Who In The World:
Staple Singers
With Their Album 'City In The Sky'
Following In The Wake Of Their Soulfully
Successful Single Of The Same Name, The
Gospel-Rooted Stax Quartet Continues To
Capture A Broad Cross-Section Of Audience

HITS OF THE WEEK

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

GOLDEN EARRING, "CANDY'S GOING BAD"
[prod. by Golden Earring/Fred Hoa-
yen] (Larry Shaye, ASCAP). Printed
label copy instructions read 'play
loud.' But then, what better way
to hear the Dutch rockers follow-up to
'Radar Love'? Hard rock 'Candy'
for both AM and FM sweet
tooths telling of an offending off-
spring. MCA/Track 40099.

PAPER LACE, "THE BLACK-EYED BOYS"
[prod. by Mitch Murray & Peter Callan-
der] (Murray-Collan-
der, ASCAP). Keep a lookout down
town St. Louis for a Willard Collins
version of his boy's story. "Black-Eyed
Boys" could make you do some
sneaking around. MCA/Track 40092.

EDGAR WINTER GROUP, "EASY STREET"
[prod. by Rick Derringer] (Silver Steed, BMI)
You can always count on Edgar and
crew to come up with a Winter won-
derland of hit product. This one is a
bistro-slink saga of good time av-
enance with lyrically loose but instru-
mentally tight terminology. An ex-
citing departure from boogie boule-
vard! Epic B-50034.

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

GARRY BONNER, "BABY BABY (LOVE IS
WAITING)" [prod. by Bob Ezrin] (Hud-
son Bay, BMI). Former Turtles are
coming out of their shells sporting
its collective belt, this self-contained band
returns to its roots to combine jazz
with their successful funk flavor. The
single, 'Higher Plane,' is ascending
the charts with the entire set exempli-
fying their musical maturation. De-
lite DEP-2014 (PIP) (6.98).

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

RASPBERRIES, "STARTING OVER." Mas-
ters of the top pop sound team up for
a fourth time with production whiz
Jimmy Lenner for one of the best al-
bums to have emerged this year. The
single, 'Overnight Sensation,' is ex-
actly that, with the unedited version
being a tour de force. 'Play On,
Cruisin Music' and the title tune go
all the way! Capitol ST-11529 (6.98).

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

"FELIX CAVALIERS." The man whose
vocals thrilled us in the late sixties
when he fronted the Rascals comes
'orch with a groove,' good livin' solo
set. Deft co-production from Todd Rund-
gren embellishes Cavaliere's rich vo-
cals, as 'A High Price to Pay' leads
the pack of gems with a hook that
can't miss. The dawning of a major

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

"Home At Last"

CPI/CP/CPK1-0603

Produced by Norbert Putnam of Code 615 Productions, Inc.
RCA Pacts Phantom Label

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

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

Roulette Expands

NEW YORK — With two groups currently riding the charts and several more signed and ready to go, Morris Levy has announced plans to expand the Roulette label, which kicked off the careers of such classics as Cream albums. This new associates to RCA Records — a "complex undertaking. But, with the strength and enthusiasm of Phantom — is a complex undertaking. Together, these renewed success stories prove that the often cyclical nature of pop music can be used to a veteran's advantage when the right combination of excitement and performance level is captured once again in the studio. Chart "cold periods" as long as 12 years no longer seem to be top 40 barriers.

4 in Top 10

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

Capitol Beach Boys Anthology Makes Album Chart History

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

Since there is no new Beach Boys material currently released, and since the group is constantly touring, Capitol Records decided to capitalize on these factors by reselling their catalogue product during the summer season, which has long been the peak time for the group's sales. In an interview with Record World, Don Zimmermann, senior vice president/marketing for Capitol, stated that although the first idea was to release a greatest hits package, they looked further and decided in conjunction with a "summer concept" album which would be supported by Capitol's first all-out TV advertising blitz.

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

Capitol also decided to release and sell the album through their normal distribution channels rather than through a television sales company. The album was released as a normal part of the Capitol catalogue and will remain on sale as long as there is demand. There were instantaneous sales upon the release of the record, and it debuted the first week with a bullet in the 101-150 album chart. Then, the TV advertising began with 30 and 60 second spots to to top 40 barriers.

New Hits from Veteran Acts Point to a Comeback Trend

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

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Canadian Clauses

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

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

CMA Names Finalists

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

(Continued on page 32)
George Harrison Plans Major Tour

LOS ANGELES—George Harrison has set a major concert tour of the United States and Canada. The tour will begin in Vancouver on November 2 and will include approximately 50 concerts in 27 cities over a period of seven weeks. This tour will mark George Harrison's first concert appearance since The Concert For Bangladesh in 1971 and his first American tour since 1966.

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

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

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

ABC Names Rosica VP, Marketing

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

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

Jones Leaves Polydor

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

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

Tours Scheduled
Asked if the addition of Ronson would change Mott's sound, Hunter replied that Ronson played more in the middle range of his instrument and would probably change the effect to one of a still heavier sound. The group begins rehearsing in England this week for a European and English tours set for this Fall. Current plans are for an American tour next Spring.
A single called "Do It Over" by Olympic Runners recently set all New York City a'dancing.

Then it was turned over.

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

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

It's off and running.

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

■ LOS ANGELES — Vince Cosgrave, MCA Records' vice president, promotion, has announced several new appointments within the MCA Records, Inc. organization throughout the United States. Ray D'Aniow has been named promotion manager at MCA's New York office. D'Ariano was formerly in the special projects department of Sicilia Associates in New York.

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

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

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

Bell Benson Promotions

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

Casablanca Ups Harris, Names Lathower

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

Harris, formerly with Bogart at Buddah Records will assume allbum marketing duties in addition to his current roles in artist relations and album promotion.

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

Cat Stevens Plans UNICEF Donations

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

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

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

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

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

NARAS, Vanderbilt Law School Host Tape Piracy Symposium

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

Opening Remarks

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

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

Industry's Plight

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

Others who joined Martell on this portion of the symposium were Jules Malamud, executive counsel of ASCAP; Mrs. Theodora Ringer, Register of Copyrights in Washington, D.C.; Hon. Thomas C. Brennan, chief counsel on the Senate sub-committee on Patent, Trademark and Copyright; Herman Finkelstein, retired general counsel of ASCAP; Mrs. Theodora Zavini, executive vice president of BMI; and Albert Cianciacco, house counsel of SESAC on the panel.

The major factor dealt with at the symposium was the copyright law and its enforcement. Limited protection is given to record companies under a 1972 Federal law which expires in 1975. Currently, the recording industry is seeking to strengthen and lengthen this protection.

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

Judicial Attitude

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

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

Heavier Sentencing

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

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

Increased Penalties

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

Murphy stated emphatically that there is a need for the public (Continued on page 70)
NEIL DIAMOND'S NEW SINGLE IS COMING NEXT WEEK.

ON COLUMBIA RECORDS
**The Coast**

**KAREN FLEEMAN**

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

**CHAMPAGNE BUBBLES, ANYONE?** Lawrence Welk and his musical family are celebrating 50 years in music this year....The new Kiss album, which will be released next month, will have liner notes printed in both Japanese and English. It is reportedly the first time that cover notes have been printed in both languages. The reason for the two languages, according to Casablanca Records president Neil Bogart is that “Japan is the second largest record market in the world, next to the U.S.”...Robert Flack, because of her 40-pound weight loss, was questioned as to how she would fit into her upcoming “Stardust” role. She replied, “They’ll just pad me everywhere it’s needed.”...Madame Tussaud’s in London is preparing the wax figure of Ella Fitzgerald for the wax museum. The artists will have the image ready for 1975....New additions: Andy Denno (formerly with Sly and the Family Stone) is the new banjo player for Joe Cocker’s newly-formed Cock ‘n Bull band. Tim Hinckley has been added to Humble Pie. He’s been credited as one of the top ten studio session keyboard players in England. The band is in the studio recording their next album, scheduled for a January release....Tito Jackson, guitar player of the Jackson Five, hosted a party for Al Green prior to Green’s Universal Amphitheatre stint. Guests included David and Angie Bowie, Quincy Jones and Peggy Lipton (who have decided to wed), Don Cornelius, the Supremes and Lamont Dozier. Highlighting the evening was Michael Jackson teaching Bowie the “Robot Dance,” and Green and Bowie exchanging stage presentation secrets...Notes on Leon Russell’s new release: ECCO is scheduled for a Winter release. He is a truly gifted musical performer, and a movie about his life is in the works....Mick Jagger is reportedly trying to buy an old church to convert into a studio—ala Leon Russell....Festival Records general manager in Australia presented Jethro Tull’s lead singer, Ian Anderson, with a gold map of the country for the many gold records the group has had on their shores....The entire Chrysalis staff will go on the road for the next two weeks to promote Jethro Tull’s new single and album....Atlantic Records prez Ahmet Ertegun hosted a luncheon for Emerson, Lake & Palmer, to honor them for their fifth consecutive platinum album, “Brain Salad Surgery.”...UCLA is offering a course on how to design album covers. The workshop, which teaches graphic design forms, will concentrate on concept and design of front covers for albums....

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**THE COAST**

**KAREN FLEEMAN**

**RITA TURNER**

**Takin’ The Solo Route**

**BY ROBERT ADELS**

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

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

**A Wonder-Full Party**

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

**Morgan Heads TRO Division**

**NEW YORK—**Howard S. Rich- mond, president of TRO, Inc. in New York, has announced the appointment of Eddie Morgan as director of new projects. Morgan will headquarter in New York, and will work directly with Richmond and Al Brackman in the development of U.S.A. originated projects in all areas of pop music. Morgan’s activities will also include a close association with David Platz of the Essex Music Group of music publishing and production activities in London. Morgan will act as liaison in servicing U.S.A. record companies with new product originating out of Essex. Morgan comes to TRO from RCA Records, New York. Prior to joining RCA, he was associated with SESAC for many years.

**Bad Co. Goes Gold**

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

**David Essex Stars In Second Movie**

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

"Stardust" recently opened in Great Britain after battling with England’s film censor for an AA certificate, in order to allow teen-agers over the age of 14 to see the film. Originally, the British censor had planned to give "Stardust" an X certificate which would bar movie-goers under 18, but Essex’ fans, many of whom are under 18, protested he should have R rating. "Stardust" is scheduled to be released in the U.S. this fall by Columbia Pictures. Negotiations are currently under way to have "That’ll Be The Day" released in this country as well.
THE GREAT
LOU RAWLS
HAS JUST
CREATED A NEW
STANDARD!

"SHE'S GONE"

RECORD WORLD COVER PICK
"Definitely the man's finest hour since his Grammy-winning performance of "Natural Man."

BILLBOARD POP PICK OF THE WEEK
"One of the truly magnificent song stylists of our time comes up with his most commercial entry in years. Should put him right back on top of the charts."

CASH BOX PICK OF THE WEEK
"Now this is a treat! This classic song is perfectly covered by this great song stylist in what is easily his best recorded performance in years. The intensity of the song seems to have increased tenfold. Get to know this incredible performance."

BELL RECORDS WELCOMES THE SUPERB ARTISTRY OF LOU RAWLS!
Mercury Rushes New Stewart LP

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

Delayed

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

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

First In Two Years

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

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

DeMarino Leaves CMA

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

Paul Anka People

Shown sharing their enthusiasm for Paul Anka’s new United Artists album, “Anka,” are (standing, from left) Terry Stevens, program director, WIXY; Al Teller, president of United Artists Records; Odia Coates, who sings on Anka’s chart toppling single “(You’re) Moving My Baby” and who will soon have an answer record of her own; Brent Marcoquiseppe, Cleveland Phonodisc district director; and Dick Beem, general manager, WIXY; (kneeling, from left) Vic Perrotti, local United Artists office manager; and wearing "Force" tee-shirts on the street; these items as well as "Force" posters were produced by the Warner’s merchandising department under director Adam Somers

New Release

The first album release keyed to the campaign is now in the hands of WEA branches and sales offices throughout the country. The Warner Bros. portion of the release includes Graham Central Station’s "Release Yourself;" Bonnie Raitt’s "Streetlights;" and the Faces’ "Ron Wood’s first solo effort. "I’ve Got My Own Album to Do." Also in the release is Dory Previn’s first for the label, "Dory Previn;" the album debut of Jay Dee, “Come On In Love;" and a country album by Rex Allen, Jr. titled “Another Goodbye Song.”

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

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

Capricorn

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

DisRee Records has a two album set from Frank Zappa and the Mothers, titled "Roxy & Elsewhere;" Tim Buckley’s latest, "Look at the Fool;" and from Ted Nugent, "Double Vision." The latter four titles are part of Warner Bros.’ new "The Force" campaign for the remainder of the year. Double-truck full color ads will unveil the campaign to the industry while Warner Bros. force members will be carrying police department-style "Force" wallets and badges, and wearing "Force" tee-shirts on the street; these items as well as a "Force" poster were produced by the Warner’s merchandising department under director Adam Somers.

The Force: Warner/Reprise Fall Campaign

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

Promo Film

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

"The Force” was conceived by Warner Bros. art director Ed Thrasher, who also coined the “Ol’ Blue Eyes is Back” phrase.

Follow-Through

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

Black Oak Arkansas Files Affidavits on Hawaii Incident

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

Filed in Arkansas

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

WIL-FM Goes Country

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

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

Available on MCA RECORDS
8-Track and Cassettes

FANCY—Big Tree 16026 (Atlantic)
TOUCH ME (prod. by Mike Hurst/Solid Gold) (Intersong, ASCAP/AI Gallico, BMI)

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

DR. HOOK & THE MEDICINE SHOW—
Columbia 3-10032
THE BALLAD OF LUCY JORDON (prod. by Ron Holliehine) (Evil Eye, BMI)

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

SUZI QUATRO—Bell 45-609
DEVIL GATE DRIVE (prod. by Mike Chapman, Nicky Chin) (Chinnichap/RAK, ASCAP)

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

CARL DOUGLAS—20th Century 2140
KUNG FU FIGHTING (prod. by Biddu/Pye Records) (Chappell, ASCAP)

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

BOOKER T—Epic 8-50031
EVERGREEN (prod. by Booker T, Jones) (Universe, ASCAP)

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

BUDDY MILES—Columbia 3-10030
WE GOT LOVE (prod. by Johnny Bristol) (Bushko, ASCAP)

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

TIM BUCKLEY—DisCReet DSS 1311 (WB)
WANDA LU (prod. by Joe Falsia) (Fifth Floor, ASCAP)

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

KEITH GREEN—Rustic 503
PARDON ME (TRANSCRIPT OF THE 18 MINUTE TAP GAG) (prod. by Keith Green) (April/beat/lem, ASCAP)

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

CON-FUNK-SHUN—Fretone 017
MR. TAMBOURINE MAN (prod. by Ted Stenges) (WB, ASCAP)

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

BOB MARLEY & THE WAILERS—
Island 005
I SHOT THE SHERIFF (prod. by Chris Blackwell & Wailerst Cayman, ASCAP)

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

VAN MORRISON—Warner Bros. 8029
BUBAS (prod. by Von Morrison/Coledonia Prod.) (Warner-Tamerlane/Coledonia Soul, BMI)

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

ROBBY BENSON—Bell 45-611
HEY EVERYBODY (prod. by Joe Brooks/Cashwest Prod.) (Big Hill, ASCAP)

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

DEODATO—MCA 40302
SUPER STUNT (prod. by Eumir Deodato/Kenya Musici Kenya, ASCAP)

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

WILSON PICKETT—RCA PB-10067
ISN'T THAT SO (prod. by Brad Shapiro & Wilson Pickett) (Fourth Floor, ASCAP)

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

MALCOM ROBERTS—BASF 19566
LOVE IS ALL (prod. by EMI Records) (Felsted, BMI)

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

CHOCOLATE SYRUP—Brown Dog 9002 (Mainstream)

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

Sundae soulmen saw some hit drippings from their "Miss Teenage America" pageant emcee, he debuted this one coast to coast recently with video impact. Now it's radio's chance to get in on it.

WAYLON JENNINGS—RCA PB-10020
I'M A RAMBLIN' MAN (prod. by Waylon Jennings and Ray Pennington) (Fret, BMI)

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

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

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

42nd STREET—Sunburst 531
COOL DUDE & FOXY LADY (prod. by Seth Greenky) (42nd Street, SESAC)

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

RAY CONNIFF—Columbia 3-10022
WHEN MABEL COMES IN THE ROOM (prod. by Jack Gold) (Jerrico, ASCAP)

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

BROOKLYN PEOPLE—Cheri 502
BROOKLYN EXPRESS—(prod. by Tallise) (U'mnah/Brendi, BMI)

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

BERT CONVY—Era 112
JUST GIVE ME A CHANCE (prod, by Herb Newman) (Pattern, ASCAP)

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

SCOTT GRADY—Christi 308
RIP IT UP (prod. by Major Bill Smith) (Venice, BMI)

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

SIDNEY JOE QUALLS—Dakar 4537 (Brunswick)

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

Talent-on-the-build for the label comes across with a rhythm ballad of superior Qualls-ity. Lyrically soulful liberties taken set S.J.'s career free to explode.
NOW AVAILABLE.
SAMA LAYUCA
McCoy Tyner—Milestone M-9056 (Fantasy) (6.98)
Tyner's magical fingers whir over the keys in a breath taking display of musical expertise. All the selections are self-penned and serve as fine examples of Tyner's uniquely compelling style. Kudos to Bobby Hutcherson, Gary Bartz and Azar Lawrence as sessionmen and Orrin Keepnews for production.

THE RAMBLIN' MAN
Waylon Jennings—RCA AP1-0734 (5.98)
The man who's putting the western back into country & western makes room for pop inroads with his honest, rugged approach. Not only to mince words, the songs are hard-hitting and grabbing, as "Cloudy Days," the oft-covered "Midnight Rider" and the stunning title tune polish the stone. Walk on Waylon!

TARZANA KID
John Sebastian—Reprise MS 2187 (WB) (6.98)
It's been a long wait between albums from this great man. But one listen will assure that it's been well worth it. The warmth that he generates stays aloft during the disc's course, particularly special on "Friends Again," "Wild About My Lovin'" and "Singin' the Blues." A spoonful of melodies with lots of love!

THE SYLVERS III
MGM A30-4940 (6.98)
Families have been reigning supreme in the pop field of late, and the Sylvers are no exception. The hit-making siblings dispense funky rhythms and vocal prowess, and demonstrate their potent songwriting capabilities. Best displaying their musical agility are "I Aim To Please You," "Don't Give Up the Good Life," "Am I Feeling The Fire," "I Can Feel the Fire," "Am I Lonely?" and "Gimme That Loving". A fine set. "Outside Forces" is a consistently commercial cut; "Is It Real?" is a gently flowing ballad; and "Gimme That Same Old Feeling" is just the right blend of funk and jazz.

RECORD WORLD SEPTEMBER 28, 1974

ALBUM PICKS

PHOTOGRAPHS & MEMORIES/HIS GREATEST HITS
Johnny Nash—Epic PE 32828 (6.98)
Nash really stirs it up on his latest, departing from a pure reggae sound and rather blending pop, funk, r&b and jazz with a hint of reggae. A thoroughly enjoyable set from start to finish—the flowing "You Can't Go Halfway," the compelling "Fanny Big Horn," and the jubilant title tune spotlight. Celebrate clearly now!

DORY PREVIN
Warner Bros. BS 2811 (6.98)
Always known as a brilliant lyricist, Ms. Previn takes a more commercial turn here with Nikolas K. Venet production and able assistance from fine sessionmen. "Lover, Lover Be My Cover" is a sweet ballad with country flavor; "Coldwater Canyon" is a terrific lifestyle statement; and "The Obscene Phone Call" is a swell ditty.

URUBAMBA
Columbia KC 32896 (5.98)
The four South American musicians who accompanied Paul Simon on his recent concert tours have come forth with an album featuring their unique sound. The mood is mellow, the instruments unlike the norm, and the Paul Simon production sparkling. MOR programming and FM segue possibilities are limitless for this dulcet delight.

ROXY & ELSEWHERE
Zappa/Mothers—DiscReet 2DS 2202 (WB) (9.98)
This ensemble has been on the scene for some time, and they are now receiving strong public acceptance, as their last release, "Apostrophe," reached top 20 status. This two-record, live set features their fine musicianship and satirical lyrics, and continues in their bizarre tradition. Could be their biggest yet!

IT COULD HAVE BEEN ME
Sami Jo—MGM 530 703 (6.98)
Deep-throated thrush who charted with both "Tell Me a Lie" and the impassioned title track, shows off her richly emotive vocal strength on the lushly orchestrated selections. In addition to the aforementioned compositions, striking cuts include "I'll Believe Anything You Say" and "Start Again."

GINO CUNICO
Roma Suono KSB 2607 (Buddah) (6.98)
Richly demonstrative vocals from Cunico, along with the selections that are predominantly self-authored, team up with lush and fitting productions from Artie Ripp and Toxie French (individually), to make for a fine effort. Highlighting the set are "Hollywood Boulevard," "She's Sweet, She's Somebady" and "Younger Girl."
"THE PLAYER"
A Great Single By
FIRST CHOICE

Now Sparks An
Explosive ALBUM!

FIRST CHOICE/THE PLAYER
On PHILLY GROOVE/Album 1502
Exclusively Distributed by
BELL RECORDS
**RADIO WORLD**

**The Record Breakers:**

**KLIV and the San Jose Market**

By LENNY BEER

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

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

Bettencourt mentioned that the station does extensive research for sales in the market. Their survey movement is based on both sales and requests because the market cannot move very much. The station watches closely—Spokane, Sacramento or Columbus—and third if the music department hears the record as a super-smash which usually occurs only in the case of novelty records such as "The Streak" by Ray Stevens. There are between three and four new additions each week.

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

**Other Stations**

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

**Wilson Executive VP Of Bartell Media Broadcast Division**

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

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

**Wittberger**

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

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**AM ACTION**

(Compiled by the Record World research department)

**CROSSOVER**

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

- John Lennon (Apple). "Whatever Gets You Through The Night." Lennon's first single in quite a while (with backup vocals by Elton John) receives astonishing acceptance on the heaviest stations in the country, among those being WABC, KJH, WFIL, KJR and WCOL. An obvious automatic.
NEW YORK—Epic recording group Labelle will be making an appearance at New York's Metropolitan Opera House on Sunday, October 6. Labelle will become the first black group, and only the third group in all of popular music, to perform at Lincoln Center's Opera House. The concert will be presented by Ron Delsner.

Coinciding with the gala event, Epic will be releasing Labelle's debut album for the label, "Nightbird." Finishing touches are currently being put on the album, which was produced in New Orleans by renowned producer Allen Toussaint. Labelle consists of Patti LaBelle, Nona Hendryx and Sarah Dash. Epic has recently launched a special campaign to promote this concert throughout the New York metropolitan area. Ads have been placed on practically every radio station covering the New York marketing area, and print ads will appear in virtually every local publication, both large and small. Also, posters have been made up especially for the appearance, and handbills and flyers are to be distributed at discotheques, department stores and other high-traffic areas.

**CBS Taps Peale**

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

**Territory**

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

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

**CLUB REVIEW**

**Alaina Reed—Unlimited Potential**

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

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

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

Beginning with "Harvest" (written by Ms. Hardwick) and ending with "Love Has No Pride," Ms. Reed achieved an almost hypnotic grace between the medley as twinges of pain flashed across her face; as she reached out in desperation for that someone to hold on to; as her trembling, poignant vocal hit home with the question, "Where did it all go?"

**Personality**

She made something of each song. By stretching, convoluting, whispering, speaking and belting the lyrics she shook new meanings from songs one thought were performed definitively elsewhere. This sensuous songstress exuded personality in her attire, in her between-songs patter, and most of all in her rich, expressive voice. Ms. Alaina Reed's potential seems unlimited.

David McGee

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

**Anka Package Planned by Sire**

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

**Early Recordings**

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

**October Release**

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

(Continued on page 47)
Who In The World:
Their ‘Sky’ Is Ever Bright
As The Staple Singers Shine
By ROBERT ADELS

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

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

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

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

Levy Announces Roulette Expansion
(Continued from page 3)

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

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

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

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

Daltco Taps Samela

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

Recording companies and other firms who require production of albums or tapes (RW, Aug. 31) will be split geographically. Daltco’s west coast office is located in Hollywood and can be reached at (213) 874-0315. Samela will handle all record firms who are located east of the Rockies and can be reached at (201) 837-0688. Daltco’s east coast office, Samela has had extensive experience at the VP level with Capitol Records and most recently as head of MGM’s eastern operations division.
Felix Cavaliere.
Introducing a man whose music needs no introduction.

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

Today, Felix is as much a catalyst for great music as ever. With the expert help of co-producer Todd Rundgren, Felix has created an album of contemporary pop and soul that goes well beyond the foundations he set in the past. A beautiful mixture of style, voice and experience that calls our attention to the future.

"Felix Cavaliere:
Some of the greatest pop music.... Again. On Bearsville Records and Tapes."
Few people in the music industry today have the proven record of results in virtually every phase of the business that Charley Nuccio can claim. Nuccio began his career 21 years ago as a local salesman for an independent record distributor in Chicago. Then came 14 years at Capitol Records, where he rose through myriad assignments to the major position of vice president-promotion and independent labels. Making hits and breaking new artists were a workaday part of his professional life at the point he exited Capitol to become general manager of Apple Records, a post he held for three and a half years prior to joining Island on May 1 of this year. In the following Dialogue Nuccio discusses the new challenge of taking a major British-based label to market in America through independent distribution.

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

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

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

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

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

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

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

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

Record World: Tell us how your new organization is set up.

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

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

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

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

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

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

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

Record World: Who's in sales in New York?

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

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

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

(Continued on page 26)
“I’ve been an admirer of Urubamba since 1965.”

Paul Simon

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

With original Incan instruments, URUBAMBA plays the music of one of the world’s most advanced cultures—music as pure as the gold sought by the conquistadores. Millions have heard URUBAMBA on Top 40 radio; thousands have seen them in concert. Listen to URUBAMBA, and you’ll join Paul Simon as one of their fans. On Columbia Records and Tapes

URUBAMBA

Produced by Paul Simon
The ‘King of Swing’ Returns to Carnegie

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

Star-studded Sidemen

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

The guest star of the evening, Bobby Hackett, took the stage backed by the Goodman band and did “The Good Life” and “All The Things You Are.” With the entire ensemble warmed to the occasion, the band broke into “Slipped Disc,” an oldtime Goodman original. A parody of “The Sting” and the familiar “Sweet Georgia Brown” had the crowd calling for more as the band broke into “Don’t Be That Way,” the tune which opened the first BG performance in 1938. With the crowd on its feet, Goodman led the band into renditions of “Savoy” and “After You’ve Gone” before taking four curtain calls amidst applause, much in the same spirit and enthusiasm as heard on the 36-year old Columbia albums of the original Carnegie performance before sliding into the BG closing theme, “Goodbye.”

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

(Continued on page 63)

new york central

By IRA MAYER

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

This story indicates little, we admit, but then it’s hard to talk about Diana in terms of her music or personality without actually hearing and/or meeting her. She kind of bubbles forth, balancing the witty and the touching. She has a natural flair for the stage, which is upset only when she tries to be other than Diana Marcovitz. Musically, she backs herself playing barrelhouse piano, singing in a semi-torch vibrato-cum-louder voice. She is, as her album title puts it, “A Horse of a Different Feather.”

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

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

Randy Newman Tour Set, New Album Released

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

In tandem with this tour, Reprise has released “Good Old Boys,” Newman’s fifth album for the label. In it, he presents a collection of Newmanesque glimpses into the collective mind and notoriety of some of the finest and vital portion of America: the South.

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

Byrd Scores Film

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

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

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The film is an adaptation of a book called “Hot Butter” and will be called “Hit The Open Man.” It includes such stars as Rosalind Cash, Bernie Casey, Matt St. Clair (co-star of “Cantatak”), Moses Gunn, child actor Larry Fishburn and Keith Wilkes.
Candy's Going Bad
A new single from
Golden Earring

Golden Earring Fall '74 Tour

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

October
1 Municipal Auditorium, Atlanta, Ga.
2 Curtis Hixon Hall, Tampa, Fla.
3 Sport Arena, Orlando, Fla.
4 Jackson Coliseum, Jacksonville, Fla.
5 Fair Trade, Miami, Fla.
6 Santa Monica Civic Center, Santa Monica, Calif.
7 Winterland, San Francisco, Calif.
8 Winterland, San Francisco, Calif.
9 Civic Center, Minneapolis/St. Paul, Minn.
10 Civic Center, Milwaukee, Wis.
11 Allen Theatre, Cleveland, Ohio
13 Baltimore Civic Center, Baltimore, Md.
14 Erie County Fieldhouse, Erie, Pa.
15 Capitol Theatre, Passaic, N.J.
16 Academy of Music, New York City, N.Y.
17 The Coliseum, Hampton Roads, Va.
18 The Agora, Columbus, Ohio
19 Auitorium Theatre, Chicago, Ill.
20 Civic Theatre, Cincinnati, Ohio

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

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

Moonstar MCA-364
MC RECORDS
Music Distributors Anniversary

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

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

The Coast (Continued from page 8)

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The Way We Were Given Gold

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

'Flying Circus' Sets U.S. Airing

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

Via Public TV

Although the Python team made an appearance on NBC-TV's "Midnight Special," and excerpts from their BBC series were used on the "Dean Martin's Comedyworld" shows this summer, October will mark the debut of the half-hour "Flying Circus" programs in their entirety. The only stations with the opportunity to air the show are the non-commercial (public broadcasting) outlets.

Ten markets—primarily in the northeastern part of the country—so far are committed to airing the first 13-week series: WNET (New York City); WNET (Buffalo, N.Y.); WWIA (Scranton, Pa.); WSVG (Providence, R.I.); WQED (Pittsburgh, Pa.); WQUN (Erie, Pa.); WETA (Washington, D.C.); WNPE (Waukegan, Ill.); WTTW (Chicago, Ill.); and KERA (Dallas, Texas).
Presenting the song that reconfirms beyond any doubt that Cocker Power is definitely back.

"I CAN STAND A LITTLE RAIN"

from

JOE COCKER

The new single from the album of the same name.

(AM 1626)  
(SP 3633)  

ON A&M RECORDS

Produced by Jim Price
Dialogue (Continued from page 20)

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 61)
YOUR ATTENTION, PLEASE:
THE NEW FLEETWOOD MAC ALBUM,
“HEROES ARE HARD TO FIND,”
IS NOW AVAILABLE.

ON REPRISE RECORDS AND TAPES.

CATCH FLEETWOOD MAC ON TOUR:

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

By ROBERT ADELS

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

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

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

Jan Akkerman' Guitar Introduced by Framus

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

Framus Axe

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

Rossetti Forms Velvet

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

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

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

Natural Woman

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

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

Ames Named Partner In Rustic Records

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

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

Marlena Magic

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

Duncan Inks Helms For Film Theme

NEW YORK — Film newcomer Christa Helm, who will be introduced to film audiences in the action suspense-thriller "Let's Go For Broke," has signed a recording contract with Stuart Duncan Productions to sing the title song to the movie. Frank Military, co-president of Music Maximus, owners of the publishing rights to the tune, witnessed the transaction along with Stuart Duncan, who produced the motion picture on locations in Haiti and Miami. A. Kenneth Levy, of "Let's Go For Broke" lyrics, and Joel Diamond, who penned the music, were also on hand.
From out of the Ozarks in October of 1973 came Buddy Brayfield, Steve Cash, Randle Chowning, John Dillon, Michael "Supe" Granda, and Larry Lee, known as DAREDEVILS.

Introducing their new single:

The Ozark Mountain Daredevils
LOOK AWAY

Produced by David Arkin and Gyr Johns
ON A&M RECORDS
Bad Company: Off to a Good Start

By KAREN FLEEMAN

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

Not Newcomers

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

Swan Song's First

Being the first group on a small label run by Atlantic (bought out by Atlantic) definitely has its advantages. Many new groups that sign to major labels having enormous artist rosters complain bitterly that they aren't receiving the attention, nor promotion and publicity, that they need for proper exposure. However, Bad Co.'s product has been released with high priority support from the parent company.

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

One might speculate that a disadvantage of having Led Zeppelin as "big brothers" would be the pressure of having to live up to their luminous image and success, although comparisons really shouldn't be made because the two bands are completely different in music and style. Kirke reflected, "Sometimes, even the people we work with, that look after Zeppelin as well, such as their sound man and roadies, start telling us tales of the extravagances Zeppelin have, and it's a challenge. Of course, they are an amazing band, and they receive amazing treatment, their whole scale is very, very big. But it's after five years of hard work, which we also feel quite capable of doing. Musically, we're totally different and just as original, and I think we will be able to shrug off that comparison that people will put on us."

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

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

Way Above Average

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

Withers' Troub Triumph

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

Five LPs From GRC

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

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

ABBA To Visit Gotham

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

Act One Inks Killough

ATLANTA—Act One Music Co., Inc. (BMI) the Atlanta-based music publishing company, has announced the signing of Rock Killough to a six-year exclusive songwriting contract. The negotiations were finalized by Act One Music president Michael Thevis.
"Battle Of New Orleans," a new live single by the Nitty Gritty Dirt Band (UA-XW544-X)
From their album Stars & Stripes Forever produced by William E. McEuen, Aspen Recording Society, on United Artists Records.
Beach Boys Number One
(Continued from page 3)The results of all this effort, planning and investing from Capitol can be seen both in the chart position and the national sales picture. Zimmerman reported that as of September 17, sales on the album have reached 910,000 units—620,000 in albums at $5.88, 270,000 in 8-track tapes and another 20,000 cassettes at $6.88. Further, Zimmerman estimated that the release will go platinum by the end of the month.

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

Alice Faye Fete

Hagerson to Elektra

Buddah Signs Jimmy Jackson

Stone County Inks Davis

New Stafford Promo

Dickson to RSO

Soul singer Jimmy Jackson has signed an exclusive contract with The Buddah Group, announced Hank Talbott, director of r&b operations for the company. A songwriter and singer with particular success with MCA/Rock N’ Roll, he was signed as part of The Jimmy Jackson Project, which features Martin Kugell and Al Altman. His first single for Buddah will be “I Love You To Want Me.” Pictured at the signing (from left) are Altman, Jackson, Buddah president Art Kess, Kugell, and Buddah national director of r&b promotions Johnny Lloyd.

Stone County—The second stage of a major push behind Jim Stafford’s debut album for MGM Records has been initiated by the label. Beginning this week, album promotion will be bolstered by a concentrated series of spot television commercials nationwide, with particular saturation in five major markets: Los Angeles, New York, Chicago, Dallas and Atlanta.

Dickson to RSO

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

Notable Acquires Song Fest Winner

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

Cleo Laine Tours

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

Carnival Country
See Page 69
A NEW ALBUM FROM

OHIO PLAYERS

CLIMAX

WB 1003

A NEW ALBUM FROM THE GROUP WHICH BROUGHT YOU THE HITS FUNKY WORM, PAIN AND SKIN TIGHT*
<table>
<thead>
<tr>
<th>Position</th>
<th>Song Name</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IF I EVER LOSE THIS HEAVEN</td>
<td>QuinCY JONES—A&amp;M 1666</td>
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<tr>
<td>2</td>
<td>DORAVILLE</td>
<td>ATLANTA RHYTHM SECTION—Polydor 14248</td>
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<tr>
<td>3</td>
<td>WALL STREET SHELTER</td>
<td>10cc—UK 5N 49203</td>
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<tr>
<td>4</td>
<td>FAIRFAIR POINT TESTER</td>
<td>Blue Thumb BTA 256</td>
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<tr>
<td>5</td>
<td>DO IT FLUID</td>
<td>BLACKBROAD—Fantasy 720</td>
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<tr>
<td>6</td>
<td>MIDNIGHT SUMMER IN HARLEM</td>
<td>CHARLIE THOMAS &amp; THE DRIFTERS—MUSIC 1493</td>
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<tr>
<td>7</td>
<td>CARRIE’S GONE</td>
<td>J. C. STONE—Private Stock 45-002.5 (W. Marks, BMI)</td>
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<tr>
<td>8</td>
<td>RIDE 'EM COWBOY</td>
<td>PAUL DAVIS—Bing 712 (Web IV, BMI)</td>
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<tr>
<td>9</td>
<td>DANCING IN THE STREET</td>
<td>DOVELLS—Event 214 (Spring, Jabecke, ASCAP)</td>
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<tr>
<td>10</td>
<td>CAREFUL MAN</td>
<td>JOHN EDWARDS—Aware 043 (GRC) (Act One, BMI)</td>
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<td>11</td>
<td>YOU BRING OUT THE BEST IN ME</td>
<td>NATHAN SHAND—Curam 2000 (Groovesville, BMI)</td>
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<td>12</td>
<td>LOVE IS LIKE A BUTTERFLY</td>
<td>DOLLY PARTON—RCA PB 10031 (Owogor, BMI)</td>
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<td>13</td>
<td>LOOK AWAY OZARK</td>
<td>MN—DAAV-DEVA—A&amp;M 1623 (lost Cabin, BMI)</td>
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<td>14</td>
<td>U.S. BLES GRATEFUL DEAD</td>
<td>GRATEFUL DEAD 45-03 (Ice Nine, BMI)</td>
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<td>15</td>
<td>LA PEACE SONG</td>
<td>C. J. SMITH—Columbia 4-45863 (Bushko, BMI)</td>
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<td>16</td>
<td>JESSE JAMES IS AN OUTLAW HONEY</td>
<td>RICK CUNHA—GRC 2027 (One Step, ASCAP)</td>
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<td>17</td>
<td>HAPPINESS</td>
<td>3000—BARKY CITY (Mighty Three, BMI)</td>
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<td>18</td>
<td>DON’T TELL ME HOW THE STORY ENDS</td>
<td>RONNIE MILSAP—RCA APB-0133 (Combine, BMI)</td>
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<td>19</td>
<td>YOU WILL BITTER</td>
<td>SUESSEY 518 (Interior, BMI)</td>
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<td>20</td>
<td>AFTER THE GOLDRUSH</td>
<td>RICK NELSON &amp; TRACY NEY—Atlantic 40262 (Buddy Bird, BMI)</td>
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<td>21</td>
<td>DEVOTION</td>
<td>HILLWOOD 10016 (Seagull, BMI)</td>
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<td>IF YOU HURT THE ONE I LOVE</td>
<td>NATURAL FOUR—Curtom CR 2000</td>
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<td>24</td>
<td>LOVE IS LIKE A BUTTERFLY</td>
<td>DOLLY PARTON—RCA PB 10017 (Dunbar/Rutri, BMI)</td>
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<td>25</td>
<td>SHE BECAME A LADY</td>
<td>JULIA BERNARD—Columbia 3-10026 (Resaca, BMI)</td>
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**The Singles Chart SEPTEMBER 28, 1974**

*Record World September 28, 1974*
Byrd, Hubbard Stir New Jazz Energies

By MICHAEL CUSCUNA

Byrd, who made pop and soul history with his breakthrough "Black Byrd" album proved that his version of street jazz is still a powerful force, through performances that are more typical jazz leader this night. His proteges have much in common with his unique vision of jazz, and in his new album, "I Dig You." But they've also learned to get into their master's mellowness, as evinced by "Summer Love" from their current Ip. And as the horn mastery were spotlighted at his case, the beauty of "Beauty and the Beast" from his more recent album, "BlackMaybe," a solo piano album dedicated to Nat Adderley.

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

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

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

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

Forthcoming albums on Muse this fall will be Eddie Jefferson and Phil Woods' first discs for the label as well as new albums from Eric Kloss, the Visitors and Red Rodney. Trumpeter Lester Bowie of the Art Ensemble of Chicago is currently in New York working with Paul Jefferson's sextet. The label is expected to begin a distribution deal under the direction of Keith Tippett. The music is unusual and appealing. ... Vanguard has issued in this country a CBS/Sony album by saxophonist Teddy Williams, who played with Chico Hamilton during his stay in the States in the sixties. The new album, recorded in Japan, features Chick Corea, Miroslav Vitous and Jack DeJohnette.
Immediate reaction! Instant phones!

THE RECORD THAT SPEAKS FOR MILLIONS!

MY COUNTRY

(3960)

JUD STRUNK

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

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

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

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Words by Jud Strunk - Music by Dennis McCarthy

Produced by Glen Campbell for Glenco Productions and Pierre Cossette Co.
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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label, Number</th>
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<tbody>
<tr>
<td>1. I HONESTLY LOVE YOU</td>
<td>OLIVIA NEWTON-JOHN</td>
<td>MCA 40280</td>
<td>7</td>
</tr>
<tr>
<td>2. CAN'T GET ENOUGH OF YOUR LOVE, BABE</td>
<td>BARRY WHITE/White Christmas</td>
<td>Atlantic 20th Century TC 2120</td>
<td>10</td>
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<tr>
<td>3. THEN CAME YOU</td>
<td>DIONNE WARWICK &amp; SPINNERS</td>
<td>Atlantic</td>
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<tr>
<td>4. NOTHING FROM NOTHING</td>
<td>BILLY PRESTON/A&amp;M 1544</td>
<td>Atlantic</td>
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<td>5. ROCK ME GENTLY</td>
<td>ANDY KIM/Capitol 3895</td>
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<td>6. I SHOT THE SHERIFF</td>
<td>ERIC CLAPTON/RSO 500</td>
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<tr>
<td>7. YOU HAVEN'T DONE NOTHIN'</td>
<td>STEVIE WONDER/Tamla T54252F</td>
<td>(Motown)</td>
<td>8</td>
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<tr>
<td>8. (YOU'RE) HAVING MY BABY</td>
<td>PAUL ANKA/UA 454-13</td>
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<tr>
<td>9. HANG ON IN THERE BABY</td>
<td>JOHNNY BRISTOL/MGM '4715</td>
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<td>10. EARRACHE MY EYES</td>
<td>CHEECH &amp; CHONG/Creed 66102 (A&amp;M)</td>
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<td>11. NEVER MY LOVE</td>
<td>BLUE SWEDE/EMI 3938</td>
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<td>12. EPISODE 3</td>
<td>NESTLE/THE KEEPSAKE OF CHAIGE</td>
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<td>13. SWEET HOME ALABAMA</td>
<td>LYNNDY SKYNYRD/Atlantic</td>
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<td>14. CLAP FOR THE WOLFMAN</td>
<td>GUESS WHO/RCA APBO-023</td>
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<td>15. DO YOU THINK YOU'RE A BO DONALDSON?</td>
<td>THE WYEDDA/THE ABC 12209</td>
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<td>16. IT'S ONLY ROCK N' ROLL</td>
<td>I ROLLING STONES/Rolling Stones</td>
<td>RS 19301</td>
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<td>17. JAZZMAN</td>
<td>CAROLE KING/Ode 66101 (A&amp;M)</td>
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<td>18. CAN'T GET ENOUGH BAD COMPANY/Swan Song 70100</td>
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<td>19. STEPPIN' OUT</td>
<td>(GONNA BOOGIE TONIGHT)</td>
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<td>20. SKIN TIGHT</td>
<td>OHIO PLAYERS/Mercury 73690</td>
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<td>21. BEACH BABY</td>
<td>FIRST CLASS/UK 49002 (London)</td>
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<td>22. YOU LITTLE TRUSTMAKER</td>
<td>TYMES/RCA PB 10022</td>
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<td>23. I'M LEAVING IT</td>
<td>ALL UP TO YOU DONNY &amp; MARIE</td>
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<td>24. STOP AND SMELL THE ROSES</td>
<td>MAC DAVIS/Columbia 3-10018</td>
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<td>25. YOU AND ME AGAINST THE WORLD</td>
<td>HELEN REDDY/Capitol 3897</td>
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<td>26. DO IT BABY</td>
<td>MIRACLES/Tamla T54248F (Motown)</td>
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<td>27. LOVE ME FOR A REASON</td>
<td>THE OSMONDS/MGM 1474-6</td>
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<td>28. THE BIRD IS BACK</td>
<td>ELTON JOHN/MCA 40297</td>
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<td>29. LET'S PUT IT ALL TOGETHER</td>
<td>STYLIS/Arco 4640</td>
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<td>30. FREE MAN IN PARIS</td>
<td>JONI MITCHELL/Asylum 11041</td>
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<td>31. I LOVE MY FRIEND CHARLIE RICH/EPIC B 20006</td>
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<td>32. SUGAR BABY LOVE</td>
<td>RUBETTES/Polydor 14089</td>
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<td>33. FALLIN' IN LOVE</td>
<td>SOUTHER, HILLMAN, FORAY BAND/Asylum 45021</td>
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<td>34. TIN MAN AMERICA/WARNER BROS./WBS 8014</td>
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<td>35. I SAW A MAN AND HE DANCED WITH HIS WIFE</td>
<td>CHELSEA/MA 40273</td>
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<td>36. THE NIGHT CHICAGO DIED</td>
<td>PAPER LACE/Mercury 73492</td>
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<td>37. TELL ME SOMETHING GOOD</td>
<td>RUFUS/VANITY 640/ABC 12010</td>
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<td>38. KINGS OF THE PARTY</td>
<td>BROWNsville Station/Big Tree</td>
<td>BT 16001</td>
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<td>39. FEEL LIKE MAKIN' LOVE</td>
<td>ROBERTA FLACK/Atlantic 3203</td>
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<td>40. DON'T LET THE SUN GO DOWN</td>
<td>ME ELTON JOHN/MCA 40295</td>
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<td>41. WILDWOOD WOOD</td>
<td>JIM STAFFORD/MGM 14737</td>
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<td>42. SHININ' ON GRAND FUNK</td>
<td>CAPITOL 3917</td>
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<td>43. RUB IT IN BILLY 'CRAZY'</td>
<td>CRADDOCK/ABC 12013</td>
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<td>44. WILD THING FANCY/Big Tree</td>
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<td>45. SIDESHOW BLUE MAGIC/Arco</td>
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<td>46. LIFE IS A ROCK (BUT  THE RADIO ROLLED ME)</td>
<td>REUNION/RCA PB 10056</td>
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<td>47. PAPA DON'T TAKE NO MESS</td>
<td>JAMES BROWN/Polydor 14255</td>
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<td>48. IT COULD HAVE BEEN ME</td>
<td>SAMMI JO/MGM South '7346</td>
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<td>49. GIVE IT TO THE PEOPLE</td>
<td>RIGHTEOUS BROTHERS/Tamla T54250F</td>
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</table>

**Chartmaker of the Week**

- MY COUNTRY
  - JUD STRUNK
  - Capitol 3960

**Play Something Sweet (Brickyard Blues)**

- THREE DOG NIGHT/Dunhill 15013
- CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45031
- DO IT (TIL' YOU'RE SATISFIED) B. T. EXPRESS/Scripter 12395
- ONE DAY AT A TIME MARILYN SELLARS/Mega 205
- TRAVELIN' SHOES ELVIN BISHOP/Capricorn CPS 0202
- CAN HELP BILLY SWAN/Monogram 2B 8621
- LET'S STRAIGHTEN IT OUT LATIMORE/Grades 1222
- HONEY HONEY SWEET DREAMS/ABC 12008
- BLOOD IS THICKER THAN WATER WILLIAM DEAUVAGH,
  - Roxbury 2001
- YOU CAN'T GO halfway JOHNNY NASH/Epic 8-50002
- EARLY MORNING LOVE SAMMY JOHNS/GRC 2021
- SURFIN' L.S.A. BEACH BOYS/Capitol 3924
- JAMES DEAN EAGLES/Asylum 45022
- CALL ME BACK CLYDE BROWN/Atlantic 2908
- MY MELODY OF LOVE BOBBY VINTON/ABC 12022
- RAMBLIN' MAN WAYLON JENNINGS/RCA PB 10020
- IN THE BOTTLE BROTHER TO BROTHER/Turbo 039

**Producers and Publishers on Page 34**
SEPTEMBER 28, 1974

THE FM AIRPLAY REPORT

FLASHMAKER OF THE WEEK

I'VE GOT MY OWN ALBUM TO DO
RON WOOD
WB

TOP FM AIRPLAY THIS WEEK

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

WNEWS-FM/NEW YORK
DORY PREVIN—WB
FELIX CAVALIERE—Bearsville
I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
LIFESONG—Cashman—West—ABC
NEWPORT IN NEW YORK '72—Various Artists—Buddah
QUAH—Jorma Kaukonen & Tom Hobson—Capricorn
STARTING OVER—Raspberries—Capital
STREETLIGHTS—Bonnie Raitt—WB
TARZANA KID—John Sebastian—WB
WHERE HAVE I KNOWN YOU BEFORE—Return to Forever featuring Chick Corea—Polydor

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

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

WHERE HAVE I KNOWN YOU BEFORE—Return to Forever featuring Chick Corea—Polydor
WBAB-FM/LONG ISLAND
CARAVAN & THE NEW SYMPHONIA—London
EVERYONE IS EVERYBODY ELSE—Barclay James Harvest—Polydor
FELIX CAVALIERE—Bearsville
HEROES ARE HARD TO FIND—Fleetwood Mac—Reprise
I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
QUAH—Jorma Kaukonen & Tom Hobson—Capricorn
SALLY CAN'T DANCE—Lou Reed—RCA
STREETLIGHTS—Bonnie Raitt—WB

WCMF-FM/ROCHESTER
FELIX CAVALIERE—Bearsville
HIGH ROLLER—James Montgomery Band—Capricorn
HOME AT LAST—Wayne Berry—RCA
MANDERLAND—Mandell—Polydor
QUANTO—Suiz Quatto—Bell
STARTING OVER—Raspberries—Capital
STREETLIGHTS—Bonnie Raitt—WB
TARZANA KID—John Sebastian—WB
WHERE HAVE I KNOWN YOU BEFORE—Return to Forever featuring Chick Corea—Polydor

WPLR-FM/NEW HAVEN
FELIX CAVALIERE—Bearsville
FOUR OR FIVE TIMES—Peter Deen—Buddah
GOOD DAY—Lighthouse—Polydor
LADIES LOVE OUTLAWS—Tom Rush—RCA
SALLY CAN'T DANCE—Lou Reed—RCA
SLEWFOOT—Norman Connors—Buddah
STARTING OVER—Raspberries—Capital
THIRST—Herbie Hancock—Capricorn
WHERE HAVE I KNOWN YOU BEFORE—Return to Forever featuring Chick Corea—Polydor

WRNW-FM/WESTCHESTER
EVERYONE IS EVERYBODY ELSE—Barclay James Harvest—Polydor
GOOD OLD BOYS—Randy Newman—Reprise
HERGEST RIDGE—Mike Oldfield—Virgin
HISTORY OF THE BONZOS—UA
IN THE KILL—Budge—MCA
MIXED BAG II—Richie Havens—Stormy Forest
QUAH—Jorma Kaukonen & Tom Hobson—Capricorn
QUANTO—Suiz Quatto—Bell
SALLY CAN'T DANCE—Lou Reed—RCA
SOUTHPAW—Michael Wendroft—Buddah

FM SLEEPER OF THE WEEK

FELIX CAVALIERE—Bearsville

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

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

KZEL-FM/EUGENE, ORE.
GOOD OLD BOYS—Randy Newman—Reprise
HEROES ARE HARD TO FIND—Fleetwood Mac—Reprise
I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
THE KIDS & ME—Billy Preston—A&M
ROMANCE IS ON THE RISE—Genevieve Winter—Paramound

KZDL-FM/TORONTO
FREE BEER & CHICKEN—John Lee Hooker—ABC
GOOD OLD BOYS—Randy Newman—Reprise
HEROES ARE HARD TO FIND—Fleetwood Mac—Reprise
I'VE GOT MY OWN ALBUM TO DO—Ron Wood—WB
ROCKY HORROR SHOW—Ode
SALLY CAN'T DANCE—Lou Reed—RCA
THE KIDS & ME—Billy Preston—A&M
WEELCOME BACK—Emerson, Lake & Palmer—Mantecore

KSAN-FM/SAN FRANCISCO
INSIDE—Elay—Janus
LADIES LOVE OUTLAWS—Tom Rush—Colombia
QUANTO—Suiz Quatto—Bell
QUO—Status Quo—A&M
ROMANCE IS ON THE RISE—Genevieve Winter—Paramound

KWMQ-FM/MEMPHIS
BROKEN RAINBOWS—Mike D'Abo—A&M
DANCING—Downchild Blues Band—GR
HALL OF THE MOUNTAIN GRILL—Rowland—UA
INTRODUCING EDDIE & THE FALCONS—Roy Wood's Wizzard—UA
ON THE BEAT SUITE—Romeo foster—Blue Note
PRIME CUTS—Randy Edelman—20th Century
<table>
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<th>SOLD BY:</th>
<th>EMERSON, LAKE &amp; PALMER</th>
<th>Manticore</th>
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### Salesmaker of the Week

**Top Retail Sales This Week**

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<tr>
<th>WELCOME BACK</th>
<th>Emerson, Lake &amp; Palmer</th>
<th>Manticore</th>
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<td>WRAP AROUND JOY</td>
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### Disc Records/National

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<td>CARIBOU</td>
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<tr>
<td>461 OCEAN BLVD</td>
<td>Eric Clapton</td>
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<tr>
<td>HERGEST RIDGE</td>
<td>Mike Oldfield</td>
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<tr>
<td>KIDS &amp; ME</td>
<td>Billy Preston</td>
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<tr>
<td>KIMONO MY HOUSE</td>
<td>Sparks</td>
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<td>LADIES LOVE OUTLAWS</td>
<td>Tom Rush</td>
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<td>PEACE ON YOU</td>
<td>Roger McGuinn</td>
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<td>PHOEBE SNOW</td>
<td>Shelter</td>
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**Two Guys/East Coast**

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<td>ENDLESS SUMMER</td>
<td>Beach Boys</td>
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<td>Steve Wonder</td>
<td>Tamla</td>
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<td>Richard Betts</td>
<td>Capricorn</td>
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<tr>
<td>I CAN STAND A LITTLE RAIN</td>
<td>Joe Cocker</td>
<td>A&amp;M</td>
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<tr>
<td>IF YOU LOVE ME LET ME KNOW</td>
<td>Olivia Newton John</td>
<td>MCA</td>
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<td>KIMONO MY HOUSE</td>
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### King Karol/N.Y.

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<td>Emerson, Lake &amp; Palmer</td>
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<td>Joe Pass</td>
<td>Pueblo</td>
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<td>Traffic</td>
<td>Asylum/Island</td>
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### Gary/Richmond

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<td>Little Feat</td>
<td>WB</td>
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<td>Lynyrd Skynyrd</td>
<td>Sounds of the South</td>
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### Record Bar/National

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### Korvettes/National

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<td>Joe Cocker</td>
<td>A&amp;M</td>
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<td>IF YOU LOVE ME LET ME KNOW</td>
<td>Olivia Newton John</td>
<td>MCA</td>
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<td>KIMONO MY HOUSE</td>
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<td>LADIES LOVE OUTLAWS</td>
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<td>PEACE ON YOU</td>
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<tr>
<td>WRAP AROUND JOY</td>
<td>Carole King</td>
<td>Ode</td>
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### Poplar Tunes/Memphis

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<tr>
<th>BAD COMPANY</th>
<th>Swan Song</th>
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<tr>
<td>CAN'T GET ENOUGH</td>
<td>Barry White</td>
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<td>FEATS DON'T FAIL ME NOW</td>
<td>Little Feat</td>
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<td>KIDS &amp; ME</td>
<td>Billy Preston</td>
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<td>Roger McGuinn</td>
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<td>THRUST</td>
<td>Bachman-Turner Overdrive</td>
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<td>PHOEBE SNOW</td>
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### Natl. Record Mart/Midwest

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<tr>
<th>WELCOME BACK</th>
<th>Emerson, Lake &amp; Palmer</th>
<th>Manticore</th>
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<tr>
<td>WRAP AROUND JOY</td>
<td>Carole King</td>
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<tr>
<th>FEATS DON'T FAIL ME NOW</th>
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<tr>
<td>HIGH ENERGY</td>
<td>Freddie Hubbard</td>
<td>Col</td>
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<tr>
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<td>Col</td>
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<tr>
<td>ONE</td>
<td>Bob James</td>
<td>CTI</td>
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<tr>
<td>QUATRO</td>
<td>Sue Quatro</td>
<td>Bell</td>
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<tr>
<td>SALLY CAN'T DANCE</td>
<td>Lou Reed</td>
<td>RCA</td>
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<tr>
<td>SNOWFLAKES ARE DANCING</td>
<td>Tamotta</td>
<td>RCA</td>
</tr>
<tr>
<td>THRUST</td>
<td>Herbie Hancock</td>
<td>Col</td>
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<tr>
<td>WHEN THE EAGLE FLIES</td>
<td>Traffic</td>
<td>Asylum/Island</td>
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<tr>
<td>WRAP AROUND JOY</td>
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### Record Service/Champaign, Ill.

<table>
<thead>
<tr>
<th>FEATS DON'T FAIL ME NOW</th>
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<tbody>
<tr>
<td>461 OCEAN BLVD</td>
<td>Eric Clapton</td>
<td>RSO</td>
</tr>
<tr>
<td>FROM THE MARS HOTEL</td>
<td>Grateful Dead</td>
<td>RCA</td>
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<tr>
<td>FULFILLINGNESS' FIRST FINALE</td>
<td>Steve Wonder</td>
<td>Tamla</td>
</tr>
<tr>
<td>HIGHWAY CALL</td>
<td>Richard Betts</td>
<td>Capricorn</td>
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<td>LIVE UP</td>
<td>Isley Bros.</td>
<td>T-Neck</td>
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<td>WELCOME BACK</td>
<td>Emerson, Lake &amp; Palmer</td>
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<tr>
<td>WRAP AROUND JOY</td>
<td>Carole King</td>
<td>Ode</td>
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### Wherehouse/California

<table>
<thead>
<tr>
<th>ANKA</th>
<th>Paul Anka</th>
<th>UA</th>
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<tbody>
<tr>
<td>BACK HOME AGAIN</td>
<td>John Denver</td>
<td>RCA</td>
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<tr>
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<tr>
<td>OLIVE NEWTON JOHN</td>
<td>MCA</td>
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<td>NOT FRAGILE</td>
<td>Bachman Turner Overdrive</td>
<td>Mercury</td>
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<tr>
<td>RAGS TO RUFUS</td>
<td>Rufus</td>
<td>ABC</td>
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<td>THRUST</td>
<td>Herbie Hancock</td>
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<td>VIRTUOSO</td>
<td>Joe Pass</td>
<td>Pueblo</td>
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### Tower/Los Angeles

<table>
<thead>
<tr>
<th>DANCING MACHINE</th>
<th>Jackson Five</th>
<th>Motown</th>
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<tbody>
<tr>
<td>FEATS DON'T FAIL ME NOW</td>
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<td>Billy Preston</td>
<td>A&amp;M</td>
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<td>LADIES LOVE OUTLAWS</td>
<td>Tom Rush</td>
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<td>PEACE ON YOU</td>
<td>Roger McGuinn</td>
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<tr>
<td>ROCKY HORROR SHOW (Soundtrack)</td>
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### Licorice Pizza/Los Angeles

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<td>461 OCEAN BLVD</td>
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<tr>
<td>ILLUSIONS ON A DOUBLE DIMPLE</td>
<td>Trumvirate</td>
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<td>OUTSIDE THE LAW</td>
<td>Epiphany</td>
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<td>Lynyrd Skynyrd</td>
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<td>Ninety Gritty Dirt Band</td>
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<td>461 OCEAN BOULEVARD</td>
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<td>5</td>
<td>FULFILLINGNESS' FIRST FINALE</td>
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<td>6</td>
<td>IF YOU LOVE ME (LET ME KNOW)</td>
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<td>7</td>
<td>RAGS TO RUFUS</td>
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<td>8</td>
<td>CARIBOU ELTON JOHN/MCA 2116</td>
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<td>WELCOME BACK EMERSON, LAKE &amp; PALMER/</td>
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<td>10</td>
<td>NOT FRAGILE BACHMAN-TURNER OVERDRIVE</td>
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<td>11</td>
<td>STOP AND SMELL THE ROSES</td>
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<td>SOUTHER, HILLMAN, FURAY BAND</td>
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<td>JOHN DENVER'S GREATEST HITS</td>
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<td>14</td>
<td>MARVIN GAYE LIVE</td>
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<td>15</td>
<td>CAN'T GET ENOUGH BARRY WHITE/20th Century T44</td>
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<td>16</td>
<td>SO FAR CROSBY, STILLS, NASH &amp; YOUNG</td>
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<td>SECOND HELPING LYNYRD SKYNYRD/Sounds of the South</td>
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<td>LOVE SONG FOR JEFFREY</td>
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<td>CHICAGO VII</td>
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<td>BACHMAN-TURNER OVERDRIVE II</td>
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<td>22</td>
<td>ON THE BEACH</td>
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<td>SMALL TALK &amp; THE FAMILY STONE/Epic PE 22939</td>
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<td>BAND ON THE RUN</td>
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<td>I CAN STAND A LITTLE RAIN</td>
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<td>SANTANA'S GREATEST Hits</td>
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<td>ANKA PAUL ANKA/United Artists LA314-G</td>
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<td>THAT NIGGERS CRAZY</td>
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<td>HELL JAMES BROWN/Polydor PD 2-9001</td>
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<td>SUNDOWN GORDON LIGHTFOOT/</td>
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<td>MOONTAINT GOLDEN EARRING/MCA 396</td>
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<td>BEFORE THE FLOOD</td>
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<td>ROCK YOUR BABY</td>
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<td>COMIN' FROM ALL ENDS</td>
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<td>42</td>
<td>PRETZEL LOGIC</td>
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<td>43</td>
<td>POEMS, PRAYERS &amp; PROMISES</td>
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<td>STARS AND STRIPES FOREVER</td>
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<td>45</td>
<td>TRES HOMBRES</td>
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<td>46</td>
<td>BEHIND CLOSED DOORS</td>
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<td>BABY DON'T GET HOOKED ON ME</td>
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<td>FROM THE MARS HOTEL</td>
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<td>LIVE ON STAGE IN MEMPHIS</td>
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<td>WHEN THE EAGLE FLIES</td>
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<td>ON STAGE</td>
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<td>52</td>
<td>FREEDOM FOR THE STATION</td>
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<td>53</td>
<td>OPEN OUR EYES EARTH, WIND &amp; FIRE</td>
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<td>54</td>
<td>HOLIDAY AMERICA/</td>
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<td>55</td>
<td>ON THE BORDER EAGLES</td>
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<td>56</td>
<td>ALICE COOPER'S GREATEST HITS</td>
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<td>57</td>
<td>AMERICAN GRAFFITI</td>
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<tr>
<td>58</td>
<td>WALKING MAN</td>
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**CHARTMAKER OF THE WEEK**

WRAP AROUND JOY

<table>
<thead>
<tr>
<th>59</th>
<th>CAROLE KING</th>
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<tr>
<td></td>
<td>Ode SP 77024 (A&amp;M)</td>
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**PRICE CODE**

E — 5.98 F — 6.98
G — 7.98 H — 9.98
I — 11.98 J — 12.98
Announcing the first album from Dark Horse Records

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

Splinter "The Place I Love"

ISP 22001

Produced by George Harrison Distributed by A&M Records, Inc.
**SEPTEMBER 28, 1974**

**GOSPEL TIME**

*BY IRENE JOHNSON WARE*

Gospel Music Workshop of America's 7th Annual Convention convened August 17-23, in Cleveland, Ohio, with services being held nightly at the Cleveland Convention Center. This organization has grown from a following of 3000 in 1968 to more than 15,000 in 1974. It was a very informative session for singers, musicians and gospel announcers. Courses were offered in recording and business opportunities in music, Choir Administration, Choir Orientation, Choir Decorum, Choral Directing I, II and III, Composition I and II, Harmony I and II, Piano I and II, Voices I and II, Orchestration, Organ I and II, Hymnology and many others. Three scholarships were awarded to three deserving young people. The 1975 convention will be held in New York City.

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

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

Jake Hess and the Jake Hess Sound worked North and South Dakota during the month of June with Archie Campbell, in some of the largest fairs in those two states. Century II reports that both Jake Hess and Archie Campbell had super crowds in Flaxton and Redstone in South Dakota. Century II has announced the signing of Alvis and the Barnettts to an exclusive booking contract. This young group has made great inroads into gospel music with the introduction of several new songs to the business, and Alvis Barnett is one of gospel music's finest instrumentalists.

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

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

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

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

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

Century II announces that one of the finest homecomings ever for youth and adults, including youth musicals and commissioned works. The Trigon label will feature educational and secular music suitable for school curriculum and performance. The Triangle label will be the innovative recording arm for the music published by Triune and Trigon. For additional information contact Jim Breeden, Tribune Music, 1710 Hayes Street, Nashville, Tenn. 37213 phone: (615) 329-1429.

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

Bob Marley

"I Shot the Sheriff"

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

single: IS 005
album: ILPS 9256
**Soul Truth**

By Dede Dabney

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

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

**DISCO POTENTIALS:** "Super Strut" — Deodato (MCA); "I Can't Leave You Alone" — George McCrae (T.K.).

"Black Moses" Isaac Hayes has filed suit for $5.3 million against Stax Records and their subsidiaries, Birdie’s Music and East Memphis Music. Hayes filed suit in the Federal District Court in Memphis, stating that Stax owes him more than $1 million in royalties alone. Hayes contends that Union Planters’ Bank would not honor a check in the amount of $270,000 because of insufficient funds. He is now seeking a release from his contract, on which the termination date is January 20, 1977. Hayes has just opened a new recording studio, Hot Buttered Soul. Be on the lookout for future developments.

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

Exiting Motown, last Friday (13) was Chris Jonz who had been affiliated with the company for approximately a year. Jonz has now secured a job as administrator for Taurus Productions. This change with Jay Butler not handling the music merchandising of singles and 1ps.

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BRUNSWICK PROUDLY ANNOUNCES
A NEW SUPER STAR!

SIDNEY
JOE QUALLS

ON THE DAKAR LABEL

"I ENJOY LOVING YOU"

DK 4537

BRUNSWICK

DAKAR
**THE ALBUM CHART**

**SEPTEMBER 28, 1974**

**151-200 NEW & ACTIVE**

**151** TURN OF THE CARDS RENAISSANCE/Sage SAS 7502 (ABC)
**152** CHICAGO II/Columbia KC 34
**153** WATERLOO ABBA/Atlantic SD 1810
**154** PHEESE SHOW/Shelby SR 2109
**155** ANOTHER TIME/Earth, Wind & Fire/Warner Bros. 2WS 2798
**156** CITY IN THE SKY/STAPLE SINGERS/Stax STS 5151

**115** THE MIGHTY MIGHTY DELLS Dells/Cadet CA 60300 (Ches/Janus)

**139** NOBODY DOES IT LIKE ME SHIRLEY BASSEY/UA LA214-G

**144** AVERAGE WHITE BAND/Atlantic SD 7058

**145** LIFE AND TIMES JIM CROCE/ABC ABCD 769

**146** ONE BOB JAMES/CTI 6043 (Motown)

**147** THE ENTERTAINER MARVIN HAMLSICH/MCA 2115

**148** HIGH ENERGY FREDDIE HUBBARD/Columbia KC 33048

**149** DO IT BABY MIRACLES/Tamla T6-33451 (Motown)

**148** SENSE OF DIRECTION CLIMAX BLUES BAND/Sire SAS 7501 (ABC)

**149** HALL OF THE MOUNTAIN GRILL HAWKWARD/UA-LA328-G

**148** HANG ON THERE BABY JOHNNY BRISTOL/MGM M6G 4959

**118** I NEED LOVE BLOODSTONE/London A PS 647

**122** WILD HONEY & 20/20 BEACH BOYS/Reprise 2MS 2166

**151** GORDON LIGHTFOOT
**152** ANDY KIM
**153** BO DONALDSON AND THE HEYWOODS/ABC ABCD 824
**154** APOSTROPHE FRANK ZAPPADiscReet DS 2175 (WB)
**155** BLACKBRYDS/Fantasy F9444
**156** SHIP AHOY O'JAYS/Philstar. Intl. KC 32408 (Columbia)
**157** BLUE MAGIC/Atco SD 7038
**158** MIGHTY LOVE SPINNERS/Atlantic SD 7296
**159** LET IT FLOW ELVIN BISHOP/Capricorn CP 0135 (WB)
**160** HERGET RIDGE MIKE OLFIELD/Atlantic 73110 (Atlantic)
**161** MANDRILL MANDRILL/Polydor PDZ-9002
**162** SLOW FLUX STEPPENWOLF/Fums PZ 33093 (Cap)
**163** THE RETURN OF NEKTAR/Passport PPS 89002 (ABC)
**164** COMES THE WARM JETS Eno/Island ILPS 9268
**165** COWBOY W/Columbia KC 32400
**166** WILD BOY MONKIE/Reprise M5-2148
**167** PEACE ON YOU JACK O GUINN/Columbia KC 3956
**168** WONDERWORLD URIAH HEEP/Warner Bros. W 2800
**169** LED ZEPPELIN 4/Atlantic SD 7208
**170** TRANSITO AUTHORITY/Gramophone 88
**171** CHILD OF THE NOVELTY MAHOGANY RUSH/20th Century-TT 541
**172** MIAMI JAMES GANG/Arco SD 36-102
**173** IRISH TOUR '74 RORY GALLAGHER/Polydor PDZ-9501
**174** QUADRO SUZI QUATRO/Bell 1313
**175** THE POINTER SISTERS LIVE AT THE OPERA HOUSE/Blue Thumb BTS 8002 (ABC)
**176** ANDY KIM/Capitol St-11318
**177** PAPER LACE/Mercury SRM1-1008
**178** STANDING ON THE VERGE OF GETTING IT ON FRANKADIL/Westbound WB 1001 (Ches/Janus)

**138** Kuh; 150
**149** Talking Book STEVIE WONDER/Tamla T319L (Motown)
**150** BEST OF TWO VOL. Two/Electrica ELE-1005
**151** MIRROR IMAGE BLOOD & TEARS/Columbia KC 32929
**152** PERFEET ANGEL MIRRIE RIPERTON/Epic KE 32561
**153** NO DOAL DONALSDON AND THE HEYWOODS/ABC ABCD 824
**154** APOSTROPHE FRANK ZAPPADiscReet DS 2175 (WB)
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Arts Centre Orchestra Announces Season Plans

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

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

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

February
Next February, it will play in Barrie, Welland and Hamilton, Ont., and in Sackville, N.B., Antigonish, Truro, Halifax and Wolfville, N.S. A tour of Newfoundland has been set for May.

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

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

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

Six artists and groups will be presented in the second annual series of recitals and concerts designed as a showcase for rising young performers. These will feature Camerata, the Toronto chamber group that made its home last summer at Niagara-on-the-Lake, Ottawa pianist Christina Petrowska-Brejentic, Montreal pianist Henri Brassard, pianist Mari-Elizabeth Morgen of Kitchener, Ontario, Toronto harpist Erica Goodman and Toronto soprano Riki Turowsky.

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

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

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

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

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

The tour, which coincides with the release of the Checkmates Ltd.'s fifth album "F/S/O" will cover 25 cities during the month of October and is the most extensive performance schedule the group has undertaken since a 31-city tour with Herb Alpert & the Tijuana Brass.

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

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

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

Engineering Sessions Planned for NAB Meet
■ WASHINGTON — For the first time, this year’s series of fall conferences of the National Association of Broadcasters will feature as a highlight six workshops for broadcast engineers.

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

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

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

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

New Advancements in Audio/Video Switching — Jerry Cudlipp, regional broadcast sales manager, Telemation (New York, Atlanta, Chicago); Vem Pearson, manager, broadcast sales, Telemation (Dallas, Denver, Las Vegas).

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

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

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

The conferences will be held: New York, Oct. 22-23, Waldorf Astoria; Atlanta, Oct. 28-29, Hyatt; Chicago, Oct. 30-31. Hyatt O'Hare; Dallas, Nov. 14-15, Fairmont; Denver, Nov. 18-19, Brown Palace; Las Vegas, Nov. 20-21, Sands.
PENDERECKI: KOSMOGONIA, DE NATURA SONAORIS NO. 2, ANAKLASIC, FLUORESCENTES
National Philharmonic, Warsaw, Maskowski—Philips 6500 683

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

SHERRILL MILNES: AMAZING GRACE
Hymns with Organ Accompaniment—RCA AR11-0561

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

MOZART: PIANO CONCERTO NO. 20, 21
Geza Anda Plays and Conducts Vienna Symphony—RCA AR11-0610

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

TCHAIKOVSKY: SYMPHONY NO. 6 "PATHETIQUE"
London Symphony, Stokowski—RCA AR11-0426

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

BACH: SONATAS FOR VIOLA DE GAMBA
Leonard Rose, Glenn Gould—Columbia M 32924

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

BACH: COMPLETE FLUTE SONATAS—Rampal—Odessey
BEETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solo—London
BERLIOZ: ROMEO ET JULIETTE—Mozart—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solo—London
DELIUS: SEA DRIFT—Grove—Angel
HALEVY: LA JUIVE—Arroyo, Mauro, Tucker, Grappelli, De Almeida—RCA
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
SCHUMANN: RAUSCH—Harwood, Fischer-Deckau, Britten—London
TOMITA: SNOWFLAKES ARE DANCING—RCA

SAM GOODY/N.Y.
ALBENIZ: IBERIA—De Larrocha—London
BACH: COMPLETE FLUTE SONATAS—Rampal—Odessey
BEETHOVEN: SYMPHONIES NO. 8, 9—Bohm—DG
COMET FAVORITIES—Schwartz, Nonesuch
FRANCK, BACH: SONATA IN A MAJOR, PARTITA NO. 2—Heifetz—Seraphim
HANDEL: COMPLETE FLUTE SONATAS—Rampal—Odessey
MENDELSON: THERESE—Tournageau, Davies, Quilico, Bonynge—London
MOSTLY MOZART—De Larrocha—London
MOZART; SIX GREAT PIANO CONCERTOS—Cassadesus, Szell—Columbia
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London

KING KAROL/N.Y.
BERNSTEIN: TROUBLE IN TAHITI—Williams, Patrick, Bernstein—Columbia
DELIUS: SEA DRIFT—Grove—Angel
IVES: SYMPHONY NO. 4—Serebrier—RCA
JOPLIN: MORE RAGS—Schuller—Golden Crest
JOPLIN: PIANO RAGS, VOLS. 1, II—Ritchin—Nonesuch
MENDELSON: THERESE—Tournageau, Davies, Quilico, Bonynge—London
MOZART: PIANO CONCERTO NO. 21—Solo—RCA
SCOTT & MATTHEWS: PASTIMES AND PIANO RAGS—Bolton—Nonesuch
WAGNER: DUETS FROM PARSIFAL: DAS WALKÜRE—Nilsson, Briflot—Philips

VOUGE BOOKS & RECORDS/L.A.
AMERICAN QUARTETS 1900-50—Johan Quartet—Vox
HOLST: THE PLANETS—Previn—Angel
IVES: SYMPHONY NO. 4—Serebrier—RCA
JOPLIN: PIANO RAGS, VOLS. 1, II—Ritchin—Nonesuch
MENDELSON: THERESE—Tournageau, Davies, Quilico, Bonynge—London
MOZART: PIANO CONCERTOS—Solo—London

MUSIC STREET/SEATTLE
BACH: COMPLETE FLUTE SONATAS—Rampal—Odessey
BERLIOZ: SYMPHONIE FANTASTIQUE—Solo—London
BOITO: MEFISTOFELLE—Coble, Ligi, Domingo, Treigle, Rudel—Angel
CARLOS: SWITCHED-ON BACH II—Solo—Columbia
COMET FAVORITIES—Schwartz, Bolcom—RCA
DELIUS: KONIGSBRUCK—Grove—Angel
JOPLIN: PIANO RAGS, VOLS. 1, II—Ritchin—Nonesuch
MENDELSON: THERESE—Tournageau, Davies, Quilico, Bonynge—London
MOZART: SIX PIANO CONCERTOS—Casadesus, Szell—Columbia
TOMITA: SNOWFLAKES ARE DANCING—RCA

RETAIL REPORT
SEPTEMBER 28, 1974
CLASSIC OF THE WEEK
MASSENET THERESE
TOURANGEAU, DAVIES, QUILICO, BONYNGE
London

RECORD & TAPE COLLECTORS/BALTIMORE
BERNSTEIN: TROUBLE IN TAHITI—Williams, Patrick, Bernstein—Columbia
HAYDN: SYMPHONY NO. 99, 100—Jochum—DG
JOPLIN: MAGNETIC RAG—Southland Singers—Angel
MOSTLY MOZART—De Larrocha—London
MUSORSKY: PICTURES AT AN EXHIBITION—Mackerras—Vanguard
RACHMANINOV: COMPLETE PIANO MUSIC, VOL. 1—Laredo—Columbia
CONCERTOS FOR RECORDER—Monreal—Angel
SCOTT & MATTHEWS: PASTIMES AND PIANO RAGS—Bolton—Nonesuch
WAGNER: DUETS FROM PARSIFAL: DIE WALKÜRE—Nilsson, Briflot—Philips

RECORD WORLD SEPTEMBER 28, 1974
Opera Leads the Way in Classical Sales Surge

By SPEIGHT JENKINS

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

Because of the magnitude of expense to a record company in recording an opera—even a one-act—RW chose to devote a special to opera—a survey of the new recordings and a personal look at particularly notable, still very saleable recordings. In no way does this special replace the January classical special and its concurrent awards: this will take place in a few months and will survey the field of 1974 records. The opera special particularly celebrates the launching of most of the major U.S. companies for the ’74-75 season.

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

As many dealers know, touting records to opera seasons makes sales. In the New York area small record stores as far away as New York as New Haven feature the Met and City Opera repertoire, and it pays off. This season the City Opera opened with Beverly Sills in Lucia di Lammermoor, an opera she recorded for ABC (ATS-20006) and in its second week, the Metropolitan Opera opens its doors for two years ago for the same company (ABC-ATS-20015). Early in September Miss Sills sings another of her Tudor Queen roles, Maria Stuarda, also recorded for ABC (ATS-20010). The City Opera’s two new fall productions, Manon Lescaut and Fledermaus, have several good recordings each but not with the principals of the City Opera performances.

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

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

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

RCA: Cornucopia for the Fall

Since Enrico Caruso first put his golden voice on disc for the Victor Talking Machine Co., RCA has been heavily into opera. In the last few years the company has specialized in works of the standard repertory or operas on its fringe, and has had the good fortune to have the only recording of some. One of the first-class and the most important was the reaction to Verdi’s Vespri Siciliani, which had never had popularity in this country; it scored a major success on the charts this year when it appeared in conjunction with the Met’s revival. Conducted by James Levine with the same brilliance he brought to the score in the opera house, Vespri (ARL4037) had a first-class cast and was picked up all over the United States as the Met toured the opera last spring. Vespri has proved so successful that a highights record will be issued this September.

The month, however, offers many more riches than one highights record. It started off strong with the issue of a shockingly good Hansel and Gretel (ARL28677). Humperdinck’s “Childe’s” opera has nosedived in popularity in the last 30 years because children over the age of six find it silly. What is so unfair about this is that it contains some of the best German romantic music, with tunes and orchestration that take the best of Wagner and add something original. Hansel is about as complicated an operetta as exists in the repertoire, something that has never been the case with "Eggman’s” opera. RCA has not recorded the whole role yet, but anyone who has ever tried to sing it will tell you.

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

The reason that 80 percent of the buyers of Hansel will pur (Continued on page 52)
London Records:

Georg Solti and Mozart

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

'Cosi'

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

Cosi

Jacques Bacquier plays the old roué Don Alfonso, who starts the whole plot in motion, and the two men are portrayed by the British tenor Ryland Davies and the Irish baritone Tom Krause. Cosi is an opera associated with Sir Georg in the public mind; the results of his work on it can only be interesting, and his enormous public will doubtless flock to buy it.

Another September release is by Solti, the highlights from his Tannhäuser (OS 26299). One of the best Wagner recordings available, this was the opera in which Solti made his Metropolitan Opera debut, in 1960. Then he did not have the rehearsal advantage that he had for this recording, or the Violetta to Tannhäuser. On the recording Christa Ludwig makes Venus into a star role of sensuous, immense proportions, and René Kollo, whatever the size of the company in a large opera house, commands and away the best Tannhäuser on records. His youthful, manly sound, a really young, heroic tenor, handles all the hurdles of this fiendish role from the heights of the “Hymn to Venus” through the “Rome Narrative.”

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

Britten

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

(Continued on page 52)

Philips: Uncharted Verdiana

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

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

The reading is sculptured and exciting, and it catches Jon Vickers’ Aeneas at the very top of his considerable form. One of the most thrilling moments on any record takes place when Aeneas leaves the madness with Didon and sets out to lead her forces in battle against invading Africans. Davis, Vickers, the orchestra and chorus unite in a display of voice and conductorial brilliance. And though other Didos such as Christa Ludwig or Janet Baker have brought more to the role than Jon Vickers (or Veasey, here is a major contribution."

Two years later Philips came out with Benvenuto Cellini (6700056) which brought the greatest singers in the world—Carlo Bergonzi, Sherrill Milnes and Ruggero Raimondi—together with Cristina Deutekom, under the direction of Lamberto Gardelli. Re- action was excited, and the early Verdi opera seemed to flourish again. It has had a performance or so since in America, one taking place near New York City at the Opera Theater of New Jersey, and audiences came much better prepared because of Philips.

Now comes Giorno di Regno, a work that was recently performed in Italy in a small city near Lake Como. It is an important addition to the catalogue, and at least in the New

(Continued from page 49)

Opera Brings Out the Buyer

The Lyric Opera of Chicago inaugurates its gala twentieth season with a new production of Verdi’s 1867 opera Simon Boccanegra. RCA issues its new recording simultaneously with Piere Cappuccilli as the Doge, the role he sings in Chicago. Though the other principals of the recording are different from those in the performance, Martina Arroyo, Lyric’s Maria, has her own recent recording success — RCA’s highlights from La Juive (ARLI-0447). The season continues with several other performances that indeed cry for recording. Why on earth has no one put on disc Jon Vickers’ Peter Grimes, one of the outstanding performances of this season. The great Canadian tenor, singing the British hero again in Chicago.

Favorton

And another role in Italy has yet to be recorded: Fiorenza Cossotto as the heroine of Donizetti’s Favorita. Alfredo Kraus joins Miss Cossotto in Chicago, and Nicola Hymn returns to the Windy City after some sixteen years to conduct. The season ends, however, with a famous recorded performance. Birgit Nilsson as Brunnhilde in Gotterdammerung, available now on two albums (London OSA 1604, with Solti) and 674049, with (Bohem). In Chicago she was led by Ferdinand Leitner, and her Siegfried is the Alabama tenor, Jean Cox. And so to the Metropolitan this week. The house that has supplied the world’s best Metropolitan Opera. The season continues with several others. One of the most thrilling moments on any record takes place when Aeneas leaves the madness with Didon and sets out to lead her forces in battle against invading Africans. Davis, Vickers, the orchestra and chorus unite in a display of voice and conductorial brilliance. And though other Didos such as Christa Ludwig or Janet Baker have brought more to the role than Jon Vickers (or Veasey, here is the major contribution."

Two years later Philips came out with Benvenuto Cellini (6700056) which brought the greatest singers in the world—Carlo Bergonzi, Sherrill Milnes and Ruggero Raimondi—together with Cristina Deutekom, under the direction of Lamberto Gardelli. Reaction was excited, and the early Verdi opera seemed to flourish again. It has had a performance or so since in America, one taking place near New York City at the Opera Theater of New Jersey, and audiences came much better prepared because of Philips.

Now comes Giorno di Regno, a work that was recently performed in Italy in a small city near Lake Como. It is an important addition to the catalogue, and at least in the New

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From Caruso to today.

The world's greatest voices are on RCA Records and Tapes.
Angel Records:

Quality in Three Labels

Any discussion of opera and Angel Records, an American label now entering its third decade, should begin with its beginning. When Dario and Dore Soria began the label as the American branch of EMI in 1953, they had the benefit of the many notable recordings by Elisabeth Schwarzkopf. They also had a super bomb in the then just exploding personality of Maria Callas. In that first release of November, 1953, came Miss Callas Tuscan, with Victor de Sabata conducting, Giuseppe Di Stefano as Cavara-dossi and Tito Gobbi as Scarpia, the recording proved to be a Tuscan still unsurpassed. Fortunately, Angel realizes the treasure, and the recording is very available (BL-3506).

October Release

But Angel is certainly no history. In October comes the studio realization of a performance that had all Europe talking. A few years back in Salzburg Herbert von Karajan led Jon Vickers, Fredric Forrest and Peter Glossop in a much acclaimed Otello. Vickers recorded the Moor under Georg Solti a decade or so ago for RCA; since then the Canadian tenor has performed the role countless times and has grown immeasurably in it. For the past two seasons at the Met he has shown his mature concept; it is not only the best sung Otello of anybody's recollection, but his dramatic concept has gelled. All he needs is a smart lago—that is, one who sounds and acts intelligently. The supple beauty of Miss Freni's voice was made for Desdemona; the recording should be an event.

November

In November comes an important addition to Angel's catalogue; at last in the lists of the forces employed. The current Schwann catalogue lists only four recordings of what is probably the world's most popular opera, Verdi's Aida; all are with sopranos who have frequently sung the role in the United States. Angel now comes forward with a new Aida starring Montserrat Caballé in the title role. Miss Caballé sang the role often in her early career, and last season she performed it in Barcelona; her reading will be novel for most Americans. With her are three familiar artists who have frequently sung this role before: Fiorenza Cossotto, arguably the only major Italian artist currently famed in the role, Plácido Domingo and Piero Cappuccilli. Ricardo Muti, one of the most acclaimed Italians in the opera world today, will conduct.

In September Angel continues to the top, the riches of Soviet recording with a new Melodiya recording of Mussorgsky's Khovanschina (SDRL-4125). Produced at the Metropolitain in 1950, the opera has been neglected in New York times. It served to open the Lyric Opera of Chicago season in 1971, and proved a lyrical, moving work on stage. The part of Martha, to be sung on the recording by Irena Golebiewska, demands an almost contralto sound with some occasional high extensions. An opera of religious persecution, political power and personal sacrifice, Khovanschina moves from its familiar evocative prelude to a drama of low voices: basses and baritones with one important tenor. The artists on the Melodiya recordings are largely unknown, in particular Aleksei Krivchenya (bass) sings Prince Ivan; Vladislav Pyavko (tenor) performs Andrei, baritone Viktor Nenchpalo enact Shkolovyy, and bass Aleksander Ognivtsev sings Dosifey, the leader of the Old Believers. Ognivtsev sang Gremin in the earlier and excellent Melodiya recording of Tchaikovsky's Eugene Onegin (SRCL-4115). Boris Khavin, who conducted the properly ghostly Melodiya recording of Tchaikovsky's Queen of Spades (SRD-4104), will conduct.

Gaps Filled

Three recent Angel releases have filled notable and important gaps in repertory. Boito's Mefistofele made an enormous hit at the New York City Opera in 1965, it was only this year that we finally got Norman Treigle's characterization and Julius Rudel's conducting on disc (SLCX-3806). The only opera issued last year, Verdi's Giovanna D'Arco, proved unexpectedly to be a first-class seller. And much of the reason came from the public's interest in the exciting cast and conductor. James Levine, the principal conductor of the Metropolitan Opera, has just begun to show the record buying public what he can do. This August in London he recorded Il Barbiere di Siviglia with Beverly Sills for Angel; if he brought as much to the familiar Rossini as he did to this early Verdi work everyone will be benefited.

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

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London

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York area the album should be a big seller.

Looking over the list of operas on London, favorites spring out from all corners of the globe. Christa Ludwig and Walter Berry united a few years ago with the late Istvan Kertesz to make a romantic, almost Wagnerian reading of Tchaikovsky's Khovanshchina (OSA 115B). One can hear in Kertesz a link between the Strauss of Elektra and Die Frau ohne Schatten not particularly clear in other recordings of the opera, or even in Strauss' own works.

Tebaldi Treasury

The treasure of Renata Tebaldi on London hardly needs to be enumerated. Two recordings might be overlooked, however. One is a highlights record from Mefistofele (OS 26274) which features Giuseppe di Stefano as a much stronger Faust than Mario del Monaco on the complete recording. It shows Miss Tebaldi off to better advantage, too, and should not be missed.

The other is a very early recording, La Bohème on Richmond (RS 62001). The soprano is fresh, lyrical and totally believable as Mimi. The soaring, arching line she achieves in each of her two arias and the first act duet recalls

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RCA

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

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

Mid-Verdi

Following RCA's success with rare Verdi operas comes a new Simon Boccanegra, a mid-Verdi opera that has not had real success in the U.S. since the Rethberg-Pinza performances at the Met in the thirties. Kati Ricciarelli, the young Italian soprano who has shown her New York debut this season, sings Maria. Domingo pours out his usual quotient of golden sound as Gabriele Adorno; the tenor aria has not been so well sung in my experience; and Piero Cappucilli gives evidence of artistic growth in the title role. His voice has always been beautiful; he shows more subtlety here than previously; note the ease he sustains the famous "Fugata"; his "Plebe, Patrici" rings with conviction. Ruggero Raimondi contributes a sonorous Fiesco, and Gianandrea Gavazzeni conducts vigorously.

New Boheme

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

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

October Releases

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

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

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DG and Some Rare Nuggets
(Continued from page 49)
man romanticism, was the first opera led by the German sensation, Carlos Kleiber, son of the late Erich Kleiber, himself a great conductor. Kleiber works in Munich mostly, and has received raves for reviews for a Wozzeck and a Rosenkavalier done in that theater. He has made quite a splash in German opera generally, by demanding more rehearsals for standard repertoire operas than anyone in history.

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

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

Out the same month is one of the earliest operas, Monteverdi’s Orfeo. New Yorkers might remember a N.Y. City Opera bow in Salzburg. Reri Grist, one of the artists of their recent productions in that city, sings Orfeo. New Yorkers might be excited to hear another Orfeo, particularly as it is led by Jürgen Jürgens.

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

Looking over the DG list of operas, there is one unlikely choice: Rigoletto (2709 014). One expects DG to have some of the most exciting recordings of German operas, but it’s unusual to have one of the best stereo versions of an Italian staple. And the cast combination is strangely fortuitous. Dietrich Fischer-Dieskau could have thought too much for the jester; that he didn’t and that his performance is filled with beautiful singing and drama gives credit to him and to the conductor, Rafael Kubelik. The others in the cast are in uniquely good voice: Renata Scotto has never had her high soprano more. (Continued on page 57)

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

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

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

In any discussion of RCA, one can never forget the treasures that could be found in the RCA vaults; plumb these, and RCA could be the delight of record collectors for years to come.
DG is Beethoven
FIDELIO
Jones, Mathis, King, Schreier, Talvela
BOHM

DG is Berg
LULU
Lear, Fischer-Dieskau
BOHM
WOZZECK
Lear, Fischer-Dieskau, Wunderlich, Stolze
BOHM

DG is Bizet
CARMEN
Hanne, McCracken
BERNSTEIN

DG is Lehar
THE MERRY WIDOW
Harwood, Strauss, Hallweg, Kalle
KARAJAN

DG is Leoncavallo
I PAGLIACCI
Bergonzi, Toddai
KARAJAN

DG is Mascagni
CAVALLERIA RUSTICANA
Cossotto, Bergonzi
KARAJAN

DG is Mozart
DON GIOVANNI
Arroyo, Nilsson, Schreier, Fischer-Dieskau
BOHM
MARRIAGE OF FIGARO
Janowtiz, Mathis, Troyanos, Fischer-Dieskau, Prey
BOHM
THE MAGIC FLUTE
Lear, Peters, Wunderlich, King, Fischer-Dieskau, HaIer, Talvela
BOHM

DG is Rossini
THE BARBER OF SEVILLE
Bergonzi, Alva, Prey
ABBADO
LA CENERENTOLA
Bergonzi, Alva, Capucchi
ABBADO

DG is Strauss
SALOME
Jones, Dunn, Ochman, Fischer-Dieskau
BOHM
DER ROSENKAVALIER
Seefried, Streich, Fischer-Dieskau, Bohm
BOHM
DIE FRAU OHNE SCHATTEN
Borsh, Modl, Thomas, Fischer-Dieskau, HaIter
KEILBERTH
DAPHNE
Gueden, King, Wunderlich
BOHM
CAPRICCIO
Janowtiz, Troyanos, Schreier, Prey, Fischer-Dieskau
BOHM

DG is Wagner
PARSIFAL
Jones, King, Stewart
BOULEZ
TANNHAUSER
Nilsson, Windgassen, Fischer-Dieskau
GERDES
LOHENGRIN
Janowtiz, Jones, King, Stewart
KUBELIK
TRISTAN UND ISOLDE
Nilsson, Ludwig, Windgassen, Talvela
BOHM
"THE RING"
RHEINGOLD, WALKURE, SIEGFRIED, GOTTERDAMMERUNG
Crespin, Dernesch, Donath, Janowtiz, Ludwig, Mayer, Veasey, Brilliath, Fischer-Dieskau, Stewart, Stolze, Talvela, Thomas, Vickers
KARAJAN

DG is Verdi
RIGOLETTO
Scalza, Cossotto, Bergonzi, Fischer-Dieskau
KUBELIK
IL TROVATORE
Stella, Cassotto, Bergonzi, Bautianini
SERAFIN
DON CARLOS
Stella, Cossotto, Bautianini, Christoff
SANTINI

DG is Weber
OBERON
Nilsson, Domingo
KUBELIK
DER FREISCHUTZ
Janowtiz, Mathis, Schreier, Adam
KLEIBER
Angel (Continued from page 52)
Puccini's Manon Lescaut (SBXL-3782). Not an easy opera to present or to record, the two sing rapturously (as they do on the two other recordings) and are much helped by Bruno Bartoletti's sensitive conducting.

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

Seraphim

The Seraphim treasury is equally well-stocked and talent-laden. One of the titles recreates a lot of opera history. Two early albums of Maria Callas, the Lucia di Lammermoor (16-0832) and her first Norma (EL 3037) go far to explain why the Callas personality transformed the opera world; nothing has or ever will be the same since Callas sang. In the German wing Seraphim is extremely strong. Found here are the selections from Der Rosenkavalier (1C-6104) with Lotte Lehrie, Maria Olczewska, Elisabeth Schumann and Richard Hedin, an album that records the most powerful combination ever to sing Strauss' opera, and a well-loved Der Freischuetz (51B-6010) conducted by Joseph Kovelih and starring Elisabeth Grummer and Gottlob Frick.

Wagner

Wagner is well served by Seraphim. Wilhelm Furtwängler, whose influence on conductors sometimes seems more pervasive than that of Arturo Toscanini, can be heard in two important Ring recordings: the complete cycle with an adequate though not exceptional orchestra and a fascinating cast (15-6100) and a solo Die Walküre (16-6102) with the Vienna Philharmonic and an even better cast. Both are to show that Furtwängler has combined incredible tension and a unique feel for the long line which transformed his slow tempo. He, unlike so many of his disciples, never hurried, ever dull.

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

Columbia's New Russian Accent

For some years opera has been the stepchild of Columbia Rec- orders, and almost all its forays into the field have been to record those operas that Leonard Bernstein has led either at the Metropolitan (Falstaff, MS 750) or the Vienna State Opera (Der Rosenkavalier, MAX 1305) for the CBS convention in Los Angeles last month, however, Goddard Lieber- son, president of CBS Records Group announced a new agreement with Melodiya, the Soviet Union's record company, which will mean the release of some Columbia records in the USSR and some Melodiya here.

New Package

Though much first-class Melodiya has been released in this country through Angel records for some years, the new Columbia package will give Americans their first chance on records to hear one of the most interesting modern operas, Sergei Prokofiev's War and Peace. The timing, which coincides with the American centennial, is extraordinary. Up in Boston last spring (and at Washington's Wolf Trap Festival in August) Sarah Caldwell's Opera Company of Boston presented the first staged performances in this coun- try of the Prokofiev epic after Tolstoy. The performances, par- ticularly in the Kutuzov of Donald Gramm, were hailed and most critics seemed to have enjoyed the opera enormously. It is roc- kantic grand opera and manages to capture both the panoply of the Napoleonic War and the love of Natasha and Andrei.

Melodiya

Columbia/Melodiya's new recording has Galina Vishnevskaya as Natasha. In New York, Chicago or San Francisco where the inter- national opera companies regularly present the world's most im- portant stars, audiences (and critics) have the feeling that we hear it all, or that we have heard almost everyone important. Miss Vishnevskaya is one notable ex- ception, or almost so. The Soviet government only allowed their greatest soprano to come to the Met for a few Aidas more than a decade ago and she has not re- turned. On records she is defi- nitely one of the great sopranos—Slavic based, but warm, sensi- tive and very exciting—and those that heard those performances testify to her acting ability. To the movie goer, Miss Vishnev- skaya's dramatic art has been available in the fairly recently re- leased Katerina Izmaïlova by Shostakovich as well as proving- ly as she sings.

The great Russian bass Ivan Petrov sings General Kutuzov. Petrov's art has been recently sampled on an ABC aria record: his bass is rich and flowing, and he has wide range and excitement to go with it. As the first mezzo in the cast, Irina Archipova adds her lustrous talents. Miss Archi- pova has not yet sung in New York, Chicago or San Francisco. Hers is a potent dra- matism, full of fire and ex- citement. With the Soviet con- ductor Alexander Melik-Pasheyev at the helm, the recording should be one of the highlights of the whole year.

First Release

Though the first Melodiya re- lease contains such non-operative items as the complete Nutcracker, led by Gennady Rozhdestvensky, Emil Gilels a soloist in Mozart's Concerto No. 21, Rachmaninoff's Symphony No. 2 conducted by Boris Svetlanov and Alexander Slobodianik playing Liszt's Sonata in B minor an. the sixth Hung- garian Rhapsody, there are two important soloist-highlights: one, Yuri Mazurkov sings baritone arias from Italian and Russian operas and Miss Archipova joins Vladi- slav Pivkov in duets and arias from Rossini's Cenerentola and Il Trov- atore and another Italian opera, Rossini's Semiramide.

The last year has seen the (Continued on page 57)

Philips (Continued from page 50)

Como but has had no major opera house presentation in the United States in this century. Its libretto, by Felice Romani, is the author of Norma and many of Donizetti's librettos, strikes one as unpardonably silly. The roles, according to Charles Osborne in The New York Times, are "the blank faces of Verdi operas offer a great opportunity for a light tenor who can sing a high C, a mezzo with strong top notes, a lyric soprano with a solid low register and a Verdi baritone a light, warmer than normal. In the soprano's big aria she must sing from low A below middle C up to several sustained high B-flats. The baritone should have a light clear voice and be comfortable in the upper fifth of his range, the typical Verdi area. The cast on paper looks as though the Philips people had been reading the same book. There is Sophie, Jessye Norman, a warm, inviting voice that can do wonders with notes below the staff but who is solid up to a high B. Miss Norma is a true soprano with all her warmth, not a pushed-up mezzo. As mezzo, the company found Fiorenza Cas- sotto, one of the world's two or three dramatic mezzos of highest quality. Jose Carreras sings the tenor role, his first major release. Two years ago the young Spanish tenor (he is now 26) made his debut at N.Y. City Opera as Rodolfo. Though somewhat excited over his perfectly pro- duced, sensual yet very lyrical in- strument then, it was this month that he made his biggest mark in Lucia with Beverly Sills. Carreras has the light voice required, and his is a sound such as Placido Domingo's or Luciano Pavarotti's that is a joy just to hear.

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

Philips has employed Colin Davis to do the Don Giovanni for Ber- lioz. He has recorded two Mozart operas for them — Le Nozze di Figaro and the Don Giovanni mentioned above. The Don Gio- vanni is particularly successful, starring Martina Arroyo, Kiri Te Kanawa, Mirella Freni, Wixell, Stuart Burrows and Luigi Roni. Davis gives it an exciting reading that makes the opera a personal statement. Wixell does not forego either the ensemble or the lyric moments in the score.

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

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

From Mozart and early Verdi to Penderecki, Philips manages a growing and exclusive list of opera recordings. The choice is unusual and interesting, and best of all, rare operas keep showing up on the charts. Maybe Philips will be the company finally to give us a professional Liebester- box or edition. Wixell has recorded, one wonders why Wagner's first works never sur- face. With the Wagner boom going, either should certainly sell a lot of records and no one, least of all the Dutch parent company would mind that.
radially together on records, and she makes a passionate, Italia-like Gilda. Mario Barenboim offers the kind of lyrical, velvet-vocal Duke that is rare to find in any opera house; and Fiorenza Cossotto makes Maddalena into about ten times the character she ever was onstage. Kubelik here is dramatic, expressive and faithful to Verdi's spirit.

Though it is dangerous to cite a favorite recording, this writer must admit that DG has his one favorite stereo recording to date: the Tristan und Isolde recorded at the Wagner Festival in Bayreuth, in 1965 (2713001). Birgit Nilsson has never sounded like she was a house singer on any other recording; Wolfgang Windgassen, while not vocally ideal as Tristan, sings beautifully, manfully and does something with every word; Christa Ludwig as Isolde and Brangäena; Eberhard has the right gruffness for Kurvenal; and Martti Talvela makes Marke's oration into the piece of bass lyricism it should be. Above all twin spirits guide this recording: Karl Boehm in the pit draws exciting, expressive and romantic sound from the orchestra and over all hovers the presence of Wieland Wagner who directed the production. That the recording is culled from live performances makes it that much richer. Neither Don Giovanni, nor Le Nozze di Figaro nor Otello nor Carmen to mention four other equal opera masterpieces, have comparable recordings.

First Class Strauss

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

London

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

Oldsotrian Trio

Three of Joan Sutherland's many important releases stand out to this reviewer. Turandot which is one of the most exciting and believable opera releases on record (OSA 13108); Rigoletto (OSA 13105), which gives the opportunity to hear a soprano of some vocal weight sing Gilda; and Les Contes d'Hoffman (OSA 13106), which demonstrates Miss Sutherland's ability at coloratura in Act I and her increasing dramatic weight and impact as Antonia. A study of her many albums shows that the complaints about her diction have no basis in fact today; they also show that she may well be one of the greatest singers of all time. Her technique cannot be bettered; her sound sounds as fresh today as it did fifteen years ago. Sopranos of her enormous vocal size do not normally approach the coloratura area; certainly, their stratospheric notes—the high E-flat, for instance, do not last for too many years. With the great Australian, however, her E-flat remains as true as ever, even though the weight and dramatic substance is growing. London has put much of her greatest moments on records, and the service will be appreciated by future generations. Most of her albums are conducted by her husband, Richard and Bonynge, who is at the helm in a recent, rare London release, Massenet's Theseus, starring Hugette Tourangeau in the mezzo lead role.

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

Wagner's 'Ring'

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

Columbia

(Continued from page 56)

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

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

Columbia also has the early Menotti operas in definitive performances, particularly The Medium (MS 7387) with Regina Resnik and Judith Blegen, and Stravinsky conducting The Rake's Progress, with Judith Raskin as Anne True-love (M3S 710). With the Melodiya contract and signs of greater interest in opera among Columbia executives, the future will bring many surprises, and opera may well become an equal partner in the classics at CBS.

'Elephant Steps' Discs Issued by Masterworks

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

**By RITA TURNER**

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

**His ‘Best’**

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

**Elton Guests**

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

**Current Tour**

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

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**Rod Stewart (left), Elton John**

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**Steppin’ Out with Isis**

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

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**Graeme Edge**

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

**Coming Together**

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

**A ‘Loon’**

Graeme notes that while the single is not representative of the heaviness of the forthcoming album, it does display their mutual feelings about the cure to state of music. “It’s a loon,” Graeme explains, “but it’s good music.”

“...and so many others are bringing the ‘show’ back into the business only because the music’s gone out of it,” Gurvitz further expounded. “Hell, even the Dooble Brothers need their dry ice!”

**Rapport**

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

**What of the possibility of other Moodies joining forces in permutations of less than five?** Edge is proud of the vocal backgrounds of former MB flautist/saxophonist Ray Thomas on his album and doesn’t preclude other solo efforts offering similar contributions from other band members. But he stresses that for the sake of all concerned, Justin Hayward, Mike Pinder, John Lodge, Ray and himself are all off on their own wave-length. And he wishes them the same success which he believes his own efforts will attract.

**MB Status**

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

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

**FRANCE**

By GILLES PETARD

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

**SAS Signs Schwartz**

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

**Douglas Fairbanks**

(Continued from page 30)

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

A Year to Make

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

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

Ira Mayer
Record World en Brasil

By OLAVO A. BIANCO

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

- Paulo Sergio (Beverly) se encuentra realmente felz con la posición que con su nuevo álbum "Não Quero Voce" (No Te Quiero) está alcanzando en Rio de Janeiro. En Sao Paulo, los charts muestran dicho álbum en una buena posición también.

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

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

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

By TOMAS FUNDORA

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

Muy buen artículo "La Onda Latina" que bajo la firma de bien informado William Livingstone acaba de salir a la luz pública en la popular revista Stereo Review, antigamente Hifi/Stereo Review. Entre otras muy interesantes cosas resalta William en su artículo la evidencia amplia de gran popularidad de la música latina en el campo popular en Estados Unidos sera otra ola que se manifestó la de los años 50. Mis felicitaciones al brillante colega, siempre interesado en el aspecto latino de la música y bajo cuya influencia también Stereo Review está mostrando gran interés.

Material sobre los Records de Rafael Diaz Gutierrez "Kakoo" lanzado en Estados Unidos el nuevo elepú de Nelson Henriquez de RCP Records con base en San José, Costa Rica. Lanzó TR Records un nuevo sencillo de Tito Rodriguez en el cual intercambia el gordo con sus colegas musicales tales como Aretha Franklin.

"El Caminante" de Fruko grabado por Audiorama con base en Miami, Fla. 33127 mercadac para la empresa y a nivel internacional será el mexicano "El Caminante" de Fruko.
Los Angeles

By KWVN

1. DONDE ESTAS VISTITA MIA
   ANGELICA MARIA-Sonido Int.
2. LAS CASCAS DE PINA
   CONJUNTO AFRICA-Periles
3. PELO, PEZ, HOMERO AGUILAR/Arq
4. NUNCA ME DEJES
   MANUELA TORRES-Columbia
5. HOY TE TOCA DORMIR EN EL SUELO
   PUYOL-Cancion
6. LA MAS HERMOSA TENTACION
   LARRY MORENO-Mundo Latin
7. SIEMPRE ESTOY PENSANDO EN ELLA
   LEON D.-Caytronics
8. HASTA QUE VUELVAS
   JOSE JOSE-Arcano
9. MENTIRA
   CARMELA Y RAFAEL-Gas
10. POR TI
    LEU MEJA-Musart

Miami

By WIOD

1. NOS AMAMOS
   MARCO A. MUNIZ-Arcano
2. NO SOY TU ESCLAVA
   BLANCA ROSA GIL-International
3. QUIEN ERES TÚ?
   JOSE ANTONIO-Orq
4. CANTO A LA HABANA
   CARLOS B. CRUZ-V1a
5. AMOR EN LA ESCUELA
   CARTER-Radio Cuba
6. HICE
   PAULO SERGIO-Audio Latino
7. LOS HOMBRES NO DEBEN LLORAR
   FERNANDO ALBUERNE-Panart
8. CUESTA ABajo
   ELIO ROCA-Mujis
9. NUESTRA HISTORIA DE AMOR
   CLAUDIA-Caytronics
10. EL PARAULITO
    PEDRO MIGUEL Y SUS MUSICALES

En Brasil

(Continued from page 60)

extraído de la canción de la RCA: Dave Mac Lean, con "We Said Goodbye" y "now I Know," está siendo muy bien aceptado por los disc jockeys en São Paulo, las voces que se presentan fuertes para este álbum.

Para las próximas semanas, algunas modificaciones sobre los actuales Representantes de importantes compañías americanas, están siendo esperadas en Brasil. La música brasileña perdió recientemente, dos de sus más importantes autores, el 25 de Agosto Ernesto Dos Santos, conocido como Donga, que fué el autor, entre otros trabajos más, de la primera Samba grabada en Brasil: "Pelo Teléfono" (Por El Teléfono), Donga tenía 84 años de edad, y desapareció sin tener la oportunidad de asistir al lanzamiento de su primer álbum, que fue recientemente grabado.

La segunda gran perdida fué el de Agosto, cuando Lupiscinio Rodrigues murió en Puerto Alegre, de un ataque al corazón. El (Continued on page 62)
En Brasil (Continued from page 61)

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

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

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

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

And for September, too, the trio of The Stylistics, has been definitely confirmed. “We Can Make It Happen Again” obtained lots of airplay in Rio de Janeiro and São Paulo, and sales are heavy on the album.

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

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

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

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

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

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

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

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**Latin American Album Picks**

**EL CAMINANTE**
FRUKO EL BUENO—Fuentes MFS 3264

Con Joe Arroyo and Wilson Saoko in the vocals, Fruko ofrece aquí salsa en extre- 
mo bailable y contagiosa a través de sus propios arreglo, “Quiero de nuevo Em-
pezar?” (Mike Char), “El Abol” (M. Villa-
nuve), “Cantando mi son Me Muero” (M. Soto) and “Vamos a Goz” (R. Benítez).

**LO MEJOR DE**
PACHECO—Alegre CLPA 7011


**YO TENG0 FE**
PALITO ORTEGA—International XSLP 00458

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

**EL SANGRE CRUZADA**

Los Tremendo Gavilanes—Latín International DIS 3004

El muy vendedor dueño en un repertorio norteno que aplica a grandes masas de gran poder de compra. “El Sangre Cru-

**Nuestro Rincon** (Continued from page 60)

Latinoamérica, en la cual interpreta Regina conjuntamente con su esposo, el brillante cantante Joe Danova, una excelente versión del tema “You Make Me Feel Brand New” que en castellano se titula “Me Haces Sentir como Nuevo.” Regina, también cantante de excelentes registros vocales y lirismo, comenzará proximamente a situar sus interpretaciones como temas de las telenovelas en las cuales toma parte. Entre ellas figura la nueva “El Gorrión” que Fuentes ha puesto a la venta en Colombia y Estados Unidos . . . Mis felicitaciones a amigo Carlos Lopez Borges por su nombramiento como Jefe de Relaciones PUblicas de WFAB Radio de Miami, Fl. . . . Feliz la visita de Memo Infante y Louis Coulttenc de RCA Mexicana a nuestras oficinas en Miami . . . y ahora . . . ¡Hasta la próxima!

**latinamericainstagram**

Fania All Stars are getting ready to fly to Africa, where they will perform at the “Music Festival of Zaire” on September 21. Due to the heavy exposure this will bring to the Fania All Stars, sales of their recordings are expected to run pretty high. On the other hand, no

(Continued on page 63)
**Nuncio: We** back every artist and every release with everything we think is of value in the market place. We have a somewhat unique advertising campaign with the trade magazines - some people have commented on our ads, we always take a full color new release ad on our new product.

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

**DiscReet** recording artist Tim Buckley appeared on the hit song, “Look At The Fool,” which was released last week. Louis Newman, DiscReet’s new director of promotion is reviving a radio campaign which would have Buckley accompanying him to various key stations in several markets.

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

**En Puerto Rico** (continued from page 61) for celebrating the occasion, Juan Torriente’s RCA and his Organo Melodico, acaba de grabar un “elepe” conteniendo musica de Rafael (El Libarito) Hernandez, podemos asegurar que sera todo un suceso.

Gloriela
Gloriela, cancionista estrella, se halla en Mexico. Recientemente recibio un reconocimiento como el mejor proponente del año de entre los artistas extranjera. Titi Soto (Alhambra) acaba de regresar de Madrid donde dejo un “elepe” contenidsa de su nueva produccion musical. “Mama Loves Pompa” una version al ingles de la conocida obra de Soto — “pompa,” fue grabada por el famoso Edmund Ross, en Londres, informacion ofrecida por el autor Titi Soto. Raquel “RCA” lanzara en breve su primer “elepe” cantado por el joven elenco estrella. Raquel, esta muy activa ofreciendo apariciones en television y presentaciones por radio.

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

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

**Limited Roster** Phantom Records, Prager noted, will be structured to accommodate a limited roster of album artists, with no extremadamente singles. Home base will be at 1790 Broadway in New York City where a new Phantom Records logo is being designed for worldwide use, including a worldwide publishing and record label between Phantom and Sunbury-Dunbar, the RCA Records publishing arm.

**Buckley Doings**

**Nuestro Rincon** Continued from page 62) doubt about the great possibility of becoming also big stars on the African continent... Due to the recent convention of RCA in Mexico, important agreements are reaching positive results in regard to the promotion of artists from every country in which RCA product is produced. As a result, Juan Gabriel from Mexico is expected in Brazil, in order to record all his material in Portuguese, which will then be released in that important market. Juan Gabriel is also improving his knowledge of Portuguese in order to face the great promotion to which he will be exposed. Other artists that will get great international promotion are Mexican Marco Antonio Muñiz and Brazilian Altemar Dutra. Both of them will record an album as a duo in Portuguese and Spanish, between Argentina and Brazil regarding the mutual promotion of their artists in reaching the top. It is very easy to see artists from Brazil recording in Argentinean studies these days and vice versa. On the other hand, Estela Nuñez and José José are being very heavily promoted in Spain in order to face their planned tour covering the whole Spanish peninsula.

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

Audorama Records released a new album by Nelson Henríquez from Venezuela in which “Quisiera y no Quiesiera” and “Regalame una Rosa” look like winners... TR Records will release a new single by the Argentinean Tito Rodriguez in which he performs two themes that had not been previously released. Also from this label, as informed by Philips de Carlo, a new album by Kako with arrangements by Louise Ramirez, containing a “salsero” package will be shortly released... My best regards to Mario A. Mora, international promoter for CBS Latin America based in San José, Costa Rica... Titi Soto... My former, has been recently released by Regina Aleman, who was the top TV and radio actresses in Latin America, containing “You Make Me Feel Brand New” (“Me Haces Sentir como Nuevo”) in Spanish. Regina is backed in this version by her husband, also a brilliant singer. It seems that from now on, Regina will perform most of the themes that are supposed to be included in every week’s novel. He already created the theme song for the TV soap opera that is enjoying a terrific rating in Peru and spreading to other Latin areas... Our congratulations to Carlos Lopez Borges, appointed as public relations manager for WFAB (Miami, Fla.)... Memo Infante and Louis Coutellec from RCA, Mexico, visited our offices in Miami... And now... till next week!
GERMANY

By PAUL SIEGEL

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

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

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

Percy Faith's new album on CBS, "The Entertainer," is a favorite with German radio audiences. Joe Bambarger, president of USA Musicverlag, set to be in the States on September 21. Peer is now cruising in the Cote D'Azur. RCA's Ethel Gabriel has a sensational new album forthcoming... Au Wiedersneh 'till next week!

GERMANY

By PAUL SIEGEL

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

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

Victor Musical Industries is making a special promo campaign for Martha Reeves & The Vibe, releasing her MCA debut album. Nippon Phonogram plans to release "Paul Mauriat" for the second time on October 25. The first release, "All Collection of Paul Mauriat" has sold over 200,000 units. The second release entitled "Encore Release" consists of two sections, each of which includes two copies.

Toshiba EMI has begun an extensive single promotional campaign by releasing Bo Donaldson & the Heywoods' "Billy, I See You Again." Also in the running is EMI-Electrola with "I'm A Believer" is released on November 2 at the end of an 18 date tour of the U.K. Autumn includes a strong selection of compilation albums, a "Best Of" series featuring Blue Mink, Move and Wizzard, and the promise of many good things from Motown.

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JAPAN’S TOP 10

SINGLES
1. FUREAI
MASATOSHI NAKAMURA—Columbia
2. SHYORONAGASHI
GRAPE—Warner Pioneer
3. KUZIDARAKE NO JORO
HIDEKI SAJO—Victor
4. CHIRORUKA KANCHO
MOMOE YAMAUCHI—Victor
5. TSUOKU
KENJI SAWADA—Polydor
6. MISAKI MEGURI
WEEKEND—CBS/Sony
7. OMOIDE NO SORAHARE
MARI AMACHI—CBS/Sony
8. MOTOOKOSAKASU
TONOSAMA KINGS—Victor
9. AI FUTABATARI
GORO NOGUCHI—Polydor
10. RIKSON SURITE HONTODESUKE
DA CARPO—Columbia

ALBUMS
1. KOORI NO SEKAI
YOSU INOUYE—Polydor
2. AI FUTABATARI
GORO NOGUCHI—Polydor
3. GOLDEN PRIZE VOL. 2
CARPENTERS—King
4. HITONATSU NO OKIEN
MOMOE YAMAUCHI—Victor
5. CYNTHIA IN CONCERT
SAORI MIYAMOTO—CBS/Sony
6. GRAND DELUXE
TONOSAMA KINGS—Victor
7. LIVE
YOSU INOUYE—Polydor
8. NOKOSARETOKOREKI
KEI OGIURA—Polydor
9. THE MARKS DEGREES
CBS/Sony
10. GRAND DELUXE
SHIRKES—Victor

ENGLAND’S TOP 25

SINGLES
1. KUNG FU FIGHTING
CARL DOUGLAS/Pye
2. LOVE ME FOR A REASON
OSMONDS/MGM
3. ANNIE’S SONG
JOHN DENVER/RCA
4. HANG ON IN THERE BABY
JOHNNY BRISTOL/MGM
5. I’M LEAVING IT ALL UP TO YOU
DONNY & MARIE OSMOND/MGM
6. Y VIVA ESPANA
SYLVIA/Sonet
7. YOU, YOU, YOU
ALVIN STARDUST/Magnet
8. CAN’T GET ENOUGH OF YOUR LOVE
BARRY WHITE/Pye
9. QUEEN OF CLUBS
K. C. AND THE SUNSHINE BAND/Jayboy
10. NA NA NA COZY POWELL/Rak
11. BLACK EYED BOYS
PAPER LACE/Bus Stop
12. WHAT BECOMES OF THE BROKENHEARTED
JIMMY RUFFIN/Tamla/Motown
13. HONEY HONEY SWEET DREAMS
Bradleys
14. BABY LOVE
DIANA ROSS & THE SUPREMES/Tamla/Motown
15. WHEN WILL I SEE YOU AGAIN
THREE DEGREES/Phil. Intl.
16. ROCK AND ROLL LADY
SHOWADDYWADDY/Bell
17. YOU MAKE ME FEEL BRAND NEW
STYLISTICS/Avco
18. HELLO SUMMERTIME
BOBBY GOLDSBORO/United Artists
19. RAINBOW PETERS AND LEE/Philips
20. MR. SOFT COCKNEY REBEL/EMI
21. SMOKE GETS IN YOUR EYES
BRYAN FERRY/Island
22. ROCK ME GENTLY
ANDY KIM/Capitol
23. SMOKING POPPERS
BRYAN FERRY/Island
24. ANOTHER SATURDAY NIGHT
CAT STEVENS/Island
25. THE BITCH IS BACK
ELTON JOHN/DJM

ALBUMS
1. HERSHEY RIDGE
MIKE OLDFIELD/Virgin
2. TUBULAR BELLS
MIKE OLDFIELD/Virgin
3. BAND ON THE RUN
PAUL McCARTNEY AND WINGS/Apple
4. ANOTHER TIME, ANOTHER PLACE
BRYAN FERRY/Island
5. THE SINGLES: 1969-73
CARPENTERS/A&M
6. 461 OCEAN BOULEVARD
ERIC CLAPTON/RSO
7. OUR BEST TO YOU
THE OSMONDS/MGM
8. THE PSYCHOMODO
COCKNEY REBEL/EMI
9. BACK HOME AGAIN
JOHN DENVER/RCA
10. DARK SIDE OF THE MOON
PINK FLOYD/Harvest
11. GREATEST HITS SIMON AND GARFUNKEL/CBS
12. HIS 12 GREATEST HITS
NEIL DIAMOND/MCA
13. AND I LOVE YOU SO
PERRY COMO/RCA
14. FULLFILLINGNESS’ FIRST FINALE
STEVIE WONDER/Tamla/Motown
15. KIMONO MY HOUSE
SPARKS/Island
16. THE THREE DEGREES/Phil./Int.
17. BY YOUR SIDE
PETERS AND LEE/Philips
18. HEY! GLITTER BAND/Bell
19. GOODBYE YELLOW BRICK ROAD
ELTON JOHN/DJM
20. LADIES AND GENTLEMEN
EMERSON, LAKE & PALMER/Monticore
21. DIANA AND MARVIN
DIANA ROSS & MARVIN GAYE/Tamla/Motown
22. THE BEST OF JOHN DENVER
JOHN DENVER/RCA
23. ROCK YOUR BABY
GEORGE McCRAE/Jayboy
24. JOURNEY TO THE CENTRE OF THE EARTH
RICK WAKEMAN/A&M
25. CARIBOU
ELTON JOHN/DJM

By LARRY LeBLANC

TOKYO — Indie label Axe Records has switched from London Records to GRT records for Canadian distribution. ... Willi Morrisson noted Canadian Music Sales to oversee the firm’s record department ... Maggie McFadzen has left her Ontario promo position at GRT for retirement ... Promo rep Bob Krol is no longer with Martin Onrot Inc ... The Bill Amesbury Casablanca lp is, as yet, unavailable in this country ... Les Emmerson here this month to complete plans for his own label ... Munch Brothers have decided to stay in Canada, will live in Toronto and are being booked by Concept 376 ... Original Mainline is piecing itself back together with the exception of Joe Mendelson ... Adam Mitchell currently working on the road with Ian Thomas ... Though Heller-Fischel handled U.S. booking for the Guess Who, the group is booked in Canada by Concept 376 ... Musimart Ltd. has picked up Canadian distribution of Mojo Records owned by Jimmy Smith. First label release is the “Paid In Full” lp by Smith ... Rick Wakeman set for 3 Canadian dates Maple Leaf Gardens, Toronto (Oct. 7); Montreal (8) and the Ottawa Civic Center (9) ... Aquarius Records has released a single by Ross Holloway titled “Mostly New Days,” produced at Tempo Studios in Montreal ... Steve Katz at RCA Toronto last week completing work on Rory Block’s lp. Also at RCA was Lou Reed re-doing vocals for Steve Katz-produced single “Sally Can’t Dance.” Apparently Reed will continue working at RCA with a new lp in mind. ... New single for Songbird on the Mushroom label is “Dirty Work,” produced by Mike Flicker at Can-base ... Polydor release for Harry Marks under the name of Clay Spector Jug Band. The single is the self-penned “Gotta Live Life” with Marks producing for Shazam Productions ... The Society For Recognition of Canadian Talent met last week and re-elected Ben Nobleman as its president ... Jack Cornell has left RCA Records ... Celebration Records has released “Pendant Les Vacances” by Coco and Co. New Mercey Brothers single for RCA it “California Lady” written by Peter Gray ... Van Los Music’s Donna Woodward returns to the recording scene with a new self-penned single titled “Neverland.” Flip is another original tune, “Tight Rollin’,” Big Woman Blues” ... Eddie Rowell, lead singer of the Country Ductas, has released a solo lp on the Audat label. It features five original tunes and some well-known country standards. ... Making its debut September 30 on CBC-Radio is a new weekly 90-minute rock music series hosted by radio and television personality Terry David Mulligan. The series will be broadcast on CBC-AM, Mondays at 10:30 p.m. EDT, and on CBC-FM, Saturday evenings (effective Oct. 5) at 11:30 p.m. Producer for the show is Claire Lawrence ... Debut single for John Friedmann on his own Sanjo label is it’s About Time,” produced at ZAa Sound in Toronto ... New single for Chilli-wack on Goldfish is a remixed single version of “Crazy Talk” from the band’s current lp. ... Terry Jacks has apparently scrapped a single cut recently in New York at the Record Plant. It dealt with a social comment on America and he has decided against releasing it ... Canadian Brass recorded in France at the Europasoonor Studios with Eleanor Sniderman and Dave Green of Toronto’s Manta Sound producing ... Susan Jacks to record at RCA Toronto with Harry Hinde producing ...
**Capitol Moves Country HQ to Nashville**

- **HOLLYWOOD** — Capitol Records' country division, under the supervision of Frank Jones, CRI vice president and general manager, &w, will move its headquarters to the label's Nashville offices located at 200 16th Avenue, South, Nashville, Tennessee, phone: (615) 244-1842, effective immediately.

- Jones, who has headed the country wing since October, 1973, will relocate to Nashville. Simultaneously, he has announced the following appointments:
  - Bill Williams has been named national country sales and promotion manager. He will be based in Nashville and will report directly to Jones. Williams will be responsible for the overall promotional direction and activities of the country division. He began his music industry career with Capitol Records in 1967 as sales and promotional manager in Dallas. In 1968 he moved to Columbia Records where he served in that firm's Houston office and most recently served as national sales and promotion manager for Epic Records and the Custom Labels.
  - Don Owens has been named director, &w marketing services, reporting directly to Jones. Owens will be based at the Capitol Tower in Hollywood. He will work closely with west coast artists while coordinating all country marketing plans with various departments at the home office. He will also be responsible for coordinating &w schedules for the label's country roster. Prior to his Capitol appointment, Owens served as director of charts and reviews at Billboard for nine years until joining MGM Records last year as director of country.
  - ASCAP Banquet Moved
    - **NASHVILLE**—Due to a significant increase in the number of ASCAP country music award-winnerings, ASCAP Country Music Awards Banquet will be held at the Nashville Armory on Sidco Drive.

- The ASCAP Awards Banquet will start at 8:00 p.m., Wednesday, October 16 with cocktails at 6:30. ASCAP president Stanley Adams will lead a contingent of ASCAP executives from New York and Hollywood. Adams and Shea will present the plaques as Gerry Wood, ASCAP associate director, and Charlie Monk, assistant director, emcee the glittering event.

**Country Music Hall of Fame Sets 1975 Expansion Plans**

- **NASHVILLE**—The Country Music Hall of Fame and Museum will expand its physical plant by nearly 100 percent in 1975. Frank Jones, chairman of the board of the Country Music Foundation and vice president of Capitol Records' country division, made the announcement of the planned expansion during a meeting of the Foundation Board of Trustees in Nashville. Plans for expansion formed the most prominent topic of discussion at this fourth meeting of the Country Music Foundation board of trustees.

- The expansion—which is the result of more than a year's advance planning—will double the display area of the Country Music Hall of Fame and Museum and will also increase the space available to the Foundation Library and Media Center. The project will cost 'in excess' of $500 thousand.

- Earl Swensson Architects Inc. have been retained by the Foundation.

(Continued on page 72)

**CAPITOL MOVES COUNTRY HQ TO NASHVILLE**

Bill Anderson, "Everytime I Turn the Radio On," (Stallion, MCA) starts cross-country tour expected to hear this number every time you turn the radio on. whisker's Bill states loud and clear that he hears happy songs on the radio while he's leading a miserable life—and he's beginning to wonder about himself. There's no question, though, it's a hit! MCA 40304.

**SLEEPER**

Archie Campbell and Minnie Pearl, "As Soon As I Hang Up the Telephone," (Twisty Bird, BML). Eat your heart out, Con-way and Loretta; these got a phone call that will disconnect you from your record box. Ole Archie and Minnie will have dimes dropping in the jukeboxes and phones ringing in stations. The most humorous heartbreak in history occurs in this off-key ballad. RCA PB-1097.

**ALBUM**

"MERLE HAGGARD PRESENTS HIS 30TH ALBUM." The Hag never goes wrong when he writes and sings his material, and that's what this is, a collection of new songs he's just done. Included are hits such as "Holding Things Together," Things Aren't Funny Anymore" and "Old Man From The Mountain" as well as one of his finest new cuts, "White Man Singin' The Blues." Capitol ST 11331.
Opry Birthday Gala Aids Piracy Fight

NASHVILLE—Participants at the 49th Grand Ole Opry Birthday Celebration will be contributing to the fight against record and tape piracy according to an announcement by E. W. "Bud" Wendell, general manager of the Grand Ole Opry and Opryland USA.

This year representatives employed in the production, promotion or distribution of country music, as well as the industry's top artists and other celebrities will gather in Nashville, October 16-20 for five days of fun and entertainment in honor of the famous radio show.

"The registration fee for qualified guests attending our annual event is $25 per person. And this year we’re donating $5 from each registration to a special anti-piracy fund," Wendell said.

Based on past attendance figures, the anniversary event could mean approximately $30,000 to the fund. Almost 6000 guests attend each year. Ten dollars of the registration fee is channeled to the Opry Trust Fund, established to aid families of country musicians or their families. The remaining ten dollars helps defray a portion of the cost incurred by the sponsoring firms.

The special anti-piracy fund will be administered by the Country Music Association to benefit the entire music community. However, it will be an autonomous unit completely separate from the CMA with individual bank accounts, books and organizational structure. The CMA anti-piracy committee will simply supervise the disbursement of monies and provide executive support at no expense to the fund.

Monies collected will be used to educate the public and assist in preparing and prosecuting cases involving record and tape piracy.

Back at the Ranch

Jim Holley (left), RW’s Don Cusic and Red Steagall (right) are shown at the special RW reunion held in Tulsa by Red Clark, Hank Thompson, Jim Holley and Wayne Creasy for the media, buyers and special guests. The reunion was held on the 5000 acre ranch the four own jointly with radio station KTOW and featured performances by Red Clark, Diana Trask, Freddy Weller, Gunilla Hutton, Hank Thompson, Roy Griff, Red Steagall, Jud Strunk and others.

Two New Publications Issued by CMF Press

NASHVILLE—The Country Music Foundation Press, adding to its existing publications, issued two new books September 17. According to Foundation executive director William Ivey, with these publications the publishing arm of the Country Music Foundation moves closer to its goal of "functioning as a university press for the music industry generally and the country music field in particular."

Bill Monroe and His Blue Grass Boys: An Illustrated Discography, compiled with introduction and commentaries by Neil V. Rosenberg, is a study of Monroe’s session data, personnel and released material. It is augmented by 40 photographs dating from 1922 to the present, a biographical sketch, and detailed assessments of the trends and influences which have shaped Monroe’s bluegrass music since he began developing it in 1939. It is also the first publication of an original manuscript by the Foundation Press, which previously has dealt only in reprints. Softbound, in an attractive 8 x 8 format, it sells for $3.50.

Also issued is an important library tool, Proceedings of the 1890 Convention of Local Phonograph Companies. The reprint will sell for $6.95.

GMA Plans ‘Sound Off’

NASHVILLE—A “Sound Off” experience will be afforded members of the Gospel Music Association during the annual membership meeting scheduled for 10:00 a.m. on Friday, October 4 in Municipal Auditorium in Nashville, according to Brock Speer, president of GMA.

He said a panel of 10 members of the GMA board of directors will be on hand for the question and answer session which proved popular several years ago at the meeting held in Memphis.

Speer said unlike past meetings, there will not be an election of directors as this will have been completed previously by a mail ballot of all members.

Following the annual membership meeting, the new directors will meet with the holdover directors to elect officers for the coming year, Speer said.

Current members of the board of directors will be scheduled to meet Tuesday, October 1 in sessions at 9:00 a.m. and 1:00 p.m. at the Sheraton Motor Inn in Nashville.

Burnett To Tour USSR

LOS ANGELES—As a result of two recent appearances on the syndicated “Opryland, USA,” Sandi Burnett has been set by the U.S. State Department to co-star with Tennessee Ernie Ford on a month-long tour of Russia beginning this month.

In a light music market dominated by new stars like Ronnie Milsap, Don Williams, Johnny Rodriguez and Mickey Gilley, other faces are breaking into national prominence! Witness the fast gains being made nationwide by La Costa, Larry Gatlin and Rex Allen, Jr. A new battery of superheroes in the making!

Dick Feller is spreading his talents over the country via two labels! Having recently scored with his current affiliation, Asylum, he’s now inflating his popularity by way of the “Credit Card Song” on his former label, United Artists. A heavy concentration of play in the south central and midwest regions!

Left Field Sleeper: Billy Swan’s multi-market Monument entry, “I Can Help,” is spilling healthily onto country outlets such as WUNI, KCKC, WINN, WENO and WKDA with uniform comments such as “most requested” and “a real hit!” WMC added it this week.

Mel Tillis’ “Memory Maker” is enjoying picks at WMQX, WKTQ and WITK; good action in Mobile, Wichita, Nashville and Ft. Worth.

Sherry Bryee shows off surprisingly versatile vocal talent on the old pop hit, “Oh How Happy.” It’s bringing in good early reports from WAME, WINN, WUNI and WESC.

Marty Robbins has a Jimmie Rodgers “sound-alike” in “Two Gun Daddy” that’s taking off at WINN, WIDE, WJCL and WAME. Both sides are being aired in Ft. Dodge.

Sporting her second release on 20th Century, Nancy Wayne is drawing audiences in Wichita, Charlotte, Peoria and Jacksonville (pick) with “Gone.”

Little David Wilkins is hot in the South with “Not Tonight.”

There are two brand new releases on “Baby’s Not Home,” one by the writer Mickey Newbury on Elektra, and the other version by Roy Head, already hot in Houston and just picked up by Mega. There’s a battle a-brewin’, with both companies vowing to win.

We’ll keep you posted!

Nods to the New: Mavis Yerby’s “You Can’t Hang On To Me” on Bryan is picked at WEET, moving at WCMS; KBUC is “knocked out” by Chilli Wills’ “Share Cropper Blues.” Jack Pailwater’s “I Like Country Music” picked at WINN, playing in Portland; Gary Meister’s “Take Me Back” working at WENO; Allen Burton’s “Phone Call From Allyson” moving in Montgomery and Nashville; Don Drummond’s “In At Eight and Out At Ten” added at WMG.

(Continued on page 70)
COUNTRY SONG OF THE WEEK

JAN HOWARD—GRT 010
SEEN’I S BELIEVIN’ (Free, BMI)
‘Seein’ is believin’’ that Jan has a hit in sight. She puts a punch in the lament that, although it’s hard to believe her old man ditched her, the proof is in the puddin’ and her puddin’ ain’t around no more.

JEAN SHEPARD—United Artists XW522-X
POOR SWEET BABY (Stallion, BMI)
Jean’s hot already, and she turns up the flame for this one. Some other woman has her man but she tells him to come home anyway for some proper lovin’.

ROY HEAD—Mega MR-1219
BABY’S NOT HOME (Acuff-Rose, BMI)
Roy takes this Newbury ballad and gives it the hit treatment. He wonders about himself as he waits for his little darlin’ and it all goes down so wonderful.

ROY ACUFF—Hickory H 331
DON’T WORRY ‘BOUT THE MULE (Acuff-Rose, BMI)
PRECIOUS MEMORIES (P.D.)
Roy continues in his vein of brand new old-timey songs. Some good advice as he tells all just to ‘load the wagon.’ Flip is old gospel standard that could get a lot of requests.

DURWOOD HADDOCK—Caprice CA 2004A
ANGEL IN AN APRON (Acoustic, BMI)
Durwood loves his wife and sings that fact plainly. She’s got an apron, they’ve got heaven, and he’s got a hit.

JACKY WARD—Cinnamon C-811
BABY LET’S DO SOMETHING (Blue Echo, ASCAP)
This record is going to do something; it’s going to hit! Jacky has a smooth delivery on this Ray-Griff-penned tune.

GEORGE “GOOBER” LINDSEY—Bryan B-1005
I LIKE UGLY ORNS (St. Jude, BMI)
Hee Haw’s Goober expresses his taste loud and clear, and if he likes ugly girls, well, at least the competition is lighter. It’s beautiful!

KITTY WELLS—Capricorn CPS-0208
TOO MUCH LOVE AEIN US (Free, BMI)
Miss Kitty wins a showdown when she tells her man not to let love’s hang ups hang up love. You can hang on this one up on your charts.

BOBBY LEWIS—GRT 008
I SEE LOVE (Golden Horn/Starsong, ASCAP)
Bobby sees love and we see a hit. A beautiful, building ballad; it’ll build a spot for itself on playlists.

MACK WHITE—Commercial C1316A
AIN’T IT ALL WORTH LIVING FOR (Milenae, ASCAP)
Yes, it is all worth living for, and this record is worth listening for. Very positive ballad that will have a strong hold.

DOUG DILLARD—20th Century TC-2123
YOU DON’T NEED A REASON (United Artists, ASCAP)
You don’t need reasons to do things that come naturally, and playing this record just comes naturally. It’ll be a hit, for plenty of reasons.

MAVIS YERBY—Bryan B1006
YOU CAN’T HANG ON TO ME (Algie, BMI)
You can hang on to this record, then hang on the phones as they ring off the hook with requests. A fast dance shuffle for folks with rhythm in their bones.

DAVID ROGERS—Atlantic CY-4204
I JUST CAN’T HELP BELIEVIN’ (Screen Gems-Columbia, BMI)
Just can’t help believing that David has a hit! An old rock hit, this up tempo number will be staying on your turntables and charts.

Alva Inks Back Home

Alva Records has announced the signing of country artists Back Home to a long-term recording agreement. Soon to be released is their first single, "Sweet September Morning" b/w "Country Sealed and Pedaled," pictured are (standing) Bruce Rustici and Mark Vaughan of Back Home, and (seated) Matt Evans, Alva national sales manager; Larry Woodside, manager of Back Home and E. J. Gueren, Alva general manager.

CMA Finalists

Finalists in the categories of achievement include:

Entertainer of the Year—Roy Clark; Mac Davis; Loretta Lynn; Olivia Newton-John; Charlie Rich.

Single of the Year—"As Soon as I Hang Up the Phone"—Loretta Lynn and Conway Twitty (MCA); "Country Bumpkin"—Cal Smith (MCA); "If You Love Me (Let Me Know)"—Olivia Newton-John (MCA); "The Most Beautiful Girl In The World"—Charlie Rich (Epic); "The Streak"—Ray Stevens (Barnaby).

Album of the Year—"Country Bumpkin"—Cal Smith (MCA); "If We Make It Through December"—Merle Haggard (Capitol); "If You Love Me (Let Me Know)"—Olivia Newton-John (MCA); "Very Special Love Songs"—Charlie Rich (Epic); "You’ve Never Been This Far Before"—Conway Twitty (MCA).

Female vocalist of the Year—Loretta Lynn; Anne Murray; Olivia Newton-John; Dolly Parton; Tanya Tucker.

Male Vocalist of the Year—Roy Clark; Lloyd Green; Charlie McCoy; Don Rich.

As previously announced, the finalists for Country Music's top honor, the Hall of Fame Award, include Owen Bradley, Vernon Dalhart, Frank (Pee Wee) King, Minnie Pearl, Merle Travis and Kitty Wells.

The co-chairmen of CMA's Awards Show committee are Jack Stapp, president of Tree International, and Irving Waugh, president of WSM, Inc. Joe Cates Productions of New York will produce the show with Joe Cates as executive producer and Walter C. Miller and Chet Hagan as co-producers. Once again, Kraft Foods, Inc., will sponsor the telecast.

The CMA has reported that its list of nominees for the board of directors (RW, Sept. 21) contained errors in two categories. The correct listings are as follows:


Record Merchandiser—Sam Stolin, Sam Goody, Inc., Maspeth, New York; George Souvall, All Distributors, Phoenix, Arizona; Jay Jacobs, Knox Record Rock, Knoxville, Tennessee; Hugh West, One Stop Record House, Atlanta, Georgia.

Cash Exits Epic

NASHVILLE—Tommy Cash has left Epic Records after recording for that company for the past five years.

Cash is currently negotiating with several record labels, for a new recording contract. Cash's manager and brother, Buddy Lee, is handling the negotiations.

On Monday, September 24, 1974, at 8 p.m., the CMA Awards Show will be held at the Municipal Auditorium, Nashville, Tennessee.
Over the course of the past decade, Record World has annually presented the most in-depth, comprehensive coverage of country music and the people who make it happen. Designed to meet the needs of you, the people who ARE country music, our Country Special combines news and information with Record World’s coveted Country Awards, based on facts and figures, not mere opinions.

Remember, Record World reaches the decision makers of today’s music industry—for this reason more people select Record World more often to carry their message.

**ISSUE DATE:** October 19, 1974  **AD DEADLINE:** October 9, 1974

For further information, contact one of our marketing specialists:

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Music Industry Honors Sam Wallace

Sam Wallace, long time promotion man for RCA and friend of many artist and executives in the music industry, was honored with a tribute in Atlanta presented by members of the music community of which Wallace has for so long been a staunch citizen. Approximately 350 people attended the testimonial held Wednesday, Sept. 11 at Stouffer’s Inn. Wallace, who began working for the company in 1927 and was instrumental in the careers of artists such as Johnny Wright, Ferlin Huskey, Chet Atkins, Elvis Presley, Gene Austin, Porter Wagener, Dottie West and many others, was honored with a tribute by his peers and friends in the music industry with the proceeds going to a permanent Sam Wallace Scholarship Fund for Georgia State in Atlanta.

Speakers at the event included Chet Atkins, Bill Lowery, Elmo Ellis, Max Atcon, George Beverly Shea, Dottie West, Wesley Rose, Jo Walker and Dr. Malone of Georgia State who spoke and then presented the first scholarship. Jerry Clower was the master of ceremonies for the event, which gathered approximately $10,000 for the scholarship fund. Pictured above: Wesley Rose (left) and Jerry Clower (right) share a laugh with the Tribute’s honoree, Sam Wallace.

Ivy Joe Hunter Gala Set For Opry House

NASHVILLE—A special evening of entertainment involving the total entertainment spectrum will occur October 1 at the new Grand Ole Opry House in Nashville in honor of Ivy Joe Hunter. As a composer-singer-pianist, Hunter’s contributions have included such titles as “Since I Met You Baby,” “Empty Arms” and “I Almost Lost My Mind.”

Performing Contributions
Entertainers Isaac Hayes, George Jones, Tammy Wynette, Sonny James, Melba Montgomery, Jeff Robinson and William Bell are contributing their participation in the event as a special tribute to Hunter’s role in the entertainment industry and are joined in that tribute by a large number of music business people serving in multi-tudinous ways necessary for such a production. Produced by Bayron Binkley, the show will feature an orchestra conducted by Bill Walker; Jim Malloy will be the sound director. Many Nashville firms and individuals are participating in supporting preparations.

Music City Pro-Celeb Golf Planned for Harpeth Hills

NASHVILLE—The 10th Annual Music City Pro-Celebrity Golf Tournament will be played at Nashville’s Harpeth Hills Golf Course, October 11-13. The field will be made up of 35 foursomes; each foursome made up of a celebrity, a professional golfer, a music industry executive and a member of the Association of Tennessee Country Gentlemen.

Celebrities who have already confirmed that they will attend this year’s tourney include Charlie Boswell, Archie Campbell, Roy Clark, Floyd Cramer, Mac Davis, Tennessee’s Governor Winfield Dunn, Mickey Mantle, Carl Perkins, Jerry Reed, Dan Ralston, Porter Wagener and Faron Young.

Puttering About


Sponsorship
Co-sponsors of the event are the CMA, The Tennesseean, Nashville Area Junior Chamber of Commerce and WSM, Inc. Proceeds from the tourney go to the Country Music Foundation, Junior Chamber Charities and Nashville Memorial Hospital.

A season ticket costs $12.50 and provides admittance to the tournament for all three days. Practice round will be held on Friday, October 11, with competition scheduled for October 12 and 13.

Dorman Suffers Heart Attack

NASHVILLE — Songwriter Harold Dorman suffered a heart attack recently while in Nashville to record demos for the Hall-Clemence Records in New York. The latest Charley Pride release, “Cotton Pickin’ Delta Town” and the early ‘60s million seller, “Mountain of Love.”

Piracy Symposium

A panel on the civil actions-alternative remedies was composed by Arthur Miller of Harvard University School of Law; Donald Biederman, general attorney, CBS Records in New York; and Los Angeles attorney Howard S. Smith. The Symposium concluded with a diagnosis given by Henry Romsa of NARAS presenting purposes and activities and Robert Knauss who talked on the value of concentrated effort.

Tape piracy is a fairly recent problem in the recording industry —beginning in the late ‘60s and early ‘70s with the advent of cassette and eight track tapes and tape players on the market. Approximately half of the states in this country have anti-piracy laws in addition to the federal statute.

Bandying About

There’s been a problem recently with an individual who has been claiming that he is Moe Bandy. He has been in Nashville, Atlanta and St. Louis at the recent steel guitar convention claiming to be Bandy. He reportedly drives a Lincoln Continental and was seen at Stouffer’s Inn. Wallace, who began working for RCA and friend of many artist and executives in the music industry, was honored with a tribute in Atlanta presented by members of the music community of which Wallace has for so long been a staunch citizen.

As the field fills up, this quartet of super golfers stands ready to play in the 10th Annual Music City Pro-Celebrity Golf Tournament, pictured from left are Norm Anderson, manager of Columbia Recording Studios (executive category); Al Beam, president of Beaman Balloting Company and president, Association of Tennessee Country Gentlemen; Porter Wagener (celebrity category); Chet Atkins (celebrity and also member of Tennessee Country Gentlemen).

Country Hot Line

Fred Morse is the new PD at WTHI in Terre Haute, Indiana.

Jerry Reed is set to re-enter the upper chart regions with “Baggie Woogie Rock & Roll;” particularly heavy in eastern markets.

Donna Fargo’s just released "U. S. A." proclaimed a smash by WENO!

Waylon Jennings’ just released lp, "Ramblin’ Man," drawing lots of comment. Some cuts mentioned: "Rainy Day Woman" at WMC, "Midnight Rider" at WINN, the whole thing at WKDA!
Conway Twitty
I'm Not Through Loving You Yet

Also featuring:
I See The Want To In Your Eyes

A new "sure" best selling country album featuring Conway's hit single "I See The Want To In Your Eyes"
CONCERT REVIEW

Dolly, Bobby, Ronnie Bring Country to NY

FELT FORUM, NYC—Three distinctive RCA acts joined forces to bring this town one of the most naturally-flowing and enjoyable country music evenings in some time.

Parton, Bare

Dolly Parton headlined as backed by her Travelin’ Family Band, a relatively new touring contingent which she organized from her most musical kinsmen upon leaving Porter Wagoner’s entourage. An occasional nervous giggle between songs betrayed a faint fear of the Big Apple in the abstract, but she took decisive command of the audience with her music and performance as each of her original tunes hit right straight into her most recent single, “Love Is Like A Butterfly,” out only a few weeks but already a solid favorite here. Especially impressive was a two-song solo section of her set during which she captivated the crowd with tunes she hasn’t yet recorded. The second, “Me & Little Andy” was a perfect example of the appeal of Ms. Parton’s work: poignant, well-tempered with honest simplicity.

Bobby Bare proved himself through his current genre, Ronnies past work with r&b-orientied producers showed itself off in a southern rock medley that has him through to a standing ovation. Although blindingly fresh in his early years, Millsap is clearly able to make us all see the similarities in “roots” music of all types; while country is his current genre, Ronnies using everything to which he’s been previously exposed to make his style unique.

Robert Adels

Hall of Fame

(Continued from page 66)

to Dr. Hook. He brought wife Jeannie on stage for “Scarlet Ribbons” (tied-in with the theme of his latest outing, ‘Singin’ in the Kitchen’) and made apologies for not being able to have Junior in on this night as well. Bobby Sr. thus sang both parts of “Daddy What II” this show. The unmistakable highpoint of his set was a yet-to-be-released “Warm and Free” wherein the first person hobo narrator goes through everything not nailed down at a nearby cafe, from water to waitress.

Millsap

Ronnie Millsap’s New York debut started the program off on an inherently soulful note. A newcomer to country with a fistful of recent number ones as his credentials, Ronnie’s past work with r&b-orientied producers showed itself off in a southern rock medley that has him through to a standing ovation. Although blindingly fresh in his early years, Millsap is clearly able to make us all see the similarities in “roots” music of all types; while country is his current genre, Ronnies using everything to which he’s been previously exposed to make his style unique.

Robert Adels

HAVE YOU HEARD THE GOSSIP ABOUT “BOONE AND ALICE”

You can get the real lowdown from MIKE KIRBY on TEM-1501 through NSD P.O. Box 1262 Nashville, Tenn. 37202 (615) 242-2471

Hall of Fame (Continued from page 66)

dation as architects for the project, the goal of which is to expand the size of the Hall of Fame facility while preserving the basic identity of the original building. William Ivey, Foundation executive director, noted that “attendance at the Hall of Fame has increased steadily over the past 14 years, and we’re now serving nearly 300,000 visitors each year, so the need for expansion is great. Other educational activities of the Foundation have also grown, so we are faced with an equal need to expand the Library and Media Center in order to accommodate a growing collection and larger staff.”

Groundbreaking

Planning and design phases of the project will commence immediately with groundbreaking scheduled for September of 1975.

Slide Show

In addition to the planned expansion of the Hall of Fame building, the board of trustees discussed the production of a new multi-screen slide show for the Museum’s theater, and made final plans for the installation of nine museum dioramas honoring the pioneers of country music.

SEPTEMBER 28, 1974

RECORD WORLD ALBUM CHART

SEPTEMBER 28, 1974

WKS. ON CHART

.onError()
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.
Nashville Report  (Continued from page 66)

Ray Griff says the liner notes on his forthcoming Dot album will be "Whispered" by Bill Anderson ... The Oak Ridge Boys are subject of a feature in the October issue of Photoplay magazine ... Okay, Photoplay, now give Record World a free plug! ... J. Anthony Scott, "Last of the Great American Whistlers," and staff writer for House of Loyd, Inc. Music, has completed a whistling lp for release in Europe. The album, featuring country standards, was produced by Willie Fong Young (Chinese?) of Southern Slope Productions for executive producer Horst Fuchs of Intermaster in West Berlin ... It'll be released overseas on the Blue Jeans label. Sessioned at the Glaser Studio.

Jim Ed Brown & Co. headlining at Arkansas State Fair (Little Rock), Sept. 30-Oct. 5. And that's not too far from Jim Ed's hometown of Pine Bluff.

Fine old black blues-country singer-pianist-writer Ivory Joe Hunter is battling for his life in a Memphis hospital; a lung cancer victim ... Ivory Joe wrote such standards as "Easy" and "Since I Met You Baby," and recorded "Almost Lost My Mind," which was a tip-top seller ... In recent years he has made guest appearances on the Grand Ole Opry and always received a standing ovation.

Mel Tills is scheduled to perform at Paw Paw, Mich.'s annual Wine Festival this weekend. "I think," stuttered Mel, "they booked me on the popularity of my 'Stomp Them Grapes' recording."

Singer Susan Alexander and photographer Joann Gage recently spent an afternoon at an abandoned reunion ground "out in the country" from Hillsboro, Tex., taking advantage of the popularity of my 'Stomp Them Grapes' recording. Ivory Joe wrote such standards as "Easy" and "Since I Met You Baby," and recorded "Almost Lost My Mind," which was a tip-top seller ... In recent years he has made guest appearances on the Grand Ole Opry and always received a standing ovation.


The third annual Boots Randolph Invitational Golf Tournament at Lake Barkley State Park, Ky. (near Boots' childhood home of Cadiz) is scheduled for Oct. 4-5-6.

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Record World's Country Singles Chart

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<tr>
<th>#</th>
<th>ARTISTS</th>
<th>SONG</th>
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<tbody>
<tr>
<td>1</td>
<td>41</td>
<td>&quot;I Wouldn't Want To Live On Don Williams—Dot 017516</td>
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<td>2</td>
<td>42</td>
<td>&quot;Hold On To Your Man—Capitol 14737</td>
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<td>43</td>
<td>&quot;Fairytale—MGM 14735</td>
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<td>4</td>
<td>44</td>
<td>&quot;Bring Back Your Love To Me—Capitol 14732</td>
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<td>45</td>
<td>&quot;You Can Sure See It From Here—Capitol 3929</td>
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<td>6</td>
<td>46</td>
<td>&quot;The Way I'm Feeling—Jamey Johnson—Capitol 13437</td>
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<td>7</td>
<td>47</td>
<td>&quot;Another Goodbye—Skeeter Davis—Capitol 14734</td>
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<td>8</td>
<td>48</td>
<td>&quot;Wildwood Wed—MCA 40280</td>
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<td>9</td>
<td>49</td>
<td>&quot;Take Me Home To Somewhere—Capitol 14735</td>
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<td>10</td>
<td>50</td>
<td>&quot;Workin' In The Carwash Blues—Tony Booth—Capitol 3943</td>
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<td>11</td>
<td>51</td>
<td>&quot;Welcome To The Sunshine—Phil Balsley—Capitol 3943</td>
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<td>&quot;Dial 'Em—Larry Gatlin—Capitol 3943</td>
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<td>&quot;That's Love—Don Adams—Atlantic 4027</td>
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<td>54</td>
<td>&quot;Talkin' To The Wall—Lynn Anderson—Columbia 4-4066</td>
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<td>&quot;Time To Go—Freddie Hart—Capitol 3948</td>
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<td>&quot;I Amazes Me—Mary Kay James—Jims 14-64</td>
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<td>57</td>
<td>&quot;Get On My Love Train—LaCosta—Capitol 3945</td>
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<td>&quot;Old Home Fell Up And Keep On A-Truckin' Care—C.W. McCall—MGM 14736</td>
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<td>19</td>
<td>59</td>
<td>&quot;Long Black Veil—Sammi Smith—MCA 10214</td>
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<td>20</td>
<td>60</td>
<td>&quot;Country Is—Dolly Parton—Capitol 3946</td>
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<td>21</td>
<td>61</td>
<td>&quot;I'm A Ramblin' Man—Waylon Jennings—RCA PB 10020</td>
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<td>62</td>
<td>&quot;I'm A Ramblin' Man's Holiday Buc—RCA PB 10020</td>
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<td>63</td>
<td>&quot;I Feel So Good (I'm Leaving)—Bill Anderson—Capitol 3946</td>
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<td>24</td>
<td>64</td>
<td>&quot;I'm A Ramblin' Man—Waylon Jennings—RCA PB 10020</td>
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<td>25</td>
<td>65</td>
<td>&quot;I Love My Friend—Charlie Rich—Epic 8-0006</td>
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<td>66</td>
<td>&quot;I Don't Tell You How the Story Ends—Don Gibson—Hickory H327</td>
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<td>27</td>
<td>67</td>
<td>&quot;I'm Loving You Better—Charley Pride—MCA 40287</td>
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<td>68</td>
<td>&quot;I'll Be With You—Johnny Rodriguez—Mercury 73493</td>
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<td>29</td>
<td>69</td>
<td>&quot;It'll Come Back Red—Solvay—Chart 5220</td>
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Cuj

THANKS TO THE FOLLOWING ARTISTS FOR RECORDING THEIR CURRENT HITS AT THE WORKSHOP:

"Everlasting Love" by Carl Carlton on Backbeat Records—Produced by Papa Don & Tommy Cogbill.

"Hangin' On To What I've Got" by Frank Myers on Caprice Records—Produced by Bob Millsap.

"But Tonight I'm Gonna Love You" by Harrison Jones on GRT Records—Produced by Bud Reneau.

Chief Engineer: Brent Maher

creative workshop inc.

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615-385-0670

"Home of the Berry Hill Sound"
Mississippi Cotton Picking Delta Town is the single from Charley Pride's soon to be released album "Pride of America". October is Country Music Month.
Rocket Records
Is Proud To Announce
A New Single
By Neil Sedaka

"Laughter in the Rain"
(Sedaka & Cochrane)
B/W
"Endlessly"
(Sedaka)

Produced by Neil Sedaka & Robert Appere
MCA-2033