of excellent material that will sell forever in Ecuador and most of the countries influenced by this beautiful music. **Conjunto de Naldo Campos** backed Benitez on this album produced by **Jorge Macias**. Beautiful! . . . And that's it for the time being!

10
a que no
soy lo prohibido
es una locura
el dia que me quieras
el rey
Te solté la rienda
que será de ti
ven juntito a mi
nada de nada
nunca supere más de ti
ya no estás

10
10
10
10
10
10
10

diez en toda

PHILIPS

10 Años Cumple

LO MEJOR DE MI...
victor yturbe
piruli

victor yturbe
piruli

a que no
soy lo prohibido
es una locura
el dia que me quieras
el rey
Te solté la rienda
que será de ti
ven juntito a mi
nada de nada
nunca supere más de ti
ya no estás

victor yturbe
piruli
como Artista
PHILIPS
este es su LP romántico
número 10
Cuando Victor
Tituló este LP
"LO MEJOR DE MI"
lo hizo seguro
de que usted
lo calificará con 10

Para Calificarlo Búsquelo y
Adquiéralo
en su tienda o discoteca favorita

CANADA

By LARRY LeBLANC



■ TORONTO — Producer **Eleanor Sniderman** has completed mixing of upcoming album by **Canadian Brass** on the Boot label, "Live In Paris," at Manta Sound. She has also produced an lp for Boot with classical guitarist **Liona Boyd**. The sessions were held at Manta with **Dave Green** engineering. Both lps will be released next month. Boot Records has initiated plans for a childrens' label under the banner Baby Boot. First signings are **Mr. Dressup** and the **Friendly Giant**.

Quality Records is now handling Casablanca Records . . . Singer **Cathy Young** to Jamaica to record with **Shel Safran** producing . . . **April Wine** off the road to concentrate on new material and a new show. The band's next single will be produced by the **Gene Cornish-Dino Danelli** team, which produced its current live lp . . . Polydor's **Richard Glanville-Browne** reports that "The Night Chicago Died" by **Paper Lace** has reached sales of 200,000 units . . . New **Tinker's Moon** single "Ting-A-Ling Ding" produced by **Ben Kaye** for Polydor.

Anne Murray taped a segment of Global's "The Entertainers" with **George Anthony** hosting . . . **Bruce Murray** set to record a single at Eastern Sound with **Skip Beckwith**, leader of Anne Murray's backup band **Richard**, producing . . . Debut **Peter Donato** lp on Capitol has been completed and will be released next month . . . **Ray Materick** to release an lp next month under Asylum banner with **Gene Martynec** producing . . . **Gordon Lightfoot** touring with dates including Winnipeg (Nov. 1-2), Calgary (16-17), Regina (18), Edmonton (19-20), Saskatoon (21) and Vancouver (22-23).

Currently no company holds Canadian distribution rights to Stax product. The Polydor-Stax pact ended several months ago and no new distribution plan has been announced . . . New **Michael Terry** single for WEA is "Memories" produced by **Ken Freisen** at Eastern Sound . . . RCA has picked up Canadian distribution rights to Flying Dutchman label and Mirror Records . . . New **Chester** single for Celebration is "Let The Phone Ring" produced by **Bob Morten** and penned by group member **Jim Mansell** . . . **Harmonium** working at Tempo Studios in Montreal on new lp . . . Quality Records has

(Continued on page 116)

ITALY

By ALEX E. PRUCCHINI

■ Recent U.S. chart-topping single, "Rock Your Baby," by **George McCrae** has entered the charts here on the RCA label. McCrae is expected to visit here shortly for some television guest appearances along with a fellow RCA artist, **Ricardo Coccainte**, who is presently witnessing his first chart entrance with "Bella Senz'anima."

Top Phonogram group **Le Orme** was in town to chat with the press. During that time they played their soon to be released album, "Contrappunti." In early November the band kicks off for a two month tour of the country . . . **Dr. Guiseppe Giannini** of CBS/Sugar Italiana in the States from Oct. 21-30 covering ground from Los Angeles to New York, seeing various heads of record and publishing firms.

Polydor artists **Umberto Balsamo** and **Nuovi Angeli** have finished cutting new releases. At press time, Nuovi Angeli is on a tour of the States. Originally **Iva Zanichchi** of Rifi was to join them on the tour but recently he suffered a car accident here . . . Durium vocal ensemble **Quarto Sistema** will be releasing an Italian version of the English and American hit, "The Night Chicago Died." Another Durium vocal group, **Wess & Dori**, will be going into the studio to cut a new album, from which their next single will be culled.

MCA Italiana has released "Neil Diamond's 12 Greatest Hits" as well as an album entitled simply "Etta James" on Chess/Janus . . . Derby set to put out two interesting releases: "Best of **Louis Prima**" and from Brazilian singer/poet **Vinicious De Moraes** comes "Como Disa O Poeta" . . . Ciao!

ENGLAND

By RON McCREIGHT

■ **Bad Company**, currently completing their second album in Wales for January release, will go on the road again on November 30th with two Rainbow shows planned to climax their second U.K. tour on December 18th and 19th. **Jethro Tull** has also extended their autumn tour and will now include four shows at the same venue, the additional two being on November 16 and 17.

Private Stock Records has finalized its initial release plans and the first single will now be **Frankie Valli's** "My Eyes Adored You," produced by **Bob Crewe**, followed by British trio **Wild Honey's** "Gotta Find A Way," **Paul Jones'** "Love Enough" and **Gene Latter's** "Sweet Little Rock and Roller." U.K. general manager **Peter Knight Jr.** announced that the four singles will be issued at weekly intervals from October 25th and independent promotion men **Clive Crawley**, **Brian O'Donoghue** and **Ray Kane** will handle radio coverage while he makes an extensive tour of regional radio and television stations. A&M also launches a new label this month—Firefly Records which involves **Mike Stone** and the **Sherry/Copeland Agency** which handles **Wishbone Ash** and the **Climax Blues Band**. The first product is a single and album by new group **Hustler**.

Medicine Head has split from Worldwide Artistes and **John Fiddler** with **Peter Hope-Evans** will now handle the group's management. **Jerry Gilbert** also departs from the company to take up a new position as special products manager with Charisma where **Gail Colson** switches from label manager to general manager and **Peter Frame** joins the company as a&r manager. Satril Records label manager **John Rush** has resigned his post but continues as a director with **Alan Melina** taking over his duties immediately.

Chrysalis has two big albums out this week—Jethro Tull's "War Child" and **Leo Sayer's** "Just A Boy." Ex-Argent man **Russ Ballard** makes his solo debut with an album on Epic together with a single taken from it, "Fly Away." Island has the single of the week with **Traffic's** "Walking In The Wind" taken from their "When The Eagle Flies" album.

GERMANY

By PAUL SIEGEL



■ BERLIN—With money becoming scarcer by the minute, and with imports from the U.S., Britain and France selling at lower prices, Germany is witnessing great battles regarding the import record market. In order to get the dollars in a more local direction German labels are enticing the public with more attractive rates as well.

The fastest moving single in Germany is **Howard Carpendale's** "Du Fangst Den Wind Niemals Ein" (You'll Never Capture the Wind) on EMI/Electrola . . . Polydor artist **Adrian Wolf** out with a hot new single which is published by UA. It's the German version of **Andy Kim's** hit "Rock Me Gently," entitled "Du Bist Alles Was Ich Habe." The flip, "Rote Sonne Von Rhodos" is particularly good . . . Great for airplay is the new **Peter Shelley** single on Ariola, "Gee Baby."

Professor Robert Stolz' latest album is out. It's on BASF and the lovely newie is entitled "Goldene Marsheo Unserer Heimat." Ninety-four and still making beautiful music!

The Austrian music festival, called "Musica '75," has been set for April 19 and 20 of this coming year. It is to be held in Freistadt (near Linz) Austria, headed by **Hebert Humer**, with publicity handled by **Hans-Jurgen Seybusch**, emceed by **Elfie Graf**, and televised over the Austrian network . . . **Wolf Gabbe's** great band played at the ending celebration of the Berlin Six Day Bike Races, which recently finished at Berlin Deutschland Halle . . . CBS here distributing a new label called Catoca . . . Phonogram/Philips' **Ossie Drechsler** hot with **Barry White's** "Can't Get Enough" . . . America's symphony conductor **Georg Solti** due for a second concert tour with the **Orchestre De Paris**, and then set to go on to a Scandinavian tour . . . Auf Wiedersehn 'til next week!

THE ALLIANCE HEARD ROUND THE WORLD.

**RCA and T.K.
Productions are
going to make
beautiful rhythm
and blues
together.**

**Because T.K.'s
"Miami Sound" will
now be distributed
internationally
by RCA.**



Policy Makers



Major policy meetings were held in Sydney recently with Georges Meyerstein-Maigret, head of the publishing division of Polygram/Int'l.; Heinz Voigt, president of Intersong; and Basil Ahrens managing director of Chappell/Australia. The rapid growth of the Australian company, which now also administers the Intersong catalogue, was reviewed by Meyerstein-Maigret and Voigt during the course of the meeting which lasted one week. Pictured above are (from left): Malcolm Allan, director of creative/sales activity for Chappell/Australia; Basil Ahrens; Georges Meyerstein-Maigret; Heinz Voigt; and Ron Preston, manager of finance and administration for Chappell/Australia.

Armed Forces Network Features Country Music

■ NASHVILLE — The American Forces Radio and Television Network is sponsoring an hour-long program titled "Hallmarks of Country Music."

Spreading the Nashville Sound around the world to U.S. military installations as well as to American embassies abroad through closed-circuit broadcasts, "Hallmarks" features discussions and interviews with well-known country music entertainers. Past programs include a tour through the Country Music Hall of Fame with director Bill Ivey, and future programs will spotlight the work of various country songwriters.

Marks to Speak At Trenton State

■ NEW YORK — Gerald Marks, board member of the American Society of Composers, Authors and Publishers (ASCAP) and composer of such songs as "All of Me" and "Is It True What They Say About Dixie," will speak to students and faculty at the Music Department of Trenton State College on November 6.

Frank, Practical Seminars

Marks will talk about performing rights and the economic realities of a career as a composer or lyricist. He has won national attention for his frank and practical seminars at more than 50 American colleges.

Canada *(Continued from page 114)*

signed **Les Sinners** with two lps being released immediately (one French, one English). Producer for the group is **Louis Perizeau**.

Ron Nigrini at Thunder Sound working on an lp for Attic Records with **Dennis Murphy** producing . . . Thunder Sound has added a new 8-track MCI board to its operation and are now building a mixing theater to be in operation shortly after Xmas . . . Added to Island Records' promo staff is **Roger Cross**, who will handle west coast operations . . . GRT has signed **Aarons and Ackley** and will release the duo's single "Where Did The Music Go" next month. Also new from GRT are singles by **Lighthouse** ("Eight Miles High"), **James Leroy** ("Lady Ellen") and **Ian Thomas** ("Mother Earth"). GRT will also release product from **Ralph Murphy's** newly formed Hardcore Records. First single is "(Living In) Circles" by **Pendleton Brown** produced by Murphy at Co-Ordinated Sound Studios in NYC . . . New Ontario promo manager for GRT is **David Paget** . . . **Bob McBride** putting together a backup band . . . **Maple Street** at the Horseshoe Tavern Oct. 28 to Nov. 2 . . . **Doug Kershaw** house-hunting here with plans to settle in Canada.

Upcoming **Fludd** single on Attic is "Dance Gypsy Dance." Another Attic release is single "Kitty Star" by **Ron Nigrini** . . . GRT of Canada has moved to 3816 Victoria Park Ave., Willowdale, Ontario; phone: 497-2340 . . . An all-star classical concert at Massey Hall on Nov. 18 will feature **Jon Vickers**, **Birgit Nilsson** and the **Toronto Symphony** conducted by **Zubin Mehta** . . . **Tony Bennett-Lena Horne** one-week engagement at O'Keefe Centre pulled in a \$150 thousand box office. After a single newspaper advertisement appeared tickets for the shows were sold out.

ENGLAND'S TOP 25

SINGLES

- 1 EVERYTHING I OWN KEN BOOTHE/Trojan
- 2 FAR FAR AWAY SLADE/Polydor
- 3 SAT SWEET DREAMER SWEET SENSATION/Pye
- 4 ALL OF ME LOVES ALL OF YOU BAY CITY ROLLERS/Bell
- 5 GEE BABY PETER SHELLEY/Magnet
- 6 YOU'RE HAVING MY BABY PAUL ANKA/United Artists
- 7 I GET A KICK OUT OF YOU GARY SHEARSTON/Charisma
- 8 ROCK ME GENTLY ANDY KIM/Capitol
- 9 I CAN'T LEAVE YOU ALONE GEORGE McCRAE/Jayboy
- 10 GONNA MAKE YOU A STAR DAVID ESSEX/CBS
- 11 FAREWELL ROD STEWART/Mercury
- 12 ANNIE'S SONG JOHN DENVER/RCA
- 13 REGGAE TUNE ANDY FAIRWEATHER LOW/A&M
- 14 LONG TALL GLASSES LEO SAYER/Chrysalis
- 15 DOWN ON THE BEACH TONIGHT DRIFTERS/Bell
- 16 ALL I WANT IS YOU ROXY MUSIC/Island
- 17 HAPPY ANNIVERSARY SLIM WHITMAN/United Artists
- 18 HEY THERE LONELY GIRL EDDIE HOLMAN/ABC
- 19 LET'S GET TOGETHER AGAIN GLITTER BAND/Bell
- 20 YOU LITTLE TRUSTMAKER TYMES/RCA
- 21 NEVER TURN YOUR BACK ON MOTHER EARTH SPARKS/Islo
- 22 I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/EMI
- 23 KILLER QUEEN QUEEN/EMI
- 24 MINUETTO ALLEGRETTO WOMBLES/CBS
- 25 KNOCK ON WOOD BOWIE/RCA

ALBUMS

- 1 SMILER ROD STEWART/Mercury
- 2 ROLLIN' BAY CITY ROLLERS/Bell
- 3 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 4 BACK HOME AGAIN JOHN DENVER/RCA
- 5 BAND ON THE RUN PAUL McCARTNEY AND WINGS/Apple
- 6 HERGEST RIDGE MIKE OLDFIELD/Virgin
- 7 THE SINGLES: 1969-73 CARPENTERS/A&M
- 8 ANOTHER TIME, ANOTHER PLACE BRYAN FERRY/Island
- 9 A TAPESTRY OF DREAMS CHARLES AZNAVOUR/Barclay
- 10 SHEET MUSIC 10cc/UK
- 11 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 12 RAINBOW PETERS AND LEE/Philips
- 13 MUD ROCK MUD/Rak
- 14 WALLS AND BRIDGES JOHN LENNON/Apple
- 15 GREATEST HITS SANTANA/CBS
- 16 461 OCEAN BOULEVARD ERIC CLAPTON/RSO
- 17 HANG ON IN THERE BABY JOHNNY BRISTOL/MGM
- 18 STONE GON' BARRY WHITE/Pye
- 19 THE BEST OF JOHN DENVER JOHN DENVER/RCA
- 20 CARIBOU ELTON JOHN/DJM
- 21 DAVID ESSEX/CBS
- 22 OUR BEST TO YOU THE OSMONDS/MGM
- 23 SOLO CONCERT BILLY CONNOLLY/Transatlantic
- 24 AND I LOVE YOU SO PERRY COMO/RCA
- 25 SO FAR CROSBY, STILLS, NASH & YOUNG/Atlantic

Opry Birthday Celebration Brings Out Nashville's Best

By DON CUSIC

■ NASHVILLE — The 49th Annual Grand Ole Opry Birthday Celebration was held this past week in Nashville with figures cited at between 4500 and 5000 registrants. Those who had been to a number of past conventions noted the great cross-section of participants—and the wide variety of people now involved in country music at the performing, executive and disc jockey levels.

Formerly called the Disc Jockey Convention, the Grand Ole Opry Birthday Celebration is sponsored each year by the Opry (a division of the National Life and Accident Insurance Co. and WSM) and features shows by major labels, the Country Music Association's Awards Show (shown over network television), numerous hospitality suites and valuable business and personal contacts with artists, executives and disc jockeys from all over the country.

Many described the convention as "the best ever," although there were a number of complaints issued about the sound system at the Municipal Auditorium during the label shows held there. The

Country Ambassador



Mrs. Dorothy Faye Ritter, widow of Tex Ritter, is shown receiving a plaque naming her the International Ambassador for Country Music at the CMA's annual membership meeting held Thursday morning during the Grand Ole Opry's 49th Annual Birthday Celebration. Presenting the plaque to Mrs. Ritter are CMA president Wesley Rose (left) and Joe Talbot, chairman of the board.

sound was supplied by Pulser Sonics of Richmond, Va. which had previously supplied the sound at the last Birthday celebration and two previous Fan Fairs—with an abundance of compliments.

The shows, although often suffering from poor sound, still managed to be very impressive as both top artists and label newcomers were featured in performance.

Opry Spectacular

On Thursday of the Convention, WSM hosted a luncheon and Opry Spectacular that featured WSM television personality Huell Howser showing films of the recent trip to Russia made by Tennessee Ernie Ford, Sandi Burnett and the Opryland singers and dancers.

Sho-Bud/Baldwin/Gretsch

The Sho-Bud/Baldwin/Gretsch Show, held Wednesday afternoon at the new Opry House, was emceed by Roy Clark.

Performers on the show included Roy Acuff, Chet Atkins, Roy Clark, Calhoun Twins, Donna Darlene, Shot Jackson, Kitty Wells, Johnny Wright, Ben Smathers and the Stoney Mountain Cloggers.

Bluegrass

The Bluegrass Concert, held Wednesday night at the new Opry House, was emceed by WSM's Grant Turner, WDM's Tom Reeder and Hairl Hensely of WSM.

Performers featured were Boys from Shiloh, the Lewis Family, Carl Tipton, the Marshall Family, Outdoor Plumbing Company, Hubert Davis and the Seasoned Travellers, Russ and Becky Jeffers, Clyde Moody, the Sullivan Family, Jim and Jesse, James Monroe, the

(Continued on page 121)

Warner Bros. Expands Nashville Operation

■ NASHVILLE—Warner Brothers Records has expanded its Nashville base of operations to include Andrew Wickham, director of country music operating out of Burbank; Jonathan Fricke, general manager for Warners Nashville operations; and Tom Williams, national sales manager.

New Offices

Warner Bros. plans to move their Nashville offices to a new location on 19th Ave. S., on November 1.

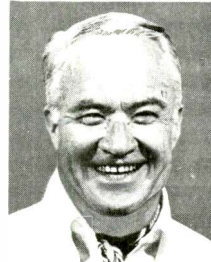
Stapp Salute



Jack Stapp (left), president of Tree International, accepts the Country Music Association's founding Presidents Award from Connie B. Gay. Stapp was cited during the Grand Ole Opry Birthday Celebration in Nashville for his contributions to the CMA throughout the years.

NASHVILLE REPORT

By RED O'DONNELL



■ MGM artist **Jim Stafford's** good news: He's been signed to headline an eight-week series next summer on ABC-TV . . . Floridian Jim may be country music's next superstar.

Mooney Lynn's bad news: He raises pheasants and quail on his and **Loretta's** 3500 acre spread at Hurricane Mills, Tenn. He'll have to start his project anew. Somebody stole that flock—75 birds in all.

Buffy Sainte-Marie, who just completed her second MCA lp at Quadrafonic Studios, stayed around to sing background vocals on **Donovan's** new album. **Norbert Putnam** was the producer.

Jerry Reed picks and sings at New York's Bottom Line nitery next Friday & Saturday (Nov. 1-2). He'll be followed into the club by **Freddie Hubbard**. Coincidentally, Jerry's real name is Hubbard!

Molly Bee, after a five year hiatus, has resumed her career. She signed with **Cliffie Stone's** Granite label and taped a "Hee Haw" TV guest spot . . . Since 1969 Molly has become the Mom of two children.

The "B" side of **Billy Swan's** Monument chart-riding single, "I Can Help," is an oldie, "Ways of A Woman in Love," co-written by **Bill Justus** and **Charlie Rich** . . . When it was released, the latter was figured to be the "A" side, but "I Can Help" caught on . . . Meanwhile Billy the Swan (with one 'n') continues to play with **Kris Kristofferson's** backup band.

Energetic **Charlie Lamb**, one of our town's pint-size agents-promoters-etc., is now managing **Little David Wilkins**—who is anything but "Little" . . . Orlando, Fla.'s **Pete James** celebrated his 16th birthday this week by releasing his latest Caprice single: "Devil in Me" b/w "Bashful Country Kid."

Bobby Bare, wife **Jeannie** and their three happy offspring, **Cari**, **Bobby Jr.** and **Shannon**, will become a family act on the Fair circuit

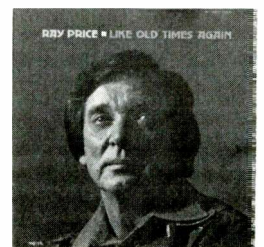
(Continued on page 119)

COUNTRY PICKS OF THE WEEK

SINGLE **GRC** **MOE BANDY**, "IT WAS ALWAYS SO EASY (TO FIND AN UNHAPPY WOMAN)" (Acuff-Rose/Hill & Range, BMI). One of the best of the honky tonk singers comes on strong with a number guaranteed to light up every jukebox around. You can bet your ears that this one will pull in a lot of requests. The devil is after this angel and he'll find heaven on the charts. GRC GR2036.

SLEEPER **JIM GLASER**, "FORGETTIN' 'BOUT YOU" (Jack, BMI). Jim wakes up on the playlists trying to forget about his little darlin'—only to find that it's a waste of time. This record definitely ain't a waste of time—super smooth production and Jim's fine voice will bring this baby home. MGM M14758

ALBUM **RAY PRICE**, "LIKE OLD TIMES AGAIN." Ray features an album full of Jim Weatherly songs that showcase his voice, and the King of Country Class never sounded better. Super cuts include the title cut, "Farthest Thing From My Mind," "Where Do I Put Her Memory" and "Roses and Love Songs." Myrrh MST-6538.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBUL, Wichita	WCMS, Norfolk	WJRD, Tuscaloosa
KCKC, San Bernardino	WCOU, Lewiston	WKDA, Nashville
KFDI, Wichita	WEPP, Pittsburgh	WMC, Memphis
KKYX, San Antonio	WENO, Nashville	WNCR, Cleveland
KRAK, Sacramento	WGBG, Greensboro	WTUU, Toledo
KVOO, Tulsa	WHN, New York	WUBE, Cincinnati
KWMT, Ft. Dodge	WHO, Des Moines	WUNI, Mobile
WAME, Charlotte	WHOO, Orlando	WVOJ, Jacksonville
WBAM, Montgomery	WHOK-FM, Lancaster	WWOK, Miami
WBAP, Ft. Worth	WIVK, Knoxville	WXCL, Peoria

The news is the new faces! Set to break big are Eddy Raven, whose previous releases have built a following, and David Wills, with his first for Epic! They're ravin' about Raven's "Ain't She Something Else" at WWOK, WCMS, WHOO, WENO and WKDA; picked in Peoria and Montgomery. Wills will draw phones and dimes with his "Song On The Jukebox." It's heavily requested in Miami, Nashville, Wichita (both KFDI and KBUL) and Peoria.

"Susan When She Tried" is a near-unanimous mover nationwide for the Statler Brothers! Check San Bernardino, New York and Miami and all points in between.

Coast-to-coast reports on Nat Stuckey's "You Don't Have to Go Home" point to Nat's hottest charter in several releases!

Brenda Lee's "Rock On Baby" is rockin' on most turntables, particularly heavy in the South and Midwest.

Merle Haggard has a Dolly Parton song that's showing well. "Kentucky Gambler" is picked at WIVK; moving at WHOO, WUBE, WKDA and KCKC. The Flip, "I've Got A Darlin' (For A Wife)" is also getting attention; WWOK and WENO are airing both sides.

It's a tough decision on the Elvis Presley single! Unable to decide, WVOJ, WHN, WJRD and WENO continue to air both "Promised Land" and "It's Midnight." Sticking solely with "Promised Land" are WKDA, WHOO, WCMS and WWOK; Bob Mitchell at KCKC votes for "It's Midnight."

Mel Street is back in the winning groove with "Forbidden Angel;" it's showing well in Norfolk, Knoxville, Nashville and Peoria.

"I've Got My Baby On My Mind" keeps Connie Smith in the minds of most programmers; it'll be an easy charter.

Consistent reports on Crash Craddock and Barbara Fairchild.

Area Action: T. G. Shepard's "Devil In A Bottle" on Melodyland good at WKDA; Rebecca Lynn's "Cold Carolina Morning" picked at WCOU; Ronnie Reno's "September in Miami" good at WWOK (any special reason?); Jan Crutchfield's "Going Away Party" moving at WENO.

Red Lane is picking up play in the southeast on "Little Scatterbrain."

"Busiest Memory in Town" may be Dickey Lee's busiest spinner in awhile. It's on WBAP, KCKC and WENO.

Now teamed with the whole family, Bobby Bare's "Singin' In the Kitchen" is picked at WHO; moving in Nashville and San Bernardino. Mike Burger at WHOO is going with the flip, "You Are."

Hank Williams, Jr.'s "Angels Are Hard To Find" is easily visible on playlists in the East and Midwest.

Chellman/Twitty Tourney Names Winners

■ NASHVILLE — Crockett Springs National Golf and Country Club was the scene of the Second Annual Chuck Chellman/Georgia Twitty Radio Golf Invitational. Recording artists, disc jockeys and music executives made up the foursomes that teed off after a country ham 'n eggs breakfast.

Winners in the executive category were Les Moore with a low gross of 75; Brian Larimer, first place net; Glen Martin, second place; and Mike Shepherd, third place.

Winners in the artist category were Jim Owen with a low gross of 82; first place net, Rex Allen, Jr.; second place, Bud Logan; and third place, George Kent.

Buddy Ray, WWVA, took top honors for the second year in a row with a low gross of 84. Wayne

Edwards of WMQM won first place net; Bob Grayson, WPLO, second place, and Harry Newman, KLAC, third place.

Hostesses for the tournament were wives of the artists. They selected the best-dressed man in each category. Executive best-dressed was Jack Andrews; radio best-dressed was Don Howser, WENO; and Del Reeves walked away with the title for artists.

Awards

Longest Drive Award of a new professional Ram golf bag went to Brian Larimer with a 290-yard drive on the fifteenth hole. Closest-to-the-Tee Award, which was another Ram golf bag, went to Don Howser of WENO. Don's drive on the sixth hole was only 33 inches away from a hole-in-one.



A cheering section at the Chuck Chellman/Georgia Twitty Golf Tournament (from left): RW's John Sturdivant, Brian Larimer, Bobby Denton (WVJK) and Chuck Chellman, watching Johnny Russell swing.

Epic Names Wunsch

■ NASHVILLE — Jim Tyrrell, vice president, sales, Epic and Columbia/Custom Labels, has announced the appointment of Roy Wunsch to the position of national sales and promotion manager, country music, for Epic and Columbia/Custom Labels. Wunsch will be based in Nashville.

In his new capacity, Wunsch will be responsible for initiating ongoing sales and promotion activities, as well as artist relations and merchandising programs. He will coordinate these programs through the Epic and Columbia/Custom Label branch organization. Additionally, Wunsch will be involved in developing and initiating new sales, promotion and merchandising campaigns through the branch organization.

Most recently, Wunsch held the position of Columbia Records local promotion manager, based in St. Louis. Since joining the CBS Records Group in 1966, he has served in both sales and promotion capacities. He was named Local Promotion Manager of the Year in 1974 for Columbia Records.

Columbia Re-Signs Lynn Anderson

■ NEW YORK — Bruce Lundvall, vice president and general manager, Columbia Records, has announced that Columbia has re-signed Lynn Anderson to an exclusive long-term recording contract.

Ms. Anderson has recorded more than a dozen albums since joining the Columbia label in 1970. Her most recent album is entitled "Smile For Me" and her forthcoming disc, to be entitled "What A Man My Man Is," is scheduled for release in November.

Levine and Shepherd Form Distrib. Firm

■ NASHVILLE — Hank Levine and Mike Shepherd have announced the formation of a new company to distribute records for small independent labels. Known as International Record Distributing Associates, the company has established offices in Nashville and is already in the process of distributing product for a number of independent labels.

BMI Awards Banquet Highlights



At the BMI Awards Banquet (top row from left): publisher Al Gallico, Kris Kristofferson, producer Billy Sherrill, producer/writer Norris Wilson, publisher Wesley Rose, BMI vice president Frances Preston and BMI president Edward Cramer; BMI president Edward Cramer presents awards to artist Connie Smith, writer Sanger "Whitey" Shafer, writer Dallas Frazier, publisher Wesley Rose and producer Ray Baker (foreground); BMI vice president Frances Preston and president Cramer congratulate Shel Silverstein; Dollie Denny, Cramer, John Denny, Mel Tillis and Bill Denny of the Cedarwood organization accept a BMI award; second row: Theodora Zavin, executive vice-president for BMI, Mr. and Mrs. Al Gallico and BMI president Cramer are shown with the Robert J. Burton award for Most Performed Song which went to "Let Me Be There." The song was written by John Rostill, now deceased, with Gallico the publisher; artist Bill Anderson, Cramer, producer Larry Butler, and Tree Publishing executives Jack

Stapp and Buddy Killen; Cramer congratulates Russell Brown and Irwin Levine for their award winning song, "Tie A Yellow Ribbon;" Frances Preston congratulates Ray Stevens for "The Streak" as Cramer looks on; bottom row: Preston and Cramer present a BMI award to writer Kenny O'Dell, author of "Behind Closed Doors," publisher Bob Montgomery and Bobby Goldsboro; BMI's director of writer administration Pat Fabbio is shown with BMI award winner Dolly Parton; Cramer presents Bonnie Owens, wife of Merle Haggard, with BMI awards for the Shade Tree published songs; Richard Penniman (Little Richard), writer for the BMI award winner "Slippin' and Slidin'," is shown with Mr. and Mrs. Country Music—George Jones and Tammy Wynette; the "Country Sunshine" girl, Dottie West accepts a BMI award from Cramer and Tree executives Jack Stapp and Buddy Killen.

Nashville Report (Continued from page 117)

next summer. "I don't like to be away from my family so this way I can be with them, and the kids can enjoy themselves at fairs and parks. And we can present a family show to family-type organizations."

Jim Halsey's Nashville office (901 18th Ave. S.) is now in full operation under direction of **Noel Fox**. **Red Steagall** has been appointed general manager of the Halsey publishing companies, operating out of Music City, U.S.A.

Doug Kershaw headlines the Inter-City Jazz Festival this weekend in Zurich and St. Gallen, Switzerland; and Frankfurt and Berlin, Germany . . . **Danny Davis** and his **Nashville Brass** finishing a busy season of Fair appearances at this week's Louisiana State Fair in Shreveport.

Birthdays: **Sonny Osborne**, **Johnny Western**, **Patsy Montana**, **Dale (Mrs. Roy Rogers) Evans**, **Bill Anderson**, **Charlie Walker**.

I asked **Minnie Pearl** how she intended to celebrate her birthday. "By forgetting about it," said the popular comedienne. "I think there should be a law that no one should be reminded of his or her birthday after he or she reaches 49—or even 39."

Diana Trask and her husband **Tom Ewen** are on a week's cruise from Florida to the Bahamas as this was written. (They rode the waves in their own sailboat.) Diana opens an engagement Halloween night (31) at Las Vegas' Frontier Hotel.

Charlie Rich and **Loretta Lynn** have announced they do not intend to work too much in 1975. Wanna bet they don't?

Hillman Hall, brother of **Tom T. Hall**, signed with Warner Bros. Records . . . **Marilyn Sellars'** Mega hit, "One Day at A Time," was used as the official Minnesota theme song for "D-Day" (Don't Smoke Day), an event sponsored by the American Cancer Society.

Nashville 'Mini-Convention' Hosted by MGM-Hickory

■ NASHVILLE — The Country Music Convention (October 16-20) brought MGM-Hickory and Phonodisc representatives from across the United States to Nashville for what turned out to be the first of many work sessions to strengthen the already deep commitment to country music.

Representing MGM Records were its president, Wesley Rose; director of Nashville operations Dick Glasser; vice president in charge of artist relations Stan Moress; head of sales for MGM Records Ken Revercomb; marketing director for MGM Records Rick Stevens; and national director of promotions Dennis Ganim.

Representing Hickory Records were its president, Jimmy Bowen; executive Richard Frank; promotion director Joe Lucas; and vice president Bud Brown.

Corporately representing the

Polydor family were Bill Farr, president of Polydor, Inc. (parent company of Polydor and MGM Records) and Don England, acting president of Phonodisc, Inc.

District and regional managers from Phonodisc, Inc. and promotion representatives from MGM-Hickory Records were also in attendance at the meetings which were held Thursday (17) and Friday (18) during the day.

Special promotional campaigns were instituted on the upcoming October-November album releases for both labels, which include Don Gibson's "Bring Back Your Love To Me," Mel Tillis' "Mel Tillis-Greatest Hits," Sue Thompson's "And Love Me," Billy Walker's "Fine As Wine" and Hank Williams/Hank Williams, Jr.'s "Insights into Hank Williams In Song."

(Continued on page 120)



THE COUNTRY ALBUM CHART

NOVEMBER 2, 1974

NOV. 2	OCT. 26		WKS. ON CHART
1	1	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	14
2	3	ROOM FULL OF ROSES MICKEY GILLEY—Playboy BP 128	21
3	4	COUNTRY IS TOM T. HALL—Mercury SRM1-1009	9
4	5	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441	10
5	2	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	27
6	8	PORTER AND DOLLY—RCA APL1-0646	10
7	7	ANNE MURRAY COUNTRY—Capitol ST 11324	9
8	9	GRAND TOUR GEORGE JONES—Epic KE 33083	10
9	14	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712	6
10	12	I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC GADJ-10005	9
11	16	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734	4
12	18	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	5
13	15	NASHVILLE HIT MAN CHARLIE McCOY—Monument 32922	6
14	10	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	22
15	11	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	18
16	22	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	5
17	13	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	20
18	6	COUNTRY BUMPKIN CAL SMITH—MCA 424	22
19	17	I'LL DO ANYTHING IT TAKES JEAN SHEPARD—United Artists LA307-R	7
20	20	RAY STEVENS' GREATEST HITS—Barnaby BR 5004	5
21	23	A MI ESOSA CON AMOR SONNY JAMES—Columbia KC 33056	4
22	21	NO WORD ON ME DICK FELLER—Asylum CM-1	7
23	19	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-602	14
24	24	I NEVER KNEW CONNIE SMITH—Columbia KC 33055	5
25	25	ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-0606	15
26	28	STANDING IN YOUR LINE BARBARA FAIRCHILD—Columbia KC 33058	5
27	27	STARS AND STRIPES FOREVER NITTY GRITTY DIRT BAND—United Artists LA184-J2	8
28	33	SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA APL1-0700	4
29	42	IT'S A MONSTER'S HOLIDAY BUCK OWENS—Capitol ST 11332	3
30	29	PURE LOVE RONNIE MILSAP—RCA APL1-0500	27
31	26	LORETTA LYNN'S GREATEST HITS, VOL. 2—MCA 120	22
32	34	THIS TIME I ALMOST MADE IT BARBARA MANDRELL—Columbia KC 32959	5
33	40	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM1-1012	3
34	32	OLIVIA NEWTON-JOHN—MCA 389	42
35	38	GUY & RALNA COUNTRY—Ranwood R8134	6
36	46	RAIN RAINBOW LARRY GATLIN—Monument K 233069	4
37	30	JOHNNY PAYCHECK'S GREATEST HITS—Epic KE 31933	9
38	31	PICKIN' UP RED, WHITE & BLUE(GRASS)—GRC GADJ-10003	7
39	43	FINER THINGS IN LIFE RED STEAGALL—Capitol ST 11321	4
40	35	FOR THE LAST TIME BOB WILLS & TEXAS PLAYBOYS—UA-LA216-J2	3
41	54	HIGHWAY HEADIN' SOUTH PORTER WAGONER—RCA APL1-0713	3
42	37	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	20
43	62	I WISH I HAD LOVED YOU BETTER EDDY ARNOLD—MGM M3G-4961	2
44	39	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	33
45	55	LIVING PROOF HANK WILLIAMS, JR.—MGM M3G 4971	2
46	59	CLASSIC CLARK ROY CLARK—ABC/Dot DOSD 2010	2
47	48	BEST OF CHARLIE RICH—Epic KE 31933	24
48	56	LITTLE DAVID WILKINS—MCA 445	3
49	—	IT COULD HAVE BEEN ME SAMI JO—MGM S3G 703	1
50	49	FOR WIVES AND LOVERS JERRY WALLACE—MCA 408	6
51	45	JIM STAFFORD—MGM SE 4947	31
52	—	DON WILLIAMS, VOL. III—AMC/Dot DOSD-2004	1
53	44	GOOD AND COUNTRY MARTY ROBBINS—MCA 421	17
54	47	COUNTRY HAM JERRY CLOWER—MCA 417	16
55	—	LIFE MACHINE HOYT AXTON—A&M SP 3604	1
56	41	IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND—MGM M3G-4944	17
57	65	SINGING SUSAN RAYE—Capitol ST 11333	2
58	36	SUPER CONNIE CATO—Capitol ST 11312	11
59	—	MOVIN' ON HANK THOMPSON—ABC/Dot DOSD-2003	1
60	50	BOOGITY, BOOGITY RAY STEVENS—Barnaby BR 6003	20
61	53	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	40
62	61	VERY BEST OF DON GIBSON—Hickory H3G-4502	18
63	52	JEANNE PRUETT—MCA 388	16
64	—	PLEASE DON'T TELL JOHNNY CARVER—ABC ABCO-843	1
65	51	CONNIE SMITH NOW—RCA APL1-0607	13
66	57	SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON—Monument PZ 32914	23
67	58	IN CONCERT FLOYD CRAMER—RCA APL1-0661	12
68	63	STOMP THEM GRAPES MEL TILLIS—MGM M3G-4960	15
69	64	COUNTRY FEELING CHARLEY PRIDE—RCA APL1-0534	25
70	66	GEORGE JONES SINGS HIS SONGS—RCA APL1-0612	11
71	67	LOVE IS A GENTLE THING BARBARA FAIRCHILD—Columbia C 32960	14
72	60	HEY THERE GIRL DAVID ROGERS—Atlantic SD 7306	12
73	71	THAT'S YOU AND ME HANK SNOW—RCA CPL1-0608	13
74	68	FIVE FEET HIGH AND RISING JOHNNY CASH—Columbia C 32951	16
75	69	THIS TIME WAYLON JENNINGS—RCA CPL1-0539	28

Opry Celebration (Continued from page 121)

at the Municipal Auditorium Friday morning was emceed by noted humorist and MCA artist Jerry Clower.

Artists who appeared were Bill Anderson and the Po' Boys, Mary Lou Turner, David Wilkins, Jeanne Pruett, Larry Hosford, Marie Owens, Betty Jean Robinson, Ronnie Reno, Jimmy Peters, Jack Greene and Jeannie Seely, Atlanta James, Ronnie Sessions and Conway Twitty.

ABC/Dot

The ABC/Dot show, held at the Municipal Auditorium at noon Friday, was emceed by Charlie Douglas of WWL.

Artists featured on the show included the Compton Bros., Carl Mann, Judy Kester, Chris Gantry, the Pointer Sisters, Don White, Lefty Frizzell, Eddy Raven, Sue Richards, Bobby Wright, Don Williams, Shoji Tabuchi, Allen Burton, Connie Eaton, Johnny Carver, Jerry Lane, Ray Griff, Pat Roberts, Jeris Ross, Tommy Overstreet, Gunilla Hutton, Brian Collins, Ray Pillow, Jim Mundy, Billy "Crash" Craddock and Roy Clark.

CMA Banquet

The CMA Banquet held Friday night at the Municipal Auditorium, was produced and directed by Frank Jones and written by Bob Tubert. Dorothy Ritter gave the Hall of Fame Tribute and Roy Clark emceed the show.

During the show, the awards for D.J. of the Year were presented with Dale Eichor of KWMT in Fort Dodge, Iowa receiving the award in the under 50,000 market, Billy Parker of KVOO in Tulsa receiving the award in the 50-500,000 market, and Grant Turner of WSM in Nashville receiving the award in the above 500,000 listener market.

Artists who appeared on the show, in addition to Clark, were Ben Smathers and the Stoney Mountain Cloggers, Micky Gilley, Melba Montgomery, Cal Smith, Charlie McCoy and Johnny Gimble, Hank Snow, Mel Tillis, Barbara Mandrell, the Jordainaires and the Nashville Edition.

RCA

The RCA Breakfast Show was held Saturday morning at the Municipal Auditorium and was emceed by ASCAP's Charlie Monk.

Artists who appeared on the show were Ronnie Milsap, Bobby Bare and his family, Gary Stewart, Dolly Parton and Waylon Jennings and the Waylors.

Capitol

The Capitol Show was held Saturday afternoon at the Municipal and was highlighted by a one hour set by Merle Haggard and the Strangers, who were joined by Johnnie Gimble. The Hag's set included a number of tunes where he played the fiddle along with Gimble.

Other artists on the Capitol show were Susan Raye, Freddie Hart, Tennessee Ernie Ford, Homer Joy, Paul Richey, Norris Wilson, LaWanda Lindsey, Charlie Walker, Arleen Hardin, Stoney Edwards, LaCosta, Red Steagall, Brush Arbor, Connie Cato and Tony Booth.

Artists on the Opry Land label who appeared were Jay Lee Webb, Lola Jean Dillon, Jim and Judy Bryte.

The master of ceremonies for the show was WSM's Ralph Emery.

CBS

The CBS Show, held Saturday night at the Municipal Auditorium, featured artists from the Columbia, Epic, Monument and Enterprise labels. It was emceed by songwriter/producer/artist Norris Wilson.

Artists who appeared on the show included Asleep At The Wheel, Sandi Burnett, Johnny Cash, Cliff Cochran, David Allen Coe, Johnny Duncan, Barbara Fairchild, Larry Gatlin, Lloyd Green, David Houston, George Jones, Barbara Mandrell, Charlie McCoy, Jody Miller, Pam Miller, the Oak Ridge Boys, Johnny Paycheck, Charlie Rich, Connie Smith, Freddy Weller, David Wills and Tammy Wynette.

Atlas

The Atlas Show, held Saturday night on the lower level of the Municipal Auditorium, was emceed by Billy Parker of KVOO in Tulsa.

Artists who appeared at the show were the Homesteaders, George and Jeannie Kent, Kenny Price and the Super Sidemen, Earl Richards, Bobby Lewis, Sylvia Mobley, Leona Williams, Charlie Walker, Justin Tubbs, Beverly Faye, Lenora Ross, Steve Lake and the Swingmasters.

Appreciation Concert

An "Appreciation Concert" was held — open to anyone, at the War Memorial Auditorium Saturday night of the Birthday Celebration.

The show featured performances by Johnny Paycheck, Sammi Smith, Willie Nelson and Waylon Jennings.

October Is Country Music Month

IT'S BEEN A GREAT YEAR!

**BMI Award Winners
ANOTHER LONELY SONG**

Tammy Wynette

BRING IT ON HOME (TO YOUR WOMAN)

Joe Stampley

GOOD NEWS

Jody Miller

KIDS SAY THE DARNEDEST THINGS

Tammy Wynette

THE MOST BEAUTIFUL GIRL

Charlie Rich

SHE'S ALL WOMAN

David Houston

SUPERMAN

Donna Fargo

A VERY SPECIAL LOVE SONG

Charlie Rich

HOUSE OF THE RISING SUN

Jody Miller

LET ME BE THERE

Olivia Newton-John

WE'RE GONNA HOLD ON

George Jones & Tammy Wynette

WHAT'S YOU MAMA'S NAME, CHILD

Tanya Tucker

THE PERFECT STRANGER

Freddy Weller

AlGallico music corporation

AND AFFILIATED COMPANIES: **ALGEE/ALTAM/ROADMASTER**

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THE COUNTRY SINGLES CHART

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DAVID WILLS—Epic 8-50036
THERE'S A SONG ON THE JUKEBOX (Algee, BMI)

Get change for a twenty in dimes—you'll want to hear this one a thousand times. Good beer-drinkin' sound—solid country!

MERLE HAGGARD—Capitol 3974
I'VE GOT A DARLIN' (FOR A WIFE) (Shade Tree, BMI)
KENTUCKY GAMBLER (Owepar, BMI)
 No use trying to pick one over the other—it's a two-sided hit. Beautiful ballad great for anniversaries on one side, and a song about high rollers written by Miss Dolly on the other.

BRENDA LEE—MCA 40318
ROCK ON BABY (Chappell, ASCAP)
 Brenda tells her man to do his thing—facing the fact that woman is made for man and man is made for life. You can tie this one down to your playlists.

CHARLIE McCOY—Monument ZS8 8625
I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU) (Fred Rose, BMI)
 Harmonica whiz does an old Hank Williams number that won't be cheatin' any hearts—there's an arrow straight through to the top. He can't help it—it's a hit.

PEGGY SUE—MCA-40323
LOOKIN' IN THE DEVIL'S EYES (Contention, SESAC)
 Young gal tells all that you can't find heaven looking in the devil's eyes. Looks like this angel has a hit.

EDDY RAVEN—ABC-12037
AIN'T SHE SOMETHIN' ELSE (Jack & Bill, ASCAP)
IF IS A BIRD ON A CHAIN (Milene, ASCAP)
 "A" side is somethin' else as the talented singer/songwriter belts out a Foster-Rice number. Flip is a self-penned ballad that's beautiful and super-strong.

FREDDIE HART—Capitol P-3970
MY WOMAN'S MAN (Al Gallico/Ben Peters, BMI)
 Freddie gets some easy lovin' from his sweetheart—and he's thankful for every lovin' minute. You'll love this one.

RONNIE RENO—MCA-Tally MCA-40322
THE WINTERING KIND (Bucksnot, BMI)
SEPTEMBER IN MIAMI (Shade Tree, BMI)
 First side has Ronnie wondering whether the cold will hit his warm love; flip is written by the Hag, telling about a love first found in the Fall in Miami. Newcomer comes out strong!

CALICO—United Artists UA-XW554-X
COME ON DOWN TO TEXAS (Shady Nook, United Artists, ASCAP)
 Sounds like a great invitation from this group—they'll soon have a lone star at the top of the charts.

RONNIE SESSIONS—MCA-40326
POOR LITTLE RICH GIRL (Evil Eye, BMI)
 Young singer debuts on new label with a story about a gal who's got everything in life but love—and that's the only thing worth having.

SUE RICHARDS—ABC-Dot DOA-17529
YOU DON'T HAVE TO CHANGE THE WORLD (Famous, ASCAP)
 All Miss Richards wants is for her man to keep on being himself—she doesn't need a world-wide hero. This song will be making change—to drop in the jukes.

RAY GRIFF—ABC-Dot DOA-17519
I'M ALL LOVED OUT (Blue Echo, ASCAP)
 Ray reaches back to bring out some more love—and there's ain't no more there. Jocks will be playing this 'til it's all worn out.




JIMMIE DAVIS—Paula 406
SOUVENIRS OF YESTERDAY (Jimmie Davis, BMI)
DON'T LET THE GREEN GRASS FOOL YOU (Assorted, BMI)
 The Governor brings out two sides that'll bring sunshine to the country programmers.

NOV. 2	OCT. 26		WKS. ON CHART
2	1	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN—MCA 40280	10
2	1	I SEE THE WANT TO IN YOUR EYES CONWAY TWITTY—MCA 40282	10
3	4	MISSISSIPPI COTTON PICKIN' DELTA TOWN CHARLEY PRIDE—RCA PB-10030	10
4	8	TROUBLE IN PARADISE LORETTA LYNN—MCA 40283	9
5	7	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA PB-10031	9
6	6	WOMAN TO WOMAN TAMMY WYNETTE—Epic 5-50008	12
7	3	I OVERLOOKED AN ORCHID MICKEY GILLEY—Playboy 6004	13
8	9	BONEY FINGERS HOYT AXTON—A&M 1607	10
9	12	COUNTRY IS TOM T. HALL—Mercury 73617	7
10	5	PLEASE DON'T STOP LOVING ME PORTER & DOLLY—RCA PB-10010	13
11	24	BACK HOME AGAIN JOHN DENVER—RCA 10065	5
12	17	GET ON MY LOVE TRAIN LaCOSTA—Capitol 3945	7
13	14	THE GREAT DIVIDE ROY CLARK—Dot 17518	10
14	15	AFTER THE FIRE IS GONE WILLIE NELSON & TRACY NELSON—Atlantic 4028	11
15	19	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—Dot DOA-17522	7
16	18	DON'T TELL (THAT SWEET OL' LADY OF MINE) JOHNNY CARVER—ABC 12017	9
17	20	DELTA DIRT LARRY GATLIN—Monument ZS8-8622	8
18	34	I CAN HELP BILLY SWAN—Monument ZS8-8621	4
19	16	TEN COMMANDMENTS OF LOVE DAVID HOUSTIN & BARBARA MANDRELL—Epic 5-20005	11
20	21	BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H327	9
21	26	FAIRYTALE POINTER SISTERS—Blue Thumb 254	11
22	23	CREDIT CARD SONG DICK FELLER—United Artists 535	6
23	29	YOU'RE NOT GETTING OLD FREDDY WELLER—Columbia 3-10016	6
24	22	COME ON IN AND LET ME LOVE YOU LOIS JOHNSON—20th Century TC2106	12
25	25	WELCOME TO THE SUNSHINE JEANNE PRUETT—MCA 40284	8
26	42	SHE CALLED ME BABY CHARLIE RICH—RCA PB-10062	4
27	30	WORKIN' IN THE CARWASH BLUES TONY BOOTH—Capitol 3943	8
28	28	ANOTHER GOODBYE SONG REX ALLEN, JR.—Warner Bros. WBS8000	8
29	31	CAN'T YOU FEEL IT DAVID HOUSTON—Epic 8-50009	6
30	33	LONG BLACK VEIL SAAMI SMITH—Mega MR 1214	8
31	37	SON OF A ROTTEN GAMBLER ANNE MURRAY—Capitol P-3955	5
32	41	MEMORY MAKER MEL TILLIS—MGM M14744	5
33	10	I'M HAVING YOUR BABY SUNDAY SHARPE—United Artists XW507-X	11
34	38	HE CAN BE MINE JEANNIE SEELY—MCA 40297	6
35	35	WHERE'D I COME FROM BOBBY BARE, JR. & MAMA—RCA 10037	6
36	39	RAINDROPS NARVEL FELTS—Cinnamon 809	6
37	11	A MI ESPOSA CON AMOR SONNY JAMES—Columbia 3-10001	14
38	43	STOP AND SMELL THE ROSES MAC DAVIS—Columbia 3-10018	7
39	52	WE'RE OVER JOHNNY RODRIGUEZ—Mercury 73621	3
40	40	IT AMAZES ME MARY KAY JAMES—Avco CAV 601	10
41	48	LUCKY ARMS LEFTY FRIZZELL—ABC 12023	4
42	55	EVERYTIME I TURN THE RADIO ON BILL ANDERSON—MCA 40304	4
43	47	GET UP, I THINK I LOVE YOU JIM ED BROWN—RCA 10047	5
44	49	SHE BURNED THE LITTLE ROADSIDE TAVERN DOWN JOHNNY RUSSELL—RCA 10038	5
45	45	LET'S TRUCK TOGETHER KENNY PRICE—RCA PB-10039	8
46	46	YOU GET TO ME EDDIE RABBITT—Elektra 45895	8
47	51	DIXIE LILLY ROY DRUSKY—Capitol 3942	4
48	57	TWO GUN DADDY MARTY ROBBINS—MCA 40296	3
49	13	I LOVE MY FRIEND CHARLIE RICH—Epic 8-20006	13
50	62	HE CAN'T FILL MY SHOES JERRY LEE LEWIS—Mercury 73618	2
51	66	U.S. OF A. DONNA FARGO—Dot DOA-17523	2
52	56	ROOM FOR A BOY FERLIN HUSKY—ABC 12021	5
53	65	GONE NANCY WAYNE—MORGAN—Epic 8-50023	3
54	58	MUSICAL CHAIRS TOMPALL GLASER—MGM M14740	3
55	64	LOVE IS HERE WILMA BURGESS—Shannon 5821	4
56	61	DOWN TO THE END OF THE WINE JACK BLANCHARD & MISTY MORGAN—Epic 8-50023	4
57	71	SHE KEPT ON TALKIN' MOLLY BEE—Granite G509	2
58	60	BABY'S GONE BOBBY WRIGHT—ABC 12028	5
59	59	I JUST CAN'T HELP BELIEVIN' DAVID ROGERS—Atlantic CY-4204	5
60	63	OH, HOW HAPPY SHERRY BRYCE—MGM 14747	3
61	72	OUT OF HAND GARY STEWART—RCA PB-10061	2
62	—	WHAT A MAN MY MAN IS LYNN ANDERSON—Columbia 3-10041	1
63	67	NOT TONIGHT LITTLE DAVID WILKINS—MCA 40199	3
64	73	YOU CAN HAVE HER SAM NEELY—A&M 1612	2
65	68	WELCOME BACK TO MY WORLD CARL BELEW—MCA 40276	5
66	—	HERE WE GO AGAIN BRIAN SHAW—RCA PB-10071	1
67	—	THE DOOR GEORGE JONES—Epic 8-50038	1
68	—	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MS-146	1
69	69	CANDY MOUNTAIN MELODY GEORGE MORGAN—MCA 40298	3
70	74	IT'S ME AGAIN, MARGARET PAUL CRAFT—Truth TRA-3205	2
71	—	MAKE IT FEEL LIKE LOVE AGAIN BOBBY G. RICE—GRT 009	1
72	—	I AIN'T HANGIN' AROUND LA WANDA LINDSEY—Capitol 3950	1
73	75	DAYTIME LOVER GARY SERGEANTS—Mercury 73608	2
74	—	BABY'S NOT HOME ROY HEAD—Mega MR-1219	1
75	—	A HABIT I CAN'T BREAK NICK NIXON—Mercury 73606	1



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