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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Live Oblivion!"

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

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

RCA Records and Tapes

Includes: Beginning Again - Truth
Don't Look Away - Bumpin' on Sunset

RCA
RECORDED LIVE AT THE WHISKY, HOLLYWOOD

Brian Auger's Oblivion Express

Live Oblivion, Vol. I

Includes: Whenever You're Ready
Happiness Is Just Around the Bend
Inner City Blues - Compared to What

RCA
CLOSER TO IT!
BRIAN AUGER'S
OBLIVION EXPRESS

Includes: Whenever You're Ready
Happiness Is Just Around the Bend
Inner City Blues - Compared to What

RCA
STRAIGHT AHEAD

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

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

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

Alexenburg first joined CBS Records as promotion manager, vice president, general manager, Columbia A&R department on the west coast. In addition to his constant evaluation of new material and the signing of new artists to the Columbia label, his duties will also include the maintaining of close liaisons with the marketing, promotion and publicity departments in planning the release and merchandising of recordings by Columbia artists. He will report directly to Lundvall.

Koppelman Becomes CBS Pubberies VP, GM

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

CBS Records President Segelstein Details ‘Long Term’ Growth Plan

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

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

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

In line with the restructuring of top executive roles to facilitate artist development on all levels, Segelstein briefly reviewed the backgrounds of the three men most recently promoted from within company ranks, a situation which he generally characterized as “healthy”: “Ron Alexenburg represents something old-fashioned in this business, he’s a ‘record man: Don Ellis, who is originally from the west coast, will now be able to make Columbia Records’ visibility more pronounced in the A&R area there, as he relocates. And Charles Koppelman is most unique in a world of otherwise diminishing publishing giants.”

Record World Appoints Mike Sigman Vice President & Managing Editor

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

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

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

WB, Curtom Pact

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

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

Publishing

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

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

Gavin Conference program highlights on page 6.
INTERNATIONAL MUSEXPO SETS LAS VEGAS OPENING

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

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

Shashoua stressed that International Musexpo '75 is a business exposition covering all categories of music product (including pop, rock, soul, country, classical, educational and easy listening), for music industry executives from all over the world.

"to highlight, to sell, to license, to see, to buy, to meet in the largest music market in the world, and in four days cover the whole world of music."

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

(Continued on page 45)

ABC Finalizes Purchase Of Word Incorporated

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

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

(Continued on page 39)

INJUNCTION GRANTED IN SHELTER VS. SNOW

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

(Continued on page 36)

STARS SHINE AT CLIVE DAVIS FETE

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

(Continued on page 36)
If you're reaching out for soul, grab Atlantic Records.

Grab the best in soul.

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

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


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

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

Soul Explosion: Part 2

Grab Atlantic Records, and grab the best soul there is.
Gavin Conference Program Highlights

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

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

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

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

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

SESSION ONE

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SESSION TWO

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

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

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

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

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

International Publishing Views
Aired at NMPA Forum '74

By ROBERTA SKOPP

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

Nathan Special

The highlight of the Forum was a luncheon speech by Robert R. Nathan, one of this country’s most distinguished and well-respected economists, having established himself as such during the New Deal period. Nathan stressed his optimism regarding the country’s current recession. Important factors outlined by Nathan included the inter-relationships of businesses on the economic environment, with the most serious challenge being in international cooperation—an essential factor for improvement of current economic circumstances. His particular hopes for 1975, he said, are that selective controls be established to curb inflationary trends.

Morning Speakers

Michael J. Freegard, general manager of The Performing Rights Society; Ltd., and president, executive (Continued on page 45)

UA Inks Mandrill

Shown at a luncheon at which newly-signed pop-soul group Mandrill was welcomed to United Artists Records are (from left) Al Teller, president of United Artists Records of America; Mandrill member Claude "Coffee" Cave; Mike Stewart, chairman of the board, United Artists Music and Records Group; George Grief, manager of the group; and Mandrill member Ric Wilson. The group signed a long term agreement with United Artists; the first UA album from Mandrill is expected soon after the beginning of the year. It was also revealed that the group would be relocating to the west coast.
ANNE MURRAY
HIGHLY PRIZED POSSESSION
Includes the single
DAY TRIPPER (4000)
Segelstein Interview (Continued from page 3)
Commenting on certain "holes in the mosaic" still left to be filled—namely a VP of east coast a&r for Columbia Records, and an a&r head of Epic Records—Segelstein revealed that announcements in these areas would be "upcoming shortly" and would be made public by the general managers themselves, as would any further executive appointments under their realms of authority.
Along with the new and to-be-named a&r execs being part of the over-all commitment to artist development, the CBS Records chief stressed the continuing importance of Billy Sherrill, a prime force in the label's commitment to the entire scope of the Nashville music scene: "You can't begin to speak of this company's total a&r thrust without mentioning Billy Sherrill's active participation in the picture."
The frontiers of the industry at present, according to Segelstein are "a&r, promotion and artist development," a comment he first echoed at the August CBS Records convention. With product backed by "a merchandising team with a field force flavor," the CBS Records president views these three latest promotional announcements as both reflection of the current and generator of the future increased activity in the realms of total artist development at the company. "We have always given each label, Columbia, Epic and the Columbia Custom Labels, their own sense of creative identity," he summarized. "But the color and graphics of the label make no difference to our sales force. There's a sense of pride in each," Segelstein explained while noting that a little bit of "healthy competition" is part of the pattern for making sure otherwise conventional tasks are consistently completed with more enthusiasm and success than they have ever been before.

Conniff To Visit Moscow To Record LP for Melodiya

NEW YORK — Columbia recording artist Ray Conniff is currently on a tour of Britain which winds up on December 2 in Dublin, Ireland. At the completion of the British tour, Conniff will make musical history by becoming the first American popular recording artist to make a record for the Melodiya label in Russia. The recording, which will feature popular Russian songs (Continued on page 45)

Stigwood Taps Richards In Expansion Move

NEW YORK — The Robert Stigwood Organisation has added a top executive to its recording and management arm, with the appointment of Susan Richards as executive vice president of RSO Records and Management, west coast, announced Robert Stigwood, chairman of The Robert Stigwood Group, and Bill Oakes, president of RSO Records.
Ms. Richards, who most recently served two years as sole talent coordinator on "The Midnight Special," reports immediately, and will establish west coast offices shortly. She will report directly to Bill Oakes in New York, and will be actively engaged in both the recording and management fields.
Ms. Richards will soon announce the west coast office location, which will be separate from the present offices of RSO Films, Inc. at 9200 Sunset Blvd. Until then, she can be contacted there through the RSO Films number: (213) 278-1680.

Ron Alexenburg

(Continued from page 3)
According to Segelstein, "Ron has long been a key factor in the Epic and Columbia/Custom Label success story and this promotion is a well deserved one. His experience in the music industry and his flair in both the creative and marketing areas have contributed greatly to the rapid growth of the Epic and Custom Labels."

Charles Koppelman

In his new capacity, Koppelman will have direct overall responsibility for the operation of the April/Blackwood music publishing companies in the United States. In addition, he will coordinate the activities of the music publishing arms of each of the companies within the CBS Records International complex.
The creation of this new post was heralded by Segelstein and Yentikoff as part of long-range plans on behalf of the CBS Records Group to unite all of the companies' publishing activities in a single network as a basis for future growth. By closely linking the domestic and foreign music publishing operations through this unique organization, CBS Records is better postured to attract, develop and expose music writing talent worldwide. Both Segelstein and Yentikoff cited Koppelman for his vast talent and experience in music publishing, as well as in a&r.

Charles Koppelman

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

Don Ellis

(Continued from page 3)
According to Lundvall, "Don has a wealth of experience in the music industry and he has a proven history of achievement as an artist and repertoire executive. In recent years he has helped to mold the Epic Records roster and has been instrumental in the extraordinary success of such artists as Edgar Winter, the Hollies, Minnie Riperton, Dave Loggins, Labelle, Dan Fogelberg and many others. In making this unique move from Epic to Columbia, Ellis combines the necessary talent and experience with a valuable knowledge of the CBS Records administrative operation."

Take Pride in your music!
Includes Smash Single "First Round Knockout"

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

Don Ellis

(Continued from page 3)
Eddie Kendricks Sings For You.

An album of songs you'd love to hear him sing: Jim Croce's "Time In A Bottle," The David Gates/Bread Classic, "If," And a beautiful new love song, "Deep And Quiet Love." "For You."
MIRACLES—Tamla T54256F (Motown)
DON'T cha LOVE IT (prod. by Freddie Perren)
(Mobere, ASCAP)
Even more fiery uptempo stuff than their
covinic "Do It Baby," the latest from the
foursome is right in their new pop/soul
niche. When you got "It," flaunt it!

JONI MITCHELL—Asylum 45221
BIG YELLOW TAXI (prod. not listed)
(Asylum, BMI)
Rockin' live rendition of the tune she
wrote in '70 and which charted for the
act Neighborhood. Now Joni's in the
driver's seat for her own bright hit ride.

SANTANA—Columbia 3-10073
MIRAGE (prod. by Carlos Santana, Michael Shrieve,
Tom Coster)
(Microcyc, BMI)
Back to their tried-and-true Latin rock
techniques, the Frisco-based band releases this
paradise of a track from their "Borboletta"
album. Hearing is seeing is believing!

RASPBERRIES—Capitol 4001
PARTY'S OVER (prod. by Jimmy Lener)
(CAM USA, BMI)
Their follow-up to "Overnight Sensation"
takes the it's-time-to-call-it-a-day saying
and infuses it with rockin' spirit. Original
music is included on an upcoming hit.

CHILLIWACK—Sire 716 [ABC]
CRACKY TALK (prod. by Terry Jacks/Popy Family
Prod.) (Music Makers/Doofco, BMI)
There's bound to be nothing but good talk
about these unique Canadian rockers who
have now moved to the label with sound
courtesy of the "Season in the Sun" man.

HAGERS—Elektra 45219
CHERRY PIE (prod. by Mike Curf & Michael Lloyd)
(Morden, BMI)
Skip & Flip's '60 slice of top 10 life is still
a mouthwatering bit of pop food. Production
on this revamp makes it a juicy prospect
for renewed success.

KEN MATTHEWS—Stax 0233
THE MILL'S ON FIRE (prod. by Clyde Otis)
(Eden/New York Times, BMI)
First single to really address our current
economic situation in all-out lyrical terms
that no one can deny her. Sure soul bet!

GOOSE CREEK SYMPHONY—
Columbia 3-10062
PLANS OF THE LORD (prod. by Ron Hall/kin) 
(Broken Creek, BMI)
From one of the most enticingly-named
albums of the year—"Do Your Thing But
Don't Touch Mine"—comes this sassy one
from those "Mercedes Benz" men.

LEVINE & BROWN—Bell 45-617 [Arista]
POOR LITTLE WHITE TRASH (prod. by Snuff Garrett)
(Levine & Brown, BMI)
From Mitch Ryder to Tony Orlando, this
team has penned nothing but the hits. Now
a performing act, they've written themselves
a "Rag Doll"-type popper.

ISLEY BROTHERS—T-Neck ZS8-2255
MIDNIGHT SKY (PART 1) (prod. by Isley Bros.)
(Bowino, ASCAP)
From their energetic and successful "Live
It Up" sessions, one midtempo item that
suggests the widespread appeal of another
"That Lady." Look up, it's super soul!

ROBERT GOULET—ABC 12049
THE LITTLE PRINCE (prod. by Mike Curb)
(Famous, ASCAP)
Classic novel begets a strong holiday box
office item, in turn providing Goulet the
Hollywood vehicle with which to make a
long-awaited kingly disc return. Royal!

FRESH FLAVOR—Buddah 442
UP IN A PUFF OF SMOKE (prod. by Phillip Swern &
Polly Brown)
(Blow, ASCAP)

JOHNNIE RICHARDSON & JOE RIVERS—
THEME, 'AIRPORT 1975' (prod. by Ted Glasser)
(Stoney Road, BMI)
Group closely tied

BLAKBONE—Ace 3005
LOOKIN' AT THE SKY (prod. by Ron Dante/Cashwest Prod.)
(Sweet City Songs, ASCAP)
Label that brought us all the gut rock from
Frankie Ford to Huey Smith reactivates by
offering a strong new progressive band from
ZZ Top land. Texas gusher!

PLAYGROUNDS—Play Grounds 2002
(PFP)
This OLD MAN (prod. by Rupert Holmes & Jeffrey
S. Seiser)
(Ace. BMI)
Seven-member group is the original cast
of PBS-TV's "Zoom." With a sound remi-
niscence of the Tops' "I Can't Help Myself,"
they come rollin' home.

NEW YORK CITY—Chelsea 3008
LOVE IS WHAT YOU MAKE IT (prod. by Thon Bell)
(Mighty Three, BMI)
Producer Bell rings the hit chimes for the
"I'm Doin' Fine" men with a more clarion
call than he's done since. Group makes the
most of the lovely hit setting.

COUNTRY HAMS—EMI 3977 (Capitol)
WALKING IN THE PARK W/ ELOISE (prod. not listed)
(Kidney Punch, BMI)
Tune penned by Paul McCartney's Dad
comes to instrumental light as a turn-of-
the-century period piece. Nashville and
U.K. sessionmen romp on this fun sound.

BESSIE BANKS—Volt 4112 (Stax)
TRY TO LEAVE ME IF YOU CAN (I BET YOU CAN'T
DO IT) (prod. by Clyde Otis, Herman Kelly/Argon Prod.)
(Eden/New York Times, BMI)
Gal who first introduced a ballad which
later launched the Moody Blues ("Go
Now") resurfaces in Memphis with a hit
that no one can deny her. Sure soul bet!

PRIME CUT—Shady Brook 003
HEY PEARL (prod. by Clay McMurray)
(Little, BMI)
Beefy boogie soul troupe calls out for
their precious sweet thing in such a way
that you can't imagine her ignoring them
for one second. Well-rounded r&b gem.

VENTURES—UA XW578-X
THEME, 'AIRPORT 1975' (prod. by Ted Glasser)
(Levine & Brown, BMI)
Multi-media magic has done it for the
instrumental perennialists in the past. Theme
from the flick should be their biggest
number since "Hawaii Five-O."

POLLY BROWN—GTO 1002 (ABC)
UP IN A PUFF OF SMOKE (prod. by Phillip Swern &
Gerry Shury)
(Almo, ASCAP)
British soulstress with a striking likeness
in vocal timbre to Diana Ross debuts on
our shores with trans-Atlantic "Smoke"
signals getting her message across.

JOHNNIE RICHARDSON & JOE RIVERS—
J&S 1684
YOU'RE JUST RIGHT FOR THE PART (prod. by
Zell Sanders)
(Fame/Ensign, BMI)
That "Over the Mountain" duo hits the
comeback trail, cinematizing their latest
love missive as they return with a brand
new ballad. Perfect soul hit casting.
THE PERFECT CRIME

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

— New Musical Express

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

On A&M Records

(SP 3647)
FOR YOU
EDDIE KENDRICKS—Tamla 76-33551
(Motown) (6.98)
The soul sensation steals the show tackling lovesongs and delivering them with all the heartfelt feelings that can be mustered. "Please Don't Go Away" rhapsodically builds in momentum; Kendricks' falsetto is fiery on the single, "One Tear;" and David Gates' "If" is further enhanced by the musical maestro.

HISTORY OF BRITISH ROCK VOL. II
VARIOUS ARTISTS—Sire SASH-2705-2
(ABC) (7.98)
This country singer comes forth with a compilation of goodies encompassing career. The hits keep on comin' starting with his '67 smash hit "Release Me," and romantically rolling through to "Winter World of Love." A timely set.

SOUL & INSPIRATION
THE 5TH DIMENSION—Bell 1315 (Arista) (6.98)
Now under the production auspices of both John Florez and Bones Howe, the long-standing quintet releases one of their finest sets to date. Highlighting the full and lush package are the Mann/Weil-flavored title tune. "Please Don't Go Away" rhapsodically builds in momentum; Kendricks' falsetto is fiery on the single, "One Tear;" and David Gates' "If" is further enhanced by the musical maestro.

SHEER HEART ATTACK
QUEEN—Elektra 7E-1026 (6.98)
British metallic musicmen who mesmerized Broadway on their last Stateside outing display their musical maturation on this second set. Moods vary, as exemplified from the gentle commercial potential of "Misfire" and "Killer Queen" to the super-energy found in "Brighten Rock" and "Tenement Funster."

CASTON & MAJORS
Matown M6-81451 (6.98)
Following in the newly established tradition of r&b producers successfully taking on artist roles (Barry White and Johnny Bristol to name a few), Eddie Kendricks' producer Leonard Caston comes forth with an album to further that contemporary convention. A variation of moods are created, with an orchestral lushness surrounding the album in its entirety.

DAVID CASSIDY'S GREATEST HITS
Bell 1321 (Arista) (6.98)
The former Partridge Family sex symbol's newest package covers some of the classically commercial songs to evolve during the past few years. Included in the compilation are the Lennon/McCartney nugget "Please Please Me," the former Association hit "Cherish" and the old Rascal favorite, "How Can I Be Sure."

HIS GREATEST HITS
ENGLERT HUMPERDINCK—Parrot PAS 71067
(London) (6.98)
One of England's most popular MOR artists is now out with a compilation of goodies encompassing his steadily successful career. The hits keep on comin' starting with his '67 smash hit "Release Me," and romantically rolling through to "Winter World of Love." A timely set.

BREAKAWAY
KRIS KRISTOFFERSON & RITA COULIDGE—Monument PZ 33278 (Call) (6.98)
A set to showcase the versatile collective talents of harmonizing Kris & Rita. Lead vocals are alternated and when their voices mix new plateaus are reached. Whether abounding with funk as on "Lover Please," gettin' real mellow on "What'cha Gonna Do," or achieving an orchestral sound as on "Rain," the duo's divine!

JONAH
20th Century T-456 (6.98)
Trio debuts exhibiting strong, melodic song structure, euphonious harmonies and flowing, relaxing music. Ron Dante production is a deftly cohesive one with Bob Mann's horn and string arrangements being of the highest calibre. Best o' the batch include "Sweet, Sweet Music." "Feel It," "Comin' to Ya" and "The Fool." A quality set deserving FM exposure.

SATIN DOLL
BOBBI HUMPHREY—Blue Note BN-LA344-G
(UA) (6.98)
Female flautist extraordinaire takes listeners on a jazzy jaunt with her swirling and skillful musical expertise on her second solo set. The Duke Ellington/Johnny Mercer/Billy Strayhorn title track is vibrantly delivered and "Fun House" teams funk with jazz roots to form an uptempo delight. Satin shine!

AIN'T GONNA PLAY NO SECOND FIDDLE
DANA GILLESPIE—RCA CPL-0682 (6.98)
On her second set this Mainman main woman sings her ever lovin' heart out, whether belting out a blues ballad or out 'n out rock & rolling. Cuts to catch include the energized title track (one of the few selections not authored by the artist), "Really Love the Man," "Hold Me Gentle" and "Never Knew." First rate!

BLACK BACH
LAMONT DOZIER—ABC ABCD-839 (6.98)
Writer/producer whiz is out with his second solo set, and, as the title implies, the man is becoming a legend in his own time. The r&b single culled from the set, "Let Me Start Tonight," is a soulful sensation, as are "Put Out My Fire," and the joyful "I Wanna Be With You." "Black Bach" is a classical delight!

KUNG FU FIGHTING
CARL DOUGLAS—20th Century T-644 (6.98)
With the single title track ascending The Singles Chart, targeted for the number one slot, there's little chance that this set will do anything but aim likewise. The premier album pulsates throughout, as does the Bruce Lee inspired single, with AM action punched in the grooves.

CITY LIGHTS
MICKEY GILLEY—Playboy PB 403 (6.98)
This country singer comes forth with a package providing possible pop and FM crossover capabilities. His deep-throated vocal prowess enhances selections the likes of the inspiring "More and More," "Who'll Turn Out the Lights (In Your World Tonight)" and the honky-tonk flavored title tune.
Their strongest single since: “Treat Her Like A Lady” and “Too Late To Turn Back Now”

“Since I Found My Baby”

Cornelius Bros. & Sister Rose

On United Artists Records

Production & Sound: Bob Archibald, Music Factory, Miami, Fla.
WHO'S BONNIE JO MASON?: Back in '64, at the height of Beatlemania, Bonnie Jo Mason recorded a song, "Ringo, I Love You" on Annette Records. It has been rumored that "Bonnie Jo" is supposedly none other than Cher Bono, and that the song was written and produced by Phil Spector. If it isn't the dynamic duo, it was sure a great imitation! Speaking of Ringo, he's leased a six-story house on one of the canals of Amsterdam which will serve as European headquarters for Ring-O' Records. The first three floors will serve as office space, and the top three floors with a staff living quarters.

Michael Ochs has reportedly been leaving his beachside house at the ungodly hour of 8:00 am, each morning, so he won't be late for any new performances. Supposedly, the only regrets Ochs has about taking the job is that his tan is fading... Chan Daniels has exited Capitol's a&r dept., to produce independently. Harry Nilsson has completed his new album to celebrate, hosted a champagne party at the RCA Studios and presented bowling trophies to everyone who had participated on the album.

In other drinking news: The Sensational Alex Harvey Band did such an effective job of completely knocking out the usually jaded Whisky A Go Go's audience, that the bar sales in the club went down about 30 percent, as everybody was too busy dancing to drink.

TEN YEARS OLD: In honor of the group's 10th anniversary recently, Frank Zappa and The Mothers held an anniversary party at the Bistro Hawaii Room at New York's Hotel Roosevelt. Frank and his guest, bedecked in flower leis, danced to the melodious strains of Mother Fox Trot Tempo, of course. Frank, in true Zappa fashion, performed a hula for the occasion, much to the delight of everyone.

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LOST AND FOUND

★ FOUND: one STRAY DOG. ★
Paul Fishkin: Bullish on Bearsville

By ROBERTA SKOPP

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

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

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

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

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

RW: So you had 12 releases the first year?

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

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

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

RW: You had your priorities set up.

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

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

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

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

RW: What are you looking for?

Fishkin: His attitude.

RW: Regarding what?

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

RW: You want him to be a professional.

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

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

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

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

RW: Do you work closely with the management companies?

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

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

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

"The Godfather, Part II" was again directed by its producer, Francis Ford Coppola, from a screenplay he wrote with "Godfather" author Mario Puzo, and stars Al Pacino, Robert De Niro, Diane Keaton and Robert Duvall.

It will open Dec. 11 in New York and a week later throughout the rest of the country.

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

Buddah Ups Gaiters

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

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

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

Cameron Campaign Planned by Motown

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

Interviews

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

Wingate to Chess/Janus

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

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

Pacheco Signs With Frank Music

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

Ted Neeley's Career Booming

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

The theatrical image, Neeley told Record World recently, has not hurt him—except in the sense of limiting what others feel he can do. He's worked the west coast extensively with his own group, called Sunrise. Now he's also devoting time to writing songs in the hope of securing a new record deal. And in conjunction with his manager/business partner Alan Waite, he has a schedule ahead of him that includes a television special for sometime around February, an independently produced film in April, and an animated musical fantasy set to be titled "Captain Rainbow."

As for the current run of "Sgt. Pepper . . ." Neeley took the lead role on three days notice—watching three tapes in Hartford and winging his way through from there on in. "Blocking it," he recalls, "was the biggest problem, getting the timing right—as opposed to cramming material."

The entire cast, he says, was worried about the inevitable comparisons to the original Beatles versions of the songs—but the concensus seems to have been that the show works as an interpretation, not a re-creation. Besides, he adds, the physical action of the show requires certain differences in rendition.

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

'Woman to Woman' Certified Gold

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

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

Caught Up in Gold

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

THE THREE DEGREES are International recording stars!

Contact information:
Mark Herman or George Costratora:
(212) 758-3102
Richard Borrelli:
(212) 985-0900

RECORD WORLD DECEMBER 7, 1974
Neil McIntyre, WPIX-FM & Disco Records

By LENNY BEER

NEW YORK — Neil McIntyre, program manager at WPIX-FM, has added many interesting new features to the station during his tenure. His “newies” show, which airs both Saturday and Sunday nights from 6 to 8, plays newly-released product by both established and brand new artists. It has created a lot of excitement, and given McIntyre and his staff an early feel as to the audience reaction to records. Further, McIntyre surveys key disco accounts in what he calls, “The city of the disco,” to find his product. McIntyre feels that the familiar product is necessary to keep the flow of the station and minimize the tuneout factor.

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

Survey

McIntyre surveys key disco accounts in what he calls, “The city of the disco,” to find his product. Also, he has worked together to make the station sound like a real discotheque. The show has some resemblance to the old Saturday night dance parties. “We want to turn your living room into the best disco ever. No hassles in the streets, no subways, no cold, just good dance music on the radio, McIntyre states. He also adds, “The audience must be educated into the disco concept. Every one of them has never been to a disco nor even know they exist. When this happens, we may even do more business for the discotheques and they for us.” Whether or not the ratings for the show will be successful is undetermined, but advertisers are definitely reacting already. WPIX-FM, has sold entire hours to the discotheques themselves, as well as to dealers in the area. Better than that though, is the fact that McDonald’s bought an entire four hour show.

Right Show

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

Tom Jones to Host Midnight Special

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

Sly, Riperton, Donovan Set for ‘In Concert’

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

Bowie to Appear On Cavett TV

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

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

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

A Real Sensation

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

By DAVID McGEE

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

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

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

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

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

Retail Side

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

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

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

“The cuts would be in the administrative area,” said Fach. “We’ll keep the foot soldiers.”

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

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

Sparks flew briefly during the

(Continued on page 37)
Who In The World:

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

By ROBERT ADELS

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

As co-director of Rocket Records, the superstar who himself records here under the MCA logo has not undertaken his current U.S. touring activities at the expense of his artist stable. On the contrary, in cities such as New York, Los Angeles, Atlanta and Seattle, he has taken on yet a third role—that of "EJ the Deejay"—in an AM/FM radio promotion which has done much to give current product by the Kiki Dee Band and Neil Sedaka exposure in these markets.

In this unique departure from the normal interview format, stations across the country were treated to Elton acting the announcer's role; his playlist was well-chosen to spotlight the artists in which he has so much faith.

The Kiki Dee Band is currently on the road as part of the Elton John tour; the songstress also appeared on many of the on-air extravaganzas herself, along with members of "EJ's" own band. The timing of all this has proven to be perfect. Kiki Dee's "I've Got the Music in Me" single has climbed to 13 on Record World's chart while the album with the same name is a bulleted 52. Meanwhile, Neil Sedaka's "Laughter in the Rain" is a bulleted 26 on The Singles Chart and his just-released "Sedaka's Back" lp is already 151.

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

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

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

Coury Surprise Party

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

WB Pacts Curtom

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

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

Record World has learned that Curtom product currently being distributed by Buddah Records, including Mayfield's most recent (Continued from page 3)

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

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

Robert Adels

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

Buddah Pushes Daniels Band

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

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

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

(Continued on page 32)

Long Distance Call

Sha No Na members Denny Greene and J. Jacke stopped by RW's west coast offices recently following the group's sell-out concert at the Santa Monica Civic Auditorium. Each of the pair is currently working on individual projects for Buddah Records. Shown in photo (from left) are Jacke, RW's Eliot Sekuler and Greene.

RECORD WORLD DECEMBER 7, 1974
Record World has developed 10 key features not to be found in any other trade magazine—features which help the industry to better accomplish its goals.

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

(To Be Continued)
ALPHABETICAL LISTING

SINGLES CHART

PRODUCER, PUBLISHER, LICENSEE

MORNING SIDE OF THE MOUNTAIN
Mike Curb (Warner Bros., ASCAP)

DO IT BABY
Freddy Perren

CHANGES
Ken Scott (Tantric, BMI)

BABY HANG UP THE PHONE
John Florez

AIN'T TOO PROUD TO BEG
Glimmer

ROCK N' ROLL (I GAVE YOU THE BEST)
Paul Samwell-Smith & Cat

ONE MAN WOMAN, ONE WOMAN MAN
Bill Szymczyk (Juke

ONLY YOU
Richard Perry (TRO-Hollis,

SONGS CHART

NOV. 15

RECORD WORLD DECEMBER 7, 1974

102 Rock N' Roll (I Gave The Best Years Of My Life) Terry Jacks-Bell 606 (Arts) 
103 Dreams Are Ten A Penny First Class-Uk 49029 (London)
104 Please Mr. Postman Pat Boone Family-Motown M1314F

Train Kept A Rollin' Aerosmith-Columbia 3-10032 (Evil)

You're The First, The Last, My Life Wayne Carson

Newfoeeleyesstonesung RAY STEVENS-Barnaby 610

Get Into The Wind Steppenwolf-Mums ZS8.6034 (Col) 

Sweet Exorcist Curtis Mayfield-Curtom 2005

Dreams Are Ten A Penny First Class-UK 49029

What A Man My Man Is Lynn Anderson-Columbia 3-10041

When A Child Is Born Michael Holmes-Mercury 73642

Costa Toyota JETTFERSON STANSHIP-Grunt FB 0080

Costafion Town Splinted Dark Horse-DH-10002

Everybody Needs A Rainbow Ray Stevens-Bornalia 610

Lonely Together Stark Mcbrby-Rca PB 10109

When A Child Is Born Michael Holmes-Mercury 73642

Too Much Sensation AEROSMITH-Columbia 3-10034 (Evil)

Train Kept A Rollin'Steepenwolf-Mums ZS8.6034 (Col)

Don't Call Us We'll Call You Sugarloaf/Jerry Corbetta-Ascap

One Man Woman, One Woman Man Page Full Of Hits, Ascap

Please Mr. Postman R & K Carperter-Broadway/Marvin/Ascap

Three Rings Circus Jefferson Starship-Grunt FB 0080

Think Of Me You're The First, The Last, My Life

Everybody Needs A Rainbow Ray Stevens-Bornalia 610

Train Kept A Rollin' Aerosmith-Columbia 3-10034 (Evil)

You're The First, The Last, My Life Wayne Carson
NEW YORK—In an effort to spur sales and revive interest in audio as an electronic frontier, manufacturers and retailers are concentrating on best-sellers and styling changes for the sake of style. Sony and Panasonic have introduced a number of new tape recorders, cassette machines and radios that incorporate distinctive design with last year's circuitry.

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

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

Besides a new stock with a new “look” to it, the retail outlet is finding that manufacturers are providing other incentives to the consumer for his seasonal dollar. The scheduled opening of the International Hi-Fi Expo as a permanent Fifth Avenue showroom for audio is one such promotion. The biggest hope for Christmas sales, especially as it is reflected in the Christmas catalogues of Radio Shack and Lafayette Radio Electronics, is the consumer who wants a flashier, more sophisticated version of an item he already owns, or who hasn’t gotten all the new electronics toys already available: Dolby, C60 tape, pocket calculators, special weather and time radios, video recorders, digital wristwatches, digital clocks, and the more conventional amp, speakers, turntable, tuner and tape machines.

RCA Ups TV Prices

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

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

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

Ronstadt Reigns at The Troub

RCA Advertising on the Rise

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

In remarks made before a recent meeting of the Television Committee of the Association of National Advertisers, Baruch estimated that the cable industry will continue to grow at an average of 16 percent on a yearly unit until 1977 and thereafter at an annual rate of 10 to 12 percent. “By the middle of the next decade, there could well be more than 35 million cable television subscribers in the United States. That’s about half the present number of U.S. television homes,” Baruch said.

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

Baruch pointed out that advertising is already a factor in cable operation. “Estimated 1973 advertising revenues for cable television rose more than 40 percent over those for 1972,” he said without giving specific dollar figures, although Stanford Research Institute estimated that 1972 CATV ads per home totaled $1.17 and that by 1977 it will be $10 per home.

This means cable television around 1982 would account for three to four percent of total advertising expenditures . . . compared with broadcast television’s 20 percent share.” Baruch then went on to defend the right of cable to present pay-TV events such as first run movies and sports, again emphasizing that such moves would only be extensions of present media and do not represent a threat to commercial broadcasters.
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<td>CAREFREE HIGHWAY</td>
<td>GORDON LIGHTFOOT</td>
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<td>THE NEED TO BE</td>
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MILES OF AISLES
JONI MITCHELL
Asylum

TOP FM AIRPLAY THIS WEEK
MILES OF AISLES—Joni Mitchell
Sun
SUN SECRETS—Eric Burdon Band—Capital
Sheer Heart Attack—Queen—Elektra

WNEW-FM/NEW YORK
AND THE FEELING’S GOOD—Jose Feliciano—Polydor
CONTINENTAL AMERICAN—Peter Allen—A&M
EAGLE-HAWK—Fire on the Mountain—Charlie Daniels Band—Kama Sutra
FIRE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
MILES OF AISLES—Joni Mitchell—Asylum
SHEER HEART ATTACK—Queen—Elektra
SUN SECRETS—Eric Burdon Band—Capital
TRAPED IN THE SUBURBS—Denny Linde—Elektra

WBCN-FM/BOSTON
BURGLAR—Freddie King—RCA
CIGERO PARK—Hot Chocolate—Big Tree
FIRE—Ohio Players—Mercury
GREATEST HITS—Bobby Womack—UA
JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
KEEP SMILING—Bunny Sigler—Philady.
KEEP UP WITH THE JONESES—Joni Mitchell—Blue Sky
MAGIC MOMENTS FROM THE NIGHT TIME—Joni Mitchell—Asylum
MILES OF AISLES—Joni Mitchell—Asylum
SHEER HEART ATTACK—Queen—Elektra
WBCN—Boston—Capitol

WLR-FM/LONG ISLAND
AFTER THE GOLDFORD—Prefete—Island
AIN’T GONNA PLAY NO SECOND FIDDLE—Donna Gillespie—RCA
BAND—Kama Sutra
DANCEHALL SWEETHEART—Horisip—RCA
FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
HEART LIKE A WHEEL—Linda Ronstadt—A&M
FREE SPIRIT—Hudson Ford—A&M
FURTHERMORE—Shawn Phillips—A&M
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
HAPPY TOGETHER AGAIN—Turtles—Columbia
MILES OF AISLES—Joni Mitchell—Asylum
SHEER HEART ATTACK—Queen—Elektra
SUN SECRETS—Eric Burdon Band—Capital
WBCN—Boston—Capitol

WAXB-FM/DETROIT
BARB MANOLO—Bi/Bell
FIRE—Ohio Players—Mercury
FIRE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
MILES OF AISLES—Joni Mitchell—Asylum
SHEER HEART ATTACK—Queen—Elektra
SUN SECRETS—Eric Burdon Band—Capital
THERE’S THE RUB—Wishbone Ash—MCA

WSDM-FM/CHICAGO
BARRY MANOLO II—Bell
FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
FREE SPIRIT—Hudson Ford—A&M
FURTHERMORE—Shawn Phillips—A&M
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
HAPPY TOGETHER AGAIN—Turtles—Columbia
MILES OF AISLES—Joni Mitchell—Asylum
SHEER HEART ATTACK—Queen—Elektra
SUN SECRETS—Eric Burdon Band—Capital
WSDM—Chicago—Capitol

WBZM-FM/MILWAUKEE
IT’LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
MILES OF AISLES—Joni Mitchell—Asylum
SHEER HEART ATTACK—Queen—Elektra
SUN SECRETS—Eric Burdon Band—Capital
WZPR-FM/ST. LOUIS
KISS THE SKY WITH DIAMONDS—Eddie Harris—Capitol
LUCY IN THE SKY WITH DIAMONDS—Eddie Harris—Capitol
MILES OF AISLES—Joni Mitchell—Asylum
SUN SECRETS—Eric Burdon Band—Capital
WZPR—St. Louis—Capitol

WBZM-FM/CHICAGO
BARRY MANOLO II—Bell
FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
FREE SPIRIT—Hudson Ford—A&M
FURTHERMORE—Shawn Phillips—A&M
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
IT’LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
MILES OF AISLES—Joni Mitchell—Asylum
SHEER HEART ATTACK—Queen—Elektra
SUN SECRETS—Eric Burdon Band—Capital
WZPR—St. Louis—Capitol

WBZM-FM/MILWAUKEE
IT’LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
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WBZM-FM/CHICAGO
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MILES OF AISLES—Joni Mitchell—Asylum
SHEER HEART ATTACK—Queen—Elektra
SUN SECRETS—Eric Burdon Band—Capital
WZPR—St. Louis—Capitol
## SALESMAKER OF THE WEEK

**Greatest Hits**

**Elton John**

*MCA*

## Top Retail Sales This Week

**Greatest Hits**

- Elton John — MCA
- Goodnight Vienna — Ringo Starr — Apple
- Fire — Ohio Players — Mercury

*This is the Moody Blues — Threshold*

## Record Bar/National

**Average White Band** — Atlantic
- Caucasian — Ohio Players — Spring

**Goodnight Vienna** — Ringo Starr — Apple
- Greatest Hits — Elton John — MCA

**Heart Like a Wheel** — Linda Ronstadt — Capitol
- It's Only Rock 'N Roll — Rolling Stones — Rolling Stones

**Explores your Mind** — Al Green — Hi
- Verities & Balderdash — Harry Chapin — Elektra

## Two Guys/East Coast

**Average White Band** — Atlantic
- Butterfly — Barbra Streisand — Col

**Cheech & Chong's Wedding Album** — Ode
- David Live — David Bowie — RCA

**Goodnight Vienna** — Ringo Starr — Apple
- Greatest Hits — Elton John — MCA

**Heart Like a Wheel** — Linda Ronstadt — Capitol
- I Feel a Song — Gladys Knight & the Pips — Buddah

## The Retail Report

**The Retail Report**

**Best Albums of the Week**

- Goodnight Vienna — Ringo Starr — Apple
- Fire — Ohio Players — Mercury

**Greatest Hits**

- Elton John — MCA
- Goodnight Vienna — Ringo Starr — Apple

**Fire** — Ohio Players — Mercury

**Explores your Mind** — Al Green — Hi

**Heart Like a Wheel** — Linda Ronstadt — Capitol

**It's Only Rock 'N Roll** — Rolling Stones — Rolling Stones

**Verities & Balderdash** — Harry Chapin — Elektra

**Waxie Maxie**

**Washington, D.C.**

**Average White Band** — Atlantic
- Caucasian — Ohio Players — Spring

**Goodnight Vienna** — Ringo Starr — Apple
- Greatest Hits — Elton John — MCA

**Heart Like a Wheel** — Linda Ronstadt — Capitol
- I Feel a Song — Gladys Knight & the Pips — Buddah

**I'm in Need of Love** — Lou Courtney — Epic

**Mo' Roots** — Taj Mahal — Col

**Verities & Balderdash** — Harry Chapin — Elektra

## Poplar Tunes/Memphis

**Barry Manilow** — Apple
- Ohio Players — Mercury

**Goodnight Vienna** — Ringo Starr — Apple
- Greatest Hits — Elton John — MCA

**Heart Like a Wheel** — Linda Ronstadt — Capitol

**Love Unlimited Orchestra** — Love Unlimited Orchestra — 20th Century

## Discount Records/Boston

**Average White Band** — Atlantic
- Caucasian — Ohio Players — Spring

**Goodnight Vienna** — Ringo Starr — Apple
- Greatest Hits — Elton John — MCA

**Heart Like a Wheel** — Linda Ronstadt — Capitol

**Hot City** — Gene Page — Atlantic

**I Feel a Song** — Gladys Knight & the Pips — Buddah

**Three Degrees** — Phila. Intl.

**King Karol/New York**

**Borboletta** — Santana — Col

**Caught Up** — Millie Jackson — Spring

**Do It 'Til You're Satisfied** — B.T. Express — Scepter

**Fire** — Ohio Players — Mercury

**Explores your Mind** — Al Green — Hi

**Greatest Hits** — Elton John — MCA

**Heart Like a Wheel** — Linda Ronstadt — Capitol

**It's Only Rock 'N Roll** — Rolling Stones — Rolling Stones

**John Dawson Winter III** — Johnny Winter — Blue Sky

**Live** — Maxi — Col

**Mother Lode** — Loggins & Messina — Col

**Paper Money** — Montrose — WB

**Powerful People** — Gino Vannelli — RCA

**Verities & Balderdash** — Harry Chapin — Elektra

## Wherehouse/California

**Butterfly** — Barbra Streisand — Col

**Dragon Fly** — Jefferson Starship — Grunt

**Explores your Mind** — Al Green — Hi

**Greatest Hits** — Elton John — MCA

**It's Only Rock 'N Roll** — Rolling Stones — Rolling Stones

**Not Fragile** — Bachman-Turner Overdrive — Mercury

**Phoebe Snow** — Shelter

**Photographs & Memories** — Jim Croce — ABC

**Satin Doll** — Bobby Huffman — Blue Note

**Waitress in a Donut Shop** — Maria Muldaur — Reprise

## Liceorice Pizza/Los Angeles

**Explores your Mind** — Al Green — Hi

**Goodnight Vienna** — Ringo Starr — Apple

**Heart Like a Wheel** — Linda Ronstadt — Capitol

**Help** — Maxi — Col

**Johnny Dawson Winter III** — Johnny Winter — Blue Sky

**Little Bit of Love** — Paul Williams — A&M

**Live** — Maxi — Col

**Souvenirs** — Dan Fogelberg — Epic

**Stormbringer** — Deep Purple — WB

**This is the Moody Blues** — Threshold

## Tower Los Angeles

**David Live** — David Bowie — RCA

**For You** — Eddie Kendricks — Motown

**Furnisider** — Shawn Phillips — A&M

**Goodnight Vienna** — Ringo Starr — Apple

**Greatest Hits** — Elton John — MCA

**Heart Like a Wheel** — Linda Ronstadt — Capitol

**Miles of Aisles** — Joni Mitchell — Asylum

**Pieces of Dreams** — Stanley Turrentine — Fantasy

**Satiny** — Bobbi Humphrey — Blue Note

**Toledo Window Box** — George Carlin — Little David
CONCERT REVIEW

Arnold Brings Back Golden Palace Era

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

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

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

Robert Adels

CONCERT REVIEW

Yes Is the Answer For MSG Crowd

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

Current Line-Up

During their six year life span, Yes has undergone many personnel changes. The current line-up includes only two original members: Jon Anderson and Chris Squire. Jon Anderson was busy on stage playing various percussion instruments and guitar as well as utilizing his voice as an intricate part of the Yes "sounding." Chris Squire on bass and Allan White, encased in a massive drum kit, form the rhythm section that provides the complex foundation of the unique music Yes makes. Steve Howe displayed his classical training on half a dozen guitars throughout the evening. Patrick Moraz on keyboards and Allan White, encased in a massive drum kit, were a worthy replacement.

Possibly because of the personnel changes, the band's music is constantly developing, changing and progressing. Their material is a fusion of classical, jazz, and rock. It is complicated music based on an everchanging rhythm with intricately entwined virtuosos solos fused into a cohesive musical unit. Yes is a showcase for the brilliant individual and collective talent of its members.

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

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

Matthew Mark

3 WEEKS ON THE CHARTS (and still climbing)

"Three of the finest acoustic guitarists"

(Record World)

LEO KOTTKE
JOHN FAHEY
PETER LANG

From TAKOMA RECORDS

(AND BEING PLAYED NOW ON 100 STATIONS)
No Question About Yes

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

CONCERT REVIEW

Dawson, Manchester, Klein Warm a Wintry Evening

New York—It was the night that we finally knew Winter was upon us—November 22—the evening of Hunter College's first concert in approximately three years, but RCA recording artist Jim Dawson took the chill out of the air with his warm chatter and flowing music. Melissa Manchester (Arista) continued on the peaceful path already found by Dawson, and comedian Robert Klein topped it all with familiar funnies. With a total of three instruments (Dawson switching between acoustic and electric guitars, with keyboard and bass accompaniment), Dawson kicked off the performance with the folk standard "Silver Threads and Golden Needles." His choice of primarily self-authored selections was flawless—sweetly vocalizing and interspersing melancholy mood ballads with pretty love-songs and several uptempo delights. But perhaps the most welcome quality that Dawson brought to the stage was his relaxed rapport with the crowd. Not only did he seem at ease and totally unpretentious, but his between-song patter endeared him as friend rather than as entertainer—a characteristic that is not only rare but is also very much appreciated.

Tunes that added particular sparkle to Dawson's set were from his current "Jim Dawson" album: the melodic "Close Your Eyes," the bittersweet "I First Came From the Mountain," the bossa nova-flavored folk rocker "Montego Bay (Love and Other Things)," and the story-song "The Woman With the Beautiful Eyes" (which was performed both in intimate nightclub style and with a '50s rock motif). Ending his set was his most famous and lovely "Simple Song."

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

Kama Sutra recording artist James Newton Howard accompanied on keyboards and soloed in the midst of Manchester's performance providing jazz flavored interlude. Other particularly pleasing selections from the songstress included Randy Newman's "I Don't Want Her. It's Any More," a tribute to guess who with "Stevie's Wonder" and "Love Having You Around," the spirited "Let It Ride," and "It's Gonna Be Alright." Consistently comedic entertainer Robert Klein concluded the evening's festivities. Klein was reviewed several weeks ago in Record World. Roberta Skopp

Dialogue

(Continued from page 16)

dialogue

Dialogue (Continued from page 16)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Millie Jackson has finally caught up with a million seller. As of Friday, November 22, Ms. Jackson's "Wonder. Wonder" is now with WBOK-AM in New Orleans.

RECORD WORLD DECEMBER 7, 1974

Millie Jackson has finally caught up with a million seller. As of Friday, November 22, Ms. Jackson's "Wonder. Wonder" is now with WBOK-AM in New Orleans doing afternoon drive, 4-8 p.m.

There is a strong rumor that Danny Brooks will be going to WDAQ-AM in Dayton to take the place of Earnest James. James is going to WBHM-FM in Chicago. WANY-FM in Casper, Wyoming is in need of R&B record service. Please help service this pop formatted station with your product.

Announcing favorable reaction to Lobo's "I'd Love You To Want Me" was Famous Music Publishing company. It is receiving much airplay from such others.

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Ruffin Re-release

(Continued from page 20)

Tamla-Motown, the United Kingdom subsidiary of Motown Industries, will be re-releasing another batch of singles from the catalogue within the next few weeks to serve as a pilot program for additional re-activation of the oldies. To help choose exactly what oldies that would possibly make the charts in the United Kingdom in 1975, Tamla-Motown has circulated the product to clubs and discotheques throughout the country.

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**R&B PICKS OF THE WEEK**

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

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

"TOBY"

BR 55515

From their latest L.P.
titled "TOBY"

ORDER FROM YOUR DISTRIBUTOR.

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK  DAKAR
Take Pride in your music! 
Includes Smash Single "First Round Knockout"

New Sensation

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

Blue Note Re-Signs Silver

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

Soul Truth (Continued from page 32)

1967 brought about his first recording, "Long Time Coming" and "The Trip." When he was 21 he signed with Mercury where he recorded "Them Changes." Known to many of his listeners as a pop-oriented writer Johnny Bristol, who has captured the true essence of his music, now feels that his new LP will bring about a change in his music.

Now with Columbia, he has hooked up with producer/musician Martin Teller, president of United Artists Records, which distributes Blue Note; George Butler, general manager of Blue Note; and Sara Beyers of United Artists' legal department; the center of their attention is Silver himself, smiling at the camera after signing his contract. He is scheduled to release a new Blue Note album early next year.

RECORD WORLD DECEMBER 7, 1974

DECEMBER 7, 1974

1 2 I FEEL A SONG (IN MY HEART) GLADYS KNIGHT & THE PIPS—Buddah 433
2 1 SHA-LA-LA (MAKE ME HAPPY) AL GREEN—Hi SN2274 (London)
3 7 SHE'S GONE TAWARS—Capitol 3557
4 6 THREE RING CIRCUS BLUE MAGIC—Arco 7004
5 9 WHEN WILL I SEE YOU AGAIN THREE DEGREES—Philis. Int. 253 1550 (Can)
6 4 WOMAN TO WOMAN SHIRLEY BROWN—Truth 3206 (Stax)
7 9 YOU GOT THE LOVE RUSU featuring CHAKA KHAN—ABC 12032
8 14 KUNG FU FIGHTING CARL DOUGLAS—20th-Century 2140
9 12 COLD BLOODED JAMES BROWN—Polydor 14258
10 11 I CAN'T LEAVE YOU ALONE/GET LIFTED GEORGE McCRAE—

AmericanRadioHistory.Com
DECEMBER 7, 1974

1. CAUGHT UP
   WILLIE JACOBS—Spring SR 4700

2. DEATH ON THE BEACH
   ISLEY BROTHERS—T-Neck 23 33070 (Col)

3. FIRE
   ONE FINE DAY—Mercury 85110

4. IF I FEEL A SONG
   GLADYS KNIGHT—Buddah 2505

5. IT'S JUST A GAME
   KOOL & THE GANG—Decca DEP 20144 (Pip)

6. INVITATION
   JAMES BROWN—Polydor P2 0001

7. RAINBOW HANCOCK—Columbia PC 32965
8. WHITE GOLD
   LOVE—UNLIMITED ORCHESTRA—20th Century 458

9. PERFECT ANGEL
   TAVARES—Fantasy 4673

10. DANCING MACHINE
    JACKSON FIVE—Motown M-76981

11. COUNTRY LIFE
    OHIO PLAYERS—Westbound WB 1003

12. ALL IN LOVE IS FAIR
    NANCY WILSON—Capitol ST 1317

13. TO FIND A WAY
    CURTIS MAYFIELD—Curtoin CRS 8604 (PIR)

14. TOGETHER FOR THE FIRST TIME
    BOBBY BLAND & B.B. KING—ABC 4012

15. DO IT BABY
    MIRACLES—Tamla T6-33451 (Motown)

16. AVERAGE WHITE BAND
    STYLUS—T-Neck 25 7208

17. EXPLORES YOUR MIND
    AL GREEN—Hi SHL 32087 (London)

18. HEAVY
    STEEL DYNAMITE—Atlantic 29054

19. THE KIDS AND ME
    BILLY PRESTON—A&M SP 3456

20. RELEASE YOURSELF
    GUITAR CENTER STATION—Warner Bros. 85 28144

21. DO IT "TIL YOU'RE SATISFIED
    B.B. KING—ABC 35 7308

22. HANG ON IN THERE BAYBAY
    JOHNNY BRISTOL—MGM 4659

23. SOUTHERN COMFORT
    CHUCK MANGIONE—Mercury SRM-1-1684

24. CAN'T GET ENOUGH
    Freddie Hubbard—CBS 3-1035/37

25. STREET LADY
    PHAROAH SANDERS—Impulse ASD 9280

26. BROTHER, THE GREAT SPIRIT MADE
    JOSEPH LAMB—Motown 45 121-2

27. LAND OF MAKE BELIEVE
    BOBBY HUMPHREY—ABC-ABCX 809

28. HIS GREATEST YEARS, VOL. 3
    JOHN COLTRANE—Impulse ASH 92728-2

29. FLYING START
    JOHNNY HALLYDAY—ABC-ABCX 809

30. HIS GREATEST YEARS, VOL. 2
    JOHN COLTRANE—Impulse ASH 92728-2

31. DON'T YOU WORRY 'BOUT A THING
    B.B. KING—ABC 35 7308

32. LOVE IN US ALL
    PHILIP TORIAN—ABC 35 7308

33. FEEL
    GEORGE BENSON—CTI 6043 (Motown)

34. SATIN DOLL
    BOBBY HUMPHREY—Blue Note BN-LA142-G (UA)

35. MAGIC AND MOVEMENT
    GEORGE BENSON—CTI 6045 (Motown)

36. KEEP ON DANCIN'
    SPINNERS—Atlantic SD 7296

37. THE BADDEST TURRENTINE
    STANLEY TURRENTINE—Fantasy 4645

38. DECADENT
    JOHN COLTRANE—Impulse ASH 92728-2

39. THE JAZZ
    BOBBY HUMPHREY—ABC-ABCX 809

40. TIM WEISBERG
    A&M SP 3658

By MICHAEL CUSCUNA

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

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

Delmark Records is in fine swing, having just celebrated their 25th anniversary. The label has released Pearl Records from New Orleans and will be releasing some of that label's fine traditional jazz product. Delmark's new release includes a Pearl master of the incredible New Orleans Ragtime Orchestra entitled "Grace And Beauty."

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

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

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

Music critic/composer Carmen Moore will find two of his symphonies premiered in January, Seiji Ozawa and the San Francisco Symphony will debut his "Gospel Fuse," the first symphony using gospel phonies premiered in January. Seiji Ozawa and the San Francisco Symphony will debut his avant garde symphony "Wildfires and Earthquakes." Of course, he never did get back.

Ted Daniels, who released an album on his own Ujamaa label, is currently conducting a rehearsal band that includes reedman Frank Lowe, Estes and Robert Jr. Lockwood, all artists that are represented with fine Harry James and ends with the comment, "See you all when I get back." Of course, he never did get back.

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CONCERT REVIEW

Wonder, Rufus Wow Forum Crowd

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

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

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

Highlights of the set were difficult to determine; all of his material drew a response from the audience that verged on the ecstatic. However, “Blame It on the Sun” and “You and I,” performed with the sole accompaniment of his piano, were particularly engrossing as they underscored Wonder’s awesome vocal capabilities. He is unquestionably among our greatest vocal stylists.

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

Eliot Sekuler

Gold Tape ‘Finale’

Stevie Wonder was presented with a gold 8-track tape for “Fill明lings First Finale” that acknowledges sales over $1 million. Runt Mahler, president of Tape Tronics (right), presented Wonder with the gold 8-track at a party held in Wonder’s honor following his sell-out concert at the Forum in Los Angeles. Cynthia Matl Poshette Brown, a young fan, holds Stevie Wonder’s hand.

CONCERT REVIEW

Barefoot Jerry, Dan Fogelberg Show Flash at Neely Auditorium

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

Barefoot Jerry

Barefoot Jerry arrived with more versatility and greater confidence than on their previous appearances in Nashville. The audience was well aware of their material and reacted accordingly not only to their latest single, “If There Were Only Time for Love,” but to virtually every song. The band showed a more aggressive sound, beginning with a number of rockers and easing into country strains and back again comfortably.

The individual expertise of the noted session musicians were clearly evident. Warren Hartman (Continued on page 48)

ABC/Word

(Continued from page 4)

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

Leisure Group I

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

RW Promotes Signam

(Continued from page 3)

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

Snow Injunction

(Continued from page 4)

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

Injunction Explained

Harvey Fierstein, Owen J. Sloane and Mark Rosenberg, attorneys for Shelter, explained that the injunction sought by the court is effective until the case is tried and a final judgment is made by the court in the action after a trial on the merits. Shimer was granted an injunction because his position as executive vice president for a major record company entitled him to harmful consequences for Shelter should the court find in Shimer’s favor. Shelter’s injunction against CBS for interference with Shelter’s contractual relationship with Ms. Snow.

Rocky Horror Show

(Continued from page 4)

date depend on the theater construction schedule. The “Original Rocky Cast” album of the show will be the only one released on Adler’s Ode Records label and a special promotion campaign is being planned in Greater New York to coincide with the opening of “Rocky” on Broadway.

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

CONCERT REVIEW

Manilow Majestic For Carnegie Crowd

CARNEGIE HALL, N.Y.C.—It seems much more than a simple injustice that none of New York’s major dailies have ever considered a Barry Manilow concert review “fit to print.” New York has few enough native sons making musical good these days, and for the print media to ignore so monstrous a phenomenon as the Aristoc recording artist now getting a national attention spurt via his hit “Mandy”—well, it really borders on scandal, or at the very least conjures up the picture of a niche cast on an unimportant label. The quiet, unassuming performer can do little with the ear that is tuned otherwise.

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

Sporting a back-up group tastefully straddling the band/orchestra fence and employing a new and unnamed female vocal trio for back-up harmonies (perhaps to be tagged Reparata & the Barrons?), Manilow raises the musical level of his show to the heights of his physical white knight stature.

While the Post, News and Times may still ignore Barry, “The Magic Mr. M.,” watch this sell-out audience gravitate to his upcoming Bottom Line stint New Year’s week as if he had enjoyed banner headlines in each. Lord knows he’s long since proved himself worthy of them.

Opening for Manilow was Jane Millington (late of Fanny) and her new acoustic act Second Wind, still in its formative stages.

Robert Adels
O'Neal Twins Honored

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

NARAS Panel

question-and-answer period following the discussion. Jerry Wexler, vice chairman of the board, Atlantic Records, aimed some pointed comments at the panel. "I've heard some self-serving rhetoric here tonight," Wexler stated. "Let's understand that there is no industry — it's a bunch of self-serving businesses. Why are we trying to compare the '30s depression to today's economic situation? There's no comparison. It's an entirely different situation today. Our rhetoric is no good unless we act upon it.

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

When an audience member noted that pressings were not up to par, Bagley played devil's advocate. "I hear this everywhere," he stressed. "People are telling me that records sound really crappy, the pressing is poor and you don't get as much. I remember when you bought a Barbra Streisand member when you bought a Barbra Streisand record in its packaging. It was no good unless we act upon it.

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

Quality, Casablanca

Set Distrib. Pact

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

Gold 'Mother Lode'

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

College Radio Airplay Report

WBZ-FM/BROWN UNIV. Providence, R. I.
FURTHEMORE—Shawn Phillips—A&M
HANDSOME DEVILS—Hello People—Dunhill
PINAFORE DAYS—Stackhouse—Sire
SO... WHERE'S THE SHOW—Jo Jo Gunne—Asylum
SUNDAY'S CHILD—John Martyn—Island

WNFYU—NEW YORK/NEW YORK UNIV.
New York, N.Y.
DREAM & ALL THAT STUFF—Leo Kottke—Capitol
GOT TO FIND A WAY—Curtis Mayfield—Custom
OUT OF THE STORM—Jack Bruce—RSO
SEDAKA'S BACK—Neil Sedaka—Rocket
SPIZER JIVING—Andy Fairweather Low—A&M

WHRB—HARVARD UNIV.
Cambridge, Mass.
BLUEJEANS & MOONBEAMS—Capt. Beefheart—Mercury
FEEL—George Duke—BASF
SOMEBODY LOAN ME A DIME—Fenton Robinson—Alligator
SORCERY—Jack DaLohnette—Prestige
SPYGLASS QUEST—Greenlodge—Mercury

WYBC—YALE UNIV.
New Haven, Conn.
LIKE CHILDREN—Jon Hammer & Jerry Goodman—Nemperor
OUT OF THE STORM—Jack Bruce—RSO
POWER & THE GLORY—Gentle Giant—Capital

VEDDON FLEECE—Van Morrison—WB
WYBFM/CORNEILL UNIV.
Ithaca, N.Y.
CANTAMOS—Paco—Epic
CRIME OF THE CENTURY—Supertramp—A&M
GOT TO FIND A WAY—Curtis Mayfield—Custom

WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise
WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

WBS-FM/BRANDEIS UNIV.
Waltham, Mass.
BROWN'S HOME BREW—Vertigo
LIKE CHILDREN—Jon Hammer & Jerry Isle—Nemperor
MO' ROOTS—Taj Mahal—Col

MOVEABLE FEAST—Fairport Convention—Island
ROCK & ROLL OUTLAWS—Foghat—Capitol
WALKER'S COLLECTABLES—Jerry Jeff Walker—MCA

WSBU-FM/RUTGERS UNIV.
New Brunswick, N.J.
AQUA—Edgar Froese—Virgin
BRUJO—New Riders of the Purple Sage—Col
FURTHERMORE—Shawn Phillips—A&M
FINALE DAYS—Stackdridge—Sire
WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

WAMU/AMERICAN UNIV.
Washington, D.C.
CRIME OF THE CENTURY—Supertramp
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
MOAYELE FEAST—Fairport Convention—Island
RED—King Crimson—Atlantic
WAR CHILD—Jethro Tull—Reprise

WBBS-FM/DUKE UNIV.
Durham, N.C.
ATINA—Michel Urbanik—Col
DAVE MASON—Col
HATFIELD & THE NORTH—Virgin
SALLY CAN'T DANCE—Lau Reed—RCA
WAITRESS IN A DONUT SHOP—Maria Muldair—Reprise

WCBN-FM/UNIV. OF MICHIGAN
Ann Arbor, Mich.
BACK ON YOUR EARS—Capitol
ABROGETTA—Tantana—Col
CONFESIONS OF DR. DREAM—Kevin Ayers—Island
DREAMS & ALL THAT STUFF—Leo Kottke—Capitol

IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones

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

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

KCFR—UNIV. OF DENVER
Denver, Colo.
AQUA—Edgar Froese—Virgin
GRINDING STONE—Gary Moore Band—P.I.
LIKE CHILDREN—Jon Hammer & Jerry Goodman—Nemperor
SOMEBODY LOAN ME A DIME—Fenton Robinson—Alligator
KUMN—UNIV. OF NEW MEX.
Albuquerque, N.M.
RED—King Crimson—Atlantic
RED QUEEN TO GRYPHON THREE—Gryphon—Bell
REEL TO REAL—Love—RSO
WALLY—Atlantic
WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

KCPS-FM/PASADENA CITY COLL.
Pasadena, Calif.
DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
SOMEBODY LOAN ME A DIME—Fenton Robinson—Alligator

KLCC-FM/LANE COMM. COLL.
Eugene, Oregon
BAD BENSON—George Benson—CTI
FEEL—George Duke—BASF
LAND OF MAKE BELIEVE—Chuck Mangione—Mercury
MO' ROOTS—Taj Mahal—Col
POTPOURRI—Thad Jones/Mel Lewis—Phil, Infl.

Record World December 7, 1974
NEW YORK — An abysmally given as reasons for it, but Philips' tenacity than they have either of the work with her Opera since. In the United States Sarah the opera was not performed until ago, the large hole in the recorded opera and informative notes of this album about the nature and responsibility of modern life. As important as the protagonists in this opera is the crowd, completely undisciplined in its feelings, singing, sometimes chanting, sometimes using Sprechstimme. The chorus and orchestra of the Austrian radio perform brilliantly on this recording; if the chorus lacks shade of dynamic variation at places, it brings enormous amounts of power and dramatic feeling to all that it does. In fact, the power of the whole recording comes in the strength and persuasiveness of all the participants. Everyone was committed, and the sonority of the Moses, Gunter Reich, and the sweet, slightly nasal sound of Aaron, Louis Devos, make a combination of compelling intensity.

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

(Continued on page 45)
CONCERT REVIEW

The Beach Boys Forever

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

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

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

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

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

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

Oh, to be on safari again!

Beach Boys — forever!

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

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

David McGee

Letter to the Editor (Continued from page 4)

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

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

Your writer also complained about an album being placed in one field while a track from that album wound up in another. But that just proves how thorough our screening has become, and how the criteria laid down, and it was up to the committee members to apply them. I attended the meeting and I thought they performed remarkably well, even though occasionally they had to be reminded that charts and popularity have no bearing on determining into which category a recording should be placed — only musical content does.

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

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

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

Gold for Diamond

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

Monte Kay
(Continued from page 14)

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

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

Friend Reorganizes; Acquires VIP, Vista

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

Joe Arnold has been named executive vice president.

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

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

Record World December 7, 1974
Las grabaciones para el "Espcial Navideno", el show de Roberto Carlos (CBS) que está siendo grabado por la cadena de Emisoras TV Globo, tendrá dos artistas especiales: Tony Bennett (CBS) y Antonio Marcos (RCA). Antonio Marcos recientemente ha grabado su canción "Gaviota" (Gaviota) usando escenario al exterior, equipo especial y todo lo demás. Incidentalmente, Antonio Marcos estaba en Mexico y tuvo que saltar para Rio de Janeiro, para la grabación de TV, un día antes que la presentación estuviera terminada, saltó nuevamente en un jet para New York. Y por mientras estaba viajando para esa, Adolfo Pino (RCA) estaba volviendo a su silla, después de una corta estadía en New York. Pino prometió nuevas sensacionales muy pronto.

Las audiencias públicas están preguntando: "Adonde está Paulo Sergio (Beverly)?" Es imposible en-contrar al artista, aparte del hecho que su álbum está vendiendo tremendo, adonde podría estar?

Cada año la Brasilian American Society (New York) patrocina una fiesta de Carnaval en el salón de Bailes del Waldorf Astoria en New York, para 1975, el artista que la anima sería, la cantante Emilianha Borba; la fiesta es ya una atracción y además promovería un "Concurso De Fantasías" similar a esos que se efectuan en Río de Janeiro durante el Carnaval.

Lanzado por la compañía de discos de TV, Globo Sigla, el álbum de 2 LPS Convocación Ceral (Convocación General), del cual las canciones ya están siendo promovidas por la cadena de Radioemisoras, el álbum tiene tres otros temas: Djalma Dias (Sigla), Caetano Veloso (Phonogram), Gilberto Gil (Phonogram), Nelson Gon- calves (RCA), Originais Do Samba (RCA), Ze Di (Tapacar), Beth Carvalho (Tapacar), y es la tentativa para el resurgimiento del Carnaval de Rio.

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

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

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

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

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

(Continued on page 42)
Buenas noticias Amigos!
sientes celebraciones patrióticas; radiales en forma sorprendente y gran prestigio, es noticia en Centroamerica Maya, las noticias con Record World En Guatemala.

CUENTALE

- TEZA
- ISMAEL
- JUAN

4. TITA
6. ESTA
9. LA BANDA
10. CUENTALES
45x421
46x309
46x329
46x370
46x401
46x441
46x655
47x299
49x554
49x714
50x481
50x510
50x524
50x568
52x227
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56x593
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57x647
59x656
60x381
61x480
61x495
61x519
61x539
61x599
62x668
63x705
64x726
65x747
66x772
67x791

Bakersfield, Cal. By KWAC

1. THE LADY IN THE TALL TALE
2. ANDREW GARDINER
3. CAN'T HELP IT
4. WHERE DO I GO
5. AMERICA
6. THE LITTLE MARGUERITE
7. THE LADY IN THE TALL TALE
8. ANDREW GARDINER
9. CAN'T HELP IT
10. WHERE DO I GO

Record World En Guatemala

Buenas noticias Amigos!

Desde esta Tierra, cuna de la civilización Maya, las noticias con Record World En Guatemala. En Guatemala.

Nuestro Rincon (Continued from page 40)

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

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

As per news received from Colombia, J. Uribe is planning to leave his presidency. He is considering a new position with Codiscos, Colombia ... It seems that Caytronics pulled out their stock of records from their branches in Puerto Rico and Chicago. On the other hand, Joe Cayre, president of the company, will fly to Miami where he will stay for about two months ... Manolo Galvan from Spain is a success in Argentina again through his personal appearances ... CBS released in Colombia an album by Ricardo Acosta in which he excellently renders "Sueño con Cuba," "Sólo con mi Tristeza," "Tú ya No me Quieres" and "Si Quieres iré y te voy a."
En Guatemala
locales hace 10 años justo reconocimiento y felicitaciones a la cumpleañera “DIDEECA”. El nuevo LP de Hugo Leonel Vaccano (ahora sin el Hugo) grabado en España para el Sello Alhambra está teniendo gran aceptación aquí que según informes ninguna de las Compañías establecidas en Centroamérica tiene su distribución. “Pidiendo Ride” un tema sumamente sencillo e interpretado por un grupo Nicaragüense, “Sondio 74”, es hoy el éxito por estos lares, dicho tema es de la producción de dos conocidos elementos de la Radio de ese país Humberto Hernández-Humberto Sánchez, mancuerna que ya está trabajando en nuevas ideas; dado el gran éxito obtenido... Angelica Mana, la simpática chica Mexicana a resultado todo un “Tiro” con su nuevo estilo ranchero. Fonica; la empaesa que representa sus grabaciones en el área, ha echado “la casa por la ventana” en su promoción y sus éxitos y ventas no se han hecho esperar... Lo que ha echado por tierra los conceptos que de ella se tenían de que era Artista que no vendía discos... “Mi canta” “Necesito bolas papa,” “Carril and Carole” y otros temas de gran impacto figurán en el nuevo LP del grupo Guatemalteco Raudales temas que ya están siendo promocionados fuertemente en las estaciones radiales del área... En base a sus grandes éxitos viaja a diferentes estados de la Unión Americana la Marimba Orquesta India Maya serán 20 días de agotadoras jornadas artísticas; “Éxitos para la India Maya!” Leo Dan “Un golozo del éxito” sigue creando impactos en Centroamérica y hoy indiscutiblemente cuenta con dos Hits “Pareces una nena” y “Tu me pides que te olvide” que seguramente elevan cifras en su cuenta personal... ¡j hasta la próxima desde “El país de la—Etnia Primavera!”

En Brasil
(Continued from page 41) tras tanto, el album “After We’ve Left Each Other” está recibiendo una de las mayores diferencias por todos lados...

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En Brasil
(Continued from page 40) tras tanto, el album “After We’ve Left Each Other” está recibiendo una de las mayores diferencias por todos lados...
Sensational Alex Harvey Band Matches Its Title

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

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

'Defiant'

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

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

ATV Taps Simon

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

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

Harvey Band With Talent

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

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

Stuart Gez

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

Karen Fleeman

Widget Records Formed by Ballew

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

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

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

Ron Ballew reports that his product, which will continue as a creative source for top 40, country, R&B and rock product released on labels other than Widget.
RECORD WORLD

CANADA

By LARRY LeBLANC

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

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

First new Lighthouse date is Dec. 21 in Peterborough with next evening in Hamilton Place... April Wine has taped a Keith Hampshire "Music Machine" program... First Mosy single for Yorkville label is "Can't You See I'M A Star" produced by Mark Smith... Cliff Edwards has produced a soundtrack for an upcoming film directed by Bill Davidson for Burg Productions. The soundtrack features songs and music of local 5-piece bluegrass group Black Creek... Sire Records has released the Chilliwack single "Crazy Talk" in the U.S. and Canada... Added to Concept 376 agent roster is David Bluestein... CHUM-FM's Jim Bauer also hosting popular CBC-Radio show, "The Entertainers." The program recently featured a 90-minute special interview with poet Leonard Cohen with Malka... UA has flipped current Craig Ruhne record to "Sweet Feeling"... Rush will be doing a live broadcast on Dec. 22 for WQIV-FM (New York) from Electric Lady Studios. Engineer Terry Brown will be flying in... New Capitol-EMI artist is Gloria Kaye with the single "I'll Sing For You" produced by Snuff Garrett and arranged by Al Capps... Atlantic Records has concluded a distribution deal with Lisa Records for the release of George Fischoff product here. First release is the single "That Great Old Song."

Irish Rovers doing extensive tour in Midwest in Jan. followed by numerous dates until mid-March... New James Leroy single on GRT is "Lady Ellen" produced by Adam Mitchell... Debut Ian McLean song on the Smile label is self-penned "Has Anybody Seen America." Producer and arranger is Bruce Anthony... New additions to Love Productions are Jean Marie Heimrath, who will handle promo for the firm... Dennis Rousseau touring here with dates on Dec. 6 (Toronto), 7 (Ottawa), 8 (Sherbrooke), 9-10 (Montreal)... Upcoming Brussels Sprout single on RCA "Dance She Said" is written Les Emmerson. Group is produced by Hilly Leopold... Upcoming single by Copperpenny on Capitol is "Help Your Brother" written by Rick Wamal... Motown Canada has picked up distribution rights to Melodyland. First artists to be released under the agreement are Pat Boone with "Candy Lips" and T. G. Sheppard with "Devil In The Bottle." Also featured on the label are the Pat Boone Family and Jerry Naylor... RCA Canada has the special release of Elvis Presley's single "I'm Glad You're Mine" produced by Snuff Garrett and arranged by Al Capps... Attic Records has concluded a distribution deal with Lisa Records for the release of George Fischoff product here. First release is the single "That Great Old Song."

German duo, Cindy & Bert, produced by Kurt Feltz, are topping the charts in Germany. The newest single in this territory is "Kung Fu Fighting" produced by Carl Douglas. The hard rocker is keeping Pye Records British chief Louis Benjamin smiling with success. Ariola record giant Monty Luftm, and additional London shows are being fixed to meet the excessive demand for seats at their Rainbow concert last weekend.

Among those attending a party to open Lynyrd Skynyrd's British debut tour, hosted by MCA and Track, were Roger Daltrey and Kit Lambert. Skynyrd will be supported by Golden Earring on all dates, and additional London shows are being fixed to meet the excessive demand for seats at their Rainbow concert last weekend (23). DJM managing director Stephen James is currently visiting New York to attend meetings concerning the label's future in America, and to attend Elton John's Madison Square Garden concert which will be taped for issue midway through next year—his next studio set is already complete and will be released early in the new year.

Faces had to cancel the opening date of their tour due to commence on November 15 in London owing to Rod Stewart's loss of voice. However, the 12 city schedule finally got underway two days later and should enhance the chart potential of the band's new single, "You Can Make Me Dance, Sing, Or Anything etc." Another shaky start for Pink Floyd's ambitious series of shows, although by the third night at the Empire Pool Wembley all problems had been overcome and the Floyd succeeded in giving probably their most impressive display in this country to date. Over 32,000 attended the London show (Continued on page 45)

INTERNATIONAL

ENGLAND

By RON McCREIGHT

LONDON—After several weeks of speculation John Fruin and Wayne Bickett have apparently not sold out their resignation from Polydor in order to set up their own State record company with Feldman's managing director Ronnie Beck moving in to run the publishing division. Joining new managing director Fred Haayen at Polydor are Jim Cook, who moves in as a&r chief, Dave Chapman, who becomes manager of the pop marketing division, and Tom Parkinson, who departs from Contour to take up his appointment as deputy managing director, with commercial manager Gordon Collins taking on additional responsibilities as general manager.

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GERMANY

By PAUL SIEGEL

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

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

German duo, Cindy & Bert, produced by Kurt Feltz, are topping the album charts with their new BASF release "Sie Und Er, Er Und Sie" (She and Him, Him and Her) gaining even more market right on growing with leaps and bounds!

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

Soror to report that Max Scholz-Peters, top designer for Teldec Records, has just passed away... Also passing away this week was Paul Anka's show from Paris' Olympia Theater was televised over Germany and thrilled his many fans here... Auf Wiederschn 'til next week!
annualy, the U.S. accounting for approximately 46 percent of this volume. U.S. per capita expenditure on records and tapes is in excess of 2% times that of the average per capita expenditure among the major 20 countries in the world. The U.S.A., therefore, is the natural meeting place for the makers and marketers of music throughout the world. We are providing a forum of exchange so extensive that participation is a must. International Musexpo '75 is supported by a comprehensive worldwide advertising, promotion and sales effort to insure maximum participation from both leading and new music markets. In addition, the Expo's public relations department will be made available to assist exhibitors in the preparation and dissemination of their press material.

Site

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

Reflecting the international nature of the gathering, a full range of services and facilities will be available to exhibitors, including tri-lingual hostesses, secretarial pools, telephone services, telex units at major hotels, postal boxes for non-exhibiting attendees, banks and foreign exchanges. International Musexpo '75 will also provide all usual exhibitor services, both technical and administrative and has full cooperation from the Las Vegas tourist, convention and municipal authorities.

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

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

Conniff to Moscow

(Continued from page 8)

songs, is a direct outgrowth of the recent distribution deal between CBS Records and Melodyia Records. Conniff will spend December 4-5 rehearsing Russian singers and musicians under the aegis of Conniff.

One of Three

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

Moses und Aron

(Continued from page 38)

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

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

Quaker Friends

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

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

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

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

Lucky Pacts IRDA

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

United Inks Russell

United Inks Russell

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

Country Music Awards Planned by Open Road

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

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

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

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

Friend Inks Rainwater

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

NASHVILLE REPORT

By RED O’DONNELL

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

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

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

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

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

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

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

My wife and I in the early 1950s co-hosted what was probably the worst daily radio talk show in the history of Nashville broadcasting. One of our guests was Faron Young, brand new to Nashville. He was just completed at RCA Studios in Nashville under the direction of a young, slick-haired, long sideburned singer by the name of Elvis Presley.

(Continued on page 48)
The Oak Ridge Boys Seek Singles Success

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

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

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

Dove Awards

Still, the Oaks are not standing still. They know, after 12 Dove Awards, they're doing it. "Bringing in the Georgia Mail" is currently with MCA. Some of their most popular songs are "Down In The Willow Garden," "Who's Calling You Sweetheart," "Who's Calling You Sweetheart," and "I'm Old Kentucky Bound." It will also broaden the appeal of the band and "The Oaks," their current 1p, is listed in serious condition at Cone Hospital in Greensboro, North Carolina, suffering from cancer.

Trend Setter

Charlie, along with his brother, Hall of Famer Bill Monroe, began a trend of music in the early '30s at WBT in Charlotte, N.C. that has been copied by many artists and groups since. With RCA for several years, he is currently with MCA. Some of his most popular songs are "Down In The Willow Garden," "Who's Calling You Sweetheart," "Bringing in the Georgia Mail," and "I'm Old Kentucky Bound." A benefit show is being sponsored by Bluegrass Enterprises for Charlie Monroe December 7 at Lake Norman Music Hall, Terrell, N.C. Anyone wishing to send personal donations may send them to The Charlie Monroe Fund, Box 517, Pineville, N.C. 28134.

All in the Family

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

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

Anne Murray Receives British Country Award

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

Barefoot Jerry Show

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

Opening on the piano and guitar for two numbers, Dan Fogelberg immediately established the presence of his soft vocals and acoustic mood. Fogelberg was into songs and the Neely crowd was into him via “Part Of The Plan,” “Better Change,” “The Long Way” and his closing “As the Raven Flies,” as well as most of his material from his previous Columbia album and current Epic outing “Souvenirs.”

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

Don Cusic

Swan Song

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

Nashville Report

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

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

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

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

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

I am now celebrating my 27th year with Record World. I wrote my first Nashville Report about this time of the year.

How did it happen?

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

“Okay,” said Bob, “Get with John Sturdivant and talk about it.”

John and I met at a small restaurant and since we’re both teetotalers, ordered coffee. I said yes. We shook hands and ordered another cup of coffee. John and I credited Mrs. Olsen (you’ve seen her on TV!) with our pleasant association.

When Sid Barnes heard about it, his only comment was: “O’Donnell? That’s an odd name for a southerner.”

Well, I think I have overworked the nostalgia bit and the letter ‘i’ enough for not only one column but for a year.
Thanks to our Nashville talent, Chappell/Nashville is pretty big for a 5 year old.

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

* Our fondest thanks to everybody who has helped our fondest dreams come true.

CHART SINGLES DURING 1974
"Come Home" Jim Mundy/ABC
"Everybody Needs A Rainbow" Bobby Wright/ABC
"Rock On Baby" Brenda Lee/MCA
"She's My Woman" Duane Dev/ABC
"Smile For Me" Lynn Anderson/Columbia
"Stop If You Love Me" Terry Stafford/Atlantic
"Sweet Magnolia Blossom" Billy "Crash" Craddock/ABC
"Welcome Home" Peter & Lee/Mercury
"When She's Good She's Really Good" Hugh King/Hickory
"You Never Say You Love Me Any More" Nat Stuckey/ABC

CHART LP ARTISTS DURING 1974
Lynn Anderson/Columbia
Jim Ed Brown/RCA
Billy "Crash" Craddock/ABC
Mary Lou Turner/MCA
Don McLean/MCA
Dottie West/Columbia
Terry Stafford/Atlantic

THESE ARTISTS HAVE RECENTLY CUT CHAPPEL SONGS
Don Adams/Melody Allen/Donnie Arnold
Molly Bev/James Boslin/Donny Burnette
Allen Burton/Johnny Carter/Billy "Crash" Craddock
Skeeter Davis/Billy Lee Jim Mundy/Curtis Flinner
Elvis Presley/Ray Price/Don Reeves/Paul Richey
Jeanette C. Pyle/David Rogers/Meryl Ross
Guy Sherman/Roogie Smith/Darrell Statler
Charlie Walker/Jerry Wallace/Bobby Wright
Johnny Wright/Frank Young

PAST HITS
"All Heaven Breaks Loose" David Rogers/Columbia
"Between Me And Blue" Ferlin Husky/ABC
"Broad Minded Man" Jim Ed Brown/RCA
"Fool" Elvis Presley/RCA
"Get The Wine" LeRoy Frasier/ABC
"Let My Love Shine" Matt Brown/Atlantic
"Now Lonely Is Only A Word" Nat Stuckey/RCA
"Southern Lovin'" Jim Ed Brown/RCA
"Sweet Country Woman" Johnny Duncan/Columbia
"True Love" Red Steagall/Atlantic

New York
Los Angeles
Henry Hurt,
vice president, country music division
Brenda Holbert, content specialist
1512 Hawkins Street
(615) 244-3902
BILLY JOE SHAEVER—MG M 14774
LATELY I BEEN LEANIN’ T’WARD THE BLUES (Return, BMI)
Funkest cowboy to ever sing his way out of Texas sings his own special brand of poetry, and the charts are wide open spaces where it’ll roam.

CLIFF COCHRAN—Enterprise ENN-9109
ALL THE LOVE YOU’LL EVER NEED (Tree, BMI)
Young artist tells his old lady that when it comes to love, he can supply an abundance for her. All the record you’ll ever need!

FIDDLIN’ FRENCHIE BOURQUE AND THE OUTLAWS—
20th Century TC-2152
BIG MAMOU (Peer, BMI)
Cajun sounds are big this year, and this one is bound to be a big Cajun sound. Grab your partner and put it on the turntable.

ASLEEP AT THE WHEEL—Epic 8-50045
CHOO CHOO CHOO BOOGIE (Rytovac, ASCAP)
Western swing group strikes a hit with their up tempo number celebrating the boogie. It’ll boogie up the charts. Choo choo!

ROY ROGERS—20th Century TC-2154
HOPPY, GENE AND ME (Paso/Lowery, ASCAP)
A ballad from one of the favorite movie cowboys that’s sure to give a real tug to the heartstrings and bring back many memories. Ride on!

CONNY VAN DYKE—ABC/Dot DOA-17532
TURN YOUR LOVE LOOSE ON ME (Ben Peters, BMI)
Pretty gal lets loose on a mighty pretty song. Good beat as she tells her man to pour the heat on. Turn it loose on the turntables!

GARY BUCK—RCA PN-10137
WHAT’LL I DO (Warbon Brothers, ASCAP)
Canadian superstar should hit big in the U.S. market with this ballad. He’s got the voice and song, and he’s going to get the play.

BRENDA SMITH—Epic 8-50052
THERE IS A PLACE (Algee, BMI/Galleon, ASCAP)
Newcomer delivers the message that dreams come true in the land of love. There’s a place for Brenda at the top of the charts.

RICHIE ALHONA—Rowena RR-010
EASY COME, EASY GO (Jannell/Veytig, BMI)
Straight down the pike country will light up the request lines brighter than the neons outside and honky tonk in town. Easy hit!

RAYBURN ANTHONY—Seventy Seven SV 905
SHE JUST LAID THE LOVIN’ RIGHT ON ME (Three Cheers, ASCAP)
Artist lays the singin’ on you with this number. Bound for hitsville as the listeners will be layin’ the request on programmers.

SHERWIN LINTON—Black Gold BG-74111
RAPID CITY, SOUTH DAKOTA (Glaser, BMI)
Sherwin hooks a Kinky Friedman song about an ole boy who leaves home and his little darlin’, but keeps thinkin’ back. It’ll be big everywhere.

MIKE BROWN—Fantasy F-773-A-M
BACK WHERE I STARTED (Parker, BMI)
Singer notes that, to his chagrin, love can tie you tighter that a calf roper in a rodeo. Nice, easy sound that’ll have you laid back listenin’.

COUNTRY SONG OF THE WEEK
JOHNNY RUSSELL—RCA PB-101135
THAT’S HOW MY BABY BUILDS A FIRE (Adventure, ASCAP)
Big John’s got a hot one here that’s sure to smoke up the charts. This baby will definitely build a fire under you.

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A new album of country songs by Barbi Benton.
On Playboy Records & Tapes