

RECORD WORLD

Who In The World: Barry Manilow



HITS OF THE WEEK

SINGLES

BAD COMPANY, "MOVIN' ON" (prod. by Bad Company) (Badco, ASCAP). Second single from their "Bad Co." album has as much going for it as their groundbreaking "Can't Get Enough." Mick Ralphs tune is locomotion in action. Newly-recorded B side, "Easy on My Soul," not found on their lp is yet another solid sales plus. Swan Song 70101 (Atlantic).

B. T. EXPRESS, "EXPRESS" (prod. by Jeff Lane/Dock Prod. & 'O' Prod.) (Triple O/Jeff-Mar, BMI). Clear choice from the album featuring "Do It ('Til You're Satisfied)." In the wake of the cut's phenomenal disco response, it sees a long-awaited single release, puffin' in the same direction as its pop/soul predecessor. Roadshow 7001 (Scepter).

STYLISTICS, "STAR ON A TV SHOW" (prod. by Hugo & Luigi) (Avco Embassy, ASCAP). The "You Oughta Be in Pictures" concept gets an update for the '70s from romantic souldom's ratings kings. Their medium is a familiar message whose run is renewed with contemporary finesse. The home screen has never sounded better! Avco 4649.

LOGGINS & MESSINA, "CHANGES" (prod. by Jim Messina) (Jasperilla, ASCAP). Neither the Phil Ochs nor the Bowie classic of the same name, but a Messina original off the duo's "Mother Lode" album. A full 180 degree turn from "Your Mama Don't Dance," this eloquent product brings a bit of existentialism to the superstar world. Columbia 3-10077.

SLEEPERS

SAM NEELY, "I FOUGHT THE LAW" (prod. by Bobby Hart & Danny Janssen: Hit Brigade Music/Gross-Kupps Prod.) (Acuff-Rose, BMI). The Bobby Fuller Four former '66 top 10er serves as an even more animated oldie than "You Can Have Her" as Neely comes off his biggest to date. Saga of a man on the run proves to be a fight to a fine finish. A&M 1651.

TAVARES, "REMEMBER WHAT I TOLD YOU TO FORGET" (prod. by Dennis Lambert & Brian Potter) (ABC-Dunhill, BMI). Powerhouse material debuted on a recent Four Tops album becomes the likely choice for these guys to top their number one soul success, "She's Gone." Crossover possibilities here boggle the mind. Totally unforgettable! Capitol 4010.

JOHNNY WINTER, "RAISED ON ROCK" (prod. by Shelly Yakus) (Screen Gems-Columbia/Sweet Glory, BMI). Elvis grabbed a hold of this Mark James tune not too long ago, but leave it to Johnny to make it seem like you're hearing it for the first time. Interesting counterpart to the current Mac Davis hit celebrates boogie. Blue Sky ZS8-2754 (Columbia).

CHARLIE DANIELS BAND, "THE SOUTH'S GONNA DO IT" (prod. by Paul Hornsby/Don Rubin Prod.) (Kama Sutra/Rada Dara, BMI). Southern rock had a great '74, and Charlie wants to be the one to launch '75 from below the Mason-Dixon line. More supportive of a total career than "Uneasy Rider." For one and y'all! Kama Sutra 598.

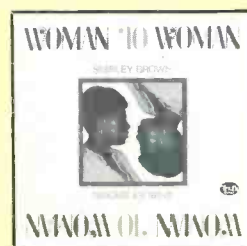
ALBUMS

GUESS WHO, "FLAVOURS." Canadian troubadours who have held a steady 'n sturdy grip on the pop scene for lo these many years, further the strength of that grasp with this diversified set. A virtual Baskin-Robbins array is offered—the tasty single, "Dancin' Fool," the spicy "Long Gone" and the nourishing "Diggin' Yourself." Do yourself a "Flavour!" RCA CPL1-0636 (6.98).

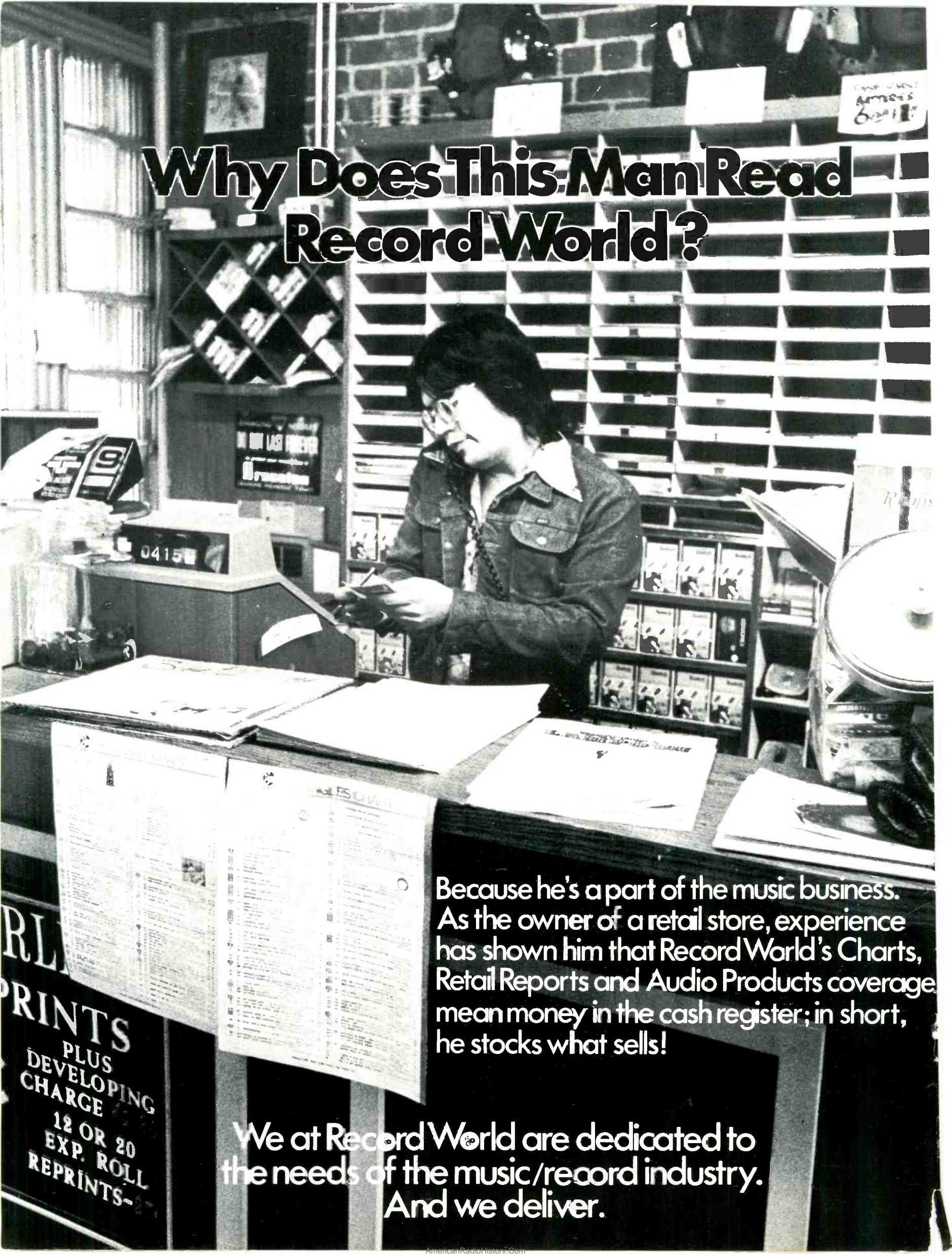
ROXY MUSIC, "COUNTRY LIFE." After opening eyes with the cover, Ferry and troupe offer ear-tingling material on a beguiling international level from the "Oy Weh" of "The Thrill of it All" to the "I'amour" of "All I Want Is You" to the "liebchen" of "Bitter-Sweet." The time is ripe for Stateside recognition of the mysticism oozed by Ferry's genius. Atco SD 36-106 (6.98).

SHIRLEY BROWN, "WOMAN TO WOMAN" The single title track off this disc has been making chart history, not only in its swift zoom into the number one slot on the *Record World* r&b chart and crossover into pop, but also in its re-establishment of the answer record (with Barbara Mason's and Candi Staton's reaching top proportions). Truth TRS 4206 (Stax) (6.98).

MAN, "SLOW MOTION." Deke Leonard-led entourage has indeed decelerated their pace while directing that energy into a new, highly-structured style. Demonstrative of the effectiveness of the added dimensions is the gut level feel of "Hard Way to Die," the Beatlesque quality of "You Don't Like Us" and the sheer loveliness of "Rainbow Eyes." UA UA-LA345-G (6.98).



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.

ROLL REPRINTS
PLUS DEVELOPING
CHARGE
12 OR 20
EXP. ROLL
REPRINTS-

RECORD WORLD

Copyright Bill Signed by Ford

■ VAIL, COLO. — President Gerald P. Ford signed into law on Tuesday (31) a bill making permanent the Federal Copyright extended to sound recordings. The previous statute was due to expire at the end of 1974.

The new law increases the penalties for willful infringement to a fine of up to \$25,000 and/or a jail term of up to one year for the first offense and a fine of up to \$50,000 and/or a jail term of up to two years for subsequent offenses. Under the statute just expired, the penalties were a fine of up to \$1,000 and/or a jail term of up to one year for all offenses.

The Recording Industry Association of America, which had aided the campaign for this legislation, hailed enactment of the new law as a vital tool in the recording industry's ongoing battle against the piracy of sound recordings.

The new law also extends for a two-year period copyright protection for musical compositions that were due to expire at the end of 1974. It also creates a commission to look into the ramifications of copyright of technological developments such as xerography and computerization.

20th Pacts Westbound

■ LOS ANGELES — Russ Regan, president, 20th Century Records, and Armen Boladian, president, Westbound Records, have jointly announced that a long-term agreement had been reached calling for 20th's exclusive distribution in the U.S. of all productions from the Westbound organization. Additionally, the Westbound-Eastbound album catalogue, heretofore distributed by Chess-Janus, will also be distributed by 20th, effective immediately.

Under the terms of the pact, Westbound product will be released on a new label—20th Century-Westbound Records. Initial releases now being readied include such Westbound artists as Funkadelic, Denise LaSalle and the Detroit Emeralds. A number of albums are now being prepared
(Continued on page 26)

WB Firms Up Discs On White House Tapes

■ NEW YORK — In the wake of the just-concluded Watergate cover-up trial, Warner Bros. Records is proceeding with its plans to release the historic Nixon White House tapes used as court evidence in disc form to the general public (RW, Jan. 4).

Principals

The label has announced that its two-record set of Oval Office tape segments will include conversations between former President Nixon and aides H. R. Halde- man, John Ehrlichman, John Mitchell, Charles Colson and John Dean.

The 11-record set the label is also preparing will contain the complete 22 hours of tapes played during the trial of Mitchell, Halde- man, Ehrlichman, Robert Mar- dian and Kenneth Parkinson which concluded last week with a New Years Day verdict of guilty for all but the acquitted Parkin- son.

Both albums will be accom- panied by transcripts of the con- versations. The 11-record set will be made available by Warners to
(Continued on page 11)

Reiss Assumes Key Motown Ind. Post

■ LOS ANGELES — Gordon S. Riess, formerly executive vice president of Cinema Interna- tional Corporation, has been named executive vice president and chief operating officer of Motown Industries, it was announced by Berry Gordy, chair- man of the board and president.

Riess operated out of London for CIC and has more than fifteen years of experience in Europe including top executive posts with International Paper Company in Zurich, and Ford Motor Company in Brussels, Copenhagen, Rome and Alex- andria, Egypt.

Riess replaces Berle Adams who resigned recently.

Responsibilities

Administration of all phases of Motown Industries' entertain- ment complex will come under Riess' jurisdiction. These include Motown Record Corporation; Jobete's group of music publishing companies; Multi-Media Manage- ment Corporation, and Motown Productions, the television and motion picture arm.

Disco Crossovers Providing Artists With Multi-Purpose Promotion Aids

By ROBERT ADELS

■ NEW YORK — Heavy reaction from discotheques can do more than break a black record pop, according to an analysis of **Record World's** singles chart. Of the three new disco acts breaking into the top 25 with bullets this week, all are outdistancing their r&b chartings with stronger pop positions.

Gloria Gaynor

While Gloria Gaynor (MGM) received initial black radio reaction to her currently bulleted at 13 "Never Can Say Goodbye," its crossover to pop has taken place without its attaining a major r&b chart slot. It was disco reaction to the single, a **Record World** Sleeper the week of September 7, which sustained it until the snowballing effect carried its weight into the pop market where it charted for the first time some eight weeks ago.

Carol Douglas

Another soul vocalist, Carol Douglas (Midland International) has bulleted into the 19 pop slot this week as the record's r&b

charting follows somewhat behind. The RCA-distributed record broke onto the pop chart several weeks before being tracked as a major r&b seller. (The single is now bulleted 23, r&b.)

Disco Tex

Meanwhile, the r&b accept- ance of Disco Tex & the Sex-O- Lettes (Chelsea) has been even more overshadowed by the disc's pop activity, after getting its initial exposure as a disco staple. At a bulleted 21 this week on The Singles Chart, the record exhibits the ability of the discos to break a white act (lead singer Monte Rock III) into the upper chart echelons.

In a situation which in many ways resembles the Gloria Gaynor story in terms of keep- ing a record alive between re- lease date and pop charting, the disco reaction to Labelle's "Lady Marmalade" (Epic), first as an al- bum cut and then as a single, has sustained it until this week's pop breakthrough at 99. Coinci- dentally, the act's "Nightbirds" album also makes its top 100 debut this week at 99. The black female vocal trio has often been described as having a broader white than black follow- ing, and disco activity has helped their product reach the pop audience without first having to prove itself in the r&b market.

Disco play, when concentrated on a local level, is also playing a part in the making of album acts out of such pop/soul singles artists as Carl Douglas (20th Century) and B. T. Express (Scepter). Heavy dance club ex- posure for "Blue Eyed Soul"

(Continued on page 31)



Gordon S. Riess

Riess' appointment coincides with Motown's expansion plans in foreign operations in all fields of entertainment, as well as with the consolidation of its currently broadening base of activities in the United States.

Background

He is a Harvard Business School graduate with subsequent experience in administration, finance, legal, marketing and personnel.

NAACP Nominees For Image Awards

■ HOLLYWOOD, CAL. — Nomi- nees for the NAACP's eighth an- nual Image Awards presentations have been announced by Bob Jones, chairman of the event sponsored by the Beverly Hills— Hollywood branch of the National Association for the Advancement of Colored People. The winners will be announced on Jan. 18 at the Hollywood Palladium.

(Continued on page 28)

Hall of Fame Nominations Announced by Recording Acad.

■ NEW YORK—Big band sounds abound among this year's nominations for the Recording Academy's Hall of Fame, which honors recordings of lasting, qualitative and historical significance released before the advent of the Academy's Grammy Awards in 1958. The list of the 30 finalists, along with ballots, have recently been mailed to the 90 members of the Hall's election committee, who selected the nominations and whose second round of voting will determine the five recordings that will join last year's entries in the Academy's newly-established Hall of Fame.

Topping the list of most nominated artists are two bandleaders, Tommy Dorsey and Duke Ellington, who, along with Billie Holiday, have been cited for three recordings apiece. The only other multi-nominee is Benny Goodman, who has been named twice.

The range of nominations covers, in addition to big bands, male and female singers, pop instrumentalists and classical ar-

tists. By a vote of the Academy's national trustees it was decided that this year "the four non-classical recordings receiving the highest number of votes shall be joined by the classical recording receiving the most votes to make up the five Hall of Fame winners."

The time span of the 30 selections covers half a century, beginning with Enrico Caruso's 1907 acoustic recording of "Vesti La Giubba" and ending with Count Basie's mid-fifties version of

(Continued on page 26)

Daniels Forms Pubbery

■ LOS ANGELES — Chandler L. Daniels has formed Musical Hits Publishing Co. (BMI) as a first step in assuming his new activities in independent production, management and publishing since his departure from Capitol Records.

Musical Hits Publishing Co. will be the exclusive North American publisher for all tunes written by Bjorn Skifs (lead singer for Blue Swede) and Ben Palmers

(Continued on page 26)

Phonodisc Taps Thies

■ NEW YORK — Herb Heltd, director of national sales for Phonodisc, has announced that Arnold R. Thies has been named the regional director of the newly formed southern region. Phonodisc now has four regional offices located in Los Angeles, Nashville, New York and Chicago.

For the past six months, Thies has been the Phonodisc liaison for major accounts. Previous to his Phonodisc affiliation, he served as national country sales director for MGM Records in Nashville.

Thies will be based in Nashville and will report directly to Heltd.

Isleys Hold Gold



The Epic/Columbia Custom Labels recently held a gala reception in the Persian Room of the Plaza Hotel to honor T-Neck recording artists the Isley Brothers. The special luncheon was arranged to present the Isleys with three gold records which the group achieved for their single "That Lady (Part 1)," the album entitled "3+3," and their most recent lp, "Live It Up." Shown above at the affair are (from left, rear): Ron Alexenburg, vice president and general manager, Epic and Columbia Custom Labels; Don Kirshner, president, Kirshner Entertainment Corporation; Kelly Isley; and Jim Tyrrell, vice president, national sales, Epic and Columbia Custom Labels. From left, front: Ronald Isley; Chris Jasper; Marvin Isley; Ernie Isley; Rudolph Isley; Richard Mack, director, national r&b promotion, CBS Records; and LeBaron Taylor, vice president, special markets, CBS Records.

RCA Names Carter Natl. Sales Dir.

■ NEW YORK—The appointment of Dick Carter as director of national sales, RCA Records, has been announced by Jack Kiernan, division vice president, marketing. Carter replaces Tony Montgomery who last week was named director of promotion for the company.



Dick Carter

At the same time, Kiernan said Larry Gallagher would replace Carter as north central regional sales manager and that Dave Wheeler would replace Gallagher as sales manager of country music. Wheeler had been manager of RCA's Detroit sales office.

Carter was appointed north central regional sales manager, RCA Records with headquarters in Chicago, in early 1974. Before that, he had been a field sales representative in the northwest, prior to which he had been with

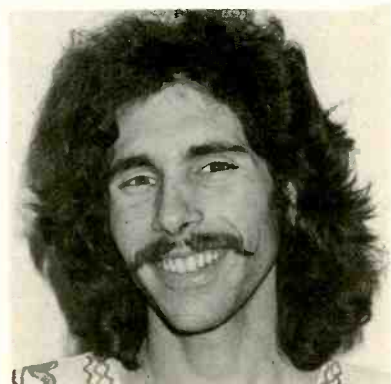
((Continued on page 39))

Weisner Exits Buddah

■ NEW YORK — Ron Weisner has announced his resignation as vice president of Buddah Records, a position he has occupied since the company's inception six years ago. Weisner plans to form his own film management-production company. Details concerning Weisner's new company will be announced shortly.

Island Taps Dengrove

■ LOS ANGELES — Pat Pipolo, Island Records vice president—promotion, has announced the appointment of Jeffrey S. Dengrove as national album promotion manager for Island, effective immediately.



Jeffrey Dengrove

Dengrove will headquarter at Island's Los Angeles office, working directly under Pipolo along with Island's field promotion team.

Dengrove joins Island from Third World Promotions, his own national album promotion operation, which handled promotion projects for 20th Century, Wooden Nickel, Chelsea and Island Records. Previously, he was Pipolo's assistant at MCA Records, handling national album promotion for the label for nearly four years in both New York and Los Angeles.

Dengrove will be involved in all phases of album promotion, overlapping into the areas of marketing, sales and advertising.



1700 Broadway, New York, N.Y. 10019
Area Code (212) 765-5020

PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**
VP & MANAGING EDITOR **MIKE SIGMAN**

LENNY BEER/DIRECTOR OF MARKETING
HOWARD LEVITT/ASSOCIATE EDITOR
MITCHELL KANNER/ART DIRECTOR
TONI PROFERA/RESEARCH EDITOR
Robert Adels/Reviews Editor
Roberta Skopp/Assistant Editor
Ira Mayer/Assistant Editor
David McGee/Assistant Editor
Mike Bisker/Assistant Research Editor
Dede Dabney/R&B Editor
Michael Schanzer/Assistant Art Director
Sandee Oxman/Production
Speight Jenkins/Classical Editor
Vince Aletti/Discotheque Editor
Irene Johnson Ware/Gospel Editor
Richard Robinson/A-V Editor
Stan Soifer/Advertising Sales

WEST COAST
SPENCE BERLANT
VICE PRESIDENT

WEST COAST MANAGER
Eliot Sekuler/West Coast Editor
Karen Fleeman/Assistant Editor
Linda Nelson/Production
6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE
JOHN STURDIVANT
VICE PRESIDENT
SOUTHEASTERN MANAGER
Don Cusic/Southeastern Editor
Marie Ratliff/Research
Ellen Wood/Production
Red O'Donnell/Nashville Report
806 16th Ave. So., Nashville, Tenn. 37203
Phone: (615) 244-1820

LATIN AMERICAN OFFICE
TOMAS FUNDORA
VICE PRESIDENT
LATIN AMERICAN MANAGER
Carlos Marrero/Assistant Manager
3140 W. 8th Ave.
Hialeah, Fla. 33012
(305) 823-8491
(305) 821-1230 (night)

ENGLAND
NOEL GAY ORGANISATION
24 Denmark St.
London, W.C.2, England
Phone: 836-3941

JAPAN
ORIGINAL CONFIDENCE
CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo
GERMANY
PAUL SIEGEL
EUROPEAN EDITOR
Tauentzienstrasse 16, 1 Berlin 30, Germany
Phone: Berlin 2115914

FRANCE
GILLES PETARD
8, Quai de Stalingrad,
Boulogne 92, France
Phone: 520-79-67

CANADA
LARRY LE BLANC
22 Walmer Road, Apt. 604
Toronto, Canada
Phone: (416) 967-1104

ITALY
ALEX E. PRUCCHINI
Via Corno Di Cavento N. 21, Milan
SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$50; AIR MAIL—\$85; FOREIGN—AIR MAIL \$90. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1975 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 30, No. 1438

Court Decision Supports Publishers

■ NEW YORK — Tape pirates received a setback recently when in a 2 to 1 decision handed down by the U.S. Third District Court of Appeals, a lower court decision in their favor was reversed. A number of music publishers had instituted suit claiming that tape duplicators could not have access to the compulsory licensing provisions of the U.S. Copyright Law. In striking down the lower court decision, the Court of Appeals held that duplicators or pirates did not "use" the composers work in a "similar" fashion and therefore could not utilize the compulsory licensing provisions at all.

The reversal of the lower court decision is in conformity with two prior decisions in other circuits. Thus, three of the 10 circuit courts have concurred in ruling that a compulsory license is not available if it is invoked to pirate a recording or tape.

Appeal

One of the cases, *Marks v. Colorado*, has been appealed by the defendant to the Supreme Court. In responding to a request by the Court for comment on the case, the U.S. Solicitor General recommended that this Writ of Certiorari should be denied since the Circuit Court's decision was in his opinion correct and since there was an absence of conflict among the circuits. The Supreme Court's ruling on the appeal should be expected shortly.

One case is still under appeal by the defendant in the Fifth Circuit where the District Court had decided in favor of the copyright proprietors.

Wonder Gets Gold

■ LOS ANGELES — "Boogie On Reggae Woman," the second single culled from Stevie Wonder's Motown album, "Fulfillingness' First Finale," has sold over one million units and was declared gold, announced Ewart Abner, president of Motown Record Corp.

Both the album and the single were produced, arranged, written and performed by Wonder.

New Motown Phone

■ LOS ANGELES — The Motown Record Corporation and its affiliated organizations, Jobete Music, Multi-Media Management and MoWest Studios will have a new telephone number as of January 6, 1975. The new number will be (213) 462-3111.

The offices for Motown Records will remain at 6464 Sunset Blvd. Los Angeles, California 90028.

Shirley Brown's 'Woman to Woman' Reactivates the 'Answer' Record

By ROBERT ADELS

■ NEW YORK—For the first time in the history of *Record World's* R&B Singles Chart and for perhaps the first time in all of black music history, a former number one record has generated two simultaneous top 10 "answer" records and a third chart hit. The revival in the commercial appeal of the "answer" record—precipitated by the success of Shirley Brown's "Woman to Woman" on the Stax-distributed Truth label—has also brought the art of the introductory "rap" to new heights of soul fashion.

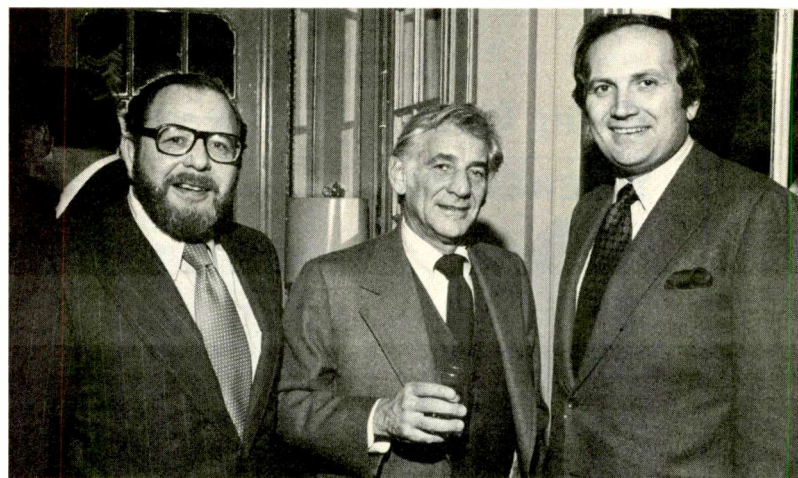
"Woman to Woman" topped The R&B Singles Chart for two weeks in November and is still charted there at 31. The first two "answer" discs which resulted from that disc's popularity, released within one week of each other, are now both top 10 on the soul charts: Barbara Mason's Buddah hit "From His Woman to You" at a bulleted number 8 and Candi Staton's Warner Bros. hit "As Long As He Takes Care

ATV Pacts Sire For Fruupp Disc

■ NEW YORK—Peter K. Siegel, president of ATV Records has announced a major licensing agreement with Seymour Stein, managing director of Sire Records, for Sire to release the Irish band, Fruupp in the U.S. ATV Records is the American operating arm of Pye Records of London.

Sire plans to release Fruupp's most recent British album, "Prince of Heaven's Eyes," in late March to coincide with a tour currently being planned by Stein and Paul Charles, manager of the group.

Bernstein Honored



Irwin Segelstein (left), president of Columbia Records, and Arthur Taylor (right), president, CBS, talk with Leonard Bernstein at the reception honoring Bernstein on the occasion of the release of "Leonard Bernstein at Harvard, The Norton Lectures 1973: 'The Unanswered Question.'" Other guests included Elliot Forbes, chairman of the music department at Harvard, who was presented with an autographed copy of the six-volume set.

of Home" at a bulleted 9. In addition, the male answer record by Lonnie Youngblood on the Chess/Janus-distributed Shakat label, "Man to Woman" is a soul-charted 34 this week.

The Staton and Mason singles are following in the pop crossover footsteps of the now-gold Shirley Brown recording: "As Long As He Takes Care of Home" is 60 while "From His Woman to You" is a bulleted 59 on The Singles Chart.

It is also interesting to note that the opening rap on "Woman to Woman" has led to the device showing up much more frequently on other black records produced since its ascendancy. A similar interest in raps on the part of record producers also showed a resurgence with the popularity of Margie Joseph's "Stop in the Name of Love" in 1971, also on a Stax-connected label, Volt.

History

The concept of the "answer" record, a song in which a past hit is directly addressed in lyrical and/or musical content, is tied to the broader history of the novelty record. By the end of World War II, such kings of novelty as Spike Jones were more often than not to be found on the charts spoofing a former hit by another artist. An example of parodying an original hit with comic "gimmick" variations on the original copyright was Jones' '45 version of "Holiday for Strings," a take-off on the David Rose triumph of the previous year. Titrularly-changed parodies of hits were also Jones' forte, as exhibited by his 1950 chart record "Chinese Mule Train," a spoof of Frankie Laine's '49 num-

ber one disc "Mule Train."

The man who figured most prominently into the novelty/answer concept in the early rock era was Stan Freberg who hit in 1956 with his version of Elvis Presley's "Heartbreak Hotel." But r&b music did not pick up the idea from rock; a group from which Hank Ballard emerged, The Midnighters, had scored in '54 with "Work with Me Annie" and in effect answered their own record two times in succession with their follow-up r&b charters "Annie Had a Baby" and "Annie's Aunt Fannie."

Success Pattern

Answer records have seldom been as successful as their original sources of inspiration, although one notable exception

(Continued on page 30)

Arista Pacts Freedom; Plans 8 LP Release

■ NEW YORK—Clive Davis, president of Arista Records, has announced that Arista will distribute Alan Bates' Freedom Records, an extensive catalogue containing recordings by major jazz artists of the 1960s and 70s. Arista will begin with an initial release of eight albums in late January.

In the release are Cecil Taylor's "Silent Tongues," recorded in 1974; Randy Weston's "Carnival," featuring Billy Harper on tenor; "Flexible Flier," with Sheila Jordan on vocals; Gato Barbieri and Dollar Brand in a series of reed duets under the title "Confluence;" Ornette Coleman's "Great London Concert," a two-lp set; Albert Ayler's "Vibrations," featuring Don Cherry; the Charles Tolliver All Stars' "Paper Man," with Herbie Hancock, Ron Carter and Gary Bartz; and Marion Brown's "Porto Nova." None of these recordings have been previously released in the U.S., and the Taylor, Weston and Rudd efforts are here issued for the first time anywhere.

Among other plans in Arista's progressive jazz pursuits are, according to Steve Backer, coordinator of the project for Arista, an album from Anthony Braxton featuring David Holland and Leroy Jenkins; a recording by Jon Hendricks (of Lambert, Hendricks and Ross); and a disc from Randy and Michael Brecker. Label coordinator on behalf of Freedom is Michael Cuscuna.

A promotional sampler of the eight albums (also including a track from the Braxton recording), designed to highlight the most accessible moments from each, will be distributed to radio stations in advance of the actual release.

A Great Way To Begin

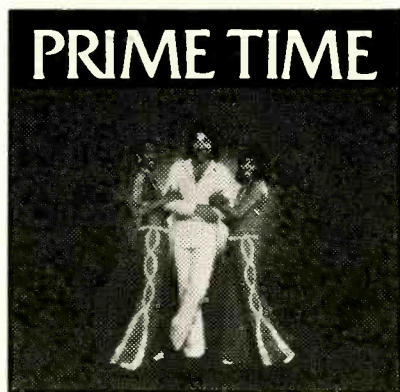
THE EXPLOSION OF ONE GREAT STAR!

TONY ORLANDO & DAWN

are breaking through with their next giant hit—

**“LOOK IN MY EYES
PRETTY WOMAN”**

from their current smash album



The album that is as red hot as their prime time CBS Television Show

TONY ORLANDO & DAWN

moving as fast as the new year with an entire catalog of hit albums!

Just Turned Gold!

NEW RAGTIME
FOLLIES



Going Gold!

TUNEWEAVING



Fast Breaking
Repackages Of Two Great Releases

KNOCK THREE TIMES
& CANDIDA



TONY ORLANDO
& DAWN II



ARISTA RECORDS

Our First Year...On Top!

THE ARRIVAL OF ANOTHER GREAT STAR!

BARRY MANILOW

has zoomed to the top of the '75 charts with his sensational hit—

"MANDY"

from his brilliant album—an album that is moving as fast as his sold-out concert appearances!

BARRY MANILOW II



Includes
"MANDY" and "IT'S A MIRACLE"

The magic of this great new star is also evident in the tremendous sales now being generated by the first **BARRY MANILOW** album!

"His Carnegie Hall Concert proved Manilow is a star in his own right and that he has the potential to become a long-lasting superstar!— **PERFORMANCE MAGAZINE**

"He will be a star for a long time!"— **PHILADELPHIA DAILY NEWS**

"Manilow is going to make it. BIG!"— **PHILADELPHIA INQUIRER**

"When you watch Manilow, you begin to think of the categories that apply—from entertainer to singer-songwriter to record star!— **BOSTON HERALD-TRAVELER**

BARRY MANILOW



The New Record Company

E/A/N's Year Shows Big Increase In Sales, Roster & Chart Growth

■ LOS ANGELES — Elektra / Asylum / Nonesuch Records is completing its first full year of operation, reported by the label to be a period marked by outstanding sales, consistently strong chart performances and steady growth throughout every phase of the young company's operations." Highlighting this success was sustained chart momentum that brought 67 percent of the company's pop and rock titles onto the charts, and garnered gold record awards for 14 albums during a year when only 31 pop and rock albums were released.

Year-end sales figures show a dollar volume performance reaching 38.6 million at the end of the year, an increase of 157 percent over comparable figures for '73.

Elektra/Asylum/Nonesuch also consolidated its national operation during this period. After initial operation through separate east and west coast offices—with sales, marketing and general business affairs centralized in New York while creative administration was handled from Los Angeles—the company relocated its headquarters to the Los Angeles office, newly renovated to contain an expanded home office staff.

Elektra/Asylum Records opened 1974 with a three album release from Bob Dylan, Joni Mitchell and Carly Simon, with those albums reaching the top three positions on national album charts.

Albums receiving RIAA certification during 1974 were "Best of Bread, Vol. II;" "Late For The Sky" by Jackson Browne; "Vertigies and Balderdash" by Harry Chapin; "Colors of The Day" by Judy Collins; "Planet Waves" and "Before The Flood," both recorded by Bob Dylan with The Band; "Eagles," "Desperado" and "On The Border," all recorded by the Eagles; "Court and Spark" and "Miles of Aisles," both recorded by Joni Mitchell; Carly Simon's "Hotcakes;" "The Souther Hillman Furay Band;" and "When The Eagle Flies" by Traffic. Of these, 11 were released during 1974.

Achieving platinum record status during the year were three albums, "The Best of Bread," "Before The Flood" by Bob Dylan and The Band, and "Court and Spark" by Joni Mitchell.

Elektra/Asylum's country roster also scored both singles and album successes. Melba Montgomery brought Elektra Records its first number one country hit, "No Charge."

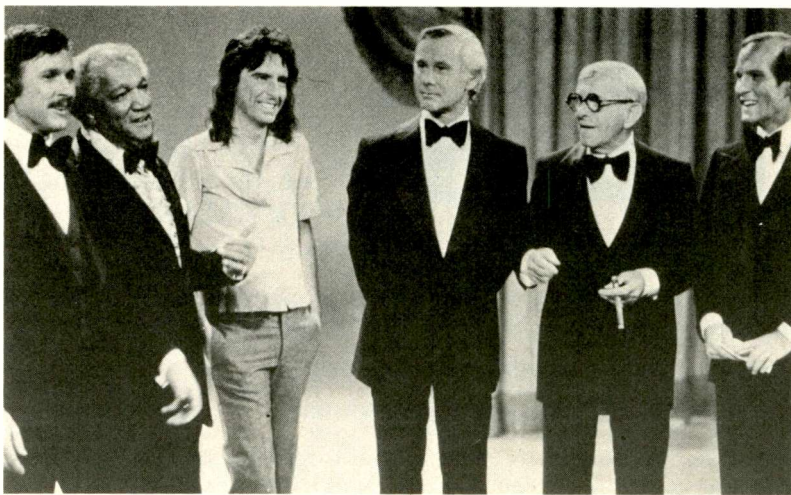
Pointing toward additional growth for the company's young southern artists roster was the opening of a Nashville office, headed by general manager Mike Suttle, in the Spring of 1974. A small but growing roster includes members of Nashville's growing "underground," like Linda Hargrove, Larry Ballard and Dick Feller, as well as Nashville-based pop writer-performers like Dennis Linde and Eddie Rabbitt. Elektra artist Mickey Newbury, the label's first southern artist, was also active during '74, releasing his fourth Elektra album and making both live and television appearances.

Nonesuch

For Nonesuch Records, 1974 brought critical recognition highlighted by a Pulitzer Prize awarded to Donald Martino for "Notturmo," composed to a Walter W. Naumberg commission and recorded by Nonesuch early in '74 for release during September. Equally significant was wide public acceptance for the piano rags of Scott Joplin, first recorded for contemporary audiences by Joshua Rifkin for Nonesuch. Less conspicuous but just as vital to Nonesuch's continuing involvement in both contemporary and classical music were continued expansion of its Explorer Series; new titles in the Spectrum: New American Music Series; and albums exploring both instrumental and vocal popular music composed at the turn of the century.

A substantially realigned promotion force brought greater market coverage for the label, culminating in the company's largest singles release in its history during December, 1974.

Alice Gets Smothered



The All-American kid himself, a.k.a. Alice Cooper, guest stars on the Smothers Brothers Show, airing January 13 on NBC. Cooper will sing one number and will also join the Brothers (who are returning to television after a six-year absence) in a comedy skit. Assembled in the photo above are hosts and first night guests, from left: Dick Smothers, Redd Foxx, Alice Cooper, Johnny Carson, George Burns and Tommy Smothers.

1974: A Golden Year for MCA

■ LOS ANGELES — MCA Records received eight gold singles and eleven gold albums in 1974, an unprecedented achievement for the label. The RIAA certifications were tallied by the company's vice president/marketing Rick Frio, who also noted that seven of those albums sold over one million units, qualifying them as platinum lps.

Elton John

Elton John leads the MCA award-winning list with three gold singles, two gold albums and three platinum lps. The singles are "Goodbye Yellow Brick Road," "Bennie and the Jets" and "Don't Let The Sun Go Down On Me." Elton John's gold albums are "Caribou" and "Greatest Hits." Both these albums went platinum within one month of release and are now double platinum, having sold in excess of two million units each, according to the label. In addition, Elton's two-album set, "Yellow Brick Road," certified gold in 1973, also went double platinum in 1974 with over two million two-lp units sold.

Olivia Newton-John

Another MCA award-winner is Olivia Newton-John. Every one of her releases has been certified gold by the RIAA, with the lp "If You Love Me, Let Me Know" going platinum. Olivia's first gold record, the single, "Let Me Be There," was certified by the RIAA in February, 1974. Within 10 months of that award, all her records garnered gold.

The southern rock group Lynyrd Skynyrd had both their MCA lps, "Pronounced 'Leh-nerd' 'Skin-nerd'" and "Second Helping," certified gold in 1974.

"Odds and Sods" The Who's tenth album released by MCA

to coincide with the group's 10th anniversary this year, was certified gold by the RIAA in December, 1974. The album, a collection of Who "oddities" from over the years, is the group's sixth gold lp.

Golden Earring's first MCA album, "Moontan," is another gold disc award-winner. Earring records on The Who's Track Records label, distributed by MCA Records, Inc.

Neil Diamond's "Twelve Greatest Hits" was also certified gold in 1974. This is Neil Diamond's seventh MCA album to achieve gold status. In addition, Neil's two lp set, "Hot August Night," certified gold in 1973, went platinum in January of 1974.

Cher's album "Half Breed," and the single, "Dark Lady," also went gold.

Soundtracks

In the field of motion picture soundtrack music, MCA had two gold records and two platinum in 1974. The original motion picture soundtrack of "The Sting," with music conducted and adapted by Marvin Hamlisch, was certified gold in April, 1974, and later earned double platinum status with over 2 million units sold. The single cut titled "The Entertainer," the theme song from the motion picture "The Sting," was also certified gold. "American Grafitti," a double lp set containing 41 original hits from the motion picture soundtrack, achieved platinum status in 1974.

Masterworks To Issue New Release Sampler

■ NEW YORK — Columbia Masterworks is shipping its first new release sampler to sales and promotion men in the field during the first week in January. The record is also being sent to key retailers and their personnel. In addition, bulk quantities will be sent to all of the Columbia sales offices for distribution by the sales force.

Contents

The sampler album contains selections of January classical releases, including "Das Lied von der Erde" conducted by Leonard Bernstein, "Les Noces" conducted by Robert Craft, the complete Mozart piano sonatas by Lili Kraus, and Melodiya albums of Tchaikovsky's "Maid of Orleans" and Prokofiev's "Stone Flower."

The new release disc will provide dealers and men in the field an opportunity to hear the new product prior to general distribution.

20th: Another Super-Year

■ LOS ANGELES—20th Century Records, subsidiary of 20th Century Fox Film Corporation, has reported higher profits for 1974, a continuance of the growth pattern established in the previous year, when the company commenced operation. According to company spokesmen, increased earnings were the result of the development of several new artists, as well as the "amassment of a strong catalogue."

Personnel-wise, a few additions were made to the staff, beginning with Mick Brown who took on the national sales manager job vacated by Tom Rodden's promotion to vice president and general manager. Ralph Tashjian also joined 20th to head up national singles promotion, while two r&b specialists, Norm Thrasher and Vernon Thomas, took on regional responsibilities. Rodden is also pleased with the addition of 19-year industry veteran Caroline Molzan to run the production department.

Rodden reports that during 1974 the company more than doubled 1973 earnings. "We enjoyed our first \$2 million dollar month during November and now anticipate hitting \$3 million for December," he said.

Girl Born to Regans

■ LOS ANGELES—Rachel Grace, 7 lbs. 2 ozs., was born at Cedars of Lebanon Hospital on Friday (12/27) to Mr. and Mrs. Russ Regan. The father is president of 20th Century Records.

Lenny Bruce Album Set by Warner/Spector

■ Warner/Spector Records, a joint venture of Warner Bros. Records and producer Phil Spector, is set to release its first album, "The Law, Language and Lenny Bruce." The album is composed of previously unissued Bruce concert performances. The album actually serves as both a comedy recording and as a documentary with narration provided by Bruce himself, on such subjects as police harrassment, the legal system and the role played by language in society.

Lenny Bruce recorded for a number of different companies during the course of his career. His last label affiliation was with Phil Spector's Phillies Records; Lenny Bruce was the only non-musical artist on the roster. "The Law, Language and Lenny Bruce," is being released in a continuous (un-banded) form for the sake of continuity.

In addition to Barry White, a number of other 20th performers came into prominence during the year. The list is headed by Carl Douglas of "Kung Fu Fighting" fame and a full-fledged country division, developed in Nashville with Jimmy Vieneau at the helm. Further pointing up to the diverse roster now being molded by Russ Regan, the list runs the gamut with the recent additions of such performers as Roy Rogers and Sammy Davis, Jr.

20th finished 1974 with four more gold singles and four more gold lps than the year before. There was a total of seven gold plus two platinum singles, four gold and one platinum lp.

Scholarship Presentations Planned For '75 NARM Gathering

■ CHERRY HILL, N.J. — Ten youngsters, who are children of employees or employees themselves of NARM member companies, will be awarded \$4,000 scholarships at the NARM Scholarship Foundation Dinner on Wednesday evening, March 5, 1975, at the Century Plaza Hotel in Los Angeles. The Scholarship Foundation Dinner will be a feature of the 17th Annual NARM Convention, which convenes on March 2.

The 10 scholarships which will be awarded this year are each sponsored by a NARM member company or by an individual affiliated with a NARM member company. Four new scholarships will be awarded for the first time this year. Warner Bros., Elektra, Atlantic Records, and the WEA Distributing Corp. have established a \$10,000 Endowment Fund, which will yield six scholarships in six consecutive years. The first

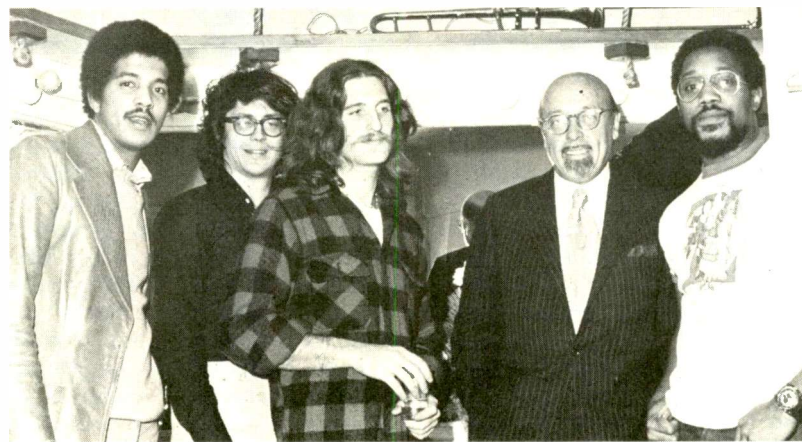
Arista Pacts Capitol of Canada

■ NEW YORK — Elliot Goldman, executive vice president of Arista Records and Arnold Gosewich, president of Capitol Records of Canada, have jointly announced that the two firms have concluded a three-year licensing agreement effective immediately for distribution of Arista's product in Canada.

Capitol will be representing the entire Arista catalogue which covers all new product and all existing Arista (Bell) product as well, including Barry Manilow's single "Mandy," and albums such as "Prime Time" by Tony Orlando and Dawn, "As I See It Now," by Melanie, and "Soul and Inspiration" by the 5th Dimension.

In commenting on the deal Gosewich said, "We are very excited to be associated with Arista.

Kudos for Cobham



At Billy Cobham's recent SRO engagement at the Bottom Line, the Atlantic/Atco artist drew many members of New York's music community. Present backstage opening night were (from left): Alan Lott, Atlantic/Atco national album promotion director; Vanguard recording artist Larry Coryell; Nempor artist Jerry Goodman; Ahmet Ertegun, chairman of Atlantic/Atco; and Cobham.

of these will be awarded at the 1975 Scholarship Foundation Dinner, Alfred L. Chotin, of J. L. Marsh, Inc., St. Louis, Mo., has established a scholarship in memory of his wife, Miriam, for 1975. MCA Records has contributed a 1975 Scholarship award. Scorpio Music Distributors, a NARM Regular Member company, has established a 1975 scholarship—the David Adelman Scholarship.

The other six scholarships (those in addition to the four new awards as described above) are all awarded as part of the \$10,000 Endowment Fund Program. These funds were established through the years, beginning in 1970. The continuing endowment scholarships to be awarded again this year are:

The Leonard H. Goldenson Scholarship (established by ABC Records); The Capitol Records Scholarship; The Goddard Lieber-

son Scholarship (established by Columbia Records); The Arista/Bell Records Scholarship; The RCA Records Scholarship and The Jim Croce Memorial Scholarship (established by ABC/Dunhill Records).

For the second time, having done it for the first time last year, BASF Systems, a NARM associate member company, will fly the 10 scholarship winners to Los Angeles for the presentation dinner.

Scholarship Committee

The NARM Scholarship Committee, under the aegis of William G. Owen, secretary of the University of Pennsylvania and academic advisor to the Foundation, will make the selection of the 10 award winners from almost 150 applications received by NARM. Chairman of the Scholarship Committee is George Souvall (Alta Distributing, Phoenix, Ariz.). Committee members are Robert Anderson (Major Distributors, Seattle, Wash.); William Hall (J. L. Marsh, Inc., Burlingame, Cal.); John Halonka (Beta Distributors, New York, N.Y.); Jay Jacobs (Knox Record Rack Co., Knoxville, Tenn.); Lou Klayman (ABC Record & Tape Sales, Woodside, N.Y.); Harold Okinow (Lieberman Enterprises, Minneapolis, Minn.); Howard Rosen (Mid America Specialty Dist., Chicago, Ill.); Charles N. Stephens (Hit Records, Chicago, Ill.); and John Sullivan (Banco Dist., St. Louis, Mo.).

Paul Anka, United Artists recording artist, will be the entertainer of the evening at the Foundation Dinner.

**Watch Out For Easy Street
Doing A Lullaby
On Brougham Records!**

THE COAST

By KAREN FLEEMAN



■ **HOT NEWS:** Vanguard recording group the **Roto Rooter Goodtime Christmas Band** appeared at the all night Christmas party and sale at Licorice Pizza's new Sunset Strip location. During the festivities, owner **Jim Greenwood** was presented with a special autographed plunger in recognition of the sale of "more than 10 units" of the group's debut Vanguard lp . . . The first time a horse race

has been dedicated to a rock & roll band, was on New Year's Eve, when the eighth race at the New Orleans Fairgrounds Racetrack was designated the "**Wet Willie Handicap**," in honor of the Capricorn recording group. The winning jockey was presented with a trophy by the band, who were appearing in New Orleans for a New Year's Eve concert with **Hydra** . . . The new Motown-distributed Manticore label is turning out to be quite an operation, as just shortly after their top Italian recording group **PFM** knocked out an L.A. audience in a recent performance at Long Beach, **Stray Dog** appeared at the Whisky, and virtually had the place jumpin' . . . **George Harrison's** composition "Here Comes The Sun" has been withdrawn from the London musical "John, Paul, Ringo and Bert." The decision comes at the insistence of Harrison's music publishers. The song has been replaced by **Lennon and McCartney's** "Good Day Sunshine." The musical history of the **Beatles** is being performed at London's West End Theater.

NO CAUSE FOR ALARM: The **Charlie Daniels Band** has a rather unusual burglar alarm on its tour bus. If someone tries to break in, a display of fireworks is set off . . . The leader of **Gary Glitter's** back-up group, the **Glitter Band**, is leaving to pursue a solo career. **John Rosall** is exiting the group after eight years with Glitter and entourage . . . **Neil Sedaka's** biggest fan, **Elton John**, paid a surprise visit to the North of England to attend Neil's opening at the Batley Variety Club. Elton prepared an elaborate ruse to make the visit a surprise. Neil

(Continued on page 11)

Columbia Signs Sky King



Columbia Records recently announced the signing of six-man group Sky King to an exclusive recording contract. The group, which is currently in the studio working on their debut album, is shown above at the official signing ceremony. From left are: Jonathan Stuart, Sky King's manager; Richard Allen Green, Sky King's attorney; Larry Harris, vice president, business affairs, CBS Records; Chris Brubeck (bass, keyboards and trombone), son of the renowned musician Dave Brubeck; Peter "Madcat" Ruth (harmonica and jews harp); David R. Mason, (guitar, bass and viola); Bruce Lundvall, vice president and general manager, Columbia Records; Charles Koppelman, vice president and general manager, music publishing, CBS Records; Chris Coan (lead singer); David Bartlebaugh, Sky King's co-manager; Richard Morales (drums and percussion); and Rick Jacobi (guitar and bass).

Sutton/Miller Ltd. Taps Rick Sidoti

■ **LOS ANGELES**—Rick Sidoti has been named promotion and sales manager of Sutton/Miller Ltd., announced Joe Sutton, president of the company. Sidoti will assume his duties immediately and coordinate and organize all functions under his auspices for S/M's

Sound Bird and Shadybrook labels.

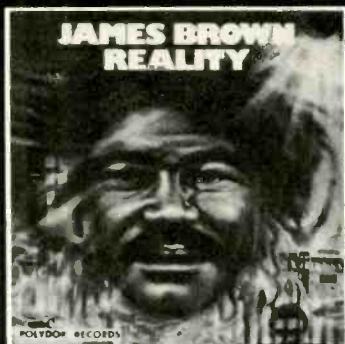
Background

Sidoti's former duties included three years at MGM as west coast promotion director, and general manager of Sunflower Records, which was distributed by MGM.

It's not a dream
that James Brown's
new album "Reality"
is a success.

James Brown,
the minister of the
new new super heavy
funk has done it again,
with his sound
that is of, by
and for the people.

It's a "reality."



PD 6039



Available on Polydor Records and Tapes.
Distributed by Phonodisc/A Polygram Company



Atlantic Signs Ben E. King

■ NEW YORK — Henry Allen, Atlantic/Atco senior vice president for r&b product, has announced the signing of Ben E. King to a long-term contract with the label.

Born in Henderson, North Carolina, King moved to New York at an early age. He first embarked on his singing career with the Crowns, a singing group that was subsequently recreated into the "new" Drifters after the dissolution of the original lineup. The "new" Drifters provided a continuation of the group's ongoing success story with a string of smash hits that included "Save the Last Dance For Me," "This Magic Moment" and "There Goes My Baby."

At this point, a bizarre incident gave King the impetus needed for a starring solo career. A recording session for the Drifters had been set up in the winter months, and when a massive snow storm prevented all of the other Drifters but King from showing up at the studios, Atlantic decided to cut some solo tracks with him. One of the songs cut was "Spanish Harlem," which became a hit single and paved the way for other Ben E. King successes like "Stand By Me," "Don't Play That Song" and "I (Who Have Nothing)."

Now Ben E. King has returned to Atlantic with his first single for the label, "A Supernatural Thing Pts. I & II."

Mums' Angels



CBS distributed Mums Records has added a new group, Band of Angels. Produced by Neil Merryweather, the initial single is titled "He's Not There." Pictured (rear): Mums president Bobby Roberts, Merryweather, Mums execs Steve McCormick and Larry Douglas. Front: The Band Of Angels (Barbara Fry, Deveraux and Conna LeMaire).

The Coast *(Continued from page 10)*

and his wife, **Leba**, had been receiving daily floral tributes from Elton, with notes apologizing for not being able to attend the opening. He then strolled in on opening night, sending the 1800 paying customers into a standing ovation . . . **Jay Gruska** taped a Don Kirshner Rock Concert at the Troubadour in Hollywood. Taping was done in the afternoon, so as not to interfere with the club's regular nighttime shows. Jay has a single out, "Every Time I Try . . ."

RECORDING: **Marc Bolan** is writing a new album as a follow-up to "Light of Love" for Casablanca Records, which should be out in February. Says he might be working with **Harry Nilsson** on some future projects . . . **Thee Image** will be releasing their first Manticore album in January . . . Tony Award-winning **Ben Vereen** branching out into recording on the Buddah label with Grammy winner **Tony Camillo** producing cuts for his first lp, "Offstage," due for mid-January release.

WB & White House Tapes *(Continued from page 3)*

schools, libraries and the general public without profit, according to the label.

New Republic editor Walter Pincus continues his research for the project from New York under the general project guidance of producer-director Michael Kapp, consultant to NASA on the Skylab Project and producer of the Time-Life space documentary album set, "To the Moon."

David Davidson

Aiding with the script is television documentary writer David Davidson. Audio consultant for

the project is John G. McKnight who served as a member of the Advisory Panel on the White House Tapes for the U.S. District Court for the District of Columbia. Editing will be supervised by associate producer, Leslie Harsten who last produced the "50 Years of Film" and "50 Years of Film Music" packages for Warners.

Acting for Warner Bros. in effecting the release of the original tapes by petitioning the court and Judge Gerhard Gessell was Warner counsel Joseph A. Califano Jr. of the Washington law firm Williams, Connolly and Califano.



BEN E. KING—Atlantic 3241

SUPERNATURAL THING, PART 1 (prod. by Tony Silvester & Bert DeCoteaux) (Montage, BMI)

Returning to the label after a long absence, the one-time Drifters lead and talent in his own right offers a sound as today as Marvin Gaye. Natural comeback.

BLACK SHEEP—Capitol 4012

BROKEN PROMISES (prod. by Stuart Alan Love/Open Love Prod.) (Open Love, ASCAP)

New York rockers have their own sense of dynamics going for them on their label debut, while re-capturing Grand Funk's "Closer to Home" period. Solid hit vow.

HERBIE MANN—Atlantic 3246

HIJACK (prod. by Herbie Mann) (Dunbar, BMI)

Cissy Houston re-unites with the Sweet Inspirations to help Herbie Mann Americanize the international smash originated by Spanish rockers Barrabas. Lofty!

JESSI COLTER—

Capitol 4009

I'M NOT LISA (prod. by Ken Mansfield & Waylon Jennings/Hometown Prod.) (Baron, BMI)

Wife of Waylon Jennings who only recorded isolated sessions in the past seems to be ready to bust wide open here. Has the earmarks of an international hit.

SISTER SLEDGE—Atco 7008

LOVE DON'T YOU GO THROUGH NO CHANGES ON ME (prod. by Tony Silvester & Bert DeCoteaux) (Montage, BMI)

Former producer/member of the Main Ingredient and the act's arranger ably tackle the longterm career planning for a much talked-about female soul group.

CLAIRE HAMILL—Konk 9001

(ABC)

WE GOTTA GET OUT OF THIS PLACE (prod. by Raymond Douglas Davies) (Screen Gems-Columbia, BMI)

Barry Mann & Cynthia Weil penned this '65 winner for the Animals. Ten years later, the Kinks leader has produced a re-make to place it back on top.

ROGER WILLIAMS—MCA 40341

THEME FROM 'MURDER ON THE ORIENT EXPRESS' (prod. by Snuff Garrett) (Famous, ASCAP)

With lines getting longer and longer at the theaters for the film property, Williams is on the right track for his best movie music since "Born Free."

BARBARA ACKLIN—Capitol 4013

SPECIAL LOVING (prod. by Willie Henderson) (Eight-Nine, BMI; Will-Rock, ASCAP)

Opening with a rap about why singing is really her element, Capitol's foxy lady follows up "Raindrops" in an uptempo cloudburst. Special handling and delivery!

CHOICE FOUR—RCA PB-10088

YOU'RE SO RIGHT FOR ME (prod. by Van McCoy/Sag Prod.) (Warner-Tamerlane/Van McCoy, BMI)

Man who has been arranging the Stylistics sessions of late proves what he can do when he's in complete control of a lush ballad situation. So right and so ripe!

WELDON IRVINE—RCA PB-10111

WALK THAT WALK, TALK THAT TALK (prod. by Weldon J. Irvine, Jr.) (Dunbar/Nodlew, BMI)

Jazz keyboardman with a soul streak could have his own "Chameleon" in this whistle-blowin' dance item. Instrumental concept with loquacious locomotion.

DICKY WILLIAMS—Ace 3007

TWO WOMEN (prod. by D. Williams) (Ace, BMI)

New soulman who's a writer as well as a producer/artist borrows a bit of the old Joe Tex formula to fit into the continuing "Woman to Woman" saga.

GRAHAM CENTRAL STATION—

Warner Bros. 8061

FEEL THE NEED (prod. by GOD w. Larry Graham) (Bridgeport, BMI)

Group takes the Detroit Emeralds hit and gives it a Billy Preston-type of high-powered arrangement, chuggin' non-stop to a very commercial destination.

FLAMINGOS—Worlds 103 (Big Apple)

THINK ABOUT ME (prod. by Johnny Worlds/Super Star Org.; Ronzo Prod.) (Story World, ASCAP; Belleville, BMI)

Legendary r&b balladeers of the '50s and '60s make a rare, powerful transition to '70s soul. Already receiving east coast black action, it's food for hit thought.

CATHY & THE RICHTES—

Groove Merchant 1028 (PIP)

FLAT FOOT FLOOGIE—CEMENT MIXER (prod. by Sonny Lester) (Allied/American Academy of Music, ASCAP)

While the Divine Miss M is still on a disc sabbatical, Buddy Rich's daughter moves in on her territory. WW II medley of novelty hits make these times feel better.

JUDY LYNN—Warner Bros. 8059

PADRE (prod. by Mike Curb & Jerry Styner/Mike Curb Prod.) (Anne-Rachel, ASCAP)

One of Las Vegas' biggest country draws has come up with the perfect record to break into the pop disc market. Toni Arden's hit from '58 moves farther along.

JO JO GUNNE—Asylum 45225

WHERE IS THE SHOW? (prod. not listed) (Bulge, BMI)

Latter half of their current album title surfaces as a single with hard rock punch and a catchy chorus. Firing out with tasty changes, their stage is well-set.

REALISTICS—Brunswick 55516

I THINK I'LL CRY OUT LOUD (prod. by Carl Davis & Sonny Sanders) (Hog, ASCAP)

Group whose harmony patterns bring to mind some of the Stylistics' best moments mull over the concept of bursting into tears all the way to the bank!

NEIL NORMAN—GNP Crescendo 486

WILD BOYS (prod. by Kim Fowley) (Skyview/Sonet, ASCAP)

A strange conglomeration as the sound of the Troggs' "Wild Thing" meshes with the sparkle of west coast glitter rock. Crazy cherubs have FM and AM appeal.

LETTERMEN—Capitol 4005

EASTWARD (prod. by Lettermen) (Yarone, ASCAP)

A folky sound not unlike what Prelude has been recently purveying helps the trio stay in touch with the times. Harmonious perfection points to a winning direction.

B.W. & THE NEXT EDITION—Dakar 4540 (Brunswick)

WORK, WORK, WORK (prod. by Alonzo Tucker) (Julio-Brian/Bill Lee/Super Duper, BMI)

Sort of a "Sixteen Tons" soul side up, this one captures the problems of the working inner city man with uptempo umph. No solutions offered but funk.

A FOOT IN COLDWATER—Elektra 45224

(MAKE ME DO) ANYTHING YOU WANT (prod. by John Anthony/Love Prod.) (Freewheeled, ASCAP/CAPAC)

Canadian rockers step out in a style that fits into the midwestern mold but with the majestic slant of Procol Harum overtones. Gentle intro leads into solid stuff.

LTG EXCHANGE—Wand/Fania 11282

(Scepter)

MY LOVE (DOES IT GOOD TO ME) PART TWO (prod. by Jerry Ross) (Maclen, BMI)

Paul McCartney's superiorly romantic ballad last souled to perfection by Margie Joseph now gets a black jazz bent. The Exchange does it good—and differently!

FANNY—Casablanca 814

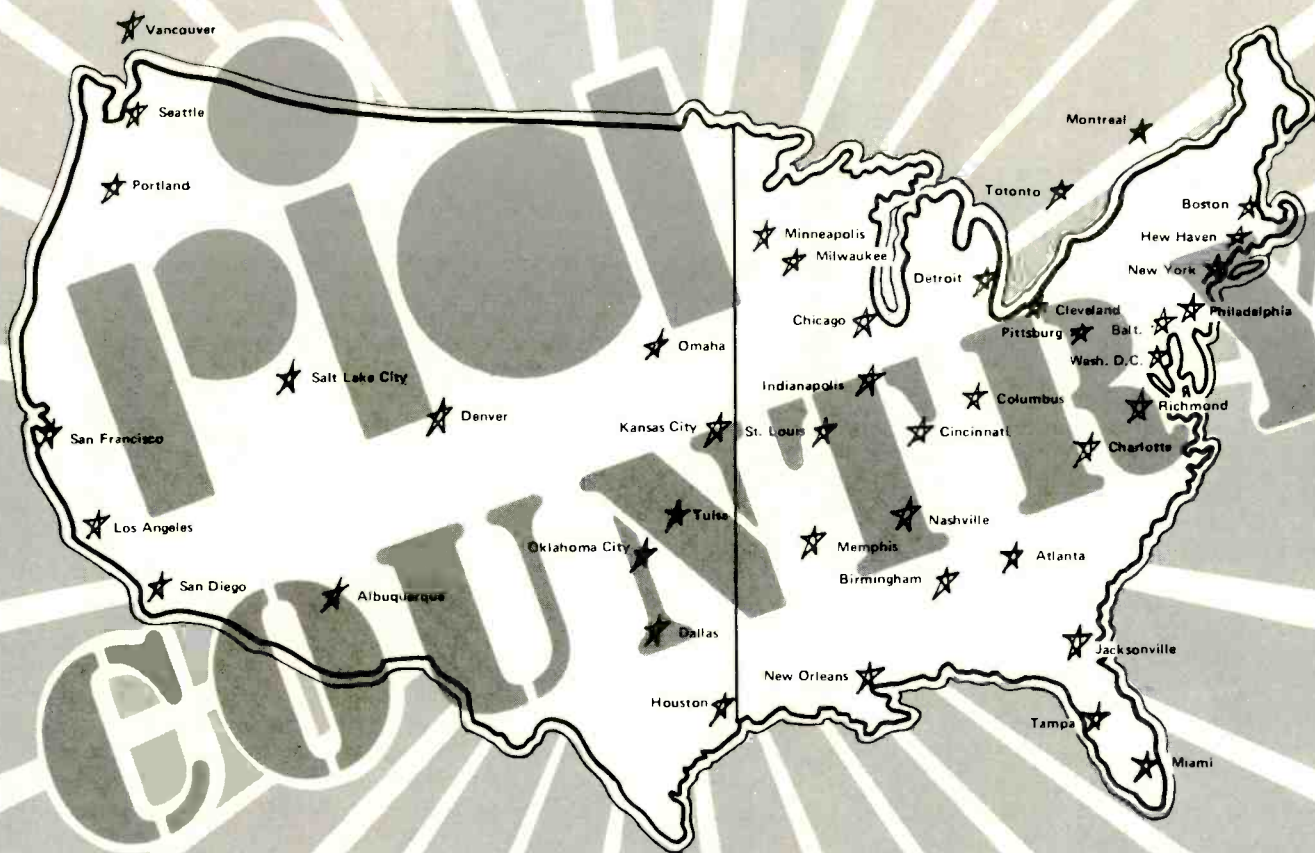
BUTTER BOY (prod. by Vini Poncia; Richard Perry Prod./Roy Silver) (Tinkle Tunes/Braintree, BMI)

Smooth but churnin' rocker brings the women to the label with their first single off their new album. Liberated love song makes all the right moves first.

GENE CLARK—Asylum 45222

LIFE'S GREATEST FOOL (prod. by Thomas Jefferson Kaye) (Irving, BMI)

Byrds alumnus has held onto a cult following of his own and now is ready to build a top 40 base upon it. Wall-to-wall country-rock musters up the hit smarts.



RECORDING INSTITUTE OF AMERICA, INC.

.... CONTINUALLY OFFERING ON-LOCATION
 MODERN RECORDING TECHNIQUES
 COURSES AT 16 TRACK STUDIOS
 THROUGHOUT THE COUNTRY....

FOR INFORMATION ON RIA COURSES PLEASE CONTACT:

Recording Institute of America, Inc.
 Western Administration Office
 6565 Sunset Blvd.
 Los Angeles, California 90028
 (213) 469-6333
 Outside State of California Call Toll FREE
 (800) 421-0800

Recording Institute of America, Inc.
 Eastern Administration Office
 15 Columbus Circle
 New York, New York 10023
 (212) 582-3680
 Outside State of New York Call Toll FREE
 (800) 223-5383

MUSIC INDUSTRY CASSETTE LIBRARY

A COMPREHENSIVE REFERENCE TO THE MUSIC/RECORD BUSINESS

- THE INDEPENDENT PRODUCER/
PRODUCTION COMPANY
- THE RECORD COMPANY
- THE PUBLISHER/PUBLISHING COMPANY
- THE BOOKING AGENT/BOOKING AGENCY
- THE MANAGER/MANAGEMENT COMPANY
- LEGAL OVERVIEWS—
Record/Publishing/Production/
Management/Booking



Includes:

- SIX DOUBLE SIDED CASSETTES — Over 3½ hours of professional reference compiled from audio cassette interviews with over 40 of the Music/Record Industry's top executives and "hit makers"
- Learn the workings of the Music Business through professionally narrated cassettes with personal comments by industry 'pros'
- Hear respected attorneys in the entertainment field define and discuss the legal terminology of the Recording Contracts, Songwriter Contracts, Professional Managerial Contracts, etc.

And -

RIA - Reference Directory:

INCLUDES:

Sample songwriter affiliation forms, sample artists contracts, writer contracts, etc., in addition to a Directory of Record Manufacturers, Music Publishers, Personal managers, Producers, and Booking agents.



Plus a Special Feature Insert:

Record World Magazine's — "Dialogue-Viewpoints of the Industry"

Over 50 candid interviews — A cross section of personal viewpoints by industry personalities.

THIS SPECIALLY BOUND COLLECTION IS EXCLUSIVELY AVAILABLE AS PART OF THE RIA - MUSIC INDUSTRY CASSETTE LIBRARY!



MUSIC INDUSTRY CASSETTE LIBRARY



Mail to:

RECORDING INSTITUTE OF AMERICA, INC.
15 COLUMBUS CIRCLE
NEW YORK, N.Y. 10023

Please send me _____ "MUSIC INDUSTRY CASSETTE LIBRARY"
at \$39.95 each postpaid, for a total price of \$ _____

- Check or money order enclosed.
- Charge American Express Bank Americard

Mail this Coupon Today!

RW-1

*All
for...
\$39.95*

LIMITED
OFFER!

Please Print or Type



Account No. _____

Valid Through _____

Signature _____

Print Name _____

Street _____

City _____

State _____ Zip _____

Barry Manilow—A Superstar for 1975

By ROBERT ADELS

■ NEW YORK—On stage at the Bottom Line during an engagement, encompassing New Years, Barry Manilow (Arista) introduced his current hit "Mandy" in part thusly:

"I said, 'Look Clive, I've been in this business three years, and I know this just isn't a single!'"

Later, on a bit more serious note at the office of his manager Miles Lourie, Manilow further amplified: "I loved the song, but I thought it was a long-shot. Who ever heard of a ballad as the first single out of an album filled with what I thought were hit up things? But from the time of the recording of 'Mandy,' Clive Davis knew just what had to be brought up in the mix to make it a hit; and after it was out, he knew just how to stay on top of it . . . That's executive talent."

Barry Manilow is Arista's hottest musical talent right now, with "Mandy" a bulletted 5 on The Singles Chart and the lp "Barry Manilow II" a bulletted 31 on **Record World's** Album Chart. While "Mandy" is one of three tunes off his current lp he didn't write, he feels it's very "representative of what I do with a song." After working three non-stop years at perfecting Bette Midler's act and then a year, equally as hectic, getting his own act together, his current chart success has come about in a rather unique manner.

"Bette and I were as much a team as Cheech & Chong," Manilow relates of his ties to the Divine Miss M. "Because of that, I never was in a situation of a second-bill act, I never had to go through that pain." The credits "musical director, Barry Manilow" always were in evidence in ads and on marquees, bringing him the kind of notoreity few opening acts ever achieve. As Ms. Midler's audience became more familiar with Manilow's contributions to the stage act and the recorded Miss M (Manilow became one of her many in-studio producers), they became more receptive to

what Manilow himself had to offer. On her second national tour, in a slot Manilow refers to as "the middle of World War II," Manilow opened the second half of the Midler show with his own miniset.

During the time Manilow was working days to produce the "Bette Midler" album, he was working nights on his own debut effort. "Although it was a big underground favorite," he analyzes, "it really lacked a point of view." But the reaction to one cut in particular, "One of These Days," offered him a key to producing his second album with the help of Ron Dante, who is kind of Barry's AM alter ego. "That song was one of three demos Ron and I had produced ourselves—it was simple, but it seemed to have the greatest effect for the most people. It was lyrically just deep enough for people to really pay attention to."

"So when it came time to do the second lp, I went in with the idea of producing some commercial music, and some number one singles," he continued. Two cuts in addition to the single are now drawing particular attention as potential follow-ups: "I Want to Be Somebody's Baby" and "It's a Miracle," the latter of which has been receiving much disco play off the album.

"We've just re-mixed 'Miracle' to blow the roof off any place," Manilow explains. "We put the kind of police whistle they use at the discos in there and in general, if they were moved to dance by the album cut, they're sure to go bananas now!"

"I'm really not just a ballad singer . . . I'm not the next Jack Jones," Barry observes, in the belief that the energy of "It's a Miracle" could well equal or surpass the appeal of "Mandy" with his audience.

Who comprises the Manilow crowd? The Arista artist feels his following is a listening audience, not one solely into the excitement of the event itself. "Bette's audience was the kind that would dress up more than she did," he recalls. "I would describe my following as 'very straight ladies and gentlemen' and that includes quite a large portion of young ladies who, because of age limits can't go to a club like the Bottom Line."

There are already a lot of fellow entertainers among the Manilow ranks. Rumors of Manilow producing Liza Minnelli's next album have come out of the two artists' mutual respect and admiration for each other; but

Manilow says that nothing "definite" in the production department has as yet been set. Neil Sedaka recently went backstage to greet Manilow at the Bottom Line; Dusty Springfield had Barry play piano on her upcoming version of his own song, "I Am Your Child," which will appear on her forthcoming album.

By now everyone knows of Manilow's contribution to the great American jingle factory, or "commercials" as Madison Avenue prefers them to be called. But Barry is tired of being regarded as the "you deserve a break today" voice. He'd take his ad music medley out of his shows if it weren't for the tremendous audience reaction to it. Feeling that these songs often take the press' mind off what he is really trying to say, Manilow nonetheless is out to please his public. (The financial rewards for singing on a Pepsi spot for example can also bring in up to \$25,000 a year—capital any artist-on-the-rise can certainly use, especially when touring expenses for his seven-piece band run \$8,000 against club income which generally runs \$5,000 a week short of that.)

"Now I'm looking at the charts," Barry muses, "and I see 'Elton John, Paul McCartney . . . Barry Manilow' and it's still some kind of dream!" Even having teamed himself with lyric writers as prestigious as Hal David (for "Early Morning Strangers" on his current album and "Hangin' on a Nail" yet to be recorded) have not lessened the magic of Manilow's rise to the man rounding the inside turn himself.

Working with newer lyricists like Enoch Anderson, Marty Panzer and Adrienne Anderson (with whom he wrote what could

well be described as the Manilow themesong, "Could It Be Magic?") are just as rewarding to the man who is prone to poo-poo his talents in that area. And yet, no one can dismiss his own lyrical efforts for they have turned out such gems as "Sweetwater Jones" and "One of These Days."

One of these days, maybe the idea of being a star will no longer seem to be as magical as it all is to Barry Manilow now. For today, and probably for some time to come, The Magic Mr. M is as awestruck by the whole chain of events as his ever-growing fandom is enthralled by what they have produced in the way of music.

Ranwood Pubberies Sign Blackwell

■ SANTA MONICA, CAL. — DeWayne Blackwell has entered into a multi-faceted arrangement with Ranwood Records, Telekew Productions, Ranwol Music and Vogue Music, Inc., according to Dean Kay, vice president/general manager of Vogue Music, Inc.

Blackwell has been retained by Ranwood Records to produce himself as an artist, as well as other Ranwood acts; he has also been retained by Telekew Production, Inc. (Lawrence Welk, president), to write for and produce various acts from the Lawrence Welk Show.

Additionally, Ranwol Music, a division of Ranwood Records and Vogue Music, Inc., one of Telekew Productions' publishing houses, have mutually retained Blackwell as a writer-for-hire with Vogue Music administrating and promoting Blackwell compositions on behalf of both firms.

Pronounced G-O-L-D



Lynyrd Skynyrd's MCA lp, "Pronounced 'Leh-nerd 'Skin-nerd,'" has been certified gold by the RIAA. The album was produced by Al Kooper. This is the southern rock group's second lp to attain gold status within one year; their album, "Second Helping," was certified gold in September, 1974. Pictured at the gold record presentation at MCA's New York offices are, from left: Leon Wilkeson (bass, vocals), George Lee (MCA vice president), Allen Collins (guitar, vocals), Ray D'Ariano (MCA promotion manager in New York), Gary Rossington (guitar, vocals), Billy Powell (keyboards), Janice Azrak (MCA publicity in New York), Ronnie Van Zant (lead singer), Ed King (guitar, vocals) and (kneeling) Robert Burns (guitar, vocals).

EXECUTIVE SECRETARY WANTED

Work in charming mid-town office for swinging record company. Good short hand and typing required. Great telephone personality. All benefits. Salary open. Write:

Box 1275

Record World

1700 Broadway; NYC 10019.

RADIO WORLD

K-West Bows as Progressive Rocker

By Lenny Beer

■ LOS ANGELES — At six hours before midnight on December 31st, a new open format rock and roll FM station was born in Los Angeles. K-West, which had been broadcasting under a beautiful music format, joined its Century Broadcasting sisters WABX, KSHE and WBCN as a progressive rocker.

John Detz

John Detz, the station's general manager who moved over from WABX in Detroit, stated, "The station will be operating under an open format stressing new material in a creative and open,

intelligent manner which will appeal to a segment of the marketplace that will take in some of the upper age brackets as well as attract listeners from the top FMers, KLOS and KMET. We are looking for a spot for ourselves, trying to fill a void in the marketplace. We are not attempting to top the ratings but rather to find an audience which will believe in what we are doing and stay with us. The FM leaders in Los Angeles now are operating under tighter formats and stressing disc jockey personalities. We plan to present the music and lots of it. There will only be six and a half

minutes of commercials each hour."

To promote the station and win immediate listener awareness, Detz is using many different forms of advertising. Major ads have been running in the Los Angeles newspapers as well as television spots on local outlets. There will also be leaflets which are handed out at concerts, record stores, and even on a door-to-door basis. Detz added that there is no present advertising budget per se. "We will do whatever it takes to reach our audience."

Detz was also proud to announce that Jim McKeon will be the program director for the station and David Perry will handle the music director duties. McKeon comes to K-WEST from WWWW, and Perry moves over from WABX. The first disc jockey to appear on the station New Year's Eve was Jim LaFawn.

The station will also be involved in many specials and new ideas. On Saturday nights a program entitled the "Alien Trade Agreement" will feature the best in rock from other countries, which will be directly followed by two hours of brand new records called the "Saturday Review of Records." However, the most interesting concept will air on Sunday nights at 2 a.m. when the station will air four hours of music from other radio stations around the country. One hour from four stations will run consecutively. The stations will include both Century giants from other cities and other radio stations that can be contacted and included. The shows will be sent by tape and replayed during this segment.

'Melodies' Gets Gold

■ LOS ANGELES — The "Melodies of Love" album by ABC Records artist Bobby Vinton has been certified gold by the RIAA. The album was produced by Bob Morgan.

Radmus Taps Feely

■ LOS ANGELES — Hubert Terheggen, group director of Radio Music International, the publishing division of Radio Luxembourg, has announced the appointment of Marty Feely as the general manager of Radmus Productions, a newly created company in the United States to complete Radmus Publishing, Inc., formed two years ago. This move provides Radio Music International with worldwide representation, as they presently have companies in Japan and every major European territory.

European and American Acts

While Radmus Productions plans to continue its association with the European acts it is presently involved with, the company also wants to begin working with American acts and plans to market them worldwide.

Background

Prior to his joining Radmus Productions, Marty Feely was the director of marketing at Billboard magazine. He will be headquartered in New York and can be reached there.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ So the change is in effect in Chicago at WMAQ. Lively personality is the way the AM side is described and WJOL-FM is airing TM Productions automated country series. Some of the staff changes include: **Corky Mayberry** (ex-KLAK) added; **Larry** (The Legend) **Johnson** now on all night; **Bill Coffey** of WJJD moves to WMAQ; veteran newsman **Bill Lindsey** given the door, but it's said this had nothing to do with the change of format . . . Across the street at WJJD, **Craig Scott** has been elected as PD of Plough Radio replacing **Art Wander**. The word is out that a couple of WJJD jocks will be released (or already have been) in an effort to beef up for the ratings war. There is still some talk about WJJD going talk. But then there is always conversation about any market where big changes are taking place.

The record folk will probably be delighted at the prospects of increasing record sales in the Chicago market. It's an invariable happening whenever two good stations begin to bang away at the same format, or when any major facility begins to become a factor in any music area. WHK in Cleveland is a prime example. With the arrival of country music and **Dave Donohue**, many record folk are saying that Cleveland is moving product so well that it may soon become the nation's third most important outlet for country product . . . While record sales haven't shown such drastic improvement in the New York area (via WHN), the increase has been appreciable and is gaining each month . . . KNEW has caused good sales gains in the San Francisco-Oakland area. While this column does not ordinarily concern itself with records per se, high listenership and improved sales must follow each other.

Interesting comment from a top 20 market daytime personality: "The decline of the artist interview (on the air) has been brought about by the artists. Many of those who want to be interviewed, either don't have anything to say, other than to list their upcoming appearances, or to talk about the new record. Generally, when you ask them a question that might have some bearing on a subject other than where they've been or where they're going, they won't answer, either because they are too shallow to have an opinion or because they are afraid they'll make a fan mad by giving their opinion. Certainly this has to be partly the fault of past interviewers who don't have decent questions to ask. Too bad, because they (the artists) must have opinions on something."

Johnny "K" upped to PD at WENO, Nashville . . . **Jim Huit** replaces **Craig Scott** as PD at WSLR (Akron) . . . **Lee Sherwood**, PD at WMAQ (Chicago), will soon launch a search for "Miss Chicago Country." Lee says he wants a disc person (?) female type for his early evening shift; doesn't care if she has ever seen a microphone. As long as she is pert, vivacious, quick witted and has a warm personality, he'll teach her the rest. Good bucks and great opportunity. There will be a nationwide talent search underway in the not too distant future.

Please send all Country Radio information direct to: Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

Telly Time



Guest disc jockey Telly ("Kojak") Savalas is pictured with Joe Kelly (left) disc jockey on WLW radio in Cincinnati and George Cooper, WLW program director. Telly spent an hour on the air on the Joe Kelly Show during his recent three-day, four-city tour to promote his MCA lp, "Telly," and the single "If."

*Watch Out For Easy Street
Doing A Lullaby
On Brougham Records!*

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Selling the Lampoon to Tradesters and Readers

By IRA MAYER

■ Gerald L. Taylor's introduction to the record business came while handling the Capitol Records account at Young and Rubicam on the west coast about 15 years ago. Stints as an ad rep for various magazines followed until he joined the National Lampoon as publisher in July 1971. With a circulation of one million and a demographic breakdown perfectly tailored to the record industry's needs, the *Lampoon*, under his tutelage, became a major carrier of consumer-oriented music advertising. In this *Dialogue*, Taylor



Gerald Taylor

discusses the merchandising of *Lampoon* on both trade and consumer levels, *Lampoon*-produced recordings (now to be distributed by Columbia/Epic) and other music-related *Lampoon* projects.

Record World: When you came to the National *Lampoon*, there were some record ads in the magazine. Today, though, that has become one of the mainstays of *Lampoon* support.

Gerald Taylor: I did two things when I came here. One, we did a little internal product design of the magazine. Not editorial, but we knew that record companies needed short closings. Monthlies, in recent history, were just not record media. So we shortened the closing, we closed at blues. I put in a bunch of house ads and as the record ads came in, we would drop the house ads, and put in the record ads. I always positioned them up front because I wanted to get great position also. We had like a three week closing. Almost the same as *Rolling Stone*, which really freaked a lot of people out. That single thing did more for our record business than almost anything else. It was just understanding what the industry wanted and needed from a mechanical standpoint. Because if you're shut out mechanically, forget it. Then I went around and really, single handedly, educated the record business as to ABC statements. I was amazed, but I shouldn't have been, because I came from the advertising business, that a lot of guys at record companies . . . I would say, "Are you familiar with ABC?" And they would say, "Oh yeah, Dunhill?" That was the ABC that they knew. Not ABC circulation statements. And we knew they were buying a lot of magazines that didn't have real numbers. There's a lot of hype numbers going out there every other day. A new underground paper would come up and they would say, "We're delivering, or we're printing, such and such." The record guys understand the magazine business better than I think the advertising business does. Because they understand what shipping means and what selling means. We used to say, "We're selling gold every issue, not shipping gold, and it's a big difference." So we got them to look at magazines off the hype, off their own hype. Because they had their own hype, "Hey, man, we shipped gold." Big deal. How many stuck was the question. So we were able to relate that very easily into their business. In terms of shipping and selling. (ABC was the RIAA of the magazine business.) That education took about six months. I went around to every record company in the country, and was able to see every record company.

RW: Why this great affection for records?

Taylor: As a group of human beings the people in the record business are the most together in a very interesting kind of way. They have a great ability to take risks, they understand gut feelings, they have to. It's a great risk business. And they'll take a risk on a newish magazine. They'll take a risk when a guy comes in the office and makes a legitimate proposal. Which is great. The one lack—there are many lacks in the record business—is that they are so incredibly beholden to the managers and their requests. They really think most of the time it's the artists' requests, but half the time it isn't. The manager says it is. And they waste a lot of money doing what the manager says. In print advertising, and in a lot of other kind of advertising. Promotion . . . a lot of it is an artist stroke. Which is very im-

portant. What they don't understand, I think, is that the artist is a business person also, or at least, has an inkling of business. They think of artists as babies who have to be massaged all the time as opposed to what they would really like—to be spoken to, as human beings, and with some logic. So they accede to a lot of those requests. For example, I got an ad in for Cher for the *Lampoon* and I called my west coast rep and said, "Hey, call the guy up and tell him that we just ain't the place for that." We do that often. Obviously, it creates a believability when we say, "Hey, we *should* get so and so." But we have that kind of relationship with most of the record companies. We're not Cher's audience. Elton John, yeah. A lot of other people, yeah. But not Cher. So he called the guy at MCA back and he said "Send another ad, or don't send any, but Cher ain't where it's at." He said, "I know that." He said the manager called up and said "I want the *Lampoon*" and therefore they spent that two-thirds of a page, and we accepted it, obviously. Then we said, well maybe the manager knows more than we do, but not really. It's a manager stroke. Whereas if the managers were serviced . . . see a lot of the managers don't know what the circulation of the magazines are, what their buying level is, and all of that stuff, and I don't say that magazines should go and pitch managers. Some do. I will, give me the chance. But I think the record companies are greatly remiss in telling managers and their acts where their ads are running, how they are running, what the audiences are . . . not even to that point, but they do all this manager stroke, then they never send them a copy of the magazine. Artists never see their ads. Ever. We have tried over the years, and somewhat it's successful, where we put artists and managers on the comp list. What we've tried to do is set up systems with record companies where every time an ad runs, we'll send the manager a letter and/or the artist a letter, saying "See your ad on page XYZ." An artist has to get off on that. And the record companies don't do that. A major reason why they go into print advertising is to stroke their artists. They say, "Hey, see what we're doing for you" and then they never tell them what they are doing. What I think we may do, is set up a system where let's say we get an ad for Jefferson Airplane. We will be a clipping service for—and probably somebody can go into business and do this—every time they run an ad, in every magazine they give us the schedule, we go out and get those magazines, put them together with a letter. And if they want to also tell us where they are running spots, etc. Artists never hear their spots.

RW: That could get dangerous, if the artist's taste differs from the promotion or publicity departments'.

Taylor: A lot of times there's a fear in that where the artist will hear the things and say, "Oh, man, I hate that spot," or "Gee, that's a crappy ad," whatever. Well, that's the risk you take. But if you treat him as a business man, or as somebody who gives a shit—a lot of artists have approval of their ads anyway. Then again, a lot of times, they may not want to tell them how much they are spending or what they are spending it on. In terms of promotion. Because they may say "I thought we would get more than that." But you can work that out. I think the record company stroking an artist that way, I think that's terrific. Because half the time an artist doesn't know what they're doing. It's really wild. So maybe we'll open up a division of some kind. We'll do it free for those people who advertise in the magazine and we'll charge people who don't.

" . . . record companies are greatly remiss in telling managers and their acts where their ads are running . . . "

RW: You still must have quite a time of it overcoming the *Lampoon* image in dealing with advertisers. You are noted for trouble-shooting at sacred cows.

Taylor: It's a real number story. No jokes. Very business like, very together, suits and ties, the whole number. Show up like business men. One guy at one point said, "Yeah, we gave *Lampoon* an ad once. A kid came in here and he told us about the magazine, everybody laughed and we thought that was funny, and we gave him an ad." That was how we were getting ads, then. So we decided to

(Continued on page 32)


101 THE SINGLES CHART 150

JAN. 11	JAN. 4	
101	101	TO THE DOOR OF THE SUN AL MARTINO—Capitol 3987 (April, ASCAP)
102	106	I AM, I AM SMOKEY ROBINSON—Tamla T54251F (Tamla, ASCAP)
103	115	I FEEL SANCTIFIED COMMODORES—Motown M1310F (Jobete, ASCAP)
104	105	GUAVA JELLY BARBRA STREISAND—Columbia 3-10075 (Cayman, ASCAP)
105	110	POETRY MAN PHOEBE SNOW—Shelton 40353 (MCA) (Tarka, ASCAP)
106	109	SHOULD ANYBODY ASK GARY BONNER—Atlantic 3234 (Don Kirshner, BMI)
107	108	PHILADELPHIA B.B. KING—ABC 12029 (ABC/DeAnn, ASCAP)
108	112	IF TELLY SAVALAS—MCA 40301 (Colgems, ASCAP)
109	111	PART OF THE PLAN DAN FOGELBERG—Epic 8-50055 (Hickory Grove, ASCAP)
110	104	TRAIN KEPT A ROLLIN' AEROSMITH—Columbia 3-10034 (Fort Knox, BMI)
111	114	HOT DAWGIT RAMSEY LEWIS and EARTH, WIND & FIRE—Columbia 3-10056 (Saggitfire/Elbur, BMI)
112	107	ONE TEAR EDDIE KENDRICKS—Tamla T54255F (Stone Diamond, BMI)
113	132	MIDNIGHT SKY, PT. I ISLEY BROS.—T-Neck 8-2255 (Col) (Bovina, ASCAP)
114	120	LOVE DON'T YOU GO THROUGH NO CHANGES ON ME SISTER SLEDGE—Atco 7008 (Montage, BMI)
115	118	SHE'S A MYSTERY FALLENROCK—Capricorn 0211 (WB) (Windchime/Tree, BMI)
116	117	CRAZY TALK CHILLIWACK—Sire SAA 716 (ABC) (Music Makers/Doraño, BMI)
117	130	WE MAY NEVER LOVE LIKE THIS AGAIN MAUREEN McGOVERN—20th Century TC 2158 (20th Century/WB, ASCAP; Fox Fanfare/Warner-Tamerlane, BMI)
118	131	GIRLS (PART I) MOMENTS & WHATNAUTS—Stang 5057 (All Platinum)
119	119	HE'S ONLY HAPPY WHEN HE'S SINGING HIS SONG LESLIE PODKIN—Atlantic 3233 (Manekin, ASCAP)
120	121	MIDNIGHT SHOW RON DANTE—Bell 45619 (Arista) (Don Kirshner, BMI)
121	123	GOOD TIMES, ROCK & ROLL FLASH CADILLAC & THE CONTINENTAL KIDS—Private Stock 006 (Dunbar, BMI)
122	124	I KNOW NEWBEATS—Playboy P6013 (Unart/At Last, BMI)
123	126	WALKING SLOW JACKSON BROWNE—Asylum 45227 (Benchmark, ASCAP)
124	125	LONELY TOGETHER STARK & McBRIEN—RCA PB 10109 (American Wordways/Star Spangled, ASCAP)
125	137	SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)—Vibration 532 (All Platinum) (Brendi, BMI)
126	129	FUTURE SHOCK THE HELLO PEOPLE—ABC Dunhill 15023 (Sheet Rock, ASCAP)
127	—	BELIEVE HALF OF WHAT YOU SEE (AND NONE OF WHAT YOU HEAR) LEON HAYWOOD—20th Century TC 2146 (Jim-Edd, BMI)
128	—	TOBY/THAT'S HOW LONG THE CHILITES—Brunswick 55515 (Julio-Brian, BMI)
129	—	I CAN'T MAKE IT WITHOUT YOU TYRONE DAVIS—Dakar 4538 (Brunswick) (Julio-Brian, BMI)
130	122	SAD SWEET DREAMER SWEET SENSATION—Pye 71002 (Leeds/Jackatone, ASCAP)
131	149	BUTTER BOY FANNY—Casablanca 814 (Tinkle Tunes/Braintree, BMI)
132	—	LOVIN' YOU MINNIE RIPERTON—Epic 8-50057 (DickieBird, BMI)
133	133	I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) BOBBY BLAND—ABC Dunhill (ABC/Holicanthus/Golden Cover, ASCAP)
134	136	WOLFMAN JACK TODD RUNDGREN—Bearsville 0301 (WB) (Earmark/Screen Gems, BMI)
135	—	I'LL STILL LOVE YOU JIM WEATHERLY—Buddah 444 (Keca, ASCAP)
136	128	HOW LONG HAS IT BEEN (SINCE JESUS HAD A GOOD NIGHT'S SLEEP) WAYNE CARSON—Private Stock 005 (Rose Bridge, BMI)
137	138	LET ME START TONITE LAMONT DOZIER—ABC 12044 (Dozier, BMI)
138	135	BALLAD OF LUCY JORDAN DOCTOR HOOK & THE MEDICINE SHOW—Columbia 3-10032 (Evil Eye, BMI)
139	141	TELL ME WHAT YOU WANT JIMMY RUFFIN—Chess 21601 (Ruffin Ready, BMI)
140	116	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) TERRY JACKS—Bell 45606 (Arista) (Tree, BMI)
141	146	ONLY ONE WOMAN NIGEL OLSSON—MCA 40337 (Casserole, BMI)
142	143	RHYME TYME PEOPLE KOOL & THE GANG—Delite 1563 (PIP) (Delightful/Gang, BMI)
143	145	OH ATLANTA LITTLE FEAT—Warner Bros. 8054 (Naked Snake, ASCAP)
144	134	JUST LEAVE ME ALONE DON POTTER—Columbia 3-10049 (Combine, BMI)
145	—	FLY PRELUDE—Island 018 (Ackøe, ASCAP)
146	139	MS. GRACE TYMES—RCA PB 10128 (Open End, BMI)
147	142	WHAT A MAN MY MAN IS LYNN ANDERSON—Columbia 3-10041 (Rodeo Cowboy, BMI)
148	144	HARLEM FIFTH DIMENSION—Bell 45612 (Arista) (Emanay, ASCAP)
149	—	FEEL THE NEED GRAHAM CENTRAL STATION—Warner Bros. 8061 (Bridgeport, BMI)
150	148	POSTCARD THE WHO—MCA Track 40330 (Track, BMI)

RECORD WORLD JANUARY 11, 1975

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AFTER THE GOLDRUSH Fritz Freyer (Cotillion/Broken Arrow, BMI)	95	LOOK IN MY EYES PRETTY WOMAN H. Medress & D. Appell (ABC-Dunhill, BMI)	46
AIN'T THAT PECULIAR David Shaffer (Jobete, ASCAP)	65	LUCY IN THE SKY WITH DIAMONDS Gus Dudgeon (Maclean, BMI)	1
AIN'T TOO PROUD TO BEG Glimmer (Twins (Jobete, ASCAP)	50	MAMA DON'T ALLOW NO PARKIN' Morris-Stevens (Big Leaf, ASCAP)	100
ANGIE BABY Joe Wissert (WB, ASCAP)	12	MANDY B. Manilow & R. Dante (Screen Gems-Columbia/Wren, BMI)	5
AS LONG AS HE TAKES CARE OF HOME Rick Hall (Muscle Shoals Sound, BMI)	60	MORNING SIDE OF THE MOUNTAIN Mike Curb (Warner Bros. ASCAP)	23
BABY HANG UP THE PHONE John Florez (Tiny Tiger, ASCAP)	76	MUST OF GOT LOST Bill Szymozyk (Juke Joint/Walden, ASCAP)	24
BACK HOME AGAIN Okun w. O'Connor (Cherry Lane, ASCAP)	64	MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)	53
BEST OF MY LOVE (Kicking Bear/Benchmark, BMI)	18	MY MAIN MAN Al Bell (East-Memphis, BMI)	90
BIG YELLOW TAXI (Siquomb, BMI)	67	MY MELODY OF LOVE Bob Morgan (Pedro/Galahad, BMI)	34
BLACK WATER Ted Templeman (Landsdowne/WB, ASCAP)	47	NEVER CAN SAY GOODBYE M. Monardo, T. Bongiovi, J. Ellis (Jobete, ASCAP)	13
BOOGIE ON REGGAE WOMAN Stevie Wonder (Jobete/Black Bull, ASCAP)	7	NEVER LET HER GO David Gates (Kipahulu, ASCAP)	98
BUNGLE IN THE JUNGLE (Maison Rouge, ASCAP)	11	NIGHTINGALE Lou Adler (Colgems, ASCAP)	72
CAN'T GET IT OUT OF MY HEAD Jeff Lynne (Yellow Dog, ASCAP)	41	#9 DREAM John Lennon (Lennon/ATV, BMI)	61
CAT'S IN THE CRADLE Paul Leka (Story Songs, ASCAP)	14	ONE MAN WOMAN, ONE WOMAN MAN prod. by Dante & Proffer; exec. prod. Rick Hall (Spanka, BMI)	8
CHANGES Ken Scott (Tantric, BMI)	38	ONLY YOU Richard Perry (TRO-Hollis, BMI)	10
COSTA FINE TOWN George Harrison (Clog, BMI)	83	PICK UP THE PIECES Arif Mardin (AWB, BMI)	22
DANCIN' FOOL Jack Richardson (Cummings-Troiano/Cirrus/Septima, BMI)	35	PLEASE MR. POSTMAN R. & K. Carpenter (Stone Agate, BMI/Jobete, ASCAP)	3
DARK HORSE George Harrison (Ganga B.V., BMI)	44	PROMISED LAND (Arc, BMI)	32
DAY TRIPPER Brian Ahern (Maclean, BMI)	88	RIDE 'EM COWBOY Paul Davis/ Bullet Prod. (Web IV, BMI)	29
DING DONG; DING DONG George Harrison (Ganga, B.V., BMI)	68	READY Paul Samwell-Smith & Cat Stevens (Ackee, ASCAP)	39
DOCTOR'S ORDERS Ed O'Loughlin (Cookaway, ASCAP)	19	ROCKIN' SOUL Sellers & Holmes (Jimi Lane, BMI)	73
DON'T CALL US, WE'LL CALL YOU Frank Slay (Claridge/Corbetta, ASCAP)	86	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) Gary Klein (Tree, BMI)	28
DON'T CHA LOVE IT Freddie Perren (Jobete, BMI)	91	RUBY BABY Ron Chancey (Hill & Range/ Quintet/Freddy Beinstock, BMI)	69
DON'T TAKE YOUR LOVE FROM ME Manhattan & B. Martin (Mighty Three/Golden Fleece, BMI)	82	SEXY IDA, PT. 1 Turner, Williams & Augustin (Huh/Unart, BMI)	78
DO IT ('TIL YOUR SATISFIED) Jeff Lane & Doc Prod. (Jeff-Mar/Bill Lee/O Songs, BMI)	51	SHA-LA-LA (MAKE ME HAPPY) Willie Mitchell (Jec/Al Green, BMI)	30
DO YOUR THING Papa Don & Tommy Cogbill (East-Memphis, BMI)	93	SO YOU ARE A STAR Hudson Bros. (Lornhole, BMI)	89
DREAM ON Lambert & Potter (ABC-Dunhill, BMI)	52	SOME KIND OF WONDERFUL Jimmy Lenner (Dandelion/Crash, BMI)	20
EARLY MORNING LOVE Jefferson Lee (Act One, BMI)	75	STRUTTIN'/YOU'RE SO BEAUTIFUL Billy Preston (Irving/WEP, BMI) (Almo/Preston, ASCAP; Irving WEP, BMI)	56
EVERLASTING LOVE Papa Don & Tommy Cogbill (Rising Sons, BMI)	62	SUGAR PIE GUY, Pt. 1 Lee Valentine (Landy/Unichappell, BMI)	85
FAIRYTALE (Parathumb/Pologrounds, BMI)	37	SWEET SURRENDER M. Okun w. K. O'Connor (Cherry Lane/ Walt Disney, ASCAP)	48
FIRE Ohio Players (Ohio Players/Unichappell, BMI)	17	THANKS FOR THE SMILES Amigo Prod. (House of Gold, BMI)	94
FREE BIRD Al Kooper (Duchess/Hustlers, BMI)	36	THE ENTERTAINER Michael Stewart (Home Grown/Tinker Street, BMI)	43
FROM HIS WOMAN TO YOU B. Crutcher L. Small & J. Smith (East-Memphis, BMI)	59	THREE RING CIRCUS Baker, Harris and Young (WMOT/Friday's Child/Mighty Three, BMI)	77
GET DANCIN' Bob Crewe (Heart's Delight, BMI; Kenny Nolan/Corral Rock, ASCAP)	21	UP IN A PUFF OF SMOKE P. Swern & G. Schury (Almo, ASCAP)	96
HAPPY PEOPLE J. Bowen & B. Gordy (Jobete, ASCAP)	71	WHATEVER GETS YOU THRU THE NIGHT John Lennon (Lennon/ATV, BMI)	81
HEAVY FALLIN' OUT Hugo & Luigi (Avco, Embassy, ASCAP)	66	WHATEVER YOU GOT, I WANT Larson & Marcellino (Jobete, ASCAP)	80
HOPPY, GENE AND ME Snuff Garrett (Peso/Lowery, BMI)	63	WHEN A CHILD IS BORN (Beechwood, BMI)	26
I BELONG TO YOU Barry White (Sa-Vette/January, BMI)	42	WHEN WILL I SEE YOU AGAIN Gamble-Huff (Mighty Three, BMI)	25
I CAN HELP Young & Swan (Combine, BMI)	15	WILLIE AND THE HAND JIVE Tom Dowd (Eldorado, BMI)	57
I FEEL A SONG (IN MY HEART) Camillo, Knight, Guests & Patton (Kama Sutra/Étude/MEWG, BMI)	31	WISHIN' YOU WERE HERE James Guercio (Big Elk, ASCAP)	33
I GET LIFTED H. W. Casey & R. Finch (Sherlyn, BMI)	97	WOMAN TO WOMAN Jackson & Stewart (Est-Memphis, BMI)	45
I'M A WOMAN J. Boyd & L. Waronker (Yellow Dog, ASCAP)	74	YOU AIN'T SEEN NOTHING YET R. Bachman (Ranbach/Top Soil, BMI)	58
IT'S ALL RIGHT J. Capaldi (Ackee, ASCAP)	84	YOU GOT THE LOVE Bob Monaco & Rufus (American Broadcasting, ASCAP)	27
I'VE GOT THE MUSIC IN ME Gus Dudgeon, (April/Yellow Dog, ASCAP)	49	YOUR BULLDOG DRINKS CHAMPAGNE P. Gerhard & Lobo (Famous, ASCAP)	70
JUNIOR'S FARM/SALLY G Paul McCartney (McCartney/ATV, BMI)	6	YOU'RE NO GOOD Peter Asher (E. H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)	16
KUNG FU FIGHTING Biddu/Pye Records (Chappell, ASCAP)	9	YOU'RE SO BEAUTIFUL Jim Price (Almo/Preston, ASCAP; Irving/WEP, BMI)	87
LADY John Ryan (Wooden Nickel, ASCAP)	54	YOU'RE THE FIRST, THE LAST, MY EVERYTHING B. White/Soul Unlimited (Sa-Vette/January, BMI)	2
LADY MARMALADE A. Toussiant & V. Wickham (Stone Diamond, BMI)	99		
LAUGHTER IN THE RAIN Sedaka & Appere (Don Kirshner, BMI/KEC, ASCAP)	4		
LET'S STRAIGHTEN IT OUT Steve Alaimo (Sherlyn, BMI)	79		
LIFE IS A ROCK (BUT THE RADIO ROLLED ME) Levine, Bellack & DiFranco (Crazy Chords/Crushing, BMI)	92		
LONELY PEOPLE George Martin (WB, ASCAP)	40		
LONGFELLOW SERENADE Tom Catalno (Stonebridge, ASCAP)	55		



**Sidney A. Seidenberg
and the Family of Stars
wish all of our friends
a happy holiday season.**

Direction • Management
SIDNEY A. SEIDENBERG, INC.
1414 Avenue of the Americas
New York, New York 10019
Telephone: (212) 421-2021

SAS
INC

“LONGER-PLAYING” MILLER, STYX AND BOWIE.

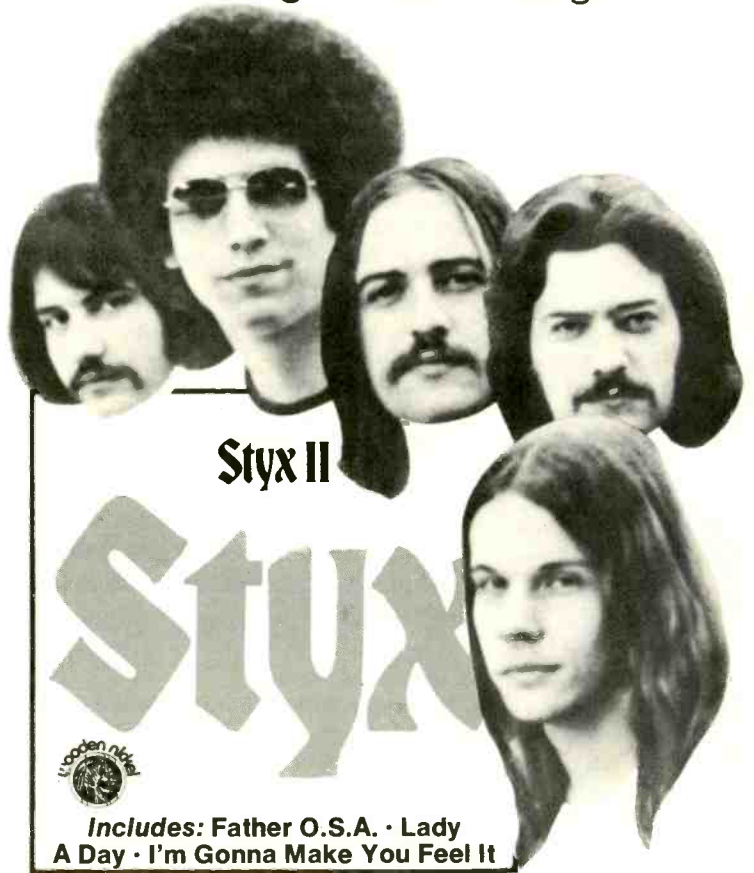
By “Longer-Playing,” we don’t mean r.p.m. We mean how long it’s been selling.



CPM2/CPS2/CPK2-0693

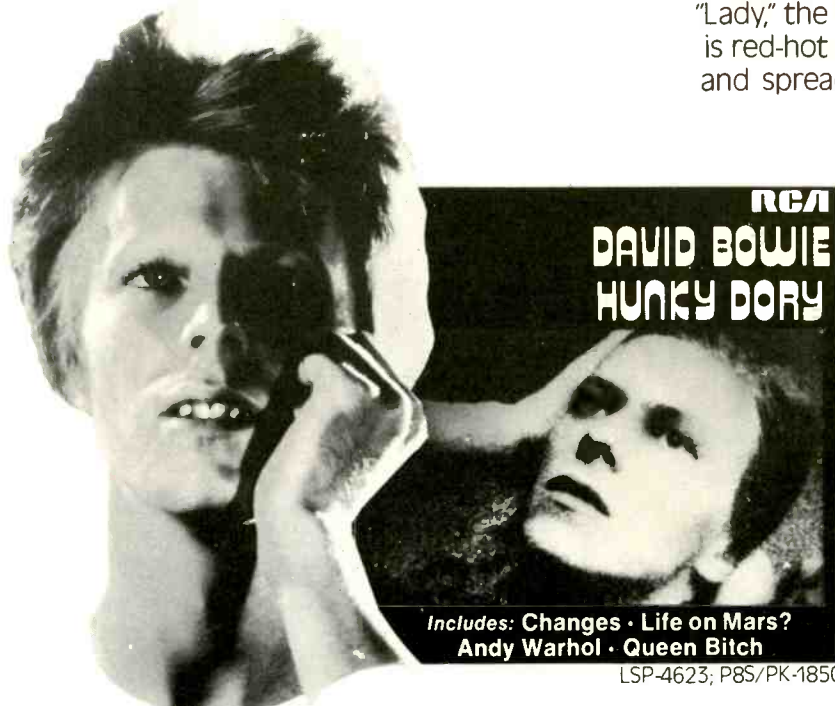
Glenn Miller's records are still selling. His new 2-record album, "A Legendary Performer," is, as far as everyone's ears are concerned, exactly that—"new." Because the 25 performances on this album, although recorded from 1939-42, were never-before-released. Both the Miller generation and this generation are buying it big to hear what they missed.

It's "... an extraordinary album which captures a moment in history." Note the quotes. That's Walrus talking.



WNS/P8WN-1012

Styx's album "Styx II" was not only on the charts for a long time, it's back on the charts again! Its sales are being sparked because "Lady," the hot new single from the album, is red-hot in Cleveland, Pittsburgh and Chicago and spreading like wildfire.



LSP-4623; P8S/PK-1850

The same goes for Bowie. His new single, "Changes," from "Hunky Dory," is selling big in Pittsburgh, Cleveland, Atlanta, Los Angeles and Denver, and as a result markets everywhere are enjoying renewed sales from his album.



RCA
Records and Tapes



THE SINGLES CHART

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

JAN. 11	JAN. 4		WKS. ON CHART
1	1	LUCY IN THE SKY WITH DIAMONDS ELTON JOHN MCA 40344	7
2	3	YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE/20th Century TC 2133	11
3	4	PLEASE MR. POSTMAN CARPENTERS/A&M 1646	8
4	6	LAUGHTER IN THE RAIN NEIL SEDAKA/Rocket 40313 (MCA)	12
5	8	MANDY BARRY MANILOW /Bell 45613 (Arista)	8
6	5	JUNIOR'S FARM/SALLY G PAUL McCARTNEY & WINGS/ Apple 1875	10
7	12	BOOGIE ON REGGAE WOMAN STEVIE WONDER/ Tamla T54254F (Motown)	9
8	9	ONE MAN WOMAN, ONE WOMAN MAN PAUL ANKA WITH ODIA COATES/United Artists XW 568-X	11
9	2	KUNG FU FIGHTING CARL DOUGLAS/20th Century TC 2140	14
10	11	ONLY YOU RINGO STARR/Apple 1876	9
11	10	BUNGLE IN THE JUNGLE JETHRO TULL/Chrysalis 2101 (WB)	11
12	7	ANGIE BABY HELEN REDDY/Capitol 3972	13
13	17	NEVER CAN SAY GOODBYE GLORIA GAYNOR/MGM 14748	8
14	13	CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45203	16
15	14	I CAN HELP BILLY SWAN/Monument ZS8-8621 (Col)	13
16	27	YOU'RE NO GOOD LINDA RONSTADT/Capitol 3990	7
17	33	FIRE OHIO PLAYERS /Mercury 73643	5
18	21	BEST OF MY LOVE EAGLES/Asylum 45218	7
19	22	DOCTOR'S ORDERS CAROL DOUGLAS/Midland Intl. MB 10113 (RCA)	7
20	26	SOME KIND OF WONDERFUL GRAND FUNK/Capitol 8027	5
21	24	GET DANCIN' DISCO TEX & THE SEX-O-LETTES/ Chelsea 3004	7
22	25	PICK UP THE PIECES AVERAGE WHITE BAND/ Atlantic 3229	7
23	29	MORNING SIDE OF THE MOUNTAIN DONNY & MARIE OSMOND/MGM 14765	7
24	20	MUST OF GOT LOST J. GEILS BAND/Atlantic 3214	11
25	18	WHEN WILL I SEE YOU AGAIN THREE DEGREES/ Phila. Intl. ZS8-3550 (Col)	16
26	37	WHEN A CHILD IS BORN MICHAEL HOLM/Mercury 73642	4
27	15	YOU GOT THE LOVE RUFUS featuring CHAKA KHAN/ ABC 12032	13
28	30	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) MAC DAVIS/Columbia 3-10070	7
29	23	RIDE 'EM COWBOY PAUL DAVIS/Bang 712	14
30	16	SHA-LA-LA (MAKE ME HAPPY) AL GREEN/Hi 5N2274 (London)	15
31	19	I FEEL A SONG (IN MY HEART) GLADYS KNIGHT & THE PIPS/Buddah 433	12
32	28	PROMISED LAND ELVIS PRESLEY/RCA PB 10074	11
33	31	WISHIN' YOU WERE HERE CHICAGO/Columbia 3-10049	14
34	32	MY MELODY OF LOVE BOBBY VINTON/ABC 12022	17
35	36	DANCIN' FOOL GUESS WHO/RCA PB 10075	9
36	38	FREE BIRD LYNYRD SKYNYRD/MCA 40328	9
37	35	FAIRYTALE POINTER SISTERS/Blue Thumb BTA 254 (ABC)	15
38	40	CHANGES DAVID BOWIE/RCA 74-0605	8
39	45	READY CAT STEVENS/A&M 1645	6
40	51	LONELY PEOPLE AMERICA/Warner Bros. 8048	3
41	47	CAN'T GET IT OUT OF MY HEAD ELECTRIC LIGHT ORCHESTRA/United Artists XW573-X	6
42	44	I BELONG TO YOU LOVE UNLIMITED/20th Century TC 2141	6
43	46	THE ENTERTAINER BILLY JOEL/Columbia 3-10064	8
44	39	DARK HORSE GEORGE HARRISON/Apple 1877	8
45	41	WOMAN TO WOMAN SHIRLEY BROWN/Truth 3206 (Stax)	13
46	57	LOOK IN MY EYES PRETTY WOMAN TONY ORLANDO & DAWN/Bell 45620 (Arista)	5
47	56	BLACK WATER DOOBIE BROTHERS/Warner Bros. 8062	4
48	58	SWEET SURRENDER JOHN DENVER/RCA PB 10148	3
49	43	I'VE GOT THE MUSIC IN ME KIKI DEE BAND/ Rocket 40293 (MCA)	18



50	42	AIN'T TOO PROUD TO BEG ROLLING STONES/ Rolling Stones 9302 (Atlantic)	10
51	34	DO IT ('TIL YOU'RE SATISFIED) B. T. EXPRESS/Scepter 12395	16
52	48	DREAM ON RIGHTEOUS BROS./Haven 7006 (Capitol)	10
53	55	MY EYES ADORED YOU FRANKIE VALLI/Private Stock 003	9
54	60	LADY STYX /Wooden Nickel WB 10102 (RCA)	6
55	49	LONGFELLOW SERENADE NEIL DIAMOND/Columbia 3-10043	15
56	59	STRUTTIN'/YOU'RE SO BEAUTIFUL BILLY PRESTON/ A&M 1644	5
57	54	WILLIE AND THE HAND JIVE ERIC CLAPTON/RSO 503 (Atlantic)	11
58	50	YOU AIN'T SEEN NOTHING YET BACHMAN-TURNER OVERDRIVE/Mercury 73622	17
59	70	FROM HIS WOMAN TO YOU BARBARA MASON/ Buddah 441	4
60	62	AS LONG AS HE TAKES CARE OF HOME CANDI STATON/ Warner Bros. WBS 8038	4
61	71	#9 DREAM JOHN LENNON/Apple 1878	10
62	52	EVERLASTING LOVE CARL CARLTON/Back Beat 27001 (ABC)	17
63	66	HOPPY, GENE AND ME ROY ROGERS/20th Century TC 2154	4
64	53	BACK HOME AGAIN JOHN DENVER/RCA PB 10065	17
65	73	AIN'T THAT PECULIAR DIAMOND REO/Big Tree BT 16030	3
66	61	HEAVY FALLIN' OUT STYLISTICS/Avco 4647	12
67	74	BIG YELLOW TAXI JONI MITCHELL/Asylum 45211	3

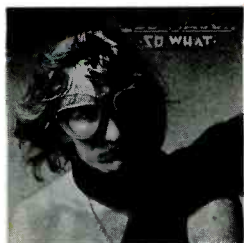
CHARTMAKER OF THE WEEK

68	—	DING DONG; DING DONG GEORGE HARRISON Apple 1879	1
----	---	--------------------------------------------------------------	---



69	75	RUBY BABY BILLY 'CRASH' CRADDOCK/ABC 12036	8
70	78	YOUR BULLDOG DRINKS CHAMPAGNE JIM STAFFORD/ MGM 14775	3
71	72	HAPPY PEOPLE TEMPTATIONS/Gordy G7138F (Motown)	4
72	82	NIGHTINGALE CAROLE KING/Ode 66106 (A&M)	2
73	63	ROCKIN' SOUL HUES CORPORATION/ RCA PB 10066	14
74	84	I'M A WOMAN MARIA MULDAUR/Reprise 1319	2
75	67	EARLY MORNING LOVE SAMMY JOHNS/GRC 2021	16
76	77	BABY HANG UP THE PHONE CARL GRAVES/A&M 1620	7
77	68	THREE RING CIRCUS BLUE MAGIC/Atco 7004	13
78	64	SEXY IDA, PT. 1 IKE & TINA TURNER/United Artists XW528-X	10
79	69	LET'S STRAIGHTEN IT OUT LATIMORE/Glades 1722 (TK)	17
80	76	WHATEVER YOU GOT, I WANT JACKSON FIVE/ Motown M1308F	11
81	65	WHATEVER GETS YOU THRU THE NIGHT JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND/Apple 1874	15
82	—	DON'T TAKE YOUR LOVE FROM ME MANHATTANS/ Columbia 3-10045	1
83	86	COSTAFINE TOWN SPLINTER/Dark Horse DH 10002 (A&M)	6
84	95	IT'S ALL RIGHT JIM CAPALDI/Island 003	3
85	85	SUGAR PIE GUY, PT. 1 JONESES/Mercury 73614	4
86	87	DON'T CALL US, WE'LL CALL YOU SUGARLOAF/JERRY CORBETTA/Claridge 402	4
87	89	YOU'RE SO BEAUTIFUL JOE COCKER/A&M 1641	3
88	90	DAY TRIPPER ANNE MURRAY/Capitol 4000	3
89	80	SO YOU ARE A STAR HUDSON BROTHERS/Casablanca 0108	18
90	92	MY MAIN MAN STAPLE SINGERS/Stax STN 0227	5
91	94	DON'T CHA LOVE IT MIRACLES/Tamla T54256F (Motown)	4
92	81	LIFE IS A ROCK (BUT THE RADIO ROLLED ME) REUNION/ RCA PB 10056	15
93	97	DO YOUR THING JAMES & BOBBY PURIFY/ Casablanca 812	3
94	99	THANKS FOR THE SMILES CHARLIE ROSS/Big Tree 16025 (Atlantic)	2
95	79	AFTER THE GOLDRUSH PRELUDE/Island 002	17
96	—	UP IN A PUFF OF SMOKE POLLY BROWN/GTO 1002 (ABC)	1
97	—	I GET LIFTED GEORGE McCRAE/TK 1007	1
98	—	NEVER LET HER GO DAVID GATES/Elektra 45223	1
99	—	LADY MARMALADE LABELLE/Epic 8-50048	1
100	88	MAMA DON'T ALLOW NO PARKIN' BROWNSVILLE STATION/Big Tree 16029 (Atlantic)	6

FLASHMAKER OF THE WEEK



SO WHAT
JOE WALSH
ABC Dunhill

TOP NEW FM AIRPLAY THIS WEEK

- SO WHAT—Joe Walsh—ABC Dunhill
- OUT OF CONTROL—Ray Manzarek—Mercury
- BAKER-GURVITZ ARMY—Janus
- JUST A BOY—Leo Sayer—WB

WNEW-FM/NEW YORK

- COUNTRY LIFE—Roxy Music—Atco
- OUT OF CONTROL—Ray Manzarek—Mercury

WBCN-FM/BOSTON

- EVERLASTING LOVE—Carl Carlton—ABC
- FLOATING WORLD—Jade Warrior—Island
- HONK—Epic
- HOT BLOOD—Dan Covay—Mercury
- I CAN HELP—Billy Swan—Monument
- LIKE CHILDREN—Jerry Goodman & Jan Hammer—Nemperor
- PUT THE MUSIC WHERE YOUR MOUTH IS—Olympic Runners—London
- STORIES TO TELL—Flora Purim—Milestone
- SUN GODDESS—Ramsey Lewis—Col
- THINGS ARE GETTING BETTER—Eddie Jefferson—Muse

WMMR-FM/PHILADELPHIA

- COUNTRY LIFE—Roxy Music—Atco
- JUST A BOY—Leo Sayer—WB
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- SO WHAT—Joe Walsh—ABC Dunhill

WLIR-FM/LONG ISLAND

- ARE YOU READY TO ROCK (single)—Wizzard—WB (Import)
- BAKER-GURVITZ ARMY—Janus
- BARCLAY JAMES HARVEST LIVE—Polydor (Import)
- BEAT OF THE STREET—Sutherland Bros. & Quiver—Island (Import)
- COUNTRY LIFE—Roxy Music—Atco
- JUST A BOY—Leo Sayer—WB
- OUT OF CONTROL—Ray Manzarek—Mercury
- TOM CAT (single)—Tom Scott & the L.A. Express—Ode
- SO WHAT—Joe Walsh—ABC Dunhill

WBAB-FM/LONG ISLAND

- BAKER-GURVITZ ARMY—Janus
- HONK—Epic
- IN FLIGHT—Alvin Lee & Co.—Col
- JUST A BOY—Leo Sayer—WB
- OUT OF CONTROL—Ray Manzarek—Mercury
- ROTO Rooter GOODTIME CHRISTMAS BAND—Vanguard
- SO WHAT—Joe Walsh—ABC Dunhill
- STANLEY CLARKE—Nemperor
- STYX II—Wooden Nickel

WCMF-FM/ROCHESTER

- AUTOBAHN—Kraftwerk—Vertigo
- BAKER-GURVITZ ARMY—Janus
- KINKY FRIEDMAN—ABC
- NIGHTLIFE—Thin Lizzy—Vertigo
- OUT OF CONTROL—Ray Manzarek—Mercury
- SLOW MOTION—Man—UA
- SO WHAT—Joe Walsh—ABC Dunhill

WPDQ-FM/JACKSONVILLE

- CRAZY HORSE—J.D. Blackfoot—Fantasy
- ESSRA MOHAWK—Asylum
- LAST COWBOY—Gallagher & Lyle—A&M
- OUT OF CONTROL—Ray Manzarek—Mercury
- SO WHAT—Joe Walsh—ABC Dunhill
- THE PROPHET—Richard Harris—Atlantic

WORJ-FM/ORLANDO

- BACK ON YOUR 'EADS—If—Capitol
- COUNTRY JOE—Joe McDonald—Vanguard
- OUT OF CONTROL—Ray Manzarek—Mercury
- SPECIAL EDITION—Paul Horn—Epic

WXRT-FM/CHICAGO

- DARK HORSE—George Harrison—Apple
- STORIES TO TELL—Flora Purim—Milestone

WSDM-FM/CHICAGO

- AND THE FEELING'S GOOD—Jose Feliciano—RCA
- AS I SEE IT NOW—Melanie—Neighborhood
- BREAKAWAY—Kris & Rita—Monument
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- SEDAKA'S BACK—Neil Sedaka—Rocket
- SO WHAT—Joe Walsh—ABC Dunhill
- SOUVENIRS—Dan Fogelberg—Epic
- WHITE HORSE—Michael Omartian—ABC Dunhill
- WITH EVERYTHING I FEEL IN ME—Aretha Franklin—Atlantic

WEBN-FM/CINCINNATI

- AFTER THE GOLDRUSH—Prelude—Island
- BREAKAWAY—Kris & Rita—Monument
- 100% COTTON—James Cotton Band—Buddah
- SHEER HEART ATTACK—Queen—Elektra
- SO WHAT—Joe Walsh—ABC Dunhill

WABX-FM/DETROIT

- IN CONCERT, VOL. II—Various Artists—CTI
- JR. WELLS ON TAP—Delmark
- KINKY FRIEDMAN—ABC
- PHANTOM OF THE PARADISE (Soundtrack)—A&M
- SO WHAT—Joe Walsh—ABC Dunhill
- SPECIAL EDITION—Paul Horn—Island
- WINTER LIGHT—Oregon—Vanguard

WKDA-FM/NASHVILLE

- AS I SEE IT NOW—Melanie—Neighborhood
- BAKER-GURVITZ ARMY—Janus
- IN FLIGHT—Alvin Lee & Co.—Col
- SO WHAT—Joe Walsh—ABC Dunhill
- SOMEBODY LOAN ME A DIME—Fenton Robinson—Alligator

KSHE-FM/ST. LOUIS

- JUST A BOY—Leo Sayer—WB
- SLOW MOTION—Man—UA

KUDL-FM/KANSAS CITY

- FEEL SO GOOD—Danny Cox—Casablanca
- IN FLIGHT—Alvin Lee & Co.—Col
- 100% COTTON—James Cotton Band—Buddah
- OUT OF CONTROL—Ray Manzarek—Mercury
- SO WHAT—Joe Walsh—ABC Dunhill

KBPI-FM/DENVER

- OUT OF CONTROL—Ray Manzarek—Mercury
- SO WHAT—Joe Walsh—ABC Dunhill

FM SLEEPER OF THE WEEK



BAKER-GURVITZ ARMY
Janus

KDKB-FM/PHOENIX

- BAKER-GURVITZ ARMY—Janus
- COUNTRY JOE—Joe McDonald—Vanguard
- FLOATING WORLD—Jade Warrior—Island
- 'N FLIGHT—Alvin Lee & Co.—Col
- AYOPIA—Tom Fogerty—Fantasy

- OUT OF CONTROL—Ray Manzarek—Mercury
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- SO WHAT—Joe Walsh—ABC Dunhill
- UNITY—Catalyst—Muse
- WINTER LIGHT—Oregon—Vanguard

KGB-FM/SAN DIEGO

- CANTAMOS—Poco—Epic
- IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
- JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
- MIRAGE—Camel—Janus
- SHEER HEART ATTACK—Queen—Elektra
- SO WHAT—Joe Walsh—ABC Dunhill
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- THERE'S THE RUB—Wishbone Ash—MCA
- TOTAL ECLIPSE—Billy Cobham—Atlantic

KLOS-FM/LOS ANGELES

- PAPER MONEY—Montrose—WB
- RELAYER—Yes—Atlantic
- SO WHAT—Joe Walsh—ABC Dunhill

KMET-FM/LOS ANGELES

- AND THE FEELING'S GOOD—Jose Feliciano—RCA
- MAXOOM—Mahogany Rush—20th Century
- STANLEY CLARKE—Nemperor
- SUN GODDESS—Ramsey Lewis—Col

KSAN-FM/SAN FRANCISCO

- SHEER HEART ATTACK—Queen—Elektra
- URBAN RENEWAL—Tower of Power—WB

KZEL-FM/EUGENE, ORE.

- A LIVE ALBUM—Holly Near—Redwood
- COUNTRY JOE—Joe McDonald—Vanguard
- GREAT RADIO FEUDS—W.C. Fields—Col
- JUST A BOY—Leo Sayer—WB
- OUT OF CONTROL—Ray Manzarek—Mercury
- SO WHAT—Joe Walsh—ABC Dunhill
- WINTER LIGHT—Oregon—Vanguard

CHUM-FM/TORONTO

- PIANO RAGS, VOLUME III—Joshua Rifkin—Nonesuch
- SUN GODDESS—Ramsey Lewis—Col
- TCHAIKOVSKY: SYMPHONY NOS. 1-3—Moscow Radio Symphony Orchestra—Melodiya

SALESMAKER OF THE WEEK



DARK HORSE
GEORGE HARRISON
Apple

TOP RETAIL SALES THIS WEEK

- DARK HORSE—George Harrison—Apple
- RELAYER—Yes—Atlantic
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- GREATEST HITS—Elton John—MCA

CAMELOT/NATIONAL

- ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Capitol
- DARK HORSE—George Harrison—Apple
- JOY TO THE WORLD—Three Dog Night—ABC
- RELAYER—Yes—Atlantic
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- SHEER HEART ATTACK—Queen—Elektra
- SO WHAT—Joe Walsh—ABC Dunhill—Capitol
- SUN SECRETS—Eric Burdon Band—Capitol
- TELLY—Telly Savalas—MCA
- THE PROPHET—Richard Harris—Atlantic

MUSICLAND/NATIONAL

- A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT—Nilsson—RCA
- BARRY MANILOW II—Bell
- DARK HORSE—George Harrison—Apple
- MAGIC OF THE BLUE—Blue Magic—Atco
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- SUN SECRETS—Eric Burdon Band—Capitol
- TOTAL ECLIPSE—Billy Cobham—Atlantic

RECORD BAR/NATIONAL

- AVERAGE WHITE BAND—Atlantic
- DARK HORSE—George Harrison—Apple
- GREATEST HITS—Elton John—MCA
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- MILES OF AISLES—Joni Mitchell—Asylum
- RELAYER—Yes—Atlantic
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- SO WHAT—Joe Walsh—ABC Dunhill
- SOUVENIRS—Dan Fogelberg—Epic
- THE PROPHET—Richard Harris—Atlantic

SAM GOODY/EAST COAST

- AVERAGE WHITE BAND—Atlantic
- DARK HORSE—George Harrison—Apple
- GREATEST HITS—Elton John—MCA
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- MILES OF AISLES—Joni Mitchell—Asylum
- RELAYER—Yes—Atlantic
- SOUVENIRS—Dan Fogelberg—Epic
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- THIS IS THE MOODY BLUES—Threshold
- VERITIES & BALDERDASH—Harry Chapin—Elektra

TWO GUYS/EAST COAST

- ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Capitol
- AVERAGE WHITE BAND—Atlantic
- BARRY MANILOW II—Bell
- DARK HORSE—George Harrison—Apple
- FIRE—Ohio Players—Mercury
- GREATEST HITS—Elton John—MCA
- MELODIES OF LOVE—Bobby Vinton—ABC
- MILES OF AISLES—Joni Mitchell—Asylum
- PIECES OF DREAMS—Stanley Turrentine—Fantasy
- THIS IS THE MOODY BLUES—Threshold

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

- BUTTERFLY—Barbra Streisand—Col
- CHICAGO VII—Col
- DARK HORSE—George Harrison—Apple
- FIRE—Ohio Players—Mercury
- GREATEST HITS—Elton John—MCA
- MILES OF AISLES—Joni Mitchell—Asylum
- STORMBRINGER—Deep Purple—WB
- THIS IS THE MOODY BLUES—Threshold
- VERITIES & BALDERDASH—Harry Chapin—Elektra
- WAR CHILD—Jethro Tull—Chrysalis

DISCOUNT RECORDS/CAMBRIDGE, MASS.

- CAUGHT UP—Millie Jackson—Spring
- CRYSTAL SILENCE—Chick Corea & Gary Burton—ECM
- FIRE—Ohio Players—Mercury
- NIGHTBIRDS—Labelle—Epic
- PERFECT ANGEL—Minnie Riperton—Epic
- PHOEBE SNOW—Shelter
- SUN SECRETS—Eric Burdon Band—Capitol
- THIS IS THE MOODY BLUES—Threshold
- WALLS & BRIDGES—John Lennon—Apple
- WITH EVERYTHING I FEEL IN ME—Aretha Franklin—Atlantic

KING KAROL/NEW YORK

- AS I SEE IT NOW—Melanie—Neighborhood
- AVERAGE WHITE BAND—Atlantic
- DARK HORSE—George Harrison—Apple
- FLYING START—Blackbyrds—Fantasy
- GREATEST HITS—Elton John—MCA
- NEW & IMPROVED—Spinners—Atlantic
- NIGHTBIRDS—Labelle—Epic
- PERFECT ANGEL—Minnie Riperton—Epic
- PIECES OF DREAMS—Stanley Turrentine—Fantasy
- RELAYER—Yes—Atlantic

GARY'S/RICHMOND

- AVERAGE WHITE BAND—Atlantic
- DARK HORSE—George Harrison—Apple
- FIRE—Ohio Players—Mercury
- GREATEST HITS—Elton John—MCA
- JOY TO THE WORLD—Three Dog Night—ABC
- PRIME TIME—Dawn—Bell
- RELAYER—Yes—Atlantic
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- VERITIES & BALDERDASH—Harry Chapin—Elektra
- WAR CHILD—Jethro Tull—Chrysalis

FOR THE RECORD/BALTIMORE

- DO IT 'TIL YOU'RE SATISFIED—B.T. Express—Scepter
- FLYING START—Blackbyrds—Fantasy
- FOR YOU—Eddie Kendricks—Tamla
- NEW & IMPROVED—Spinners—Atlantic
- RELAYER—Yes—Atlantic
- RUFUSIZED—Rufus featuring Chaka Khan—ABC

- SATIN DOLL—Bobbi Humphrey—Blue Note
- STANLEY CLARKE—Nemperor
- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- WITH EVERYTHING I FEEL IN ME—Aretha Franklin—Atlantic

WAXIE MAXIE/WASH., D. C.

- ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Capitol
- FOR YOU—Eddie Kendricks—Tamla
- HOTTER THAN HELL—Kiss—Casablanca
- MARK OF THE BEAST—Willie Hutch—Motown
- NIGHTBIRDS—Labelle—Epic
- RELAYER—Yes—Atlantic
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- SKIP MAHONEY & THE CASUALS—DCI
- STANLEY CLARKE—Nemperor
- TOTAL ECLIPSE—Billy Cobham—Atlantic

POPLAR TUNES/MEMPHIS

- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- JOY TO THE WORLD—Three Dog Night—ABC
- KINKY FRIEDMAN—ABC
- LIKE CHILDREN—Jerry Goodman & Jan Hammer—Nemperor
- MIRAGE—Camel—Janus
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- SO WHAT—Joe Walsh—ABC Dunhill
- STANLEY CLARKE—Nemperor
- SUN SECRETS—Eric Burdon Band—Capitol
- WOMAN TO WOMAN—Shirley Brown—Truth

MUSHROOM/NEW ORLEANS

- AVERAGE WHITE BAND—Atlantic
- DARK HORSE—George Harrison—Apple
- EXPLORES YOUR MIND—Al Green—Hi
- MILES OF AISLES—Joni Mitchell—Asylum
- NIGHTBIRDS—Labelle—Epic
- POWERFUL PEOPLE—Gino Vanelli—A&M
- RELAYER—Yes—Atlantic
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- SOUVENIRS—Dan Fogelberg—Epic
- WHITE GOLD—Love Unlimited Orchestra—20th Century

NATL. RECORD MART/MIDWEST

- BARRY MANILOW II—Bell
- DARK HORSE—George Harrison—Apple
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- RELAYER—Yes—Atlantic
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- SO WHAT—Joe Walsh—ABC Dunhill
- SOUVENIRS—Dan Fogelberg—Epic
- STYX II—Wooden Nickel
- THE PROPHET—Richard Harris—Atlantic
- WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

RECORD REVOLUTION/CLEVE.

- COUNTRY LIFE—Roxy Music—Island (Import)
- DRAGON FLY—Jefferson Starship—Grunt
- GREATEST HITS—Elton John—MCA
- LIVE—Mott the Hoople—Col
- LIVE OBLIVION—Brian Auger—RCA
- MILES OF AISLES—Joni Mitchell—Asylum
- RELAYER—Yes—Atlantic
- SO WHAT—Joe Walsh—ABC Dunhill

- THE LAMB LIES DOWN ON BROADWAY—Genesis—Atco
- THIS IS THE MOODY BLUES—Threshold

ROSE DISCOUNT/CHICAGO

- DARK HORSE—George Harrison—Apple
- HIGHLY PRIZED POSSESSION—Anne Murray—Capitol
- I CAN HELP—Billy Swan—Monument
- MAN OF MIRACLES—Styx—Wooden Nickel
- MELODIES OF LOVE—Bobby Vinton—ABC
- NEW & IMPROVED—Spinners—Atlantic
- THE PROPHET—Richard Harris—Atlantic
- THREE DEGREES—Phila. Intl.
- TOTAL ECLIPSE—Billy Cobham—Atlantic
- WITH EVERYTHING I FEEL IN ME—Aretha Franklin—Atlantic

CIRCLES/ARIZONA

- AVERAGE WHITE BAND—Atlantic
- BARRY MANILOW II—Bell
- DARK HORSE—George Harrison—Apple
- DO IT 'TIL YOU'RE SATISFIED—B.T. Express—Scepter
- EXPLORES YOUR MIND—Al Green—Hi
- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
- GREATEST HITS—Elton John—MCA
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- KUNG FU FIGHTING—Carl Douglas—20th Century
- RELAYER—Yes—Atlantic

WHEREHOUSE/CALIFORNIA

- FIRE—Ohio Players—Mercury
- FREE & EASY—Helen Reddy—Capitol
- GREATEST HITS—Elton John—MCA
- MILES OF AISLES—Joni Mitchell—Asylum
- NOT FRAGILE—Bachman-Turner Overdrive—Mercury
- PHOTOGRAPHS & MEMORIES—Jim Croce—ABC
- RELAYER—Yes—Atlantic
- THE PROPHET—Richard Harris—Atlantic
- VERITIES & BALDERDASH—Harry Chapin—Elektra
- WAR CHILD—Jethro Tull—Chrysalis

LICORICE PIZZA/LOS ANGELES

- DARK HORSE—George Harrison—Apple
- DAVE MASON—Col
- FIRE—Ohio Players—Mercury
- GOODNIGHT VIENNA—Ringo Starr—Apple
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- HONK—Epic
- JUST A BOY—Leo Sayer—WB
- RELAYER—Yes—Atlantic
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- SO WHAT—Joe Walsh—ABC Dunhill

TOWER/LOS ANGELES

- DARK HORSE—George Harrison—Apple
- I CAN HELP—Billy Swan—Monument
- MAGIC OF THE BLUE—Blue Magic—Atco
- NIGHTBIRDS—Labelle—Epic
- RUFUSIZED—Rufus featuring Chaka Khan—ABC
- SATIN DOLL—Bobbi Humphrey—Blue Note
- SO WHAT—Joe Walsh—ABC Dunhill
- SOUVENIRS—Dan Fogelberg—Epic
- THE PROPHET—Richard Harris—Atlantic
- WITH EVERYTHING I FEEL IN ME—Aretha Franklin—Atlantic

TITLE, ARTIST, Label, Number (Distributing Label)

JAN. 11	JAN. 4				CHART WKS. ON
1	1	GREATEST HITS	ELTON JOHN	MCA 2128	8 F
2	2	BACK HOME AGAIN	JOHN DENVER/RCA	CPL-0548	28 F
3	6	FIRE	OHIO PLAYERS/Mercury	SRM-1-1013	7 F
4	4	JOHN DENVER'S GREATEST HITS	RCA	CPL1-0374	57 F
5	5	GOODNIGHT VIENNA	RINGO STARR/Apple	SW 3417	7 F
6	3	NOT FRAGILE	BACHMAN-TURNER OVERDRIVE/Mercury	SRM-1-1004	20 F
7	11	MILES OF AISLES	JONI MITCHELL/Asylum	AB 202	5 I
8	8	BUTTERFLY	BARBRA STREISAND/Columbia	PC 33005	9 F
9	9	THIS IS THE MOODY BLUES	Threshold 2 THS 12/13	(London)	8 I
10	7	SERENADE	NEIL DIAMOND/Columbia	PC 32919	11 F
11	10	FREE AND EASY	HELEN REDDY/Capitol	ST 11348	11 F
12	23	DARK HORSE	GEORGE HARRISON/Apple	SMAS 3418	3 F
13	25	RELAYER	YES/Atlantic	SD 18122	3 F
14	17	HEART LIKE A WHEEL	LINDA RONSTADT/Capitol	ST 11358	6 F
15	15	IT'S ONLY ROCK 'N ROLL	ROLLING STONES/Rolling Stones	COC 79101 (Atlantic)	11 F
16	16	WAR CHILD	JETHRO TULL/Chrysalis	CMR 1067 (WB)	11 F
17	21	AVERAGE WHITE BAND	Atlantic	SD 7308	11 F
18	12	VERITIES & BALDERDASH	HARRY CHAPIN/Elektra	7E-1012	16 F
19	18	I FEEL A SONG	GLADYS KNIGHT & THE PIPS/Buddah	BDS 5612	10 F
20	14	MOTHER LODE	LOGGINS & MESSINA/Columbia	33175	10 F
21	22	CAN'T GET ENOUGH	BARRY WHITE/20th Century	T-444	19 F
22	24	PHOTOGRAPHS AND MEMORIES	JIM CROCE/ABC	ABCD 835	15 F
23	19	CARIBOU	ELTON JOHN/MCA	2116	28 F
24	26	FULLFILLINGNESS' FIRST FINALE	STEVIE WONDER/Tamla	T6-33251 (Motown)	23 F
25	27	EXPLORES YOUR MIND	AL GREEN/Hi	SHL 32087 (London)	7 F
26	20	STORMBRINGER	DEEP PURPLE/Warner Bros.	PR 2832	7 F
27	13	DRAGON FLY	JEFFERSON STARSHIP/Grunt	BFL1-0717 (RCA)	11 F
28	28	WRAP AROUND JOY	CAROLE KING/Ode	SP 7024 (A&M)	16 F
29	32	MELODIES OF LOVE	BOBBY VINTON/ABC	ABC 851	5 F
30	30	HOLIDAY AMERICA	Warner Brothers	W 2808	27 F
31	36	BARRY MANILOW II	Bell 1314 (Arista)		6 F
32	37	DO IT 'TIL YOU'RE SATISFIED	B.T. EXPRESS/Scepter	5117	5 F
33	29	CAUGHT UP	MILLIE JACKSON/Spring	SPR 6703 (Polydor)	9 F
34	44	ALL THE GIRLS IN THE WORLD—BEWARE!!!	GRAND FUNK/Capitol	SO 11356	3 F
35	69	RUFUSIZED	RUFUS featuring CHAKA KHAN/ABC/ABCD	837	2 F
36	34	ELDORADO	ELECTRIC LIGHT ORCHESTRA/UA	LA399-G	13 F
37	41	GOODBYE YELLOW BRICK ROAD	ELTON JOHN/MCA	2-10003	65 I
38	40	I'M LEAVING IT ALL UP TO YOU	DONNY & MARIE OSMONDS/MGM	M3G 4968	16 F
39	43	CHICAGO VII	Columbia	C2-32810	42 H
40	49	SOUVENIRS	DAN FOGELBERG/Epic	KE 33137	6 F
41	54	JOY TO THE WORLD—THEIR GREATEST HITS	THREE DOG NIGHT/ABC	Dunhill DSD 50178	3 F
42	50	NEW AND IMPROVED	SPINNERS/Atlantic	SD 18118	4 F
43	46	ANKA PAUL ANKA	United Artists	LA314-G	18 F
44	45	PHOEBE SNOW	Shelter	2109 (MCA)	11 F
45	33	CHEECH & CHONG'S WEDDING ALBUM	Ode	SP 77025 (A&M)	14 F
46	48	WHITE GOLD	LOVE UNLIMITED ORCHESTRA/20th Century	T-459	7 F
47	57	THE LAMB LIES DOWN ON BROADWAY	GENESIS/Atco	SD 2-401	4 F
48	51	LIVE MOTT	THE HOOPLE/Columbia	PC 33282	6 F
49	53	SOUTHERN COMFORT	CRUSADERS/Blue Thumb	BTSY-9002-2 (ABC)	7 F
50	31	DAVID LIVE	DAVID BOWIE/RCA	CPL2-0771	11 F
51	38	BAD COMPANY	Swan Song	SS 8410 (Atlantic)	26 F
52	60	TOLEDO WINDOW BOX	GEORGE CARLIN/Little David	LD 3003 (WB)	5 F



53	63	THE SILVER FOX	CHARLIE RICH/Epic	PE 33250	4 F
54	39	TODD RUNDGREN'S UTOPIA	Bearsville	BR 6954 (WB)	11 F
55	35	IF YOU LOVE ME (LET ME KNOW)	OLIVIA NEWTON-JOHN/MCA	411	30 F
56	58	CANTAMOS	POCO/Epic	PE 33192	6 F
57	47	APPRENTICE (IN A MUSICAL WORKSHOP)	DAVE LOGGINS/Epic	KE 32833	8 F
58	52	LIVE IT UP	ISLEY BROTHERS/T-Neck	PZ 33070 (Col)	16 F
59	61	RED KING	CRIMSON/Atlantic	18110	6 F
60	67	WITH EVERYTHING I FEEL IN ME	ARETHA FRANKLIN/Atlantic	SD 18116	4 F
61	42	LATE FOR THE SKY	JACKSON BROWNE/Asylum	7E-1017	13 F
62	65	WHERE WE ALL BELONG	MARSHALL TUCKER BAND/Capricorn	2C 0145 (WB)	4 F
63	72	PRIME TIME	TONY ORLANDO AND DAWN/Bell	1317 (Arista)	3 F
64	71	SATIN DOLL	BOBBI HUMPHREY/Blue Note	LA334-G (UA)	4 F
65	73	HERE'S JOHNNY—MAGIC MOMENTS FROM THE TONIGHT SHOW	Casablanca	SPNB 1296	3 J
66	74	PIECES OF DREAMS	STANLEY TURRENTINE/Fantasy	F9465	4 F
67	56	BACHMAN-TURNER OVERDRIVE II	Mercury	SRM-1-696	49 F
68	64	WALLS AND BRIDGES	JOHN LENNON/Apple	SW 3416	14 F
69	66	THERE'S THE RUB	WISHBONE ASH/MCA	464	5 F
70	79	TOGETHER FOR THE FIRST TIME	BOBBY BLAND & B. B. KING/ABC	Dunhill DSY 50190	4 F
71	75	LIVE OBLIVION, VOL. 1	BRIAN AUGER'S OBLIVION EXPRESS/RCA	CPL1-0645	4 F
72	77	PERFECT ANGEL	MINNIE RIPERTON/Epic	KE 32461	15 F
73	55	WAITRESS IN A DONUT SHOP	MARIA MULDAUR/Reprise	MS 2194	10 F
74	82	STOP AND SMELL THE ROSES	MAC DAVIS/Columbia	KC 32582	22 E
75	78	WHAT WERE ONCE VICES ARE NOW HABITS	DOOBIE BROTHERS/Warner Bros.	W 2750	35 F
76	87	KUNG FU FIGHTING	CARL DOUGLAS/20th Century	T-464	2 F
77	62	LOST IN A DREAM	R.E.O. SPEEDWAGON/Epic	KE 32948	6 F

CHARTMAKER OF THE WEEK

78 — **SO WHAT**
JOE WALSH
ABC Dunhill DSD 50171



79	88	THE SINGLES 1969-73	THE CARPENTERS/A&M	SP 3601	51 F
80	—	THE PROPHET	RICHARD HARRIS/Atlantic	SD 18120	1 F
81	90	GET YOUR WINGS	AEROSMITH/Columbia	KC 32847	7 E
82	89	FOR YOU	EDDIE KENDRICKS/Tamla	T6-33551 (Motown)	3 F
83	76	IN HEAT	LOVE UNLIMITED/20th Century	T-443	12 F
84	92	FLYING START	BLACKBYRDS/Fantasy	F9472	2 F
85	59	LOVE ME FOR A REASON	OSMONDS/MGM	M3G 4839	8 F
86	94	BREAKAWAY	KRIS & RITA/Monument	PZ 33278 (Col)	2 F
87	86	SIMON & GARFUNKEL'S GREATEST HITS	Columbia	KC 31350	40 E
88	70	I'VE GOT THE MUSIC IN ME	KIKI DEE BAND/Rocket	458 (MCA)	9 F
89	68	DAVE MASON	Columbia	PC 33096	11 F
90	106	THE MAGIC OF THE BLUE	BLUE MAGIC/Atco	SD 36-103	1 F
91	110	THREE DEGREES	Phila. Intl.	KZ 32408 (Col)	1 F
92	128	BUDDHA AND THE CHOCOLATE BOX	CAT STEVENS/A&M	SP 3623	30 F
93	85	ROCK AND ROLL OUTLAWS	FOGHAT/Bearsville	BR 6956	9 F
94	98	THE WALTON'S CHRISTMAS ALBUM	Columbia	KC 33193	2 E
95	116	TOTAL ECLIPSE	BILLY COBHAM/Atlantic	SD 18121	1 F
96	81	STREETLIFE SERENADE	BILLY JOEL/Columbia	PC 33146	11 F
97	108	IT'LL SHINE WHEN IT SHINES	OZARK MOUNTAIN DAREDEVILS/A&M	SP 3654	1 F
98	107	I CAN HELP	BILLY SWAN/Monument	KZ 33279 (Col)	1 F
99	119	NIGHTBIRDS	LABELLE/Epic	KE 33075	1 F
100	91	SO FAR	CROSBY, STILLS, NASH & YOUNG/Atlantic	SD 18100	19 F

151-200 ALBUM CHART

- 151 MIRAGE CAMEL/Janus JXS 7009
- 152 FEEL GEORGE DUKE/BASF MC 25355
- 153 TIM WEISBERG 4/A&M SP 3658
- 154 A LITTLE BIT OF LOVE PAUL WILLIAMS/A&M SP 3655
- 155 HOT CITY GENE PAGE/Atlantic SD 18111
- 156 HISTORY OF BRITISH ROCK, VOL. II VARIOUS ARTISTS/Sire SASH 3705-2 (ABC)
- 157 A CHRISTMAS ALBUM BARBRA STREISAND/Columbia CS 9557
- 158 GET UP WITH IT MILES DAVIS/Columbia KG 33236
- 159 NEW SKIN FOR THE OLD CEREMONY LEONARD COHEN/Columbia KC 33167
- 160 THE BAND KEPT PLAYING ELECTRIC FLAG/Atlantic 18110
- 161 HONK/Epic KE 33094
- 162 PAUL ANKA GOLD/Sire SASH 3704-2 (ABC)
- 163 CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
- 164 IN FLIGHT ALVIN LEE & CO./Columbia PG 33187
- 165 THE HANDSOME DEVILS HELLO PEOPLE/ABC Dunhill DSD-50184
- 166 ANOTHER BEGINNING LES McCANN/Atlantic SD 1666
- 167 LIKE CHILDREN JERRY GOODMAN & JAN HAMMER/Nemperor NE 430 (Atlantic)
- 168 THE BEATLES 1967-70/Apple SKBO 3404
- 169 DAWN'S NEW RAGTIME FOLLIES/Bell 1130 (Arista)
- 170 HIS GREATEST HITS ENGELBERT HUMPERDINCK/Parrat PAS 71061 (London)
- 171 BURT BACHARACH'S GREATEST HITS/A&M SP 3661
- 172 WOMAN TO WOMAN SHIRLEY BROWN/Truth TRS 4206 (Stax)
- 173 BOBBY WOMACK'S GREATEST HITS/United Artists LA 346-G
- 174 TUNEWEAVING DAWN/Bell 1112 (Arista)
- 175 KINKY FRIEDMAN/ABC ABCD 829
- 176 THE HEART OF A WOMAN JOHNNY MATHIS/Columbia KC 33251

- 177 POWERFUL PEOPLE GINO VANNELLI/A&M SP 3630
- 178 SO . . . WHERE'S THE SHOW? JO JO GUNNE/Asylum 7E-1022
- 179 DO YOUR THING BUT DON'T TOUCH MINE GOOSE CREEK SYMPHONY/Columbia KC 32918
- 180 GODSPELL ORIGINAL CAST/Bell 1102 (Arista)
- 181 KEEP ON DANCIN' BOHANNON/Dakar DK 76910 (Brunswick)
- 182 MAN OF MIRACLES STYX/Wooden Nickel BWL1-0638 (RCA)
- 183 HAPPY TOGETHER AGAIN TURTLES/Sire SASH 3703-2 (ABC)
- 184 LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)
- 185 PINAFORE DAYS STACKRIDGE/Sire SADS-7503 (ABC)
- 186 TELLY TELLY SAVALAS/MCA 436
- 187 COMIN' FROM ALL ENDS NEW BIRTH/RCA APL1-0494
- 188 CITY LIGHTS MICKEY GILLEY/Playboy PB 403
- 189 WALKER'S COLLECTIBLES JERRY JEFF WALKER/MCA 450
- 190 THE MARK OF THE BEAST WILLIE HUTCH/Motown M6-81551
- 191 AS I SEE IT NOW MELANIE/Neighborhood NB 3000 (Arista)
- 192 GITTIN' DOWN L.T.D./A&M SP 3660
- 193 THE HEART OF SATURDAY NIGHT TOM WAITS/Asylum 7E-1015
- 194 HOT ROCKS ROLLING STONES/London-2PS 60617
- 195 YOU LAY SO EASY ON MY MIND ANDY WILLIAMS/Columbia KC 33234
- 196 100% COTTON JAMES COTTON BLUES BAND/Buddah BDS 5620
- 197 BIG BAMBU CHEECH & CHONG/Ode SP 7704 (A&M)
- 198 IMPOSSIBLE DREAM SENSATIONAL ALEX HARVEY BAND/Vertigo VEL 2000 (Phonogram)
- 199 ROCKIN' SOUL HUES CORPORATION/RCA APL1-0775
- 200 LUCKY DAY JONATHAN EDWARDS/Atco SD 36-104

ALBUM CROSS REFERENCE

AEROSMITH	81	LOVE UNLIMITED ORCHESTRA	46
GREGG ALLMAN	146	LYNYRD SKYNYRD	107
AMERICA	30	BARRY MANILOW	31
PAUL ANKA	43	DAVE MASON	89
BRIAN AUGER'S OBLIVION EXPRESS	71	CURTIS MAYFIELD	126
AVERAGE WHITE BAND	17	PAUL McCARTNEY & WINGS	128
BACHMAN-TURNER OVERDRIVE	6, 67	MIRACLES	111
BAD COMPANY	51	JONI MITCHELL	7
BEACH BOYS	104	MOODY BLUES	9
GEORGE BENSON	148	MOTT THE HOOPLE	48
BLAND & KING	70	MARIA MULDAUR	73
BLACKBYRDS	84	ANNE MURRAY	131
BLUE MAGIC	90	NEW RIDERS OF THE PURPLE SAGE	133
DAVID BOWIE	50	OLIVIA NEWTON-JOHN	55
BREAD	125	OHIO PLAYERS	3
JACKSON BROWNE	61	TONY ORLANDO & DAWN	63
B. T. EXPRESS	32	DONNY OSMOND	144
ERIC BURDON BAND	115	DONNY & MARIE OSMOND	38
GEORGE CARLIN	52	OSMONDS	85
CARPENTERS	79	OZARK MOUNTAIN DAREDEVILS	97
HARRY CHAPIN	18	PFM	139
CHEECH & CHONG	45	SHAWN PHILLIPS	135
CHICAGO	39	POCO	56
ERIC CLAPTON	136	PRELUDE	110
STANLEY CLARKE	137	QUEEN	101
BILLY COBHAM	95	HELEN REDDY	11
JIM CROCE	22	R.E.O. SPEEDWAGON	77
CROSBY, STILLS, NASH & YOUNG	100	RETURN TO FOREVER	106
CRUSADERS	49	CHARLIE RICH	53, 105, 112
CHARLIE DANIELS BAND	122	RIGHTEOUS BROS.	145
MAC DAVIS	74	MINNIE RIPERTON	72
KIKI DEE BAND	88	ROLLING STONES	15
DEEP PURPLE	26	LINDA RONDSTADT	14
JOHN DENVER	2, 4, 134	RUFUS	35
NEIL DIAMOND	10	TODD RUNDGREN'S UTOPIA	54
DOOBIE BROTHERS	75, 132, 147	SANTANA	117
CARL DOUGLAS	76	NEIL SEDAKA	114
EAGLES	103	SIMON & GARFUNKEL	87
ELECTRIC LIGHT ORCHESTRA	36	FRANK SINATRA	121
DAN FOGELBERG	40	PHOEBE SNOW	44
FOGHAT	93	SOUNDTRACKS:	
ARETHA FRANKLIN	60	JOHNNY CARSON/TONIGHT SHOW	65
J. GEILS BAND	120	GODSPELL	118
GENESIS	47	THE STING	108
GRAND FUNK	34	THE TRIAL OF BILLY JACK	109
AL GREEN	25	SPINNERS	42, 123
HERBIE HANCOCK	143	CAT STEVENS	92
RICHARD HARRIS	80	RINGO STARR	5
GEORGE HARRISON	12	BARBRA STREISAND	8
BOBBI HUMPHREY	64	BILLY SWAN	98
ISLEY BROTHERS	58	STYLISTICS	149
JACKSON FIVE	130	STYX	138
MILLIE JACKSON	33	MARLO THOMAS	142
JEFFERSON STARSHIP	27	THREE DEGREES	91
JETHRO TULL	16	THREE DOG NIGHT	41
BILLY JOEL	96	ISAO TOMITA	113
ELTON JOHN	1, 23, 37	TRAFIC	119
EDDIE KENDRICKS	82	MARSHALL TUCKER BAND	62
CAROLE KING	28, 124	STANLEY TURRENTINE	66
KING CRIMSON	59	BOBBY VINTON	29
KISS	129	JOE WALSH	78
GLADYS KNIGHT & THE PIPS	19	WALTONS	94
KOOL & THE GANG	140	BARRY WHITE	21
KRIS & RITA	86	WHO	116
LABELLE	99	JOHNNY WINTER	102
JOHN LENNON	68	WISHBONE ASH	69
RAMSEY LEWIS	127	STEVIE WONDER	24
DAVE LOGGINS	57	YES	13
LOGGINS & MESSINA	20	FRANK ZAPPA	150
GORDON LIGHTFOOT	141		
LOVE UNLIMITED	83		

101 THE ALBUM CHART 150

- JAN. 11 JAN. 4
- 101 104 SHEER HEART ATTACK QUEEN/Elektra 7E-1026
- 102 96 JOHN DAWSON WINTER III JOHNNY WINTER/Blue Sky PZ 33292 (Col)
- 103 113 ON THE BORDER EAGLES/Asylum 7E-1004
- 104 100 ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307
- 105 84 SHE CALLED ME BABY CHARLIE RICH/RCA APL1-0686
- 106 83 WHERE HAVE I KNOWN YOU BEFORE RETURN TO FOREVER featuring CHICK COREA/Polydor PD 6509
- 107 93 SECOND HELPING LYNYRD SKYNYRD/MCA 413
- 108 109 THE STING ORIGINAL SOUNDTRACK/MCA 2040
- 109 122 THE TRIAL OF BILLY JACK SOUNDTRACK/ABC ABCD 853
- 110 111 AFTER THE GOLDRUSH PRELUDE/Island ILPS 9289
- 111 97 DO IT BABY MIRACLES/Tamla T6-334S1 (Motown)
- 112 112 BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247
- 113 99 SNOWFLAKES ARE DANCING ISAO TOMITA/RCA ARL1-0488
- 114 142 SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)
- 115 — SUN SECRETS ERIC BURDON BAND/Capitol ST 11357
- 116 95 ODDS & SODS WHO/MCA Track 2126
- 117 118 BORBOLETTA SANTANA/Columbia PC 33135
- 118 114 GODSPELL SOUNDTRACK/Bell 1118 (Arista)
- 119 103 WHEN THE EAGLE FLIES TRAFFIC/Asylum/Island 7-1020
- 120 105 NIGHTMARES AND OTHER TALES FROM THE VINYL JUNGLE J. GEILS BAND/Atlantic SD 18107
- 121 80 THE MAIN EVENT FRANK SINATRA/Reprise FS 2207
- 122 135 FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/Kama Sutra KSBS 2603
- 123 117 MIGHTY LOVE SPINNERS/Atlantic SD 7296
- 124 126 TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
- 125 125 BEST OF BREAD/Elektra EKS 75056
- 126 123 GOT TO FIND A WAY CURTIS MAYFIELD/Curtom CRS 8604 (Buddah)
- 127 140 SUN GODDESS RAMSEY LEWIS/Columbia KC 33194
- 128 121 BAND ON THE RUN PAUL McCARTNEY & WINGS/Apple SO 3415
- 129 127 HOTTER THAN HELL KISS/Casablanca NBLP 7006
- 130 115 DANCING MACHINE JACKSON FIVE/Motown M6-780S1
- 131 134 HIGHLY PRIZED POSSESSION ANNE MURRAY/Capitol ST 11354
- 132 133 TOULOUSE STREET DOOBIE BROTHERS/Warner Bros. BS 2634
- 133 102 BRUJO NEW RIDERS OF THE PURPLE SAGE/Columbia PC 33145
- 134 137 POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499
- 135 129 FURTHERMORE SHAWN PHILLIPS/A&M SP 3662
- 136 138 461 OCEAN BLVD. ERIC CLAPTON/RSO 4801 (Atlantic)
- 137 — STANLEY CLARKE/Nemperor NE 431 (Atlantic)
- 138 — STYX II/Wooden Nickel WNS-1012 (RCA)
- 139 144 COOL PFM/Manticore MA 6-502S1 (Motown)
- 140 101 LIGHT OF WORLDS KOOL AND THE GANG/Delite DEP 2014 (PIP)
- 141 130 SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177
- 142 146 FREE TO BE YOU AND ME MARLO THOMAS & FRIENDS/Bell 1110 (Arista)
- 143 132 THRUST HERBIE HANCOCK/Columbia PC 32965
- 144 145 DONNY DONNY OSMOND/MGM M3G-4978
- 145 148 GIVE IT TO THE PEOPLE RIGHTEOUS BROTHERS/Haven ST 9201 (Capitol)
- 146 131 THE GREGG ALLMAN TOUR/Capricorn 2C-0141 (WB)
- 147 141 THE CAPTAIN AND ME DOOBIE BROTHERS/Warner Bros. BS 2694
- 148 149 BAD BENSON GEORGE BENSON/CTI 6045 (Motown)
- 149 120 HEAVY STYLISTICS/Avco 69004
- 150 124 ROXY AND ELSEWHERE FRANK ZAPPA/MOTHERS OF INVENTION/DiscReet 2DS 2202 (WB)

20th Pacts Westbound

(Continued from page 3)

for release in early 1975. Armen Boladian and his executive assistant Bernie Mendelsohn will continue to base in Detroit.

Regan commented: "The past few years have been very rewarding for all of use at 20th. Our new relationship with Armen Boladian and the entire Westbound group is truly a very significant move in our ever-increasing growth pattern. In short, what better way to begin our third year? The Westbound catalogue has accounted for millions of dollars in sales via impeccable productions, in addition to the continuing development of strong performers. 20th's marketing staff is extremely excited about the company, its product and our future together."

Reached in Detroit for comment, Boladian lauded the activities of Regan and the 20th crew as "an incredibly dynamic, high-energy company, one that really delivers." He went on to say: "Russ has an enviable track record, and he isn't content to rest on his laurels. Besides Westbound's future, we also had to consider our artists in selecting the company to place our product with. Again, 20th, under Regan, was our very first choice. Attorney Normand Kurtz performed dynamically in assisting us toward expediting our deal. It's great to be where our friends are."

Launched by Boladian in 1969, firm has catapulted to annual grosses of \$4 million with a staff of only four. A quartet of gold records have been compiled and a platinum disc for the spoken word single, "The Americans," by Byron MacGregor. Boladian is a veteran sales-promotion man who closed his own Detroit distributorship to form Westbound.

Daniels Forms Pubbery

(Continued from page 4)

(producer for Blue Swede). Blue Swede's second U. S. album release scheduled for March, will include several Skifs-Palmers tunes.

Musical Hits

In addition, Musical Hits Publishing Co. will be representing the catalogue of Covered Wagon Music which covers all tunes written by the top Canadian rock group the Stampedeers, including their million seller, "Sweet City Woman."

Daniels first started in the music business as a member of the folk singing group, the Highwaymen, which received a gold record in 1961 for their million seller "Michael Row The Boat Ashore." After touring with the group for three years, Daniels entered Harvard Business School and received an MBA in 1969.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Out of a dull week, these notes: Doug Douglas called from South Carolina to ask were we ever going to cover discotheques in the South? And I said yes, so here he is (and Miami, too). Douglas, who says he's been playing records at clubs and dances since 1957, gave me a top 10 list "based on request, demand and response" which includes two rather obscure items: (1) "Rockin' Chair" by Clarence Reid, put out as the B side of a single called "When My Daddy Rode the West," which had been released only in the Miami test market by Dash, one of TK's small, local-release labels. Though it was short-lived in Miami and never released nationally, Douglas says "Rockin' Chair" is taking off very fast right at his regular club, Zig Zag. (2) "Hot Grits!!!" by Elijah and the Ebonies (Capsoul), a pumping, wild-party instrumental that Douglas admits is by a local group but certainly deserves to get beyond South Carolina. It's loud and brassy and Elijah, one assumes, shouts the title throughout.

In addition, Douglas had two of the most common complaints expressed by club deejays outside of New York and L.A. First, he finds it difficult to get serviced with records; then, once he starts playing a record, too often local stores won't stock it. "Many times," he says, "I've broken records that no one can find." In the same way, a good deal of the potential sales impact of discotheques around the country is blunted or cut off altogether by stores that are ignoring the market.

Wayne Thorberg, who previously reported from Pharoahs in L.A., is now also playing at Donkin's Inn in the suburb of Marina del Rey where he's been introducing the years-old Brenda & the Tabulations beauty, "Little Bit of Love" (Epic/Memory Lane), to crowds largely unfamiliar with the record. A "lost" record everywhere except in the discotheques, "Little Bit of Love" remains one of the great disco (Continued on page 31)

Discotheque Hit Parade

(listings are in alphabetical order, by title)

HOLLYWOOD/NEW YORK

DJ: Tony Gioe

BLUE EYED SOUL—Carl Douglas—20th Century (lp cut)
DOCTOR'S ORDERS—Carol Douglas—Midland International
EXPRESS—B.T. Express—Scepter (lp cut)
GIRLS (PARTS I & II)—Moments and Whatnauts—Stang
HEY GIRL, COME AND GET IT—Stylistics—Avco (lp cut)
I'LL BE HOLDING ON—Al Downing—Chess
LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atco
SHAME, SHAME, SHAME—Shirley (And Company)—Vibration
THAT'S WHAT I WANT FOR YOU BABY—B.T. Express—Scepter (lp cut)
WHAT CAN I DO FOR YOU?—Labelle—Epic (lp cut)

LOVE/MIAMI BEACH

DJ: Aristides Jacobs

BLUE EYED SOUL—Carl Douglas—20th Century (lp cut)
DOCTOR'S ORDERS—Carol Douglas—Midland International
EACH MORNING I WAKE UP—Major Harris Boogie Blues Band—Atlantic
EXPRESS—B.T. Express—Scepter (lp cut)
I'LL BE HOLDING ON—Al Downing—Chess
IT'S A MIRACLE—Barry Manilow—Bell (lp cut)
JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca
LADY MARMALADE—Labelle—Epic
LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atco
NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM

DONKIN'S INN/MARINA DEL REY, CALIFORNIA

DJ: Wayne Thorberg

BOOGIE DOWN—Van McCoy—Avco (lp cut)
EACH MORNING I WAKE UP—Major Harris Boogie Blues Band—Atlantic
FIRE—Ohio Players—Mercury (lp cut)
GETTING IT ON '75—Dennis Coffey—Sussex
HAPPY PEOPLE—Temptations—Gordy
LITTLE BIT OF LOVE—Brenda & the Tabulations—Epic/Memory Lane
LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atco
THE TWIST—James Brown—Polydor (lp cut)
UP IN A PUFF OF SMOKE—Polly Brown—GTO
WAITIN' FOR THE RAIN—Philly Sound—Phil.-L.A. of Soul

ZIG ZAG/ANDERSON, SOUTH CAROLINA

DJ: Doug Douglas

EXPRESS—B.T. Express—Scepter (lp cut)
FIRE—Ohio Players—Mercury (lp cut)
HEY GIRL, COME AND GET IT—Stylistics—Avco (lp cut)
HEY POCKY-A-WAY—Meters—Reprise
HOT GRITS—Elijah and the Ebonies—Capsoul
I WANT TO BE FREE—Ohio Players—Mercury (lp cut)
PHILADELPHIA—B.B. King—ABC
PICK UP THE PIECES—AWB—Atlantic
ROCKIN' CHAIR—Clarence Reid—Dash
SEXY IDA—Ike & Tina Turner—UA

Recording Academy Hall of Fame Nominees

(Continued from page 4)

"April In Paris." Included is the first million-record-seller, Gene Austin's "My Blue Heaven," recorded in 1927.

This year's entries will join last year's five winners, "Body and Soul" by Coleman Hawkins, "Christmas Song" by Nat "King" Cole, "Rhapsody In Blue" by Paul Whiteman with George Gershwin at the piano, "West End Blues" by Louis Armstrong and "White Christmas" by Bing Crosby. The results of this year's committee's votes, to be tabulated by the independent accounting firm of Haskins and Sells, will be announced during the Academy's annual TV special, "The Grammy Awards Show," to be telecast live from the Uris Theatre in New York on the evening of Sunday, March 1, over the entire CBS network.

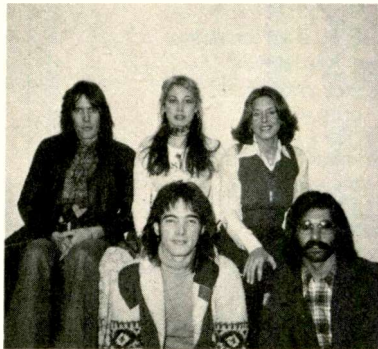
The complete list of this year's Recording Academy Hall of Fame nominations follows:

"And The Angels Sing," Benny Goodman; "April In Paris," Count Basie; "Artistry In Rhythm," Stan Kenton; "A-Tisket, A-Tasket," Chick Webb and Ella Fitzgerald; "Bach: The Well-Tempered Klavier" (Books I & II), Wanda Landowska; "Beethoven: Piano Sonatas," (Complete), Artur Schnabel; "Begin The Beguine," Artie Shaw; "Black And Tan Fantasy," Duke Ellington; "Boogie Woogie," Tommy Dorsey; "Carnegie Hall Concert," Benny Goodman.

"Four Brothers," Woody Herman; "God Bless The Child," Billie Holiday; "Holiday For Strings," David Rose; "How High The Moon," Les Paul and Mary Ford; "I Can't Get Started," Bunny Berigan; "I'll Never Smile Again," Tommy Dorsey; "I'm Gettin' Sentimental Over You," Tommy Dorsey; "In The Mood," Glenn Miller; "Lover Man," Billie Holiday; "Mood Indigo," Duke Ellington; "My Blue Heaven," Gene Austin.

"Nature Boy," Nat "King" Cole; "Over The Rainbow," Judy Garland; "Sentimental Journey," Les Brown; "September Song," Walter Huston; "Singin' The Blues," Frankie Trumbauer featuring Bix Beiderbecke; "Sixteen Tons," Tennessee Ernie Ford; "Strange Fruit," Billie Holiday; "Take The 'A' Train," Duke Ellington; "Vesti La Giubba," Enrico Caruso.

Fast Fandangos



Following their Academy of Music New Year's Eve performance, ABC Dunhill recording artists Carmen stopped off at the Record World offices to chat about their album, "Fandangos in Space." Pictured above, from left (top row) are Paul Fenton, Angela Allen and RW's Roberta Scopp; (bottom row) David Allen and Roberto Amaral.

That's A 'No-No'



Singer-songwriter Hoyt Axton confers with Ringo Starr and producer Richard Perry about the new Axton-penned song, "The No-No Song," which appears on Ringo's new Capitol album, "Goodnight Vienna." Shown in photo, from left, are: Axton, Starr and Perry.

Sgt. Pepper Goes To Philadelphia

■ NEW YORK — "Sgt. Pepper's Lonely Hearts Club Band On The Road," will begin its national tour in Philadelphia, it was announced by Peter Brown, executive producer of the show and president of The Robert Stigwood Organisation.

"Sgt. Pepper" will open at the Erlanger Theatre in Philadelphia for a three-week engagement January 9-26.

Following its Philadelphia engagement the show will play other major cities in the U.S.

ATV Taps Bobal

■ NEW YORK—Peter K. Siegel, president of ATV Records, Inc., has announced the appointment of Diane Bobal as publicity manager for the label. ATV Records is the American operating arm of Pye Records of London.



Diane Bobal

In her capacity as publicity manager, Ms. Bobal will be responsible for all press and public relations involving the company's artists. She will report directly to Carmen LaRosa, director of sales.

Prior to joining ATV, Ms. Bobal was publicity coordinator for ABC Records in New York.

Delite Taps Irizarry

■ NEW YORK—Fred Fioto, president of Delite Records, has announced the appointment of Ms. Iris Irizarry to the newly-created post of pop promotion director for the company.

Ms. Irizarry, who will report directly to Stan Price, national promotion director for Delite, will be making the pop market aware of the label's artists and opening the doors for future crossovers.

new york central

By IRA MAYER

■ "It's astounding that anything that's been around for roughly 20 years—which is rock and roll—should on one hand have survived because of its primitive appeal (and has at the same time progressed into a more respectable professional staging of lights and sound, and in its theatrics), yet on the other hand—I'm not sure amateurish is the word—retains a certain tackiness in hall, or arena or stadium management. They'll have 80,000 people for a football game, or 60,000 for baseball. But I wonder if anybody would ever contemplate cancelling the baseball season because they had an outbreak in Cleveland."

Steppenwolf's John Kay is outspoken when it comes to the "double standard" he sees in crowd control techniques and treatment of audiences and performers. He says that Steppenwolf's own road crew has been reprimanded when their dealings with promoters or hall management has been "less than diplomatic. Because we're in an age in which competition is extremely great, and where those with a professional attitude will be the ones with the best shows, and with a guarantee for repeat business."

Steppenwolf re-formed after some three and a half years, returning to recorded and live performances, out-distancing, according to Kay, even the group's own "cautious optimism." They've played completely new markets as well as old favorites, dividing their shows into a 50/50 ratio of old and new material. But apart from the growth in importance of the staging aspect of their shows, Kay is aware of other changes in the concert scene since the group disbanded some years ago.

"If the Rolling Stones come back this summer, they're going to siphon—just like CSN&Y, Elton John and a few others—they're going to suck all the ticket money out of the markets. Except for six or eight really huge acts, there are a lot of other acts that are hurting. And there's always this predicament that everyone wants to be a headliner." When asked whether he saw the possibility of Steppenwolf playing second to a stronger act, Kay responded, "Right now I can't foresee that ever becoming necessary. I would say that if we found somebody else who would be willing to co-headline, that might work. We have been contemplating going out with one other

(Continued on page 36)

CONCERT REVIEW

Boones a Pleasing Family Package

■ LOS ANGELES — The water "curtain" at the John Wayne Theatre was a redundancy on the chilly rainy night at Knotts Berry Farm, but even the foul weather couldn't keep the crowds away from the Pat Boone Family (Melodyland Records) show Christmas weekend. Officials have credited the group's appearance as a prime factor in the western park's record-setting attendance for the week. (The stage show is free with park admission.)

Family Fun

The Boone Family show is just what you'd expect — family entertainment from a family unit. Papa Pat, wife Shirley, and the four Boone daughters ranging in age from 17 to 20 present a radiant united front that wowed overflow audiences in the 2,128 capacity hall.

Nostalgia

Remembrances are a big part of the show. A rear-screen projection shows slides of the family at various times over the past twenty years, and Pat does a medley of several of his big '50s hits. The whole family joins in on a Jim Croce tribute that is

likewise augmented by projected photos of the late singer-songwriter.

The group's material is straight-line MOR. At the opening Pat ran through the audience shaking hands, singing "Happy Days Are Here Again," with the tailor-made lyrical change "while buck shoes are in again, drinking milk instead of gin again." Boone does self-mocking references to his own trademarks — glibly, but never apologetically.

The show is choreographed flashily, but none too tightly. There are several costume changes in the brief set (Knotts sets are restricted to a half hour, though the Boones stretched one to 45 minutes to accommodate crowds that had waited in the rain) including "flapper" outfits for the Boone Girls, and an exaggerated "Leroy Brown" outfit during the Croce tribute. The Boone Girls break to Ikette-like movements on the Doobie Brothers' "Long Train Running" and on the gospel-rock "Sweet Song of Salvation."

Sneaky Pete

Aiding the Boones was a five-piece California combo including the highly versatile Sneaky Pete Kleinow on steel guitar.

A special "highlight" to the Saturday night closing show was KHJ deejay Machingun Kelly being awarded an armload of prizes for setting a park record for riding a log ride for 21 consecutive hours.

The Boones have a highly polished family package, suffused with energy and smiles, sure to please family audiences anywhere.

Art Fein

Davis Tours Japan

■ NEW YORK—Columbia recording artist Miles Davis will soon be kicking off his second major tour of Japan. Set to open the concert tour in Tokyo on January 20, Davis will go on to visit eight Japanese cities before the tour concludes on February 10.

In advance of Davis' heralded tour, more than 80 percent of the seats for the 12 concerts to be performed have been sold out. Other cities to be visited by Miles Davis and his band are Nagoya, Kyoto, Sapporo, Kokura, Osaka, Shizuoka and Sendai.

'Get Up With It'

Davis' most recent Columbia album, entitled "Get Up With It," was recently released in the United States. The album will be rereleased in Japan through CBS/Sony Records in time for Davis' tour.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Supernatural Thing — Part I" — **Ben E. King** (Atlantic). Pulsating rhythm will bring back an artist who has been away too long. He has the right ingredients to be a main contender for major chart action.

DEDE'S DITTIES TO WATCH: "It'll Be What You Want Me To Be" — **Charles Brinkley** (Music Machine — SLO);

"Don't Burn Down The Bridges" — **Glady Knight & the Pips** (Buddah-UPT — this is the flip of her latest single); "Chico And The Man" — **Sammy Davis, Jr.** (20th Century — UPT).

Every year, through the course of the 365 days, there are many changes within the mass corporate structures of each company. Advancements have become a way of life and opportunities come maybe once in a lifetime; the ladder of success is strong and heavy. From radio announcing to promotion, **Paul Johnson** has acquired the respect of his peers and superiors, becoming one of the most sought after people in the field of promotion. Motown Records has now acquired the talents of the man known to many as "Fat Daddy," formerly with WWIN-AM in Baltimore. Johnson has exited Atlantic Records (voted Promotion Man of the Year by NATRA), and is now vice president in charge of promotion with Motown. With contract in hand, Paul Johnson assumed his new post Monday, January 6 in Los Angeles, where he will be based.

Also leaving New York was **Bunky Shepperd** who was handling promotion for Motown. He still is, but was relocated to the west coast.

Voted the most promising male vocalist for 1974 was **William DeVaughn**. DeVaughn has just signed a long-term contract with Queens Booking Corporation. Be looking for new appearances by this heavyweight.

RCA Records has felt the need! **Marty Mack**, who was in charge of promotion, will be relocated to the west coast to assume the position of west coast manager in charge of promotion and sales with that same company.

It seems that a grand exodus is being made to the west coast where the pulse of the r&b business is emerging quite rapidly.

It is rumored that radio station WBLS-FM (New York) is going all music on weekends. This format change knocks out gospel and Latin public service shows. 'BLS still reigns supreme in the New York market.

(Continued on page 80)

NAACP Announces Nominees For 8th Annual Image Awards

(Continued from page 3)

Nominees in each of the categories are as follows:

Motion Picture Category

MOTION PICTURE OF THE YEAR: "Uptown Saturday Night;" "Conrack;" "Claudine;" "Five On The Black Hand Side;" "Tomisine and Bushrod."

ACTOR OF THE YEAR: Bill Cosby, "Uptown Saturday Night;" Jon Voight, "Conrack;" Leonard Jackson, "Five on the Black Hand Side;" James Earl Jones, "Claudine;" Roger Robinson, "Newman's Law."

ACTRESS OF THE YEAR: Diahann Carroll, "Claudine;" Vonetta McGee, "Tomisine and Bushrod;" Clarice Taylor, "Five on the Black Hand Side;" Rosalind Cash, "Uptown Saturday Night;" Madge Sinclair, "Conrack."

DIRECTOR OF THE YEAR: Michael Camus, "Education of Sonny Carson;" Sidney Poitier, "Uptown Saturday Night;" Martin Ritt, "Conrack;" John Berry, "Claudine;" Oscar Williams, "Five on the Black Hand Side."

PRODUCER OF THE YEAR: Mel Tucker, "Uptown Saturday Night;" Mel Alexander, "The Klansman;" Martin Ritt and Harriet Frank, Jr., "Conrack;" Mike Tolan and Brock Peters, "Five on the Black Hand Side;" Hannah Weinstein, "Claudine."

BEST MUSICAL SCORE: H. B. Barnum, "Five on the Black Hand Side;" Isaac Hayes, "Truck Turner;" Curtis Mayfield, "Claudine;" Coletrige-Taylor Perkinson, "Education of Sonny Carson;" Barry White, "Together Brothers."

SCREENWRITER: Tina and Lester Pine, "Claudine;" Charlie Russell and Oscar Williams, "Five on the Black Hand Side;" Irving Raveich and Harriet Frank, Jr., "Conrack;" Richard Wesley, "Uptown Saturday Night;" Max Julien, "Tomisine and Bushrod."

Sound Recordings

ALBUM OF THE YEAR: "Can't Get Enough," Barry White; "Fulfillingness' First Finale," Stevie Wonder; "Wild and Peaceful," Kool and the Gang; "Hang On In There," Johnny Bristol; "Boogie Down," Eddie Kendricks.

RECORD PRODUCER OF THE YEAR: Leonard Caston and Frank Wilson—Eddie Kendricks; Barry White—Barry White; Thom Bell—Spinners; Gamble & Huff—Harold Melvin & the BlueNotes; Willie Mitchell—Al Green.

MALE VOCAL GROUP: Kool & the Gang; Jackson 5; O'Jays; Earth, Wind & Fire; Isley Bros.

FEMALE VOCAL GROUP: First Choice; Love Unlimited; Pointer Sisters; Three Degrees; Jackson Sisters.

MALE VOCALIST: Stevie Wonder; Barry White; Al Green; Marvin Gaye; Al Wilson.

FEMALE VOCALIST: Aretha Franklin; Roberta Flack; Nancy Wilson; Esther Phillips; Minnie Riperton.

SONG OF THE YEAR: "Feel Like Making Love;" "Space Race;" "Boogie Down;" "Woman to Woman;" "Then Came You."

JAZZ ARTIST OF THE YEAR: Quincy Jones; Donald Byrd; Herbie Hancock; Chick Corea; Blackbyrds.

COMBINATION VOCAL GROUP OF THE YEAR: Rufus; Gladys Knight & the Pips; Staple Singers; Hues Corporation; Graham Central Station.

GOSPEL VOCAL GROUP OF THE YEAR: Mighty Clouds of Joy; James Cleveland; Dixie Hummingbirds; Institutional Radio Choir.

Television Categories

SPECIAL OF THE YEAR: "In Search of Reality—The Black American," KHJ-TV; "The Cay," NBC-TV; "Autobiography of Jane Pittman," CBS-TV; "Compton A Restless Dream," NBC-TV; "Salute To A King," ABC-TV.

TV PRODUCER OF THE YEAR: Sue Booker, "Compton A Restless Dream;" Robert Christiansen & Rick Rosenberg, "Autobiography of Jane Pittman;" Sally Baker, "In Search of Reality The Black American;" Allan Manings, "Good Times;" John Rich, "All In The Family."

TV SERIES OF THE YEAR: The Rookies; Sanford & Son; The Gallery; Good Times; Chico and The Man.

TV ACTOR OF THE YEAR: Whitman Mayo—Sanford and Son; John Amos—Good Times; Clifton Davis—That's My Mama; Freddie Prinze—Chico and The Man; Jimmie Walker—Good Times.

TV ACTRESS OF THE YEAR: LaWanda Page—Sanford and Son; Ja'net Dubois—Good Times; Elena Verugo—Marcus Welby, M.D.; Isabelle Sanford—All In The Family; Esther Rolle—Good Times.

Rocky G. Promotions Enlarges Operations

■ TEANECK, N.J. — Rocky G. Promotions has announced that it will enlarge the base of its operations to include major cities in the South and midwest.

Handling all black AM and FM stations, as well as all mainstream FMers, Rocky G. Promotions has been based in the northeast concentrating principally on the areas of Boston, Hartford, New York, Newark, Philadelphia and Baltimore/Washington.

Rocky G. has also announced the addition to the staff of Russell Moody. Michelle and Marie Groce will continue to be responsible for store and disco-theque contacts and reports.

R&B PICKS OF THE WEEK

SINGLE

B.T. EXPRESS, "EXPRESS" (Triple O/Jeff Mar, BMI). One of the hottest upcoming groups in the nation, this latest extraction from their album is a true disco potential. Hailing from New York, this instrumental group sprinkles some vocals on a tune which will be heard throughout the disco set. It sets a fast moving, danceable pace for all those concerned. Boogie down with the B.T. Express. Roadshow RDJ 7001 (Scepter).



SLEEPER

STYLISTICS, "STAR ON A TV SHOW" (Avco Embassy Music, ASCAP). Singing with style, this group has come from "You're A Big Girl Now" to Bell & Creed's many productions and now a Hugo & Luigi exclusive. Arranged by Van McCoy, this clever lyrical ballad has strong potential for top 10 status. Taken from their latest lp, "Heavy," the tender delivery, a major characteristic of the Stylistics, is heard. Avco AV 4649.



ALBUM

CARL CARLTON, "EVERLASTING LOVE." It is no longer Little Carl Carlton—it's Carl Carlton, a young man who has also matured musically. This young vocalist has gained much popularity by redoing the Robert Knight classic of "Everlasting Love." ABC has packaged this to include the mellifluous quality as a teaser for the ears of many. Oldies done over are fantastic: "Our Day Will Come," "Signed, Sealed and Delivered" and "Lonely Teardrops." Everlasting yours—Carl Carlton. ABC ABCD-857.



Brunswick's Chart Records

“TOBY”

B/W

“That's How Long”
(I LOVE YOU)

CHI-LITES

BR 5515

“South African Man”

BOHANNON

DK 4539

**“I Can't Make it
Without You”**

TYRONE DAVIS

DK 4538

JANUARY 11, 1975

JAN. 11	JAN. 4
1	2 BOOGIE ON REGGAE WOMAN STEVIE WONDER— Tamla T54254F (Motown)
2	1 KUNG FU FIGHTING CARL DOUGLAS—20th Century TC 2140
3	3 YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE— 20th Century TC 2133
4	9 FIRE OHIO PLAYERS —Mercury 73643
5	4 FUNKY PRESIDENT (PEOPLE IT'S BAD)/COLD BLOODED JAMES BROWN—Polydor 14258
6	8 DON'T TAKE YOUR LOVE FROM ME MANHATTANS— Columbia 3-10045
7	5 YOU GOT THE LOVE RUFUS featuring CHAKA KHAN—ABC 12032
8	10 FROM HIS WOMAN TO YOU BARBARA MASON—Buddah 441
9	11 AS LONG AS HE TAKES CARE OF HOME CANDI STATON— Warner Bros. 8083
10	6 WHEN WILL I SEE YOU AGAIN THREE DEGREES— Phila. Intl. ZS8 3550 (Col)

11	14 I BELONG TO YOU LOVE UNLIMITED—20th Century TC 2141
12	7 HEAVY FALLIN' OUT STYLISTICS—Avco 4647
13	12 WHERE ARE ALL MY FRIENDS HAROLD MELVIN & THE BLUENOTES—Phila. Intl. 3552 (Col)
14	16 LET ME START TONIGHT LAMONT DOZIER—ABC 12044
15	13 WHATEVER YOU GOT, I WANT JACKSON FIVE—Motown M1308F
16	18 PICK UP THE PIECES AVERAGE WHITE BAND— Atlantic 3229
17	15 SHE'S GONE TAVARES—Capitol 3957
18	19 I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) BOBBY BLAND—ABC Dunhill D 15015
19	21 I FEEL SANCTIFIED COMMODORES—Motown M1319F
20	20 A NICE GIRL LIKE YOU INTRUDERS—TSOP 8-4758 (Col)
21	23 BABY HANG UP THE PHONE CARL GRAVES—A&M 1620
22	22 ONE TEAR EDDIE KENDRICKS—Tamla T54255F (Motown)
23	28 DOCTOR'S ORDERS CAROL DOUGLAS—Midland Intl. MB 10113 (RCA)
24	17 SHA-LA-LA (MAKE ME HAPPY) AL GREEN—Hi 5N2274 (London)
25	25 GUILTY FIRST CHOICE—Philly Groove 202 (Arista)
26	31 I AM, I AM SMOKEY ROBINSON—Tamla T54251F (Motown)
27	24 I GET LIFTED GEORGE McCRAE—TK 1007
28	34 STRUTTIN'/YOU'RE SO BEAUTIFUL BILLY PRESTON—A&M 1644
29	38 HAPPY PEOPLE TEMPTATIONS—Gordy G7138F (Motown)
30	27 I FEEL A SONG (IN MY HEART) GLADYS KNIGHT & THE PIPS— Buddah 433
31	30 WOMAN TO WOMAN SHIRLEY BROWN—Truth 3206 (Stax)
32	26 THREE RING CIRCUS BLUE MAGIC—Atco 7004
33	29 I'LL BE YOUR EVERYTHING PERCY SLEDGE—Capricorn 0209 (WB)
34	37 MAN TO WOMAN LONNIE YOUNGBLOOD— Shakat 708 (Chess/Janus)
35	54 MIDNIGHT SKY, PART I ISLEY BROS. T Neck 8-2255 (Columbia)
36	40 DO YOUR THING JAMES & BOBBY PURIFY— Casablanca 812
37	45 I CAN'T MAKE IT WITHOUT YOU TYRONE DAVIS—Dakar 4538 (Brunswick)
38	49 BELIEVE HALF OF WHAT YOU SEE (AND NONE OF WHAT YOU HEAR) LEON HAYWOOD—20th Century TC 2146
39	42 GIRLS (PART I) MOMENTS & WHATNAUTS— Stang 5057 (All Platinum)
40	41 I'M YOUR LEADER WALTER HEATH—Buddah 425
41	32 HEARTBREAK ROAD BILL WITHERS—Sussex SR-629
42	48 MEDLEY: I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE AL WILSON—Rocky Road 30302 (Arista)

43	44 MY MAIN MAN STAPLE SINGERS—Stax STN 0227
44	51 DON'T CHA LOVE IT MIRACLES—Tamla T54256F (Motown)
45	50 RHYME TYME PEOPLE KOOL & THE GANG— Delite 1563 (PIP)
46	47 SUNSHINE, PT. 2 O'JAYS—Phila. Intl. 8-3558 (Col)
47	33 DO IT 'TIL YOU'RE SATISFIED) B. T. Express—Scepter 12395
48	57 TOBY/THAT'S HOW LONG CHI-LITES—Brunswick 55515
49	53 LOOK ON THE GOOD SIDE INVITATIONS—Silver Blue SB 818 (Polydor)
50	52 PHILADELPHIA B. B. KING—ABC 12029
51	35 GET DANCIN' DISCO TEX AND THE SEX-O- LETTES—Chelsea 3004
52	36 TONIGHT IS THE NIGHT BETTY WRIGHT—Alston 3711 (TK)
53	56 PARTY IS A GROOVY THING PEOPLE'S CHOICE—TSOP ZS8-3555 (Col)
54	61 SUPER DUPER LOVE, PART 1 SUGAR BILLY—Fast Track FT 2501 (Mainstream)
55	60 I'M A PUSHOVER K. C. & THE SUNSHINE BAND— TK 1008
56	43 YOU AND I JOHNNY BRISTOL—MGM M14762
57	55 WITHOUT LOVE ARETHA FRANKLIN— Atlantic 3224
58	46 SAD SWEET DREAMER SWEET SENSATION—Pye 71002
59	64 LOVE IS WHAT YOU MAKE IT NEW YORK CITY—Chelsea 3008
60	62 MASTER PLAN KAY GEE'S—Gang 1322 (PIP)
61	65 HOT DAWGIT RAMSEY LEWIS and EARTH, WIND & FIRE— Columbia 3-10056
62	66 LOVE DON'T YOU GO THROUGH NO CHANGES ON ME SISTER SLEDGE—Atco 7008
63	73 LADY MARMALADE LABELLE—Epic 850048
64	— SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)— Vibration 532 (All Platinum)
65	68 YOU'RE SO RIGHT FOR ME CHOICE FOUR—RCA PB 10088
66	63 TELL ME WHAT YOU WANT JIMMY RUFFIN—Chess 2160
67	70 THE BERTHA BUTT BOOGIE JIMMY CASTOR BUNCH— Atlantic 3232
68	69 GIVE THE LITTLE MAN A GREAT BIG HAND WILLIAM DeVAUGHN— Roxbury 2005 (Chelsea)
69	72 YOU'RE AS RIGHT AS RAIN NANCY WILSON—Capitol 3873
70	71 TOM CAT TOM SCOTT & THE L.A. EXPRESS—Ode 66105 (A&M)
71	67 BUMPIN' GROUND HOG—Gemigo GMA 100
72	75 WALK THAT WALK, TALK THAT TALK WELDON IRVINE—RCA PB 10111
73	74 I WANT TO TAKE YOU HOME (TO SEE MAMA) SYL JOHNSON—London Hi 2275
74	— JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE, THERE WILL NEVER BE ANOTHER) GLORIA SCOTT—Casablanca 815
75	— GRAB IT OLYMPIC RUNNERS— London 5N-216

Shirley Brown and 'Answer' Records

(Continued from page 5)

was Jeanne Black's "He'll Have to Stay," the answer to Jim Reeves' "He'd Better Go," hit in 1960 (both top 5, pop and country) and another, Jody Miller's "Queen of the House" which was a top country hit and Grammy Award winner as well as pop top 20 item in answer to Roger Miller's "King of the Road" in 1965.

For three separate answer discs to the same record to achieve such great individual popularity, however, appears to be a first in any area of pop music.

Keyed in with, although quite independent of, the answer record phenomenon generated by "Woman to Woman" is the rap revival to which it has given birth. While raps have been a staple element in the styles of certain superstars such as Barry White, many other black acts, especially women, are becoming aware of their appeal to the soul audience.

Bobby Robinson, the producer/exec whose Fire Records hit by Bobby Marchan—"There's Something On Your Mind"—elevated the rap in 1960 by increasing a song's narrative intro to fill up one entire side of a two-part tune, has reactivated his Fury Records logo with another total-rap side, Johnny Honeycutt's "Advice on Man's Love Life." Other new pop/soul records incorporating an opening rap include Carol Douglas' "Doctor's Orders" (Midland International) and Barbara Acklin's "Special Loving" (Capitol).

When a soul record is serviced to pop radio stations, as is the case with the current Candi Staton hit, the rap is often edited out both to bring down the running time and keep the record from sounding "overly ethnic." But it is becoming clear that a rap opening is a big bonus for a black record in the black market.

The Choice Is Theirs



RCA Records artists the Choice Four have signed a new production agreement with Van McCoy's White House Productions. Seated (from left) are Pete Marshall, Bobby Hamilton, Ted Maduro and Charles Blagman, who comprise the Choice Four. Standing are Charles Kipps, vice president, White House Productions; Van McCoy; and Paul Cohen, the group's manager.

Soul Truth (Continued from page 28)



Bobby Bennett, (left) who won the recent Bill Gavin Award for top radio personality this year, is shown here with Hillary Johnson, (r&b) promotion manager of Playboy Records.

Saturday, December 28, Gamble/Huff and Bell sponsored a party celebrating Sigma Sound's fourth anniversary in Philadelphia at the Warwick Hotel. Sigma Sound Studios have been the guide to the success of the Philly Sound. Many celebrities were on hand to aid in the celebration with Georgie Woods, Kenny Gamble, Leon Huff and Thom Bell. Woods, WDAS-AM (Philadelphia) top deejay, played hits from the '50s along with a band who played non-stop music. A feast of international food made this gala affair complete. The creative minds of Morelle and Woods, public relations firm, added to the enjoyment of all.

Very reliable sources have informed us that Ms. Arlene Schesel has left her ABC Records promotion post.

JANUARY 11, 1975

1. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTSY 9002-2 (ABC)
2. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
3. **BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
4. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA344-G (UA)
5. **LIVE OBLIVION, VOL. 1**
BRIAN AUGER'S OBLIVION EXPRESS—RCA CPL1-0645
6. **FLYING START**
BLACKBYRDS—Fantasy F 9472
7. **TOTAL ECLIPSE**
BILLY COBHAM—Atlantic SD 18121
8. **BODY HEAT**
QUINCY JONES—A&M 3617
9. **ONE**
BOB JAMES—CTI 6043 (Motown)
10. **FEEL**
GEORGE DUKE—BASF MC 25355
11. **IS IT IN**
EDDIE HARRIS—Atlantic SD 1659
12. **ANOTHER BEGINNING**
LES McCANN—Atlantic SD 1666
13. **WHERE HAVE I KNOWN YOU BEFORE**
RETURN TO FOREVER featuring CHICK COREA—Polydor PD 6509
14. **SUN GODDESS**
RAMSEY LEWIS—Columbia KG 33194
15. **THE BADDEST TURRENTINE**
STANLEY TURRENTINE—CTI 6048 (Motown)
16. **TIM WEISBERG 4**
A&M SP 3658
17. **THRUST**
HERBIE HANCOCK—Columbia PG 32965
18. **FIRST LIGHT**
FAMILY OF MANN—Atlantic SD 1658
19. **INTERSTELLAR SPACE**
JOHN COLTRANE—Impulse ASD 9277 (ABC)
20. **UPON THIS ROCK**
JOE FARRELL—CTI 6042 (Motown)
21. **ECHOES OF A FRIEND**
McCOY TYNER—Milestone M 9055
22. **HIS GREATEST YEARS, VOL. 3**
JOHN COLTRANE—Impulse ASH 92728-2 (ABC)
23. **THE BADDEST HUBBARD**
FREDDIE HUBBARD—CTI 6047 (Motown)
24. **GET UP WITH IT**
MILES DAVIS—Columbia KG 33236
25. **DON'T YOU WORRY 'BOUT A THING**
HANK CRAWFORD—Kudu 19 (Motown)
26. **FRESH FEATHERS**
JOHN KLEMMER—ABC ABCD 836
27. **CHAPTER THREE: VIVA EMILIANO ZAPATA**
GATO BARBIERI—Impulse ASD 9297 (ABC)
28. **HOT CITY**
GENE PAGE—Atlantic SD 18111
29. **BLACKBYRDS**
Fantasy F 9444
30. **STANLEY CLARKE**
Nemperor ME 431 (Atlantic)
31. **HIGH ENERGY**
FREDDIE HUBBARD—Columbia KC 30048
32. **STORIES TO TELL**
FLORA PURIM—Milestone M 9058
33. **BROTHER, THE GREAT SPIRIT MADE US ALL**
DAVE BRUBECK: TWO GENERATIONS OF BRUBECK—Atlantic SD 1660
34. **SOLO CONCERTS**
KEITH JARRETT—ECM 3-1035-37 (Polydor)
35. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
36. **SAMA LAYUCA**
McCOY TYNER—Milestone M 9056
37. **WINTER IN AMERICA**
GIL SCOTT-HERON—Strata East 19742
38. **PRICED TO SELL**
FUNK INC.—Prestige P10087
39. **LOVE IN ALL OF US**
PHAROAH SANDERS—Impulse ASD 9280 (ABC)
40. **LIKE CHILDREN**
JERRY GOODMAN & JAN HAMMER—Nemperor NE 430 (Atlantic)

RECORD WORLD JANUARY 11, 1975

Disco Crossover Phenomenon

(Continued from page 3)

from Douglas' current "Kung Fu Fighting" album and the "Express" cut from B. T. Express' "Do It ('Til You're Satisfied") set have helped bullet the albums into the 76 and 32 slots respectively, in conjunction with their title track's pop acceptance.

Even an exclusively pop act can reap disco benefits. A cut from "Barry Manilow II" called "It's a Miracle" has been broadening the Arista artist's audience above and beyond his singles ballad success with "Mandy" (see cover story). His album containing the disco-exposed track is a bulleted 31.

The best example of the longevity of a disco-based career is the continuing success saga of Barry White (20th Century). His current single, "You're the First, the Last, My Everything," at 2 this week, was picked by disco deejays from his charted "Can't Get Enough" album (at 21 this week) as a favorite about the time the set started to chart some 19 weeks ago. White's career (which has also boosted the sales on his productions for Love Unlimited Orchestra and Love Unlimited) has been running a two-year hot streak that can be traced to his early disco acceptance.

The disco market is thus clearly proving itself advantageous in the promotion of disc product by: 1) offering key exposure to new acts, both black and white 2) allowing a regional groundswell of excitement to build and grow for an act (or a specific piece of product) leading to, rather than following top 40 airplay 3) sustaining the popularity of an artist and his particular sound on a market-by-market basis in the time period between major concert dates and chart hits 4) providing a new alternative to the often time-consuming crossover pattern of making a black record a pop hit through radio play alone 5) adding a new dimension to album promotion through concentrated live as opposed to air play on lp cuts.

Vanguard Re-Signs Max Morath

■ NEW YORK — Ragtime performer Max Morath has re-signed with Vanguard Records for three years. Morath's forthcoming album will feature him on vocals and piano, doing some of his own compositions, as well as those of Bert Williams and other turn of the century composers.

Disco File (Continued from page 26)

discoveries and its more recent, still scattered reappearance in California could signal a general revival, maybe even a more serious reissue . . . Tony Gioe, who works at Hollywood and declines to pronounce his last name, is "in love with" Gene Page's "I Am Living In A World Of Gloom" (from the "Hot City" album on Atlantic) and while we are not quite so ardent, we agree it's very attractive. Gioe also warns that the mix of "Crystal World" by Crystal Grass which Polydor plans to release this month is not the same as that being played around New York as a Philips import . . . The Stylistics have a new single, "Star on a TV Show" (Avco). Relegated to the B side: "Hey Girl, Come And Get It." Go and get it.

Left field report of the moment: Wayne Thorberg insists that one of his more popular new records is by Rod McKuen, or maybe it's the Rod McKuen Orchestra. The record's a single version of an instrumental called "Love Conquers All" (Stanyan), originally the opening cut on a live, in-concert album. Thorberg says it's reminiscent of "Love's Theme" (isn't everything?) and is getting "excellent response." Almost as left-field is his report of James Brown's 1975 version of Hank Ballard's 1959 song, "The Twist" (from "Reality" on Polydor); needless to say, it's hardly recognizable. Let's twist again? . . . In Miami, Aristides Jacobs is playing an overlooked cut from the "Act I" album (Spring), "It's The Same Old Story," a personal favorite . . . TV Guide: That black girl trio that sings "Hold the pickle, hold the lettuce" behind the counter in the Burger King commercials is the underground group of 1974, Jenny's Daughters, whose song "Dirty Feet" (Paramount), disappeared during the Paramount-ABC merger only to surface in a few tastemaking discs.

Get Ready: Among the performers with albums scheduled for release during the next four to five weeks are Ecstasy, Passion & Pain (Roulette), Zulema (RCA), Intruders, Soul Survivors (both TSOP), Billy Paul, Harold Melvin & the Bluenotes, O'Jays, MFSB (all on Philadelphia International), Temptations, Undisputed Truth (both Gordy) Miracles (Tamla), Michael Jackson (Motown), Gil Scott-Heron (Arista) Gloria Gaynor (MGM), Sister Sledge (Atco), Major Harris Boogie Blues Band, Jimmy Castor (Atlantic), Futures, Barbara Mason (Buddah) Tower of Power (Warner Bros.) and Bonnie Bramlett (Carpicorn).

JANUARY 11, 1975

1. **FIRE**
OHIO PLAYERS—Mercury SRM 1-1013
2. **EXPLORES YOUR MIND**
AL GREEN—Hi SHL 32087 (London)
3. **FULLFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamla T6-33251 (Motown)
4. **WHITE GOLD**
LOVE UNLIMITED ORCHESTRA—20th Century T-458
5. **TOGETHER FOR THE FIRST TIME**
BOBBY BLAND & B.B. KING—ABC Dunhill DSY 50190
6. **DO IT 'TIL YOU'RE SATISFIED**
B.T. EXPRESS—Scepter SPS 5117
7. **NEW AND IMPROVED**
SPINNERS—Atlantic SD 18118
8. **I FEEL A SONG**
GLADYS KNIGHT & THE PIPS—Buddah BDS 5612
9. **CAN'T GET ENOUGH**
BARRY WHITE—20th Century T 444
10. **KUNG FU FIGHTING**
CARL DOUGLAS—20th Century T 464
11. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTSY 9002-2 (ABC)
12. **AVERAGE WHITE BAND**
Atlantic SD 7809
13. **FOR YOU**
EDDIE KENDRICKS—Tamla T6-33551
14. **FLYING START**
BLACKBYRDS—Fantasy F 9472
15. **RUFUSIZED**
RUFUS featuring CHAKA KHAN—ABC ABCD 837
16. **LIVE IT UP**
ISLEY BROTHERS—T-Neck PZ 33070 (Col)
17. **WITH EVERYTHING I FEEL IN ME**
ARETHA FRANKLIN—Atlantic SD 18116
18. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA344-G (UA)
19. **THE MAGIC OF THE BLUE**
BLUE MAGIC—Atco SD 36-103
20. **THREE DEGREES**
Phila. Int'l.—KZ 32408 (Col)
21. **CAUGHT UP**
MILLIE JACKSON—Spring SPR 6793 (Polydor)
22. **PERFECT ANGEL**
MINNIE RIPERTON—Epic KE 32561
23. **BAD BENSON**
GEORGE BENSON—CTI 6048 (Motown)
24. **TOTAL ECLIPSE**
BILLY COBHAM—Atlantic SD 18121
25. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33194
26. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
27. **BLACK BACH**
LAMONT DOZIER—ABC ABCD 839
28. **NIGHTBIRDS**
LABELLE—Epic KE 33075
29. **INNERVISIONS**
STEVIE WONDER—Tamla T326L (Motown)
30. **IN HEAT**
LOVE UNLIMITED—20th Century T-443
31. **WOMAN TO WOMAN**
SHIRLEY BROWN—Truth TRS 4206 (Stax)
32. **HOT CITY**
GENE PAGE—Atlantic SD 18111
33. **LIGHT OF WORLDS**
KOOL AND THE GANG—Delite DEP 20144
34. **THRUST**
HERBIE HANCOCK—Columbia PC 32965
35. **THE MARK OF THE BEAST**
WILLIE HUTCH—Motown M6-81551
36. **LIVE AND IN CONCERT**
FOUR TOPS—ABC Dunhill DSD-50188
37. **BREAKIN' BREAD**
FRED WFSLEY & THE NEW JB's—Polydor PE 6604
38. **THE KIDS AND ME**
BILLY PRESTON—A&M SP 3645
39. **REALITY**
JAMES BROWN—Polydor PD 6039
40. **DO IT BABY**
MIRACLES—Tamla T6-33451 (Motown)

Dialogue (Continued from page 18)

have a real business-like approach to it and it really turned a lot of people around. I remember Diana Kaylan when I first came here. She was at Warner Bros. and really wielding the money. I'd known Stan Cornyn for years and when I went out to the coast, I wanted to make my big number as it stands, and I said, "Can I see you?" he said, "Yeah, I'll see you in Diana's office." And there's this young, very aggressive lady, who had a reputation of being terrible and hard to reach and all that. I went in there and gave her a headache with so many numbers. If we had Warner Bros. at that time, man we'd really get them, and I wanted to get Warners very badly. So I really oversold. But we began to get two, three, four ads an issue from Warner Bros. after that. Because she liked the book.

RW: Among the other things unique about the *Lampoon* is your lack of editorial space devoted to music—and yet the large number of music-oriented ads in the book.

Taylor: A lot of guys liked the book but didn't really know that we had what we had. And I guess the way we would rationalize it—no music editorial, and not many people asked us for it. "You don't write anything on music, so we can't" . . . which is a big myth among record people or among people in the publishing business. Everybody's brother has a record review column and they say, "Gee, we have a record review column, we're reviewing your record this month and therefore you should be in here." Well obviously they don't really feel that way. They're really kind of audience-oriented and we just said, "Look you're in the middle of an event. This is entertainment, it's not about entertainment, it is entertainment. This is a concert in print. Don't you want an ad in the middle of a concert in print?"

RW: What it really comes down to, then, is a matter of merchandising on two levels—selling the magazine to advertisers, and continuing to build circulation by selling it to consumers.

Taylor: Prior to this year, we began to sell magazines and do some merchandising things in record stores. We made a deal with Columbia, Columbia came after us as a matter of fact. They said, "Hey, we want to sell your magazine. We're selling *Rolling Stone*. And we sold a lot of other magazines which were all thrown out, and we want a real magazine to sell." We now sell through record stores more magazines than *Rolling Stone* does, on a per issue basis.

This year I knew it was really going to be a tight year for the record business, with the vinyl shortage and everything else. As it happened it didn't turn out as bad as everybody was predicting, early this year. So we did an overkill which turned out very nicely for us. We put together a merchandising package with five chains: Record Bar in the South, Korvettes in the East, Disc in the mid-West, National Record Mart in the Youngstown/Pittsburgh area, and Wherehouse on the coast. We went to them and said "We'd like to sell you every issue in the magazine a thirteen page ad. We were averaging about 12 record pages an issue. We want to have an ad that has the mini of each of the records. These guys are all selling the records to our audience. You come in and say here's where to buy it." The effect is a thirteen page ad in there for them. I didn't push hard though, it's not a totally believable thing, but it makes some sense. So what we do, we prepare the ad with the minis internally here. We take the record ads that are in the magazine and get the minis, split run the bottom in those five areas, tell the record company, tell the record stores, which albums they're featuring that month. For a small company that doesn't have the distribution, it helps them because we say, "Hey, buy," and they say, "Yeah, we'll make sure we have enough stock to have these records." Then we produce a poster size of the ad that says "As Advertised in the *Lampoon*." That goes into the record stores. We have browser cards that they put next to each one of those records, in a special *National Lampoon* bin in the store, that month. So they get double exposure. We say, "Look, if the record company has a big promotion on this thing you trump. We don't want our thing to take the place of their thing." And usually what happens is they get it double. Then, we take the single off of each album and put it on our own album, which goes to the stores and they play that. We get them airplay. The difference in this airplay is it says, "And that was so and so on X Records."

All of those extras that the record company gets are free with the ad. Buy the ad and you get all of this stuff. The ad is the important thing, this is a nice extra for you. And we constantly think of ways to expand that, extend it. We're looking to discotheques now because that's happening. I don't know what we can do yet. We come up with bizarre ideas, some will work, some won't. For instance, we were thinking of setting up a system where we would supply fifty discos in the country. We can't get in their airplay. Forget that. Never have an intermission. So maybe we'll become the suppliers of napkins to

(Continued on page 38)

ASCAP Award Winners



Pictured above, proudly displaying their ASCAP-Deems Taylor Awards (the 7th annual) are (from left): Chet Flippo, who accepted on behalf of the Ben Fong-Torres of *Rolling Stone*; ASCAP composers and judges Gerald Marks and Vincent Persichetti; Hubert Saal of *Newsweek*; Myra Friedman who authorized the Janis Joplin biography "Buried Alive;" New York magazine music editor Alan Rich; ASCAP president Stanley Adams; Duke Ellington's sister Ruth who accepted for his book "Music is My Mistress;" Ken McCormick of Doubleday which had two winners; Claire Brook of W.W. Norton which published Philip Hart's "Orpheus in the New World;" and columnist Jack O'Brian who won for three articles on Irving Berlin.

Pavlov's Dog Signed by ABC

■ LOS ANGELES — Jay Lasker, president of ABC Records, has announced the signing of the St. Louis-based rock group, Pavlov's Dog, to a long-term recording contract with the label. The group's debut album, "Pampered Menial," produced by Murray Krugman and Sandy Pearlman, is currently being mixed at New York's Record Plant and has been set for release this month.

Pavlov's Dog consists of seven members: David Hamilton on keyboards, Siegfried Carver on electric violin and viola, Doug Rayburn on mellotron and flute, Rick Stockton on bass, Steve Scorfina on lead guitar, Mike Safron on drums and David Surkamp on lead vocals and rhythm guitar. All seven contribute to the band's material.

Pavlov's Dog will begin its first major tour, with Passport Records' Nektar, Feb. 21 in Quebec. Scheduled to cover 70 cities in the United States and Canada, the tour will extend through mid-May, when it will conclude on the east coast.

Campbell Gets Gold In New Zealand

■ LOS ANGELES — Notwithstanding the case of severe laryngitis that cut short his concert tour of New Zealand earlier this month, Glen Campbell has achieved three simultaneous gold records in that country.

The three lps are: "Glen Campbell Gold," "Glen Campbell," and "Glen Campbell's Greatest Hits." Campbell's product is distributed by EMI overseas.

R&C Names Jay Heifetz Head of Classical Div.

■ LOS ANGELES — Jay Heifetz has been named head of the newly-established classical music and concert division of Rogers & Cowan, Inc., announced Warren J. Cowan, president of the international public relations firm.

Tour Emphasis

The new classical music division will be staffed to represent classical artists, including conductors, instrumentalists and singers. Special emphasis will be given to national and international tours for classical artists and performing organizations.

The new division will augment Rogers & Cowan's music department, which currently represents a large clientele of contemporary musicians and recording companies.

For the past four years, Heifetz was director of promotion for the Southern California Symphony—Hollywood Bowl Association. In this capacity he headed the public relations and publicity departments of the Los Angeles Philharmonic and the Hollywood Bowl.

MCA Ups Parkinson

■ LOS ANGELES — Michael D. Parkinson has been promoted to the position of controller and assistant treasurer of MCA Records, Inc., it was announced by Lou Cook, MCA vice president/administration.

Before joining MCA as assistant controller in September 1973, Parkinson worked on the audit staff at Price Waterhouse & Co.

CLASSICAL RETAIL REPORT

JANUARY 11, 1975

CLASSIC OF THE WEEK



PUCCINI
MADAMA BUTTERFLY
FRENI, PAVAROTTI, KARAJAN
London

BEST SELLER OF THE WEEK

PUCCINI: MADAMA BUTTERFLY—
Freni, Pavarotti, Karajan—London

KING KAROL/N.Y.

ADAGIO—Karajan—DG
AFTER THE BALL—Morris, Bolcom—
Nonesuch
BERLIOZ: LA DAMNATION DE FAUST—
Mathis, Burrows, McIntyre, Ozawa—
DG
HANDEL: MESSIAH—Davis—Philips
JASCHA HEIFETZ PLAYS TEN GREAT
VIOLIN CONCERTOS—RCA
HUMPERDINCK: HANSEL UND GRETEL—
Moffo, Donath, Ludwig, Eichhorn—RCA
PUCCINI: MADAMA BUTTERFLY—Freni,
Pavarotti, Karajan—London
TCHAIKOVSKY: SLEEPING BEAUTY—Previn
—Angel
VERDI: AIDA—Caballe, Cossotto,
Domingo, Cappuccilli, Muti—Angel
VERDI: LA TRAVIATA—Freni, Bonisolli,
Gardelli—BASF

RECORD HUNTER/N.Y.

ADAGIO—Karajan—DG
AFTER THE BALL—Morris, Bolcom—
Nonesuch
BOITO: MEFISTOFELE—Caballe, Ligi,
Domingo, Treigle, Rudel—Angel
CHOPIN: PIANO MUSIC—Horowitz—
Columbia
MUSSORGSKY: HIGHLIGHTS OF BORIS
GODUNOV—Bolshoi Theater—Angel/
Melodiya
LUCIANO PAVAROTTI: KING OF THE HIGH
C'S—London
PUCCINI: MADAMA BUTTERFLY—Freni,
Pavarotti, Karajan—London
ARTHUR RUBINSTEIN PLAYS TEN PIANO
CONCERTOS—RCA
STRAUSS: FOUR LAST SONGS, TOD UND
VERKLAERUNG—Janowitz, Karajan—
DG
TOMITA: SNOWFLAKES ARE DANCING—
RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

ALBINONI: ADAGIO—Marriner—Angel
BERLIOZ: LA DAMNATION DE FAUST—
Mathis, Burrows, McIntyre, Ozawa—
DG
BRAHMS: COMPLETE SYMPHONIES—
Toscanini—Vox
CHIHARA: GRASS—Marriner—Turnabout

MONTEVERDI: THE CORONATION OF
POPPAEA—Harnoncourt—Telefunken
MOZART: COSI FAN TUTTE—Caballe,
Baker, Davis—Philips
LUCIANO PAVAROTTI IN CONCERT—
London
PUCCINI: MADAMA BUTTERFLY—Freni,
Pavarotti, Karajan—London
STRAUSS: FOUR LAST SONGS, ARIAS—
Price—RCA
STRAVINSKY: RITE OF SPRING—Solti—
London

DISCOUNT RECORDS/ ANN ARBOR

BEETHOVEN: COMPLETE SYMPHONIES—
Schmidt-Isserstedt—London
CARLOS: SWITCHED-ON BACH—
Columbia
COPLAND: APPALACHIAN SPRING—
Copland—Columbia
HANDEL: MESSIAH—Sargent—Seraphim
JOPLIN: PIANO RAGS, VOL. I—Rifkin—
Nonesuch
RACHMANINOFF: PIANO CONCERTO NO.
2—Richter—DG
RACHMANINOFF: PIANO CONCERTO NO.
3—Janis, Munch—Victrola
RACHMANINOFF: RHAPSODY ON A
THEME OF PAGANINI—Pennario—
Seraphim
SAINT-SAENS: SYMPHONY NO. 3—
Munch—RCA
STRAVINSKY: THREE GREAT BALLETS—
Stravinsky—Columbia

TOWER RECORDS/SAN DIEGO

BACH: SUITES FOR SOLO CELLO—
Starker—Mercury
BACH: CHRISTMAS ORATORIO—
Harnoncourt—Telefunken
BERLIOZ: ROMEO ET JULIETTE—Maazel—
London
BRITTEN: DEATH IN VENICE—Pears,
Shirley-Quirk, Bedford—London
DONIZETTI: LUCIA DI LAMMERMOOR—
Sutherland, Pavarotti, Bonyngé—
London
THE CHRISTOPHER PARKENING ALBUM—
Angel
LUCIANO PAVAROTTI IN CONCERT—
London
LUCIANO PAVAROTTI: KING OF THE HIGH
C'S—London
TCHAIKOVSKY: THE NUTCRACKER—
Previn—Angel
WAGNER: DER RING DES NIBELUNGEN—
Nilsson, Windgassen, Hotter, Solti—
London

MUSIC STREET/SEATTLE

BACH: BRANDENBURG CONCERTOS—
Ritenpart—Nonesuch
BEETHOVEN: COMPLETE SYMPHONIES—
Szell—Columbia
BERLIOZ: SYMPHONIE FANTASTIQUE—
Davis—Philips
BRITTEN: CEREMONY OF CAROLS—
King's College—Seraphim
BRITTEN: DEATH IN VENICE—Pears,
Shirley-Quirk, Bedford—London
HANDEL: MESSIAH—Davis—Philips
JULIAN AND JOHN II—Bream, Williams
—RCA
MOZART: COSI FAN TUTTE—Caballe,
Baker, Gedda, Davis—Philips
STRAVINSKY: RITE OF SPRING—Solti—
London
TCHAIKOVSKY: THE NUTCRACKER—Previn
—Angel

CLASSICAL ALBUM PICKS

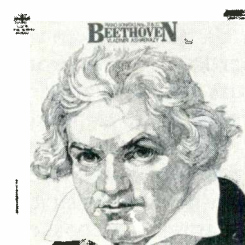
MOZART: SIX PIANO CONCERTOS

English Chamber, Schneider—RCA ARL 3-0732.
The six piano concertos played by Peter Serkin on this three-record set were all written in 1784 and demand a complete command of the classical idiom. Serkin has grace, appropriate power and an un-failing sense of legato and line. Schneider has a rare ability to accompany yet make a personal statement. Each is a delight, with No. 19 (K. 459) particularly so.



BEETHOVEN: PIANO SONATAS NOS. 31, 32 (Op. 110, 111)

Ashkenazy—London CS 6843
The last two oeuvres of Beethoven in the sonata field demand the utmost philosophical thought and concentration, not to mention a formidable technique. Vladimir Ashkenazy is up both to Beethoven and to his own high standard; a record that cannot be missed by any piano lover.



HANDEL/MOZART: MESSIAH

Mathis, Finnila, Schreier, Adam; Austrian Radio, Mackerras—DG (Archive) 2710 16
The Mozart arrangement of Handel's Messiah is fascinating as much for what Mozart thought he had to do to make Handel palatable as for its excellent performance. The increased instrumentation, the amazing additions in orchestration all should be heard. Mackerras, of course, conducts stylishly and dramatically.



MASTERWORKS TWX... FROM COLUMBIA

NEWS FROM OUR STUDIOS IN LONDON: RENATA SCOTTO, FRESH FROM TRIUMPHS AT SAN FRANCISCO OPERA & METOPERA, HAS RECORDED TWO STUNNING RECITAL DISCS... ONE OF VERDI ARIAS, THE OTHER MASCAGNI, PUCCINI ETC... LOOK FOR SPECIAL PRICING ON FEBRUARY'S RECORD OF THE MONTH "CARMINA BURANA"... SAME LOW PRICE STEREO & QUAD DISC & SPECIAL PRICE ON ALL TAPE FORMATS... ALL THIS WITH ADS, DISPLAYS, SPOTS DESIGNED TO MELT AWAY STACKS OF RECORDS... MORE NEXT WEEK... SEND QUESTIONS, COMMENTS TO ROOM 1229, COLUMBIA RECORDS, 51 W. 52 ST., NEW YORK, N.Y. 10019... CONTINUED...



Record World en Brasil

By OLAVO A. BIANCO

■ En nuestra primera correspondencia para **Record World**, hablamos acerca de la gran fuerza de venta que representa en Brasil, desde hace algunos años, las series de TV conocidas como "novelas". Explicamos que la presencia de un disco en esas cadenas emisoras era prácticamente una garantía de que el mismo disco estaría tarde o muy pronto en las paradas de popularidad. Y ya que este año está terminando debemos reconocer que la mayoría de los grandes éxitos fueron el resultado de la exposición de estas importantes cadenas emisoras.

Meses más tarde reportamos esta situación, otros papeles salieron al aire, y la situación tiende a aumentar con la apertura de otra compañía por otra cadena de emisoras de TV brasileña: TV. TUPI. La venta de cierta clase de discos, que representa una gran porción en el mercado de música pop, estará aún más bajo la influencia de la TV. Algunas compañías extranjeras, después de haber tenido la oportunidad de contemplar dichos factos a través de los ojos de los más importantes ejecutivos, todavía están negándose a autorizar la inclusión de estas grabaciones en las series de TV., y este modo de pensar, causará serios prejuicios a sus artistas, mientras que otros crecen a pasos agigantados. Volveremos a este asunto, debido a su importancia; promoción es siempre un importante asunto para tratar y talvez uno de los más caros en el negocio y las figuras de venta en los discos lanzados por la TV cada mes son más grandes.

En su reciente visita a Brasil, **Frederick J. Reiter** asistió al show

de **Benito Di Paula** (Copacabana) a la "Porta Do Carmo." Antes de la fabulosa presentación de **BENITO**, fué la presentación de uno de los más apreciados artistas Mexicanos en Brasil: **Pedro Vargas**, seguido por **Wilson Simonal** cuya libertad fué reportada hace varias semanas atrás, por decisión de la Corte Civil en Rio de Janeiro. Presente y asistiendo presentaciones **B. J. Thomas**, el cuál llegó inmediatamente después de una de sus presentaciones, en medio de un grupo muy feliz simpático; encabezando otra gran mesa con amigos se encontraba. **Helcio Do Carmo**, Gerente Internacional de la RCA. Sao Paulo se vuelve cada vez más la capital de Brasil en "samba". El Sr. **Reiter** (West Side Latino Records) conoció a varios artistas brasileños con los cuales trató planes futuros de lanzamientos.

Ney Matogrosso ex-lider vocal del grupo **Secos & Molhados** (Continental) acaba de grabar en Italia, dos canciones de **Astor Piazzola**. La letra de una de estas canciones fué hecha por **Gerlado Carneiro**: "The Islands", y otra basada en un poema por **Jorge Luis Borges** "1964-II". El sencillo será lanzado todavía en este año en Italia, y será incluido en su album que **Continental** está preparando para lanzar en Brasil en el mes de Marzo. No hay noticias de los otros dos miembros que formaban parte del ex-grupo.

Ahora les relataré la historia así como la leí en la fuente de información (Revista Amiga). **Ferreira Neto**, informa que después de haber asistido en Mexico, algunos de los programas de la TV Brasileña (vendidos a la TV Mexi-

(Continued on page 35)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ A medida que pasa el tiempo van aumentando notablemente las felicitaciones recibidas por este redactor durante las festividades pascales. Quisiera poder enviar tarjetas de felicitación por cada una que recibo. Mi departamento de relaciones públicas soy yo mismo . . . Prácticamente no puedo. Espiritualmente lanzo un abrazo a todos aquellos grandes amigos que siempre se acuerdan de nosotros de mil maneras distintas. Desde mi mesa de trabajo vaya a todos Uds. mis grandes afectos. Cada vez que abro una tarjeta de felicitación, el recogio colma mi alma. ¡El ego duerme . . . el corazón impera!

De entre todas las felicitaciones recíproco las siguientes:

Herman y Tati Glass de Ansonia Records, New York, Miriam Ronzoni, RCA Argentina, Bob Austin y Sid Parnes de **Record World**, Juan Montenegro de Latin Explosion Productions, Chicago, Mercy, Sonia y José Alfredo López "Joaló," New York, Trina y Joe Cayre de Caytronics Corp., N.Y., Jorge Carlos Andres, de Tampa, Fla., J. Carbó Menendez, Pedro María Santana de Radio Universal, Santo Domingo, Johnny Albino, René Romillo, Ralph Cartagena y Tony Pabón de Rico Records, N.Y., Los Panchos, Mauricio Brenner, Fermata, Argentina, Renato Capriles de Caracas, Venezuela, Emilio y Tony Fortou de Discos Tropical, Barranquilla, Colombia, Emilio García, N.Y., Art "Arturo" Kapper y Carmen de Billboard, Miami, José M. Vias, Jr. RCA Records International, N.Y., Ralph Lew de Caytronics Corp., N.Y., Erena Danaroff, Miami Beach, Fla., Mary y Raquel Pougeau, Miami, Elizabeth García, N.Y., Xiomara Alfaro y Rafael Benítez, N.Y., Daniel Gutiérrez de Tanganyka, Alaska, Mr. and Mrs. Jesús F. Godoy, California, Jerry Massucci de Fania Records, Luis Vidal, Raul Matas y Luis Calvo Gana de Hispavox, España, Edgar Zamudio, Lima, Perú, Miguel Estivill de Alhambra Records, Miami, Fla., Mario Pizzurno, RCA Argentina, Néstor Norberto Selazo, de Sicamericana, Argentina, Agustín Rey de Sears, Panamá, Ray Rivera, N.Y., Ernesto Duarte de RCA Española, Pancho Cristal de Nueva York, (All Art Records) Jaime de Aguinaga y Pete Korelich de Discos Anahuac, Hollywood, California, Catherine Schindler, Southern Music Publishing Co., Hollywood, Calif., Rafael Suárez de Holovox Records, New Orleans, Morris Livi de Tico-Alegre Records, N.Y., Provi García de Peer-Southern, N.Y., Carlos Díaz Granados de Miami Records, Miami, Miriam Marchant, Rinel Sousa, Caytronics Corp., N.Y., Bea and David Last, Met Richmond, N.Y., Sonis Figari Letelier, de Industria de Radio y Televisión S.A., Chile, Pedro A. Fuentes, Discos Fuentes, Colombia, Fonodisco, Caracas, Venezuela, Frank Cardona de KK10 Radio, Santa Barbara, Calif., Mario Ruíz, WQBA Radio, Miami, Alberto Salinas de Peer Southern Organization, N.Y., The Sarradet, Miami, Fla., Conjunto Universal de Miami, Fla., Claudia de Colombia, Angel I. fonfrío de Peer International de Puerto Rico, Dionne Warwiche, Emilio García III, N.Y., Thania Ross de Sandro Fan Club, Miami, Fla., Indica (CBS) San José, Costa Rica, Titti Sotto, Alfredo Munar y Ana María, Anam Munar, Miami, Fla., C. M. Calderón, Ernesto Fortes, N.Y., Antonio Gavilanes de Fediscos S.A., Guayaquil, Ecuador, Antonio Navarro, Madrid, España, Los Diablos de Los Angeles, Calif., Johnnie Camacho de Raff Records., Los Angeles, Calif., Joaquín Alfonso Navas de Discos Belter, S.A., Barcelona, España., Marsal Productions Inc., San Antonio, Texas, V. Gallo de Fania Records, Joe Cain de Tico Alegre Records, N.Y., Roberto Ruíz de EMI-Odeon, Buenos Aires, Argentina, del elenco de artistas Fania, N.Y., orge Beillard de Parnaso Records Co., Hialeah Gardens, Fla., Rich and Anne de Joyce Expediting, Miami, Fla., Roberto Lopez, KCUR F.M., Kansas City, Missouri, José Jimenez, WCSS Radio, Midline Road, Amsterdam, N.Y., Pedro Pablo Urbay, Caribe Productions, Philadelphia, P.A., Alfredo Rodríguez, KWAC Radio, Bakersfield, Calif., Perez Music Productions, Sweetwater, Texas, Gustavo Perez de KBUY Radio, Fort Worth, Texas, Tulio Guldner, WIAN-FM, Indianapolis, Indiana, Guillermo Lozano, KCOR Radio, San Antonio, Texas,

(Continued on page 36)



INCA

MONGUITO SANTAMARIA

EN UNA NOTA

WITH THE HIT 45- NOSOTROS

STEREO

MONGUITO SANTAMARIA EN UNA NOTA!



Compatible Stereo XSLP 1040

(R&J Exclusive Distributors for Fania Records In New York)

R&J: 108 Sherman Avenue, New York, N. Y. 10034 (212) 942-8185
 Allied Wholesale: Calle Cerra #610, Santurce, P. R. 00927 (809) 725-9255

LATIN AMERICAN HIT PARADE

Singles

Brazil

By OLAVO A. BIANCO

1. WE SAID GOODBYE
DAVE McLEAN—Central Park/RCA
2. FEELINGS
MORRIS ALBERT—Charger-Beverly
3. SOLEADO
DANIEL SENTACRUZ ENSEMBLE—EMI/Odeon
4. TEARS
CHRISTIAN—Young/Fermata
5. FLORES MORTAS
LENO—CBS
6. I SHOT THE SHERIFF
ERIC CLAPTON—RSO/Philips
7. NAO SAO PALAVRAS LINDAS
HELENO—RCA
8. ANIMAIS IRRACIONAIS
DON & RAVEL—Beverly
9. YOU'RE HAVING MY BABY
PAUL ANKA—UA/Copacabana
20. KUNG FU FIGHTING
CARL DOUGLAS—RCA/Chantecler

Los Angeles

By KWKW

1. NO MERECE
GERARDO REYES—Caytronics
2. LA PELOTTICA
ORQUESTA ANTILLANA—Sonotropic
3. CUANTAS VECES
RAY AVILA—Orfeon
4. OTRA VEZ VUELVO CONTIGO
ANGELICA MARIA—Sonido Int.
5. LAMENTO DE AMOR
CONJUNTO COSTA AZUL—Vox
6. AQUELLOS BUENOS TIEMPOS
LOS KORA—Latin Int.
7. DILE A TU NUEVO QUERER
SONIA—Gas
8. TENGO MIEDO
LOS BRIOS—Latin Int.
9. MELODIA DE AMOR
LOS REBELDES DEL ROCK—Orfeon
10. HAY UN MAR
LOS TRUENOS DE TEXAS—Zarape

Record World en España

By FERNANDO MORENO

■ Comenzaré citando algunas de las nuevas producciones españolas, tales como un Single de **Julio Salvador**, un chico con solo 13 años con "Madre" y "Como un vagabundo". Este disco es una producción de Piraña Musical para Hispavox. Single de **Jaime Morey** con "No volveré a querer" y "El otro". (Belter).—Single de **Andrés Do Barro** con "Amor, amor" y "Noite de estrelas".—Singles promocionales de Hispavox con **Maya**, "Preguntale a las estrellas"; **Alberto Cortez**, "Te llegera una rosa"; **Tony Landa**, "Aun me queda la esperanza"; y **Waldo De Los Rios** "con "Nabuco". De las cuatro canciones, creo que la que mejor marchará en la de **Tony Landa**.—Y he dejado para el final, tres singles que creo tienen una marcha clara en lo que se refiere a sus ventas por su calidad, el primero de **Z.Z. Top** con "La grange" y "Beer drinkers and hell raiser", London distribuido por Columbia S.A.)—el segundo de **Ann Peebles** con "No puedo soportar la lluvia" y "Corre, corre, corre" single London distribuido por Columbia S.A.—y por ultimo el single Zapiro de **Sergio Y Estibaliz** con "Piel" y "Anabel", ¡que bonita canción Anabel! ¿ha es-

tado acertada la idea de ponerla como cara B? yo creo que no, **Juan Carlos Calderon** autor de los dos temas, nos demuestra una vez más que es hoy por hoy, uno de los mejores compositores con que cuenta España, pero, su gran revelación son sus letras, directas, secillas, pero que nos hacen pensar y lo que es mejor que nos identifiquemos con ellas, en resumen, gran conción, más gran interpretación, más buena grabación, ¿se puede pedir más? . . . **Juan Pardo** en estos momentos camino de Hispanoamerica para hacer T.V. en Venezuela y algun que otro país hermano . . . nuevo grupo en el mercado de la mano de Ariola, **Tradicion**, que arranca con un L.P. . . ¿habrá cambio en T.V.E.?, entre **Lazarov** que te marea y el Show de **Julie Andrews** que te duerma, se debía de poner algo intermedio para las personas "corrientes" qua somos la mayoría . . . **Garcia**, nombre muy comun entre los españoles . . . **Pelayo**, nuestro gran Rey de la Reconquista . . . si el guion que llevaron los Reyes Catolicos fué importante, ¿como no serán algunos guiones que llenan de insuficiencia y pedanteria a quien

(Continued on page 36)

Puerto Rico

By WAEL

1. LA ROSA BLANCA
HUGO BLANCO
2. WEPA WEPA WEPA
ALFONSO VELEZ
LOS REYES EN MOTORA
3. CHIANITA GOBERNADORA
CHIANITA
4. THE NIGHT CHICAGO DIED
PAPER LACE
5. YOU'RE HAVING MY BABY
PAUL ANKA
6. TU HIPOCRESIA
NITO MENDEZ
7. PALABRA DE AMOR
ARI ROSADO
8. JUST DON'T WANT TO BE LONELY
BLUE MAGIC
9. ESO NO SE CRIA
ISMAEL NUÑEZ
10. SONANDO CONTIGO
LILY Y SU GRAN TRIO

New York (Salsoul)

By EMILIO GARCIA

1. QUIMBARA
CELIA CRUZ & JOHNNY PACHECO—Vaya
2. SOLO HE VIVIDO
LA CORPORACION LATINA—MG
3. EL CASTIGADOR
ROBERTO TORRES—Mericana
4. MI DIVILIDAD
ISMAEL QUINTANA—Vaya
5. MI CUMBIA
EDDIE PALMIERI—Coco
6. BORINQUEN TIENE MONTUNO
ISMAEL MIRANDA—Fania
7. LA BANDA
WILLIE COLON—Fania
8. MI MAYORAL
RICARDO RAY & BOBBY CRUZ—Vaya
9. ELLOS SE JUNTAN
RAFAEL CORTIJO & ISMAEL RIVERA—Coco
10. NO HAY AMIGO
ORQUESTA HARLOW—Fania

Albums

Brazil

By OLAVO A. BIANCO

1. CANTA, CANTA MINHA GENTE
MARTINHO DA VILA—RCA
2. CANTO DE AREIA
CLARA NUNES—Odeon
3. EU QUERO APENAS
ROBERTO CARLOS—CBS
4. LISBOA ANTIGA
ROBERTO LEAL—RGE
5. CORRIDA DO OURO
TRILHA DE NOVELA—Som Livre/RCA
6. PENSANDO BEM
ANTONIO MARCOS—RCA
7. JET MUSIC SPECIAL
DIVERSOS—Philips
8. CHARLIE BROWN
BENITO DI PAULA—Copacabana
9. VO BATE PA TU
BAIANOS E OS NOVOS CAETANOS—Cid
10. PRA SEU GOVERNO
BETH CARVALHO—Tape Car

Puerto Rico

1. CELIA Y JOHNNY
CELIA CRUZ Y PACHECO
2. CORPORACION LATINA
3. EN FA MENOR
ISMAEL MIRANDA
4. ME PARE DE QUERERTE
GRAN TRIO
5. BAILABLE NO. 10
HUGO BLANCO
6. NAVIDAD CON
MARCO ANTONIO MÚÑIZ
7. A FLOR DE PIEL
JULIO IGLESIAS
8. DE PARRANDA
CHIANITA
9. LOS REYES EN MOTORA
ALFONSO VELEZ
10. DANNY RIVERA

En Brasil (Continued from page 34)

cana) las cuales precisamente eran partes de novelas mostrando escenarios naturales (Rio De Janeiro, Bahia, Espiritu Santo), miembros de la organización de **Frank Sinatra**, estan pensando seriamente en filmar en Brasil. Como primer paso antes de Marzo 1975, dos artistas importantes se encuentran alrededor: **Dean Martin** y **Sammy Davis Jr.** **Frank Sinatra** viene a participar en el filme, el cual será una historia de contrabandistas que se presentará finalmente en Brasil. ¿Será cierto?

Una nueva compañía de discos ha comenzado a lanzar sus producciones en Brasil; BASF presenta entre otros **Oscar Peterson**, **Freddy Breck** y **Count Basie**. Y está presente en los charts con "Who Do You Think You Are" por **Candlewick Green**.

Erasmo Carlos co-autor de varios éxitos con **Roberto Carlos**, está en los charts y recibe una fuerte radiodifusion con "Sou Uma Crianca, Nao Entendo Nada" (Soy Un Niño No Entiendo Nada) (Polydor).

"We Said Goodbye" por **David Mac Lean** (Central Park) distribuido por RCA, asciende rapida-

mente los charts y empuja el album al mismo tiempo.

Recientemente lanzado el nuevo album de **Wanderley Cardoso** (Copacabana) con una belleza de caratula; el sencillo "Sempre Lhe Direi" (Siempre Le Dire) por **Wanderley/Cardosa**, todavía retiene mucha atención de parte del publico, pero el album es realmente bueno.

Entre los artistas que estaran presentes en el Midem, en la Gala brasileña en el mes de Enero, estaran probablemente: **Beth Carvalho** (Tapecar), **Sonia Santos** (Som Livre), **Paulinho Da Viola** y **Claudia** (EMI), **Originals Do Samba**, **Antonio Carlos E Jofafi** (RCA), **Benito Di Paula** y **Elizeth Cardoso** (Copacabana) y **Jair Rodrigues**, **Jorge Ben** y **Quienteto Violado** (Phonogram). La confirmación de presencia de todos estos artistas no está confirmada todavía, pero existen probabilidades de una transmisión al vivo de los Estados Unidos, por el momento solamente Eurovision y ATV Londres han confirmado de acuerdo al vocero de MIDEM 75.

Es todo por ahora, hasta la próxima semana!

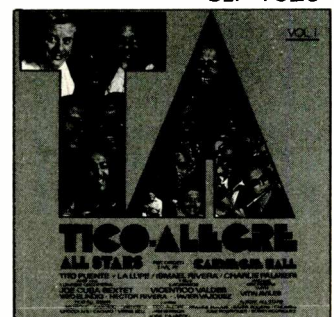
TICO RECORDS Proudly Presents THE GREATEST LATIN ALL STAR L.P. EVER PRODUCED TICO-ALLEGRE ALL STARS VOL. I

Tico
CLP 1325

(Recorded Live At Carnegie Hall)

featuring a cast of 60 including
THE ORIGINAL ALEGRE JAZZ ALL STARS
TITO PUENTE-ISMAEL RIVERA
CHARLIE PALMIERI-LA LUPE
VITIN AVILES-JOE CUBA
VICENTICO VALDES
YAYO EL INDIÓ

NEW YORK	(212) 541-8347
	(212) 392-5700
PUERTO RICO	(809) 725-9255
FLORIDA	(305) 373-1740
LOS ANGELES	(213) 385-2151
SAN FRANCISCO	(415) 658-9285
CHICAGO	(312) 278-1327
	(312) 521-1100
HARTFORD	(203) 247-8742
PHILADELPHIA	(215) 236-4544
TEXAS	(915) 544-4162
NEW JERSEY	(201) 923-7474



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

LATIN AMERICAN ALBUM PICKS



LO MAXIMO

Hector Rivera and his Orchestra—Tico CLP 1324

Con arreglos y conducción del muy talentoso Hector Rivera, músicos de primera y excelentes voces, esta grabación salsaoul es un gran paso adelante. "Bésame Aquí" (H. Rivera), "Tumba el Quinto" (C. Leicea), "El Bobo de la Yuca" (M. Perdomo) y "Rincón Caliente" (H. Rivera).

■ With arrangements and conducting by the very talented Hector Rivera, and with superb musicians and excellent voices, this recording offers a very saleable package. "Poco a Poco" (H. Rivera), "Morenita" (H. Rivera), "Con su Permiso" (Rivera) and "Qué sabrosa" (Chivirico Davila).



EN UNA NOTA!

Monguito Santamaría—Inca XSLP 1040

Monguito Santamaría con Hector Casanova como vocalista y en producción de Marty Sheller con arreglos de Marty y Eddie Martínez. Excelente grabación llena de contagioso ritmo y salsa! "Apariencia Na Ma" (C. Alonso), "Arriyederici Roma" (Justi Barreto), "Ne Ne" (C. Alonso), "Oye lo que Digo" (M. Santamaría) y otras.

■ With arrangements by Marty Seller and with Hector Casanova as a vocalist, Monguito Santamaría offers a superb and saleable salsaoul repertoire. "Ven a Guarachar" (M. Santamaría), "Una nota" (J. Barreto) and "Guajira en el Pueblo" (J. Barreto).



CON TODOS LOS HIERROS!

Los Melodicos—Discolando OLP 8175

La gran Orquesta Los Melodicos de Renato Capriles da su toque personalísimo a "Flores Negras-Fichas Negras" (Flores-Acevedo), "La Finca" (D. Feló), "Te Soñé" (A. Alexander), "El Gavilán Pollero" (V. Romero) y "Oye mi Conga" (Matamoros).

■ Great Orchestra Los Melodicos de Renato Capriles offers here an outstanding salsa repertoire. Venezuelan tropical music at its best! "Chocolate Merenguez" (Rizo Hunter), "Desvelo de Amor" (R. Hernández), "Carnaval Costeño" (Cediel), more.



EL IDOLO DE MEXICO

Vicente Fernández—Caytronics CYS 1420

Indiscutiblemente, el ídolo de México en un repertorio muy venedor de música ranchera. "Amor Indio" (F. Harbach), "El Rey" (J.A. Jimenez), "El Precio" (J. Montana), "Si Acaso Vuelves" (R. Montiel-H. Aguilar) y "Que te Vaya Bonito" (J.A. Jiménez).

■ Undoubtedly the idol from Mexico, Vicente Fernández is heard in a very saleable package of ranchera songs. "Tu Amor Soñado" (M. Rodríguez), "Yo Quiero ser tu Amante" (R. Montiel), "No vas a Creer" (V. Fernández) and "Las Llaves de mi Alma" (Fernández).



**ARCANO
RECORDS**

JUAN GABRIEL

Featuring the hit single

"Esta Noche Voy a Verla"

DKL1-3283

CAYTRONICS

"The Latin Music Company"

New York (212) 541-4090 Texas (512) 222-0106
California (213) 737-0197 Florida (305) 822-6967
Chicago (312) 521-1800

N. Y. Central (Continued from page 27)

act, alternating who'd close the show, and through the combined strength of the two acts being able to draw a larger crowd than either would on its own, playing larger halls, and as a result of that ability also lowering the price. The effect would then be to attract some people who wouldn't otherwise go to see either, because instead of getting even two for the price of one, they'd be getting two for less than the price of one."

Kay's gripes and suggestions? One grievance is in the matter of security—halls that don't allow fans to stand at their seats much less dance in the aisles or rush toward the stage, or those that antagonize audiences by putting uniformed police in front of the stage. A second source of ire is promoters "who don't feel they have to live up to contract riders," i.e. providing surface transportation or the proper amount of people for a stage crew. Says Kay, "Just as promoters undoubtedly keep records of who played well, who played long enough, if we cooperated—there's a little book that we keep that has every specific of every contract that we're playing, with nice big blank spaces next to it. And every promoter we play for gets a rating of some sort and detailed comments on what was very good about him, or what was adequate or bad."

Kay is not negative, though. Steppenwolf's return tour has done well, he says, and the group is putting together material for another album. And the excitement and enthusiasm generated through the specialized attention they've received at Mums (a Custom Label distributed by Columbia/Epic), has been an added charge to keep the group going. His final suggestion—and one that surely deserves serious consideration—in a conversation with **Record World** between tour stops recently, was to establish a general admission system at arenas where seating could be eliminated at the floor level, so that those who wanted to dance or be near the stage would have that access.

Nuestro Rincon (Continued from page 34)

Jorge Madrid, KLA 83, Los Angeles, Calif., Juan R. Meño, Radio Kali, Hollywood, Calif., Enrique Lebeniger, Fermata del Brasil, Grupo Candela, Miami, Fla., Augusto Sarria, Iempsa, Peru, Adolfo Pino, RCA Brasil, Perry Como, Manoella Torres, Camilo Sesto, Juan Marcelo, Codiscos, Colombia, Tito Puente, La Lupe, Celia Cruz y Pedro Knight, Julio Iglesias, Agustín Hernández, Peerless, México, Marco A. Muñoz, Enrique Caceres, Johnny Ventura, Antonio Zamora, Arnulfo Delgado, Don Pepe García de Discos Latin Int., Los Angeles, Calif., Mario Friedberg, Fermata Mexicana, Louis Couttolenc, RCA Mexicana, Rogerio Azcarraga, Orfeon, Mexico, Andy Russell, Heleno, Gran Combo, Leo Dan, Nelson Ned, Roberto Carlos, Orfeon Records, Inc., Los Angeles, Calif., James Brown, Herb Alpert, The Judge's Nephews, Miami, Fla., Betty Missiego, Madrid, España, Aretha Franklin, Roberto Carlos, The Century, Miami, Fla., M. Garea, Columbia de España, Steve Clark, Maurice Ferre, Alcalde de Miami, Rafael Díaz Gutiérrez de Auditorium, N.Y., Carlos Balido de Alamo Records, Texas, Osvaldo Venzor de Orfeon Records Inc., California, Regina Alcover y Joe Danova, Lima, Perú y otras que reciprocó en próxima columna . . . ¡Hasta la próxima y felicidades!

I deeply appreciate all Christmas and holiday greeting cards that I receive every year. It amounts to thousands! From the bottom of my heart, I appreciate all of them. In my column in Spanish I mention several of them. I'll try to mention other in my future column. We at **Record World** really appreciate these salutations. Happy holidays to all!

En Espana

(Continued from page 35)

los lleva . . . **Juan Carlos Calderon** ha sido premiado con el Long Pay de Oro como mejor músico español de los últimos meses ¡Enhorabuena! se lo merece y quizás sea de los premios que de "verdad" hayan sido bien concedido . . . está en España **Albert Hammond** . . . **Los Panchos** haciendo TV y actuando en directo después de 15 años . . . están con nosotros **Manolo García Oliva** periodista de ABC de las Americas y los ejecutivos del Canal 47 de Nueva York para ultimar la compra de programas a T.V.E. ¡Feliz estancia!

Valli to England For Promo Tour

■ NEW YORK — Frankie Valli, whose Private Stock Records single is titled "My Eyes Adored You," will kick off the New Year in England via television, radio and print.

Television

Valli's television appearances to promote "My Eyes Adored You" on Private Stock (U.K.) include guest starring stints on The Lulu Show and on "Lift Off" as well as a heavy line-up of radio and press interviews. Valli will stay in England through January 9.

Les Variations:

Touring Their Way to the Top

By DAVID MCGEE

■ NEW YORK — "Time marches on" is an old saw but true, and so it is for the French rock 'n' rollers Les Variations, who are celebrating eight years of existence at the same time they are about to embark on a very crucial tour of the United States. During an early December visit to **Record World**, Les Variations' managers Charles Benanty and Alain Tobaly talked about the problems and hopes of the first French group to achieve success in America, and they also explained why the impending tour (scheduled to begin on January 24 and to cover at least 35 cities) is so important to them.

"Before we came here, we thought America would be too hard," Tobaly said. "But now—after one tour, several benefit appearances and one key personnel change—we feel that we have a chance."

Benanty added that while their first tour was a success, "It was not a total win. It's true that we established our name in 60 percent of the major markets; it's true that 80 percent of the critics were in our favor. But there was a problem with the lead singer (Jo Leb) that really hurt our cause. Because of this problem, there was a lack of belief in the group among the group members. The competition here is tough enough without all that."

"You're the number one rock band in France—that's great," Tobaly interjected, "but you need all the energies from all the band members, you need tightness and you need that belief. One downer vibration really hurts a band."

With Leb's departure for a promising career as an actor and solo recording artist, the group began auditions for a new lead singer, and out of more than one hundred candidates came the chosen one — Robert Fitoussi.

Fitoussi is somewhat of a legend in French pop music as a vocalist-writer-producer whose talents have graced records with total world wide sales of over four million copies. His presence has jelled the band into a cohesive unit and has given hope to all new album will push the group into superstardom.

Benanty explained: "We spent an entire month rehearsing at Larry Coryell's farm in New Hope, Pennsylvania. Then we travelled to Louisville and played at a club called 'Beggar's Banquet.' Our first night at the club the response was incredible—we did four encores.

"The band saw, that night, a total pro in Robert Fitoussi, and

they knew it was all coming together."

Following the Louisville gig, the group decided to test its new material in a few markets where they had cancelled concerts during their first tour. They intended to stay on the road only a few days, but the response was so good that they stayed out for three weeks. During this time the group "went through all the changes" and when they returned to work on their new album—"Cafe de Paris"—at Bell Sound Studios in New York, all the material was worked out and ready to be put on tape.

"Cafe de Paris" (an album which Benanty describes as "A masterpiece") features cover art by Guy Peelaert, who is currently enjoying a modicum of fame for his incredible "Rock Dreams" book. According to Benanty, Peelaert's reaction to the project, was "A piece of art goes inside a piece of art."

"We're filled with hope right now," enthused Tobaly. "The energy is there, the company is behind us and the kids like us."

As the momentum builds for Les Variations, all high-flying rock groups might be wise to follow the advice of that eminent American philosopher Satchell Paige, who once said: "Don't look back. Something may be gaining on you."

Smith Named MCA Assistant Secretary

■ UNIVERSAL CITY, CAL. — The board of directors of MCA Inc., named MCA vice president George Smith assistant secretary, it was announced by Sid Sheinberg, president & chief operating officer.

A Real Knock-Out



Following their recent sold out performance at the Spectrum in Phila., the J. Geils Band and their managers, Dee Anthony and John Doumanian, presented promoter Larry Magid an autographed punching bag. Pictured, from left are: Seth Justman, Magic Dick, Stephen Jo Bladd, Danny Klein, J. Geils, and Peter Wolf of the J. Geils Band; promoter Magid; Mickey Magid; Anthony and Doumanian.

CONCERT REVIEW

Vinton's Musical Virtuosity Captures Carnegie Audience

■ NEW YORK—During the few seconds when he stood still on the Carnegie Hall stage Sunday night (29), Bobby Vinton (ABC) peered toward the balcony. In that evanescent moment, however, Vinton was not concentrating on the balcony, or Carnegie Hall, or New York City. His thoughts were with that youngster who struggled through a Polish school in Pennsylvania, but who nonetheless believed in dreams and in himself.

'Greatest Night'

He stood there on the Carnegie Hall stage, alone as anyone could be when surrounded by an orchestra and a sellout audience, and he said, "This is the greatest night of my life."

From this gifted performer, it was not a stock line. He meant it. It was the greatest night of his life—the dream fulfilled—Carnegie Hall!—and Bobby Vinton responded with what surely must have been the performance of his life.

'Polish Caravan'

Carnegie Hall was packed with exuberant Polonians and for-a-night Polonians who relished Vinton's outpouring of ethnic love. Vinton calls his tour a "Polish Caravan" and though it is heavy on Polish pride, Vinton expresses love for all mankind. By way of example, he sang in French, Spanish, Italian and Hebrew. He went into the audience and sang and kissed the girls who rushed to be near him. He danced with the ladies and he introduced his fan club president. He serenaded an elderly couple celebrating their 38th wedding anniversary. He crowned Miss Polish New York.

Repertoire

Songs, songs, and more songs: everything from his current hit

("Melody of Love," which was certified gold on this night) to saloon songs; from a rousing Jolson medley to another medley of his past hits. Throughout, the Vinton voice was clear and emotive. During an especially heart-rending version of "Mr. Lonely" (a song Vinton wrote while he was in the army and one which still ranks as a classic pop record), one patron actually had tears streaming down his face. Now that guy was in bad shape.

'Amazing!'

In Bobby Vinton, the Carnegie Hall audience saw a rare performer who is unencumbered by, yet firmly in touch with, his past. They saw a performer who literally and figuratively goes close to his audience, and the energy transmitted between star and fans is quite something to experience. Even the most jaded of rock fans could only have proclaimed his performance "Amazing!"

David McGee

CLUB REVIEW

Horslips Rocks L.I.

■ ROSLYN, L.I. — Even though they are Irish, the five-member Horslips (RCA) are into an old English folk bag, but unlike most of the other groups in a similar mode, Horslips really know how to rock, as evidenced by a recent performance at My Father's Place. Their jigs are a bit heavier than those of Fairport Convention and their instrumentals are invigorating. On the multi-layered, historical "The Tain," the deep percussion coupled with the flute gave a hollow echo effect that the guitarist was easily able to drive over, thus resulting in ever changing motifs that were eclectically charming.

New LP

Horslips then showed their new album with distinct, clear vocals and constantly changing instruments without losing any impact. On "Lonely Hearts" Charles O'Connor, who primarily plays fiddle and occasionally concertina, produced some searing leads on electric mandolin that sounded more like a guitar which progressed into some San Francisco-style riffing with the prodding bass. Horslips have found the way to be true to their roots, and at the same time to make them readily commercial. They showed the maturity and confidence needed to make them crowd pleasers ranging from power packed instrumentals to delicate, nuance-filled ballads.

Bob Grossweiner

CANADA

By LARRY LeBLANC



■ TORONTO — Producer **Bob Gallo** has been working with **Dwayne Gord**, formerly of **Bearfoot**, at Manta Sound. Musicians backing Gord included **Whitey Glann**, **Prakash John**, **Danny McBride**, **Gary Holt** and **Jim Atkinson** . . . **Marty Onrot** has become manager of **Small Wonder**, which includes singer **Henry Small** who recently left **Scrubaloe Caine** . . . **Terry Jacks** holidaying in the Far East until the end of the month . . . New Phase I studio to open at the end of the month.

Engineers on tap will be **George Semkiw**, who will be operating from Phase I on a freelance basis, and **Brian Bell**, who has been working at Toronto Sound.

Round Records is not moving as it had been suggested previously . . . **Gentle Giant** dates include Convocation Hall on January 24 and Kitchener the following night . . . The **Strawbs** set for a Feb. 6 date at Massey Hall, with **Lynyrd Skynyrd** at Convocation Hall on Feb. 2 . . . **Stringband** recording this month for an upcoming lp . . . **Flash Cadillac and the Continental Kids** touring here beginning of February . . . **John Allan Cameron** to start taping his CTV series again next month at CFCF-TV (Montreal) with **Bill Langstroth** producing.

Anne Murray continues touring Stateside . . . **Little Caesar and the Consuls** due to record this month. No producer has been announced . . . **Steppenwolf** set for a Canadian tour in late March with 12 dates expected . . . **Paper Lace** coming here in March for a week at the Penthouse . . . **Bill Amesbury** Casablanca lp released in the U.S. last year is still unavailable in Canada . . . Attic Records very excited over upcoming **Fludd** lp produced by **Adam Mitchell** at Son Quebec in December.

André Previn to perform with the **Toronto Symphony Orchestra** Feb. 11-14 at Massey Hall. Guest soloist is **Barry Tuckwell** . . . French singer **Karo** has recorded 4 sides at Thunder Sound with **John Capek** producing. The songs were in English, the first English sides the singer has cut since "My My My" in the Spring of '72. Karo has been busy producing commercials including the recent "March of Dimes" campaign promo . . . Taping **Ian Tyson** TVer at CFTO-TV this month are **Diana Trask**, **John Hartford**, **Lorence Hud**, **String Band**, **Adam Mitchell**, **Fraser and DeBolt**, **Jodi Miller**, **Trish McKinnon**, **Jim Ed Brown**, **Mickey Clark**, **Gary Buck** and **Karen Wheeler** . . . Taping at Thunder Sound is **Sylvia Tyson** who is at work on an lp for Capitol with husband Ian producing.

Rumoured to host this year's televised Juno Awards in March is **Paul Anka**. Nobody is talking . . . **Tanya Tucker** and her sister **LaCosta** are touring Western Canada from Jan. 31-Feb. 9 with dates in Vancouver, Edmonton, Lethridge, Victoria and Calgary . . . Well-known Vancouver performer **Bim** comes here in March for a month of club dates and some local TV appearances . . . **Gordon Lightfoot's** upcoming Warner Bros. lp has been completed and is set to be released next month . . . Also due next month is **Susan Jack's** solo lp on Mercury. Set consists of sides completed by producers **Harry Hinde**, **Claire Lawrence** and **Terry Jacks**.

Rolling Stone has spotlighted **Murray McLauchlan** and **Bruce Cockburn**. Both record for True North Records. McLauchlan upcoming concert dates include Massey Hall on Feb. 15, and Feb. 9 at the National Arts Centre in Ottawa. Due to be released shortly is his new lp, "Sweeping The Spotlight Away," produced by himself and manager **Bernie Finkelstein** . . . **Leonard Cohen** here for 2 shows at Massey Hall on Jan. 30. A week earlier **John Prine** performs there. Both shows have been produced by **Bernie Fiedler** and **Bernie Finkelstein** . . . **Mel Shaw** to produce the Christenson Brothers at RCA next week. Shaw is also working with the **Stampeders** who are working on their next Capitol lp.

Lou Reed also scheduled to work at RCA "sweetening" his next RCA lp which has been produced by ex-Blood, Sweat and Tears guitarist **Steve Katz** . . . RCA's **Barry Haugen** readying release of **Gary Buck's** debut lp for the label . . . Signed with Attic Records recently are singers **Ken Tobias** and **Shirley Eikhard**.

GERMANY

By PAUL SIEGEL



■ BERLIN—The famous Vienna Radio 03 Hit Parade broadcasts (heard all over middle Europe encompassing Germany, Czechoslovakia, Switzerland, Holland and Belgium) will be terminated as of January 1, 1975. The program will be replaced by a new kind of broadcast series helmed by **Ernst Grisseemann**, chief of the 03 radio station. The new show will be called Pop-Shop and will contain information for the general public interwoven with hit records.

Single-y speaking, **Elvis Presley's** follow-up here seems to be Ariola recording artist **Alvin Stardust**. His new single, "Tell Me Why," is already having its impact felt on the German record buying public . . . It looks as if **Leonard Cohen's** CBS single "Lover, Lover, Lover" has top 10 chart potential, with publishing by **Rolf Budde's** active concern . . . Another chart sizzler is EMI-Electrola recording artist **Heino's** most recent effort, ". . . Und Sie Liess Lulalei."

The absolute top new album to stir action here is **Sinatra's** latest, "The Main Event," on WEA. It will undoubtedly become a most historic set . . . BASF faring quite well with a classical success, Handel's "Watermusic."

The press chief of BASF, **Martin Kunzler**, can be reached at a new telephone number now in Mannheim, Germany: (0621) 4008346 . . . **Art Talmadge's** Musicor Records (who had the huge hit of "Popcorn" from **Hot Butter**) is about to break loose with another biggie—an instrumental smash out of Germany . . . **Leonard Bernstein** had a very successful film on German TV recently which should certainly boost album sales . . . **Charles Aznavour's** "She" is receiving incredible amounts of airplay even though it didn't hit the German top ten . . . **Marlene Dietrich's** Decca (USA) Pye (England) single, "This World of Ours," is a definite hit with tradesters . . . Auf Wiedersehn 'til next week!

Dialogue (Continued from page 32)

discos. They don't cost a lot. And swizzle sticks. The ends to which, or the depths to which we will sink, to try to find other ways to merchandise. Because the discos are happening now and everybody goes into a disco. It's a real, great potential record buyer. So we say to the discotheques, we're going to give you our napkins, and a lot of them will say, "Hey, great," because the napkins will have things on it that are almost editorial in a sense. Because it will have maybe a little poop on an album, or maybe we'll take some reviews. Throw a Lampon joke or two in, and have a really kind of interesting sort of napkin. "When you're not dancing, you're panting" . . . like that.

RW: Tell us a little about the albums the Lampon has put out in the last few years.

Taylor: We have produced four albums. Three Lampon albums, one was "Radio Dinner," one was "Lemmings," one was the "Missing Whitehouse Tapes" and there's the "National Lampon Stereo Test and Demonstration Record." "Radio Dinner" was really our best album. I produced "Radio Dinner." We recorded "Lemmings" live. We tried to—I think it was a mistake. The production values on that were really not great. The "Missing Whitehouse Tapes" was a real kind of quick throw together. A political opportunity that we did. It didn't do bad. Our records don't do that bad. Most of them have reached the charts, hung around for awhile.

RW: And you've moved the distribution over to Columbia/Epic?

Taylor: We just made a deal with Epic, we just signed the contracts with Epic to distribute our records. And everybody is very excited about that because to do our records is really primarily a marketing function.

RW: Is there anything scheduled to come out through Epic?

Taylor: We plan to have an album out in February along the lines of "Radio Dinner." We can make that bridge from the magazine to the audio thing like that. We're recording the same kind of things that we do in the Lampon, only it's done in audio as opposed to print.

(Continued on page 39)

RCA Sales Appointments

(Continued from page 4)

RCA Records in sales in Los Angeles, having been general manager of Music West when RCA Records took over that operation. He entered the recording industry in 1968 with Calctron in San Francisco.

Gallagher became manager, national country sales in June, 1973. He joined RCA Records in 1965 in Indianapolis, holding

various positions until he became a field sales representative in Memphis in 1969. In 1971, he was promoted to district sales manager.

Wheeler had been manager, Detroit RCA Records sales office, since 1972. He had started with RCA Records in 1969 as field sales representative in Cincinnati, later taking the same job in Detroit.



Larry Gallagher



Dave Wheeler

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

AIN'T SHE SOMETHING ELSE (Jack & Bill, ASCAP).....	38	LET'S SING OUR SONG C. Atkins & J. Reed (Vector, BMI).....	41
ANGEL IN AN APRON Bob Milsap (Acoustic, ASCAP).....	63	LIKE OLD TIMES AGAIN L. Gordon & L. Muhoberac (Keca, ASCAP).....	5
ANGELS ARE HARD TO FIND Jim Vienneau (Hank Williams, Jr., BMI).....	17	LOVIN' YOU WILL NEVER GROW OLD Jim Vienneau (Hank Williams, Jr., BMI).....	72
ANOTHER YOU Jerry Kennedy (Coal Miners, BMI).....	30	MR. SONGWRITER Larry Butler (United Artists/Boyce & Powers, ASCAP).....	59
BIG MAMOU A. V. Mittlestadt (Peer, BMI).....	60	MY WOMAN'S MAN George Richey (Al Gallico/Ben Peters, BMI).....	9
BUTTERFLY M. Curb & D. Costa (Sabachani, ASCAP).....	75	NEVER COMING BACK AGAIN Larry Butler (Tree, BMI).....	39
CAROLINA MOONSHINER Bob Ferguson (Owepar, BMI).....	45	ON THE WAY HOME (4-Star, BMI).....	57
CITY LIGHTS Eddie Kilroy (T.N.T., BMI).....	12	OUR LOVE Roger Miller (Alrhond, BMI).....	43
CHAMPAGNE LADIES AND BLUE RIBBON BABIES Don Gant (Acuff-Rose/Hill & Range, BMI).....	69	OUT OF HAND Ray Dea (Almo, ASCAP).....	6
CHAPEL OF LOVE Ron Chancey (Trio, BMI).....	73	POOR SWEET BABY Larry Butler (Stallion, BMI).....	14
DEAR GOD Jim Fogelson (Ensign, BMI/Famous, ASCAP).....	55	RAINY DAY WOMAN W. Jennings & T. Glaser (Baron, BMI).....	35
DEVIL IN THE BOTTLE Jack Gilmer (Sunbar, SESAC).....	23	RICHARD & THE CADILLAC KINGS Ken Mansfield (Sing Me/Backyard, BMI).....	52
EASY TO LOVE Chet Atkins (Singletree, BMI).....	32	ROCK ON BABY Owen Bradley (Chappell, ASCAP).....	11
EVERYBODY NEEDS A RAINBOW Ray Steves (Ahab, BMI).....	44	RUBY, BABY Ron Chancey (Hill & Range/Quintet/Freddy Bienstock, BMI).....	1
FOR A MINUTE THERE Billy Sherrill (Hall-Clement, BMI).....	10	SALLY G (McCartney/ATV, BMI).....	68
FORBIDDEN ANGEL Jim Prater (Heavy, BMI/Prater, ASCAP).....	13	SEE SAW Larry Rogers (Arc, BMI).....	66
FORGETTIN' ABOUT YOU Allen Reynolds (Jack, BMI).....	61	SHE CALLED ME BABY Chet Atkins (Central, BMI).....	51
GREAT EXPECTATIONS (Blue Book, BMI).....	31	SINGIN' IN THE KITCHEN Bobby Bare (Evel Eye, BMI).....	28
HE CAN'T FILL MY SHOES Stan Kessler (Window, BMI).....	49	SOMEONE CARES FOR YOU Glen Sutton (Palo Duro/Cowboy, BMI).....	27
HE'S EVERYWHERE Clarence Selman (Two Rivers, ASCAP).....	56	SUSAN WHEN SHE TRIED Jerry Kennedy (American Cowboy, BMI).....	47
HOPPY, GENE & ME Snuff Garrett (Peso/Lowrey, BMI).....	65	SWEET SURRENDER Milton Okun (Cherry Lane/Walt Disney, ASCAP).....	67
I BELIEVE THE SOUTH IS GONNA RISE AGAIN Billy Sherrill (Tree, BMI).....	71	THAT'S HOW MY BABY BUILDS A FIRE Roy Dea (Adventure, ASCAP).....	54
I CAN HELP Young & Swan (Combine, BMI).....	42	THAT'S THE WAY LOVE SHOULD BE Jim Fogelson (Famous, ASCAP).....	29
I CAN'T HELP IT (Fred Rose, BMI).....	53	THE BEST MEMORY IN TOWN Roy Dea & Dickey Lee (Pi-Gem, BMI).....	33
I CARE/SNEAKY SNAKE Jerry Kennedy (Hallnote, BMI).....	34	THE DOOR Billy Sherrill (Algee, BMI).....	7
I'M A BELIEVER Ricci Mareno (Ricci Mareno, SESAC).....	37	THE TIES THAT BIND Don Williams (Eden, BMI).....	25
I MAY NOT BE LOVING YOU Richey & Wilson (Al Gallico/Algee, BMI).....	58	THEN WHO AM I (Hill & Range/Acuff-Rose, BMI).....	21
I WONDER WHOSE BABY Joe Johnson (4-Star, BMI).....	24	THERE'S A SONG ON THE JUKEBOX Charlie Rich (Algee, BMI).....	22
(I'D BE) A LEGEND IN MY TIME Tom Collins & Jack D. Johnson (Acuff-Rose, BMI).....	4	U.S. OF A. Stan Silver (Prima Donna, BMI).....	50
IT WAS ALWAYS SO EASY Ray Baker (Acuff-Rose/Hill & Range, BMI).....	19	WATCHA GONNA DO WITH A DOG LIKE THAT (Blue Rock, BMI).....	36
IT'S A SIN WHEN YOU LOVE SOMEBODY Jimmy Bowen (Canopy, ASCAP).....	46	WATCH OUT FOR LUCY Jim Shaw (Danor/Dadgum, BMI).....	74
IT'S MIDNIGHT/PROMISED LAND Felton Jarvis (Imagination, ASCAP; Geronimo, BMI) (Arc, BMI).....	8	WE'RE OVER Kennedy (Screen Gems-Columbia/Summerhill, BMI).....	15
IT'S TIME TO PAY THE FIDDLER Walter Haynes (Coal Miners, BMI).....	20	WHAT A MAN MY MAN IS Glen Sutton (Rodeo Cowboy, BMI).....	2
I'VE GOT MY BABY ON MY MIND Ray Baker (Acuff-Rose, BMI).....	18	WHOEVER TURNED YOU ON Owen Bradley (Emerald Isle/Battleground, BMI).....	64
KENTUCKY GAMBLER Ken Nelson & Fuzzy Owen (Owepar, BMI).....	3	WHOLE LOTTA DIFFERENCE IN LOVE Bud Logan (Ma-Ree & Porter-Jones, ASCAP).....	62
LADY CAME FROM BALTIMORE Gary Klein (Hudson Bay, BMI).....	40	WOLF CREEK PASS D. Sears & C. Davis (American Gramophone, SESAC).....	26
LAY BACK LOVER Billy Davis (Tree, BMI).....	48	WRONG ROAD AGAIN Allen Reynolds (Jack, BMI).....	16
		YOU ARE THE ONE Jim Vienneau (Sawgrass, BMI).....	70

Dialogue

(Continued from page 38)

RW: What's happened with the "Radio Hour"?

Taylor: "Radio Hour" is off the air, unfortunately. The reason for it is it was draining the staff. Funny writers are hard to find and hard to hold. And we don't treat them like artists, we treat them like babies. But they're very precious to us. We found they just had to spend too much time on the radio show and before the magazine started to suffer—we don't think it has, but the opportunity for beginning to suffer was there anyway. So we just decided that it was enough. We were on it for a year and it worked, it was great, and we have our own studio. We're going to use the studio to take that energy and put it into the records. Because now with Epic and their excitement and their real, fully-integrated incredible marketing system there, at Columbia and Epic, we're making a much bigger commitment to records than we ever have, in terms of time, technique.

The studio will also be used for a very important property that we've created and that's called the "Mary Travers and Friends" show, which is not a Lampoon function, to begin with. It's for Twentieth Century Communications. And the show was really designed from what we learned about radio through the Lampoon hour. Like the criteria for syndicating a show: one, you have to give them something that's unique and they can't do themselves. Secondly, you have to give them something that's heavily music oriented. And to try to meld those two ideas is really tough. Because the guys like Gavin and all those other guys are music programmers and that's not where we're at. We don't want to do a King Biscuit, because King Biscuit does that, and they do it very well.

We've got a music person whose musical credentials are unquestioned. And sort of bridges the span and spectrum of music as it's developed, that kind of thing. A lot of the people she interviews, she inspired. There's a lot of pickers out there who learned from those records. And she's not somebody who would be awe struck by interviewing Bob Dylan, and who, p.s., can get Bob Dylan to come into a studio and say four words. So in an hour show we have about thirty-five minutes of music, and eight commercial minutes. The rest is very highly edited, streamlined talk. It comes off laid back, casual, like two friends hanging out. Talking about strictly music as opposed to what's your favorite ice cream flavor and how do you like Boston, and what is it like at the Holiday Inn. ☺

Island Music Center To Open in Early '75

NEW YORK—Michael Paparo, president of Eden's Apple Concerts, has announced the completion of an all-new major venue for concert production in the New York metropolitan area, The Island Music Center. Work on the Center has progressed non-stop for a large part of 1974, and amounts to a floor-to-ceiling refurbishment of the existing structure. The Island, located at 88 Veteran's Memorial Highway, in Commack, Long Island, will be a concert arena serving the needs of Suffolk and Nassau County's 3.2 million population.

Paparo will not only bring touring acts to Eastern Long Island, but has especially concerned himself with developing a good concert atmosphere. The Island Music Center guarantees free parking for all, two on-site advance sale ticket booths plus ticket distribution facilities throughout Long Island, including all Ticketron outlets.

Retaining only the shell of the former Commack Arena, Paparo budgeted \$100,000 to cover an across-the-board renovation of the 6500 capacity hall. Acoustically, the entire shape of the room has been altered to guarantee a noise reduction level of

76 percent. The original dome ceiling has been replaced by a new flat dropped ceiling and back wall with 33,000 square feet of Corning Fiberglass Sonoflex acousting paneling.

Like the floor of Madison Square Garden, the Center's base is an ice-sheet, and a layer of homosite fully insulates and provides the Center with a moisture proof floor area. A wooden top-floor cover gives the Center orchestra space for 2500 concertgoers, as well as the existing 4000 permanent balcony seats.

Lights, stagecraft and backstage fixtures for The Island Music Center have also been culled from the best products available, Paparo added. 140 permanent stage lights and two new spotlight platforms have been added to the three original spot platforms in the hall, providing a total capacity for nine "super-arc" spotlights. An all-new stage, measuring 30 x 40 feet, has been constructed, and can be varied in height from four to six feet. Performers will benefit from complete remodeling of the dressing rooms, which have been installed with carpeting, showers, electric outlets and sound-proof tuning rooms.

Mega Taps Floyd

■ NASHVILLE — Ms. Pat Floyd, former VP of Buckhorn Music, has been appointed professional manager for the Mega Publishing firms of One Hundred Oaks Music (BMI) and Two Rivers Music (ASCAP), according to Dave Bell, president of Mega Records & Tapes.

Ms. Floyd has also been previously affiliated with Dave Dudley's Six Days Music, where she served in a similar capacity for two years. In addition, she has also been associated with Central Songs, where she worked for three years as executive secretary to Buddy Mize and Cliffie Stone.

Oaks Organizes Carolers

■ NASHVILLE — A contingent of holiday carolers organized by the Oak Ridge Boys and Columbia Records brought their cheery sounds to several children's and young people's charitable institutions last week. The carolers, numbering about 70 persons representing all phases of Nashville's music industry, utilized two buses to visit the Florence Crittendon Home and Tennessee Preparatory School, as well as homes of several country music stars, with hundreds of presents and Santa Claus going along.

Gilley Campaign Set by Playboy

■ LOS ANGELES — Playboy Records, in conjunction with the release of Mickey Gilley's second album, "City Lights," has inaugurated a contest at various country radio stations throughout the country. The campaign was devised by Joe Ruffino, national sales manager for Playboy Records.

The contest will run on radio stations WMC in Memphis, WJJD in Chicago, KBOX in Dallas, and WHK in Cleveland. Each station selects its own contest methods for their listeners, such as mail-in post cards, additional giveaways such as candles to conserve "City Lights" and phone-in contests.

Prize Winners

Grand prize winners will receive a night of "City Lights" in the heart of "Playboy Country," Chicago, Illinois. Playboy Records and Music will arrange for air fare, limousine service, hotel and a night out on the town for the winners. Radio listeners at WJJD in Chicago will be driven by limousine to Playboy's Hotel and Club in Lake Geneva for two days.

Mickey Gilley is currently on a tour of the eastern states, and recently released the single "City Light" from the album.

NASHVILLE REPORT

By RED O'DONNELL



■ The Grand Ole Opry celebrates its 50th anniversary in November and ABC-TV is going to air a 90-minute special salute, originating at the new Opry House. It is not known how many of the present or past members of the long play show will appear.

The first Opry show, according to all available records, was broadcast on WSM radio Nov. 28, 1925.

The video program will not necessitate a change in date of the annual Grand Ole Opry Birthday Celebration & Country Music D.J. Convention. It is set for mid-October—and goes as per schedule.

Hillman T. Hall, younger brother of Tom T., cut his first material for the Warner Bros. label. The sessions were produced by songwriter-publisher-musician Marijohn Wilkins. Marijohn's involvement did not set a precedent in behalf of the Women's Lib movement. Anita Kerr and Bonnie Guitar previously handled such studio assignments. However, neither Bonnie nor Anita is a resident of Nashville, so perhaps Marijohn is the only femme disc producer on the local scene.

Susan Hudson's photo is on the cover of the current issue of Open Road magazine. Susan is the young Memphis singer with an Epic single in release of "Six Days On the Road," a trucker-type tune that started Dave Dudley on the highway to popularity several hundred miles ago. Charlie Rich handled production chores for Susan's sessions.

Birthdaying: Bobby Lord, Earl Scruggs, Autry Inman, Hap Peebles, Leona Williams, Jack Greene, Elvis Presley, Jack McFadden, Goldie Hill (Mrs. Carl) Smith, Tommy Duncan, Ray Price, Lawanda Lindsey.

Charley Pride's tour of Great Britain is slated Jan. 25 to Feb. 2. Super Charley will perform in London, Dublin, Southport, Glasgow, Birmingham, Wakefield and Yorkshire during his visit to England, Scotland and Ireland.

"I read in Record World where Barbara Mandrell is the only country music entertainer who birthdays on Christmas," writes Justin Tubb. "Well, I'm not sure if I'm the only artist in Nashville with a Christmas wedding anniversary, but my wife Carolyn and I celebrated our 7th on Dec. 25, 1974.

"Best thing I ever found in my stocking," adds Justin lovingly. Must have been a stocking with shape?

ASCAP cited Bill and Gloria Gaither as its Gospel Music Association's "Songwriter of the Year" Award was a silver tray.

Tommy Overstreet is to be a featured performer on a Merle Haggard Show tour that begins Jan. 17 . . . Bob Luman and his Stone's River Band headline the Holland Country Music Festival next Saturday in Utrecht, Holland.

How's this for advance booking?

Rex Allen Jr. has been set by Moeller Talent Agency to appear Dec. 20, 1975 at a wedding in Chillicothe, Mo., where he'll serenade the newlyweds with "Yes, We Have Love."

Singer Marilyn Sellars celebrated her birthday & New Year's Eve (Dec. 31, when else?) at Disney World, Fla. Marilyn's upcoming Mega album was produced by Clarence Selman. Her current chart-riding single is "He's Everywhere."

(Continued on page 41)

Hall of Fame Gets Akeman Banjo



The banjo belonging to the late country music artist, David "Stringbean" Akeman, was presented to the Country Music Hall of Fame and Museum by his brother, Robert Akeman. Stringbean—banjoist, singer and comedian on the Grand Ole Opry beginning in 1942—played this banjo on the Opry the night of his death, November 10, 1973. Pictured above at the presentation are, from left: Bill Denny, Country Music Foundation board member and president of Cedarwood Publishing Company; Frank Jones, chairman of the Foundation board; Diane Johnson, curator of the Country Music Hall of Fame and Museum; and Robert Akeman. Among others in attendance were Minnie Pearl, Grandpa Jones and Frances Preston.

COUNTRY PICKS OF THE WEEK

SINGLE MARTY ROBBINS, "LIFE" (Mariposa, BMI). With a self-penned number, Marty puts his guns down to reflect back over his life, and he finds himself thankful with no regrets. A beautiful ballad that speaks of the sunshine in life and what a friend has been. Sentence him to "Life." MCA MCA-40342.

SLEEPER SCOTTY REED, "OLD BEN" (Beechwood, BMI). A beautiful trucker story-song about a boy with a dog. It's sure to pull at your heartstrings as the two do their best to get by, with the strong message that a dog is a boy's best friend and a trucker is a best friend of those on the road. BASF B-15608.

ALBUM THE STATLER BROTHERS, "SONS OF THE MOTHERLAND." Today's top vocal group puts out another top album. There's no greater listening pleasure than a Statler's record, and this one's a real gem. Great cuts on "Eight More Miles to Louisville," "So Mary Could Make It Home" and "A Letter From Shirley Miller." Mercury SRM 1-1019.



Herbert Shucher Dies

■ BROOKLINE, MASS. — Herbert L. Shucher, 45, died here on Dec. 13 after a lengthy illness.

Shucher was a native of Boston, Mass. and graduated from Boston College. He moved to Nashville over 20 years ago and was active in talent management. He managed the careers of the late Jim Reeves, the Browns and was connected with the Dub Albritton Talent Agency. In 1968 he joined the Shelby Singleton Corp. as a divisional vice president and was with the company for four years. Since that time, he was employed with the Bell Sound Studios in New York City.

Survivors include a wife, Cathy Shucher; four children; his parents, Mr. and Mrs. Morris Shucher; and a brother, George Shucher, all of Brookline.

Studio One Productions Opens in Montgomery

■ MONTGOMERY, ALA.—Studio One Productions, formerly Dianne Records, is opening a new studio and office here. The music complex will include Studio One Records, Dianne Records, Carodian Music (BMI), and will be located at 35 Hannon Street, Montgomery, Alabama.

Officers will be Doug Hughes, general manager, artist and repertoire, country sound; Mitchell G. Bush, international marketing and promotion; and William Cox, artists and repertoire, young sound.

The studio will be available for rental to other record labels, writers and artists not under contract to Studio One.

RCA Plans Campaign For Bare Family LP

■ NASHVILLE—"Bobby Bare And The Family Singin' In The Kitchen," an album released last September, features Bobby Bare, his wife, and his three children in virtually unrehearsed, spontaneous family-type sing-alongs, most of which were written by Shel Silverstein.

Among the promotional projects designed specifically for the album have been: A transcribed radio show featuring Bare and the kids. RCA is sending the show on 12-inch discs to all country music radio stations, plus some MOR stations; RCA has created a children's coloring book based on songs in the album. The books will be available to country radio stations; RCA has sent copies of the album and copies of Shel Silverstein's book titled "The Giving Tree" to major newspaper entertainment writers, plus a transcript of a lengthy interview done with Bare concerning the album project; RCA is also sending copies of the album, the coloring book, and "The Giving Tree" book to families of key disc jockeys across the nation; In addition, the album is included in two major RCA advertising campaigns currently underway nationally, network and selected markets. The first campaign aired November 11-20 in 57 markets. The next campaign airs December 14-24 in the top 14 markets. The album is also included in point-of-sale material and is featured in the trade advertising pertaining to the campaign.

Nashville Report (Continued from page 40)

Minnie and Henry live next door to the Tennessee governor's mansion and in about a couple of weeks they'll get a new neighbor. **Ray Blanton** was elected governor the past November. He succeeds Gov. **Winfield Dunn**.

"I'm not a nosey neighbor," governor-elect Blanton said, "but I know I'm going to get along right neighborly with Minnie and Henry. I've been a fan of Minnie for more years than I'm sure she would care for me to remember. Not that she's ancient, but I started listening to her on the radio when I was boy in Adamsville, Tenn."

It hasn't been publicized much but the sale of recordings to juke box operators is a big thing in the music business. "If it weren't for the juke-box operators, some of us would not sell many singles," a major artist said.

Column's condolences to Tree International Music's co-owner-executive vice president **W. D. (Buddy) Killen**, whose 76-year-old father died in Florence, Ala., after a lengthy illness.

Answering numerous inquiries:

I am told that **Porter Wagoner** and his former girl vocalist **Dolly Parton** did not exchange the usual gilt-edge, glittering gifts the past Christmas. It was, according to my information, by mutual agreement.

However, Porter and Dolly are still friends (he produces her RCA records).

Despite the gloomy look and outlook in other fields, most of the Nashville music industry people with whom I have talked are optimistic about 1975.

A quickie survey along Music Row resulted in this consensus: "People will be buying records, and attending country music shows. However, some of the higher-priced acts are going to have to cut their fees."

COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KFDI, Wichita	WGBG, Greensboro	WTIK, Durham
KKYX, San Antonio	WHOK-FM, Lancaster, Ohio	WUBE, Cincinnati
KRMD, Shreveport	WNN, Louisville	WUNI, Mobile
KWMT, Ft. Dodge	WIRE, Indianapolis	WVOJ, Jacksonville
WCOU, Lewiston	WMQM, Memphis	WWOK, Miami
WENO, Nashville	WMC, Memphis	WXCL, Peoria

Leading the list of movers is Conway Twitty's "Linda On My Mind." Immediate response from WVOJ, WUNI, WIRE, WINN, WMQM, WMC (#32), WXCL, WUBE, WENO and WWOR (#20).

Freddy Fender's update of "Before The Next Teardrop Falls" continues to build audiences in Shreveport, Nashville, Memphis, San Antonio, Mobile and Jacksonville.

New Duo Doin' It: Price Mitchell and Jeri Kelly have teamed up on GRT and are causing a stir at KFDI, WUBE, WENO and WUNI with "Can't Help Myself."

Johnny Carver's "January Jones" is a timely addition in Indianapolis, Wichita, Peoria, Nashville.

Early response to Don Gibson's "I'll Sing For You" from WUBE, KFDI, WMC, WUNI and WENO.

Super songwriter Kenny O'Dell is looking to make it as a singer, and the self-penned "Soulful Woman" on Capricorn could be the one to make it possible! Picks at KFDI, WENO, WGBG; spins in Cincinnati and Memphis.

Hank Thompson adds some modern sounds to "Mama Don't 'Low" that's bringing good response at KKYX, WXCL and WTIK.

Regional Requests: Chip Taylor's "Me As I Am" lighting phones at WMC and WENO; Anne Christine's "How Important Can It Be" on the CME label drawing calls in Cincinnati; Dick Feller's "Cry For Lori" most requested new entry at WVOJ; Don White's "Old Standby" added at KKYX; John Wesley Ryles playing in Wichita with "When She Turns Off The Lights."

Reviving a Steve Davis tune of the late '60s, Joe Stampley is moving "Penny" in Nashville, Wichita, Greensboro, Mobile and Jacksonville.

There's some Jim Weatherly action at WINN, WWOK and WMC on "I'll Still Love You."

Steady gains on Lois Johnson, Mac Davis, Bobby G. Rice.

Did You Know Dept.: Jimmy "C" Newman's release of "Lache Pas La Patate (The Potato Song)" has sold more than 60,000 records in Quebec province alone (the only province in which it's been released so far). It's on the Deram label, a subsidiary of London Records.

"When She Turns Off The Lights"

"And Turns On The Love"

A Jim Cowen and David Anderson Song
sung by John Wesley Ryles on RCA



THE COUNTRY ALBUM CHART

JANUARY 11, 1975

JAN. 11	JAN. 4		WKS. ON CHART
1	3	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	8
2	2	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	11
3	4	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	24
4	1	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	15
5	5	MISS DONNA FARGO—ABC/Dot DOSD-2002	9
6	6	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM1-1012	13
7	8	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0712	16
8	9	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	32
9	7	ANNE MURRAY COUNTRY—Capitol ST 11324	19
10	11	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	28
11	16	GET ON MY LOVE TRAIN LaCOSTA—Capitol ST 11346	7
12	12	CLASSIC CLARK ROY CLARK—ABC/Dot DOSD-2010	12
13	15	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	7
14	14	MEL TILLIS' GREATEST HITS—MGM M3G-4970	8
15	19	CITY LIGHTS MICKEY GILLEY—Playboy PB403	4
16	17	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CPM 818	7
17	23	THE SILVER FOX CHARLIE RICH—Epic KE33250	4
18	25	I CAN HELP BILLY SWAN—Monument KZ 33279	3
19	20	WHAT A MAN, MY MAN IS LYNN ANDERSON—Columbia KC 33293	5
20	21	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603	24
21	22	LIKE OLE TIMES AGAIN RAY PRICE—Myrrh MST-6538	9
22	10	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	31
23	36	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500	3
24	32	REUNION GLEN CAMPBELL—Capitol SW11336	3
25	13	IT'S A MONSTER'S HOLIDAY BUCK OWENS—Capitol ST 11332	13
26	27	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	8
27	33	COUNTRY HEART 'N SOUL FREDDIE HART—Capitol ST 11353	5
28	24	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	16
29	31	GREATEST HITS, VOL. 1 BILLY CRASH CRADDOCK—ABC ABCD-850	5
30	30	NOW BRENDA LEE—MCA 433	7
31	39	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	3
32	29	FAMILY AND FRIENDS ROY CLARK—ABC/Dot DOSD-2005	9
33	35	LATEST AND GREATEST DANNY DAVIS—RCA APL1-0774	5
34	18	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC/Dot DOSD-2006	10
35	44	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY HANK WILLIAMS/HANK WILLIAMS, JR.—MGM-M3HB-4975	2
36	26	SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA APL1-0700	14
37	28	NASHVILLE HIT MAN CHARLIE McCOY—Monument 32922	15
38	38	I WONDER WHOSE BABY JERRY WALLACE—MCA 462	6
39	37	A MAN AND HIS MUSIC FARON YOUNG—Mercury SRM1-1016	6
40	43	IT'LL COME BACK RED SOVINE—Chart CH5-2056	10
41	34	LORETTA LYNN'S GREATEST HITS—MCA 120	32
42	40	ANOTHER GOODBYE SONG REX ALLEN, JR.—Warner Bros. BS 2821	10
43	47	THAT'S THE WAY LOVE SHOULD BE BRIAN COLLINS—ABC/Dot DOSD-2008	5
44	42	DIANA TRASK'S GREATEST HITS—ABC/Dot DOSD-2007	10
45	49	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712	16
46	50	BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H3G-4516	8
47	41	COUNTRY IS TOM T. HALL—Mercury SRM1-1009	19
48	52	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441	20
49	45	LIVING PROOF HANK WILLIAMS, JR.—MGM M3T-4971	12
50	48	PEACEFUL EASY FEELING ROY DRUSKY—Capitol ST 11339	6
51	54	PORTER AND DOLLY—RCA APL1-0646	20
52	46	MOVIN' ON HANK THOMPSON—ABC/Dot DOSD-2003	11
53	—	HIGHLY PRIZED POSSESSION ANNE MURRAY—Capitol ST 11354	1
54	57	BEST OF CHARLIE RICH—Epic KE 31933	34
55	58	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	30
56	51	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	20
57	53	ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-0606	25
58	63	PURE LOVE RONNIE MILSAP—RCA APL1-0500	37
59	56	GRAND TOUR GEORGE JONES—Epic KE 33083	20
60	60	COUNTRY BUMPKIN CAL SMITH—MCA 424	32
61	55	SINGING SUSAN RAYE—Capitol 11333	12
62	—	I CAN LOVE YOU ENOUGH GEORGE JONES—RCA APL1-0815	1
63	59	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KC 32531	43
64	65	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	30
65	62	10TH ANNIVERSARY ALBUM BOBBY GOLDSBORO—UA LA311-H2	10
66	61	THE JUNKIE AND THE JUICEHEAD JOHNNY CASH—Columbia KC 33086	9
67	64	HIGHWAY HEADIN' SOUTH PORTER WAGONER—RCA APL1-0713	13
68	—	WORKIN' AT THE CARWASH BLUES TONY BOOTH—Capitol ST 11352	1
69	67	I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC GA-10005	19
70	66	SAMMI'S GREATEST HITS SAMMI SMITH—Mega MLPS-604	9
71	69	PLEASE DON'T TELL JOHNNY CARVER—ABC ABCD-843	11
72	71	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	52
73	70	A MI ESPOSA CON AMOR SONNY JAMES—Columbia KC 33056	14
74	68	LIFE MACHINE HOYT AXTON—A&M SP 3604	11
75	72	LITTLE DAVID WILKINS—MCA 445	13

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MARY LOU TURNER—MCA MCA-40343
COME ON HOME (Excellorec, BMI)

Mary Lou tells her man that if he wants to be loved in the proper perspective, then he'd best gallop on home to her doorstep. It'll be coming home at the top!

CURTIS YOUNG—Caprice CA 2007
YOU'RE THE ONE (Glenwood, ASCAP)

The lady is one in a million for this boy and he sings her praises well. He'll be the one with this "one."

BILLY PARKER—Artco C 5009 L
NOTHING (BUT OUR TRUE LOVE) (Acoustic, BMI)
NOW SHE'S JUST MINE (Acoustic, BMI)

Singer longs for the good ole days when she had just a good ole boy and he had a good ole gal and they had good ole love. A good ole song here!

LLOYD GREEN—Monument ZS8 8635
SALLY G (McCartney/ATV)

Ex-Beatle Paul penned this number and super session man Lloyd steals it away. Bouncy melody that stands great on its own. Green grows the hit!

JIM WEATHERLY—Buddah BDA-444-N
I'LL STILL LOVE YOU (Keca, ASCAP)

Super writer tells his little darlin' that when she's ready to return, he'll still love the little lady. A good beat for the heat.

SANDI BURNETT—Columbia 3-10079
LOVE YOU GOTTA GIVE (Albert Hall, BMI)

Sandi sings love's praises and her super vocal range and production should put this on playlists immediately. You gotta give this one a shot!

RON HARRIS—Country Showcase America CSA-159
I HOPE YOU KEEP ON CRYING (Ricci Mareno, SESAC)

NOTHING I CAN DO (Country Showcase America, BMI)
 Newcomer sings that he wants his lady back home to keep crying while he's gone 'cause then he'll know she's missing him. Nothing but smiles here.

PRICE MITCHELL & JERRI KELLY—GRT-016
I CAN'T HELP MYSELF (Jobete, BMI)

Old Four Tops song is given the country hit treatment by this two-some. You can't help yourself from likin' this one. Sugar pie honey bunch!

MIKE LUNSFORD—Gusto GO-S-5593
WHILE THE FEELINGS GOOD (Brougam, BMI)

Singer wants his lady to get on with the lovin' while the feelings are maximum yummy. It's enough to make you jump the Snake River Canyon!

LARRY STAMPER—Red Bird RB 1310
LOOK WHAT LOVING YOU HAS DONE TO ME (Cheekwood, BMI)

Love can do you in, and it's done this ole boy in on this number. Give it a spin and see what it'll do to you. Good country!

RED SIMPSON—Portland 45-029
MOTEL JOE (Central Songs, BMI)

It seems he always ends up in a motel when his chief maid kicks him out of his regular room. Check it in with a room at the top.

EASY-STREET—Brougam BRM 103
LULLABY (Easy-Street, ASCAP)

Smooth sounding group sings the soft song of the lullaby. This one will keep you awake all the way through, leaving you in a mellow mood.

GENE BROWN—Gusto GO-125

SHIP WITH THE GOLDEN SAIL (Tommy Hill, BMI)
 A gospel-flavored number with smooth production should sail to the end of the rainbow. This ship is pulling out for the top!

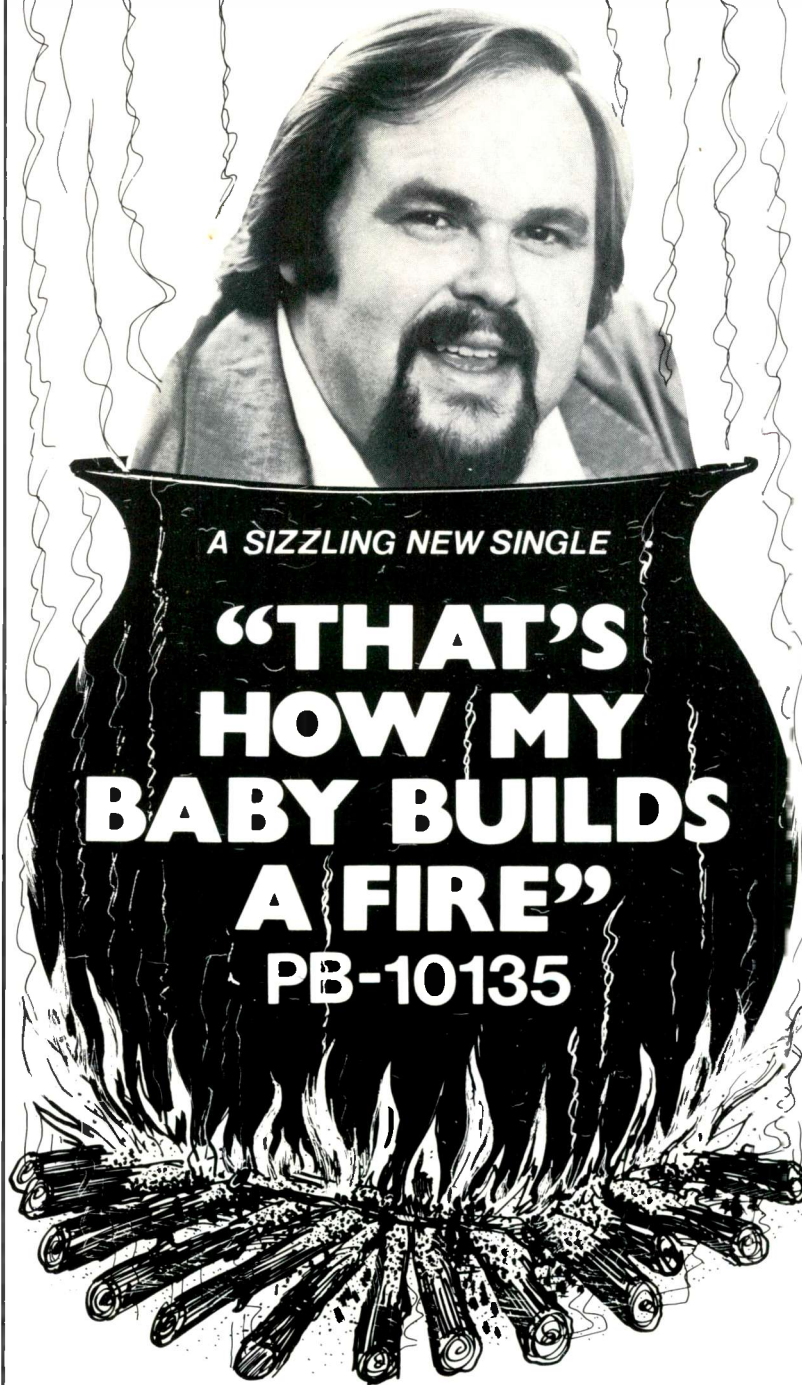
THE COUNTRY SINGLES CHART

JANUARY 11, 1975

JAN. 11	JAN. 4		WKS. ON CHART
3	3	RUBY BABY BILLY CRASH CRADDOCK— ABC 12036	10
2	2	WHAT A MAN, MY MAN IS LYNN ANDERSON— Columbia 3-10041	11
3	4	KENTUCKY GAMBLER MERLE HAGGARD—Capitol 3974	9
4	9	(I'D BE) A LEGEND IN MY TIME RONNIE MILSAP— RCA PB-10112	7
5	5	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MS146	11
6	1	OUT OF HAND GARY STEWART—RCA PB10061	12
7	7	THE DOOR GEORGE JONES—Epic 8-50038	11
8	8	IT'S MIDNIGHT/PROMISED LAND ELVIS PRESLEY— RCA PB-10074	10
9	10	MY WOMAN'S MAN FREDDIE HART—Capitol 3970	10
10	11	FOR A MINUTE THERE JOHNNY PAYCHECK—Epic 8-50040	10

11	12	ROCK ON BABY BRENDA LEE—MCA 40318	9	44	48	EVERYBODY NEEDS A RAINBOW RAY STEVENS—Barnaby B610	5
12	16	CITY LIGHTS MICKEY GILLEY—Playboy 6015	6	45	52	CAROLINA MOONSHINER PORTER WAGONER—RCA PB-10124	4
13	18	FORBIDDEN ANGEL MEL STREET—GRT 012	10	46	53	IT'S A SIN WHEN YOU LOVE SOMEBODY GLEN CAMPBELL—Capitol 3988	4
14	15	POOR SWEET BABY JEAN SHEPARD—United Artists UA-XW552-X	10	47	20	SUSAN WHEN SHE TRIED STATLER BROTHERS—Mercury 73625	9
15	6	WE'RE OVER JOHNNY RODRIGUEZ—Mercury 73621	13	48	57	LAY BACK LOVER DOTTIE WEST—RCA PB-10125	4
16	25	WRONG ROAD AGAIN CRYSTAL GAYLE—United Artists UA-XW555-X	8	49	13	HE CAN'T FILL MY SHOES JERRY LEE LEWIS—Mercury 73618	12
17	17	ANGELS ARE HARD TO FIND HANK WILLIAMS, JR.—MGM 14755	9	50	21	U.S. OF A. DONNA FARGO—ABC/Dot DOA 17523	12
18	19	I'VE GOT MY BABY ON MY MIND CONNIE SMITH—Columbia 3-10051	8	51	22	SHE CALLED ME BABY CHARLIE RICH—RCA PB-10062	14
19	23	IT WAS ALWAYS SO EASY MOE BANDY—GRC GR-2036	7	52	51	RICHARD AND THE CADILLAC KINGS DOYLE HOLLY—Barnaby 608	6
20	24	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 40335	6	53	61	I CAN'T HELP IT LINDA RONSTADT—Capitol 3990	3
21	36	THEN WHO AM I CHARLIE PRIDE—RCA PB-10126	5	54	71	THAT'S HOW MY BABY BUILDS A FIRE JOHNNY RUSSELL—RCA PB-10135	2
22	27	THERE'S A SONG ON THE JUKEBOX DAVID WILLS—Epic 8-50036	8	55	65	DEAR GOD ROY CLARK—ABC/Dot DOA 17530	2
23	28	DEVIL IN THE BOTTLE T. G. SHAPPARD—Melodyland M6002F	5	56	66	HE'S EVERYWHERE MARILYN SELLARS—Mega MR-1221	3
24	26	I WONDER WHOSE BABY JERRY WALLACE—MCA 40321	8	57	62	ON THE WAY HOME BETTY JEAN ROBINSON—MCA 40300	7
25	37	THE TIES THAT BIND DON WILLIAMS—ABC/Dot DOA-17531	5	58	60	I MAY NOT BE LOVING YOU PATTI PAGE—Avco CAV-603	8
26	33	WOLF CREEK PASS C. W. McCALL—MGM 14764	6	59	68	MR. SONGWRITER SUNDAY SHARPE—United Artists UA-XW571-X	3
27	30	SOMEONE CARES FOR YOU RED STEAGALL—Capitol 3965	8	60	67	BIG MAMOU FRENCHIE BOURQUE—20th Century TC 2152	3
28	29	SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA PB-10096	8	61	63	FORGETTIN' ABOUT YOU JIM GLASER—MGM 14758	4
29	31	THAT'S THE WAY LOVE SHOULD BE BRIAN COLLINS—ABC/Dot DOA-17527	8	62	64	WHOLE LOTTA DIFFERENCE IN LOVE GEORGE KENT—Shannon 824	6
30	35	ANOTHER YOU FARON YOUNG—Mercury 73633	6	63	58	ANGEL IN AN APRON DURWOOD HADDOCK—Caprice CA 2004	8
31	34	GREAT EXPECTATIONS BUCK OWENS—Capitol 3976	7	64	72	WHOEVER TURNED YOU ON LITTLE DAVID WILKINS—MCA 40345	2
32	32	EASY TO LOVE HANK SNOW—RCA PB-10108	7	65	74	HOPPY, GENE AND ME ROY ROGERS—20th Century TC 2154	2
33	38	THE BUSIEST MEMORY IN TOWN DICKEY LEE—RCA PB-10091	7	66	69	SEE SAW PATSY SLEDD—Mega 1217	4
34	44	I CARE/SNEAKY SNAKE TOM T. HALL—Mercury 73641	3	67	—	SW'ET SURRENDER JOHN DENVER—RCA PB 10131	1
35	55	RAINY DAY WOMAN WAYLON JENNINGS—RCA PB-10142	3	68	70	SALLY G PAUL McCARTNEY & WINGS—Apple 1875	3
36	41	WATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE—Capitol 3980	6	69	—	CHAMPAGNE LADIES AND BLUE RIBBON BABIES FERLIN HUSKY—ABC 12048	1
37	43	I'M A BELIEVER TOMMY OVERSTREET—ABC/Dot DOA-17533	4	70	—	YOU ARE THE ONE MEL TILLIS & SHERRY BRYCE—MGM 14776	1
38	42	AIN'T SHE SOMETHIN' ELSE EDDY RAVEN—ABC 12037	7	71	75	I BELIEVE THE SOUTH IS GONNA RISE AGAIN TANYA TUCKER—Columbia 3-10069	2
39	45	NEVER COMING BACK AGAIN REX ALLEN, JR.—Warner Bros. WBS 8046	5	72	—	LOVIN' YOU WILL NEVER GROW OLD LOIS JOHNSON—20th Century TC-2151	1
40	47	LADY CAME FROM BALTIMORE JOHNNY CASH—Columbia 3-10066	5	73	73	CHAPEL OF LOVE JERIS ROSS—ABC 12038	3
41	49	LET'S SING OUR SONG JERRY REED—RCA PB-10132	4	74	—	WATCH OUT FOR LUCY TONY BOOTH—Capitol 3994	1
42	14	I CAN HELP BILLY SWAN—Monument ZS8-8621	13	75	—	BUTTERFLY EDDY ARNOLD—MGM M 14769	1
43	50	OUR LOVE ROGER MILLER—Columbia 3-10052	5				

JOHNNY'S COOKIN'



A SIZZLING NEW SINGLE
"THAT'S HOW MY BABY BUILDS A FIRE"
PB-10135

JOHNNY RUSSELL

Exclusively on **RCA** Records and Tapes

175

10 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.

1. THE RETAIL REPORT: This weekly feature gives the industry an accurate market-by-market breakdown of the new albums being sold and reported by the buyers of major retail chains around the country.

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.

3. DIALOGUE: Perhaps the most important single feature available to today's music record industry, Dialogue offers exclusive interviews with key personalities from all areas of the ever-expanding world of music, providing candid and often controversial insight into the individuals who make the crucial decisions on a day-to-day basis.

4. COUNTRY: With in-depth, comprehensive news coverage, special features such as the Country Hot Line and Red O'Donnell's Nashville Report and the industry's most widely respected and followed country charts, our country staff, the largest in the trade publication field, provides up-to-date, on-the-spot insight into and information about the people and events that comprise the ever-expanding world of country music.

5. R&B: Always a leader in the field, Record World combines up-to-date news and the industry's most respected charts with Dede Dabney's renowned Soul Truth column to provide the most comprehensive R&B coverage available.

6. DISCO COVERAGE: A comprehensive report on the state of the dance floor. Hit records are busting out of America's discos, and Vince Alelli, a pioneer in recognizing and specializing in the disco scene, is there picking the hits and spotting the trends.

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

8. AM ACTION: The only trade magazine tip sheet brings you the real hits receiving the most additions at the key major market stations and also alerts you to records crossing over from R&B and Country and predicts the records by new artists that are bound for the top of the charts.

9. LATIN/JAZZ/CLASSICAL/GOSPEL: Utilizing the talents of some of the most respected and knowledgeable individuals in each field, Record World's specialty sections combine news, charts and analyses in providing up-to-date coverage in these ever-expanding areas.

10. SPECIALS: Record World's "Specials" spotlight the events, the people, and the organizations that make up the changing face of the recording industry. Each "Special" section features exclusive editorial coverage and background data, providing our readers with vital, up-to-date information on what is happening now, and more importantly on what will be happening in the future.

As 1975 begins, these 10 key features have already made Record World the most readable – and the most widely read trade magazine serving the music industry. We'll be expanding in the coming year, adding new features designed to give our readers still more of the information they need to act effectively. And our effectiveness is the key reason why Record World is the optimum choice for your advertising dollar in 1975.